My name is Rachael Rofe. I created this show because I wanted to help you see that if you have a choice, you can choose a better life. If you're listening to this podcast, you're in a pretty fortunate position. You have free will, ability to connect to the Internet, and access to all kinds of new education. This podcast is meant to help you make the most of your good fortune. We talk with all kinds of people here from all walks of life, because I want you to see that no matter what your situation, there's always a way to create a life that you're proud of.

Hello everyone. Today we're here with Charlie Hoehn. Charlie is a crazy, impressive guy. He's worked alongside people like Seth Godin, Tim Ferriss, Tucker Max, and Ramit Sethi. He's helped launch New York Times Best Seller campaigns, spoken at [TEDx](), was the Director behind a launch that earned $2.6 million in revenue over 10 days, and has been featured all over including places like New York Times, Huffington Post, CBS, Fast Company, Business Insider, and a ton more. He also worked alongside Tim Ferriss during the promotion and launch [4-Hour Body](), which was number one on the New York Times bestseller list and sold well over a million copies. It's also one of the top ten most highlighted books on Amazon.

His own book, [Play It Away: A Workaholic's Cure for Anxiety](), is called "The cure to your stress" by Tony Robbins. His other book, [Recession Proof Graduate](), has been downloaded over 150,000 times, so the dude is just awesome. Charlie has a real diverse amount of skills. So as I was preparing questions, it felt hard to just narrow down on what to focus on because he has so much knowledge. But I decided to structure this interview into two parts. So the first will be all about how to successfully launch your book or product, and the second will be about how to deal with workaholism and the anxiety that can come with it. So Charlie, thank you so much for being here.

Charlie: Yeah. Thank you, Rachel. That was a nice introduction. I appreciate it.

Rachel: So I'd love to dive in with just talking about launching products. It's something that you're phenomenal at. You've had success with book launches, multiple books heading the New York Times bestseller, and info products earning millions of dollars. My first question is when you're launching something, are there specific elements that you want to make sure are included in a launch like maybe you look for a specific type of a product or someone with a certain type of audience or maybe it's just a gut hit for you?

Charlie: That's a good question. The number one thing I look for now, and I have to say I've been fortunate to have worked with a bunch of winners, the ones that you just listed. But I've also been a part of unsuccessful launches that have been equally illustrative and lessons learned and figuring out why things don't work and why things do work.

One of the main things I look for now is there a strong occurrence of demand for this product like proven demand, or is the demand rising? So looking at existing best sellers or precedence to whatever we're about to launch. So with the [4-Hour Body](), there were a ton of books on health and losing weight and there was proven demand for the chapters in that book, right? So if you look through that book, there are chapters like How to Lose 20 Pounds of Fat in 30 Days Without Exercise or How to Gain 20 Pounds

of Muscle in Just 4 Hours Total in the Gym in a Month. Stuff like that. I'm not totally butchering the chapter titles but they're along those lines.

Tim was really, really smart about how he tested the demand for this book. It came about organically but mostly strategically. He wrote blog posts on those topics and he wrote them with really compelling headlines that conventionally became chapter titles. He saw people's reaction which was often very poll rising. Some people were like, "Oh, this is the most amazing thing," whereas others just assumed he lied about gaining 20 pounds of muscle even though he had before after pictures to show it and he laid out his exact formula for doing it. You look at the number of comments on those posts and the number of shares and you say, "Okay, maybe there's something to this." I love when authors have validated that there's demand for the topic, that they know going in that this is going to be a bestseller.

One of my friends got to work with the [Food Babe](http://rachelrofe.com) on her book launch. The Food Babe has a huge mass of audience already. The stuff that she writes about, she writes about in a way that's I guess to put it kindly is politically charged, often histrionic, I think over dramatized. But she has a massive follower, a huge audience of basically soldiers who are up in arms over stuff that she writes about, so chemicals in subways, bread and chemicals in Starbucks' latte and stuff like that. I look for is the audience already there? Are they primed to purchase this product? How big is this audience and have they purchased stuff similar to it in the past?

