

Daniel Hall Presents



Episode 127

How Authors Can Make \$1M by Speaking with Dr. Judith Briles

Hello! Welcome to the RealFastResults.com podcast! Dr. Judith Briles is today's special guest, and she is here to help you learn how to generate vast amounts of income as a speaker and writer. Please welcome Judith to the show...

Promise: How to Make \$1M with Your Mouth and Book

My promise is that I will show you how you can make a million dollars with your mouth and your book.

Most authors only sell 100 books. That means they only get a few hundred bucks. **By learning how to do what I call the "cash-cow two-step," with your words and your mouth, you can create a full-time career, literally.** All the while, you can meet amazing people, visit amazing places, and have an amazing impact on lives, solving people's problems with your knowledge and expertise.

It takes a little work. As you know, all of this takes a little work. People just really want to take you home, so they want to buy your books, and it's not just one book. They buy lots of books. If you go into a book signing, like in a store, typically, it's 4-6 books. **I'm talking about selling hundreds of books, when you can when you are speaking in front of a group of people.** That way, you can sell them by the caseload instead of one at a time.

Now you aren't ordering a book at a time. You're ordering 1,000 books at a time, and you are becoming a store, in your own way. Here's the beauty. People pay you full price. We aren't talking about making a couple of bucks off of a book. You're going to get full-freaking-price, and they pay you now! The best place to sell in the entire world is from a platform. There's no doubt about it. I did it for 40 years, and that's my experience.

Judith's Story

I was an accidental speaker. This is going back to the 70's, and I was a stockbroker at the time, and another woman had agreed to speak to some woman's club across the San Francisco Bay. Her husband said, "No, I don't want you out at night." So, she said, "Would you be willing to do this?" I said, "Well, sure," and I made every mistake in the world. I didn't know how to make a speech, but I just sat down, and I had a boatload of information. Then, I went back, and I turned it into a class that I taught at a college. **That class became my first book, which I thought was my only book.** I didn't know, back then, that books breed more books. No one told me that.

From that, people said, "Would you come and speak about your book to our association?" That's how I started. But, you know, here's one of the boo boos, and it's a mental boo boo. So many authors think, "But, I don't have an advanced degree," or, "I'm not a psychologist." Or, "I'm not..." fill in the blank. I just want to say this. Even though I have an MBA and a PhD, it's irrelevant. **All you have to be is G-O-O-D.**

You just have to be good. And, you know what? I don't care how dicey your topic is. Let me tell you. I have worked with authors on some dicey topics. Um, you've got to have a little fun, you know? And, one of the beauties is that when you start to incorporate stories, and when you get it... I'm always amused when people say that they don't have a TV, or that they don't watch TV, or "I don't go to the movies." My attitude is, "Get over it," because, guess what? **Your audiences do, and when you can start pulling in the