So with the Empire Launch that we did, the one that you alluded to in the introduction that earned $2.5 million in ten days, that was a six disc video course on how to create an online business out of apps, so how to become an app-preneur. Our audience there, there hadn't really been a major product like that before that covered apps but there had been a ton of products on how to launch an online business, so it was familiar territory.

There were proven winners in that category, right? There had been previous launches that had earned over a million dollars in a few days or in a week or whatever. So we knew going into that that there was existing demand for the topic and the demand for the topic was on the rise. More and more people were going into the app industry. It was the fastest-growing industry in the history of capitalism actually, and people are willing to pay a premium price for that.

My buddy, Jefe Greenheart, is this really talented videographer. He's just done amazing work. He's worked with Barrack Obama. He's worked with Lady Gaga, Jim Carrey. He has a great way of honing how he decides the projects he wants to pursue, which I fully agree with. He says they have to have the three apps; they have to be fun, they have to be fulfilling, and they have to cover my finances. You just have to hit those three areas.

The launches I've been involved in in the past that flopped like Hoehn Zone is interesting, I guess. I actually want to write about the failures I've had because they're just as important, more important. But I've worked on books that we launched them and nothing happened. It fell into a number of categories, like one, the book didn't have a strong demand. It wasn't clear what the transformation it would deliver to the reader was. The benefits weren't obvious.

There was a book that I worked on. It was supposed to be leadership book and inspirational book for middle-schoolers written by a guy who'd founded a massive real estate company. I had him send me a copy, because I want to read it first before we talk about whether to launch this thing. I read it, and within the first two pages, I wanted to throw it out of the window. I was like, "I hate this. This is not the type of book I want to be a part of." But I think I was 22 at that time, and he offered me an amount of money that was just absurd to me at that age, so I took it.

Every day, it just felt like such a slog. It wasn't fun. I didn't believe in the message, so it wasn't fulfilling. It only covered the financial aspect, and the book was a massive flop. It was ghost written, so I don't think there was any incentive for him to even put out the book apart from it was an ego play.

Rachel: Yeah.

Charlie: So I would say that's a broad overview of how I think about projects now.

Rachel: That's extremely helpful. I'm glad that you went in to the debts because that was actually one of my questions too. Because I noticed in your book page, you're saying yes, some of them were debts. I think that checking out the demand is definitely really important. I have 40 books on Kindle. Most of them, I have chosen where because they are already doing well on the best seller campaign and I just saw ways that these could be improved, so spectacular.

Charlie: Yeah.

Rachel: Once you choose a product. I was listening to an interview with you where you talked about how you get data testers. Can you talk about maybe for your book, [Play It Away](http://rachelrofe.com), the process that you went through with the data testers?

Charlie: Yeah, I love it. Data testing is one of my favorite things. It's a messy process. It just totally grounds you in reality. This is a tendency with all creatives, I think, on some level entrepreneurs, but especially with writers. They have a tendency to lock themselves in the cave for months and months and months and months. Not literally, but to hide themselves away from their readers to create this masterpiece. Then they finally reach a point, often years later, where they're like, "Okay, it's ready to reveal to the world. Let's ship it." They release it, and they release it to a very tepid response or no response at all. They can't figure out why, and it's a very heartbreaking, humbling experience because they just wasted a ton of time and effort on something that no one wants.

So the data reader process, Tim, I mentioned he does it really well. He starts with blog posts. That's like the concept of the minimum buyable product, right? Before you go off into the woods in a cabin and decide to write your 80,000 word manifesto on whatever, why don't you put up a blog post on a site where your potential readers are and see what their response is. Because if their response is nothing, then that's going to be the response to your book.

If people don't jump on board and aren't excited about an essay, a small essay on the topic, you think they're going to want to read a full book on this? No, hell no. It's the idea of exposing your work to an audience early on before you get all the way through the process of writing your book. Look, you want to make something that's distinctly yours, that's great. Fine. But you have to keep in mind that readers are their customers and they want to feel like they're identifying with your work on a deep level.

If you want to actually change someone's life with your art, then you need to make those people into a part of your art. The way that I did this with [Play It Away](Play It Away) is I wrote a blog post called [How I Cured My Anxiety](How I Cured My Anxiety). I actually didn't know what that was going to do. I just put it up on my blog and I was like, "I think this will help some people that read it," and the thing took off. It's still, in the United States at least, when you Google "cure anxiety," it's still in the number one or number two spot.

Totally organic. I didn't gain SCO or anything. It took off completely on its own because the content was really solid and struck an emotional chord with people, and they shared it. Based on the feedback, I got literally hundreds of messages from people when it first took off. It's like there's actually more to this story. This is just one part of it. I can expand this into a book, so I did. I wrote about 20,000 to 25,000 words.

Instead of giving it to one professional editor at a publishing company, somebody who's a pro but they're also juggling a bunch of other books. Frankly, they're way more focused on technicalities and legalities of your text than they are about the content. So for instance, their feedback will be like the word towards, T-O-W-A-R-D-S is actually toward. There's no s. So when you get that feedback, you're like, "Great, you've just spent three paragraphs explaining to me something that's totally trivial that no reader cares about."

So instead of going with one of them, I said to people on my blog, "If you want to read an early draft of my book and give me direct feedback, sign up. Tell me what you're experience is in editing work and why this matters to you. Why do you care about this topic? Because I want to know that you are my reader. When this book comes out, you are going to be the one buying this not because you want to support me but because the topic is in dire need for you that you want to read this book."

So I filtered out people that way and then I picked, I think, the top 30 of all the people who applied. I think about 80 or 90 applied. Then I just gave them the PDF of the file and I said, "Annotate it. Leave notes throughout and tell me if anything is confusing or if you have questions. Tell me if you get bored and start scheming." That's really important for authors, right? Because everyone's competing against [Facebook](Facebook), against [Reddit](Reddit), against [Twitter](Twitter), against pornography, television. There are so many distractions that authors are facing that if you don't write something compelling, you lose the reader and they don't read your book and you don't make an impact when you could. It's important to get your message across. So I had them read it and I had them tell me when stuff sucked, when stuff made them laugh, etc, etc.

Rachel: Yeah. I remember reading that you were also, you were like, "Tell me if you are leaning and you are getting excited."

Charlie: Yeah.

Rachel: I think that's great. It's really good feedback to just get the emotional. I mean, because really that's how people remember books anyway, how they emotionally - how they were emotionally connected to them.

Charlie: Yeah, exactly. It's how we remember everything. Everything is how did it make you feel for the vast majority of people. That's how you make an impact so that they remember how you made them feel. I really wanted to nail that. I got some really brutal feedback from people, my data readers. That's 30 editors, right? Even if they're not "professionals", all these people are smart. One of them caught something that I don't think a professional editor would have caught, frankly.

I've worked with professional editors. They wouldn't have caught this. He noticed that the second chapter and the first chapter needed to be flipped. As soon as he said that, I was like, "Oh my God, he's so right. It totally changes the tone." Yeah, they saved my book. They made it so much better. I think every author should do that. I think every entrepreneur should do that. They should release the ugly imperfect versions and iterate based on the feedback that they get from their prospective customers.

To be honest, those people not only bought the book when it came out even though I gave them free copies. They also were ready to review it and to give it a five star. I didn't even have to tell them to do it because they'd already read the book and seen how far it came and they considered the product theirs. They weren't going to give me a one star. They helped make this book, and so they liked it and they're going to tell people about it.

Rachel: Absolutely. That's such a great idea. For the people who are listening who might not have an established blog or something, I know that you also posted this on [Reddit](http://rachelrofe.com) too, right?

Charlie: Yeah. There are forums and stuff on Reddit, all around the Internet. But Reddit is obviously a big one and very active, and those people are brutal. They're very much nerdy guys who would never say these confrontational things to the face. But in there, if you're not spot-on, the nicest human being or whatever, they'll jump on you. So I wanted to get them on my project because I want those kinds of people who are just like, You're work is bullshit." I want to hear that because I want to be able to know what's triggering that. If they have a point or it's just because they don't like me, whatever.

I need that feedback. I can't have sycophants surrounding me just telling me how great my work is, and it's the same with every author. Every creative is going to be asking their friends and family for feedback. But guess what? Those people, they are going to stroke your ego every time. You need people who aren't emotionally invested in you telling you whether your work sucks or not because that's real feedback and that's what will allow you to hit a bigger audience successfully.

Rachel: Absolutely. So yeah. For those of you listening, there's Reddit, you can go on forums. I'm curious, for you when you were getting all this feedback, did you do something with your mindset like have some perspective? Because I'm sure you worked

really hard on the book, at your art, so to go and be open to, you said some people were brutal, did you do anything before?

Charlie: Yeah, this a great question. Apart from crying myself to sleep, no. Yeah, you need some emotional fortitude to take that kind of feedback, right? Those who haven't read Play It Away, the first part is a personal memoir. It's my story. So to have somebody say, "If you lead with this chapter, you sound like a spoiled brat. You need to flip the chapter." I was like, man, it does make me sound that way if I don't flip these. I forget what some of the other feedback was. I think I wrote about it. This one guy straight up didn't like the book and he was like, "There's nothing ground breaking in here. There's nothing new. I think this was an additional ego stroke."

There was another guy who reached out to me during when I was launching the book and he was like, "This is just further workaholism." I get on the phone with those people. I try to and I try and have a real connection with them. Because oftentimes, they write something out of some frustration of their own. You have to understand that when somebody attacks you, it's very infrequently about you. They're not doing it dispassionately. There's something that you've done or said that sparked a personal problem of their own. You're reflecting a mirror image back at them where they're uncomfortable with the reality you've proposed or the ideas you've proposed for some reason.

So I look at it as, "Okay, I'm not trying to get this person to like me but I do want to hear them out and I want to have a real conversation with them because it's easy to be rude, it's easy to be blunt and it's easy that I'll be misunderstood if everything's through e-mail and written. I think all creatives are sensitive people, and so it's hard not to take stuff personally. I know bloggers who've broken down into. I've seen them break down in tears because they're so afraid of nasty comments. I don't know. I've experienced my share of those over the years and I've been writing online since 2008. So coming up on seven years here, I've received my share of nasty comments. They used to shake me up a little but it's just part of the game. You've got to recognize that it's rarely about you, it's mostly about them.

Take it in stride. Try to connect with them. I learned this from Tim, actually. He kind of conditioned me to do it. He's like, "Always thank them first. Say thank you for your feedback, and then say whatever you've got to say but do it in a way that's really kind because you can flip a hater into a fan just by being kind." They're waiting. A lot of them, especially on Reddit, they want you to freak out. They want you to be a jerk, because then they can escalate. Then they can drive that knife into your back even further or twist it. They want a reaction so don't give it to them. You're just being nice.

Rachel: Those are great, great pointers. Thank you.

Charlie: Sure.

Rachel: I was also curious, as far as actually book marketing. In some of your other interviews, I thought you gave some great pointers as far as one thing you mentioned was naming chapters that would be blog posts that a lot people would click over to and

wet their appetite. You also mentioned making the titles of books as something that would be easy to remember and fun and not embarrassing for somebody to actually say out loud. Is there anything else that you would either want to say about that or any other tips as far as just like once people are actually on your Amazon page getting them to purchase the book?

Charlie: Titles. I think title is so important, and like Play It Away, perfect title, terrible for marketing. It's a perfect title because it encapsulates the main idea in the book, which is important. It's bad for marketing it because if I told you to read a book called Play It Away, you would have no idea what the hell it's about and it's not a compelling title that makes you want to open the book, right? I have to explain that this is a book about adding play to your life and combating anxiety naturally and free and finding a balance in your life. There are all these benefits to the book which you can read about but it's not obvious in the title. Great titles are like, oh, you just know. It's hard to nail it. A great title is Think Like a Man, Talk Like a Woman. I forget what it is. Do you know what I'm talking about?

Rachel: I know what you're talking about. [Act Like a Lady, Think Like a Man](#)? Is that what it is?

Charlie: It's something like that. I mean it's not a testament to memorability, but [Men are from Mars, Women are from Venus](#) is a similar title. It's great because it's polarizing. Excellent, right? Both men and women are intrigued by that. They can find it offensive in some way, in a way that they can't even understand. It's like they're already defensive by the title; Men are from Mars, Women are from Venus. But it's also complementary at the same time. They want to figure out why that's a good thing and what the differences are. Think Like a Man complements the man's natural ability to be a thinker, I guess. I don't know. Women can think too, but it complements what men value which is thinking. Act like a Lady, I forget what it is but that's complementary for women too.

The [4-Hour Workweek](#), obviously brilliant title. Very compelling, very polarizing. Because The 4-Hour Workweek appeals to our desire to escape the rat-race and not to be lazy, but that's why it's polarizing. You don't know if it's being a lazy person. It's not about that. It's a book that people... Most importantly, it's not just the title that carries the book, right? Because if 4-Hour Workweek sucked as a book, it would have never taken off. It's a great title but it's also a fantastic book that people hand to their friends and they say, "You've got to read this," or they carry it around as their bible.

What's hilarious in the book is Tim actually instructs the readers to do that. So these people who are traveling around and going from hustle to hustle are carrying around just the [4-Hour Workweek](#) and reading it. So they're advertising it as this is my lifestyle, this is a new thing.

I'm thinking in terms of the authors I've worked with. [I Hope They Serve Beer in Hell](#), another divisive title, kind of polarizing. It's obvious what the book is about. It's obvious the transformation or benefit that you're going to get from it, right? The benefit is it's going to be offensive and probably entertaining. It's got to be clear. What kind of benefiting you're delivering or what transformation? What can they expect from this in

the title? I think that's really important. Obviously, to have five star reviews and stuff is important past a certain number of reviews, like 50 is important. I think it's important for all authors to facilitate that process.

If you don't have an active role in getting reviews, you're leaving it in the hands of crazy people who leave reviews just spontaneously for everything they consume. But most importantly, you've got to write a great book. I think the data reader process is very important. The testing of chapters is important, like giving people samples of your work even when it's imperfect. Otherwise, you have no idea if people want more or whatever. The person who wrote [Fifty Shades of Grey](), the best-selling book of the last several years before [Harry Potter]() and [Twilight]() and stuff. That person, they did something really smart. They were writing fun fiction in the Twilight forms. They were just taking the Twilight characters and making them have sex in their stories. So they channeled the existing demand for this topic.

Twilight was huge, and so this person just went in. Then once they validated that those stories were popular, they took them, put them on their own site, changed the characters so they were unique, and I guess proprietary would be the best word to describe it, like now copy writable material that was uniquely their own. They had validated that there was demand and so they made Fifty Shades of Grey, and Fifty Shades of Grey is a good title. It's not amazing. You have no idea what it's about going into it, but it's a great book for the people who read that kind of stuff. It's not a great book for us. Maybe we don't care about that. But for the people who want that kind of material in a safe way, that's not an embarrassing book to give or recommend. It's not. That's the brilliance of that book, it's safe to read in public. The cover makes it safe.

Rachel: Absolutely. So two more questions about books because I know there's so much to ask around.

Charlie: Yeah, yeah. Sorry to interrupt you, Rachel. I just wanted to add one more thing. Cover is hugely important. You have to get a good designer for your cover that makes the book super beautiful and you want to click it and read it. It has to be good as a thumbnail. It has to be good real life cover design. It's so important. I can't overemphasize that enough. Hire a pro. Don't do it yourself.

Rachel: Yeah, you're absolutely right. I actually just had one of my books that wasn't doing well at all. All I did was change the cover and the sales weren't just completely super charged just because of that cover, so that's a great point. Two other book questions. The first thing is you've read through so many New York Times bestselling authors. I know that obviously having demand for books is really important. Then when you actually go in and you've got the demand and you've written the book and you want to market the book, what would you say are some of the maybe top three things that people can do to successfully market their book? Specifically, I mean things like maybe offering bulk packages of the book or things that really have a big impact.

Charlie: Yeah, this is great. So the first thing authors have to understand, or aspiring authors have to understand, is that you're not going to get rich off of one book unless you sell thousands and thousands of copies, and it's a perennial best seller or a topic

that's going to be in demand ten years from now as strongly as it is now. You can do the book route a few different ways. I'll talk about them now. You can do the route that Tim took with the [4-Hour Workweek](). A lot of people tried to emulate what he did. It's really hard to hit all the things that he hit in that which was there are a bunch of press hooks in that book. So at that time that it came out, the virtual assistance and delegation, that was kind of a new thing. Or outsourcing, that was a new thing and it's a controversial topic. So the news can cover that easily about the story. It was also laid out.

Again, there are multiple reasons, this great book. But what he did was he personally met influencers and partied with them. He drank with them and became friends with them. It's something most people don't do in the tech community. They spend their days behind the computer and they think that e-mailing- and a lot of authors do this. They think that e-mailing an author and saying, "Hey, can I send you a free copy of my book? I think you'll love it," having never met that person thinking that that author is actually going to care. They're not going to care. We get so many free books, it's ridiculous. Rachel, I'm sure you get tons of free books, right?

Rachel: Yeah, yeah.

Charlie: Yeah. It's like how many of those are you actually going to read unless you've met and actually really like the person that wrote it? It's pretty low, right? You have tons of other stuff that you can do with your time.

Rachel: Exactly. I mean, you're asking somebody to give you two or three hours of their valuable time or more when you don't have an established relationship. It's pretty rude actually.

Charlie: Yeah, it is, in a lot of ways. It's the same when they send you an e-mail and it's like ten paragraphs and they're like here's my life story, and they don't include a question. It's like what kind of crazy person are you thinking that just because you wrote me that you deserve my time and attention? I'll read your e-mail but it doesn't mean that I'm going to respond. The same thing with your book. Just because you wrote a book doesn't mean you deserve my time just because you gave me something that cost three dollars to print. It's you can't be that selfish. So you can take the route that Tim did.

I'm an author too. I sympathize and I've done these things that I'm chastising right now. I recognize now as a busier person than I once was when I was like 22 that, "Oh, okay. You really have to be courteous to people's time and understand how people work."

Everything is relationship-based. If you actually want somebody to plug your work who has an audience of thousands of millions, then you need to know them. You need to befriend them. How you do that can be strategic or organic. It doesn't really matter. It's just that's a fact. You need to befriend them somehow.

The other ways that you can successfully make it as an author, one is through volume. For fiction writers, you can just keep cranking out work. Just keep writing books and self-publishing them in genres that have high demand. I have a friend who does this. He speaks into his phone and he tells stories. He doesn't stop to edit himself. He just keeps

talking and talking, and then he has somebody transcribe it. He has an editor clean it up, then he reviews it, then he publishes it. He puts a good cover on it and he goes.

He's in his 30s. He's written over 30 books. He makes between $10,000 and $30,000 a month because he's written for genres that are in demand. He keeps going and he keeps getting better each time. This is critical to artists, it's like keep shipping, keep shipping. Stop focusing on making your masterpiece. Get it to where it's good enough that you're not embarrassed by it anymore and you know that people like it, and then release it and do something else.

Rachel: Yeah. Just to add to your point really quickly, I have a friend, Melanie. She and her sister, Shawn Thomas, they actually work together and they keep creating Kindle books every four to six weeks and they've been doing this for just under a year. With just their kindle books, they became New York Times bestselling authors and they're making $80,000 a month with their romance series. It's just crazy. Yeah, amazing.

Charlie: See, I love hearing stories like that. Because people don't even know, still that this is the reality. The people who are listening to this who think, "Oh my God, I could never do that. I could never be like Tim Ferriss and hit New York Times or so." You just heard what Rachel said. Those people have been doing it for less than a year. They are just like you and they start in the exact same way that you do. They have the same fears, same insecurities, but they did it. That's the only difference between you and them, it's they actually went out and did it.

They figured it out, and you can figure it out too. If you know how to use a computer and you know how to use Facebook, you can use that time to create for others. You can stop consuming everything that everyone else is creating and start creating on your own and become somebody who starts to make money through the things that they gift to other people.

I want to cover one final way that authors often don't consider but is an equally legitimate way to write books, sell thousands and thousands and thousands of copies and actually have it be easier for you. I've done campaigns in the past where you buy 10,000 copies of the book or a thousand copies of the book and you get a trip to Africa with the author, go on a safari and stuff so you do bonus stuff. Another way of selling thousands of copies is to say, "All right, which companies or organizations are aligned with my message?" For instance, I have a message about helping people with mental health and anxiety. What I could have done, which actually probably would have been smarter in some ways, is approach a bunch of mental health organizations.

I look up their annual report in advance so I can find what their strategic and marketing initiatives are so I have an idea of, "Okay, these are the goals they're trying to hit. These are the messages they're trying to get outright now." I just approach them and I say, "Hey, I noticed that you guys are trying to do this. You're trying to change the nation's conversation about mental health. It's really interesting because I actually have a project or a book that I'm working on right now really well aligned with that and I can help you achieve your goal of reaching more Americans. Would a conversation about this be of interest?"

Just proposing that to them. You get on the phone with them, you hear them out, you hear what their goals are and then you propose a partnership where they distribute your book to their lists. They have some say in something in the book like, "What if I'd gotten a big mental health organization to sponsor [Play It Away](), and in exchange, all they wanted was a plug?"

My friend, Lewis Howes, he wrote a book on how to do a webinar successfully called th [Ultimate Webinar Marketing Guide](), and he reached out to the webinar company that he always uses to run his webinars. He said, "Why don't you be a partner? You can be an advertiser in this book." So he'd gotten them on board to effectively write in advance for him. Instead of going through the publishers, the traditional publishers who frankly you don't need. They're very unrequited. They're not that great at a bunch at their roles. They're really good at distribution in physical bookstores, but everything else basically can be replaced by just as effective freelancers or partners.

Instead of asking them for an advance, which they're probably going to give you a [inaudible 00:38:00] advance in your first book, if you can create something that's aligned with the company or an organization that has a budget, and a lot of these companies and organizations have a huge marketing budget, your book is a marketing expense to them. If you can align with them, if you can pull the blinders off of your own vision and actually work as a team with somebody else and help them achieve their vision too, you can sell more books than you thought were possible. There are authors you've never heard of that sells books by the truckload at the snap of their fingers because they're good at this. So that's always a possibility.

Rachel: Yeah, it's a phenomenal point. You make me think of [Jason SurfrApp]() who actually also had a podcast on Lewis Howes and how he took, every page on his book basically had a different sponsor. He just got huge advance by himself getting all these sponsorships, which is amazing. So thank you so much for bringing that up.

Unfortunately, I see we're out of time. I want to make sure you have time before your next call. But thank you so much. This has been awesome. I know we didn't have time to go over more about the anxiety and workaholism but I will have a link to your book in the show notes because it's a great book. Yeah, just thank you so much. I know people are going to really benefit from this. I so appreciate you taking some time to be here.

Charlie: Awesome. Thanks for having me, Rachel. Yeah, let me know if there's anything else I can do. Let me know when the episode is up. Looking forward to sharing it with everybody.

Rachel: Thank you so much.

Charlie: Yeah.

Rachel: Thank you so much for listening to [A Better Life](). You can find all show notes for this episode at [rachelrofe.com]() If you enjoyed this episode, subscribe so you can automatically get access to all new shows. Let's also connect. Just go on to [Twitter](), [Facebook]() or [Instagram/rachelrofe]() and we can talk there. The opinions of all guests here

are their own and I'm not necessarily endorsing any of them. I do want to give you a perspective though. Always remember, if you have a choice, choose a better life.

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*Thank you in advance!*

I really appreciate you.

With love,
Rachel Rofé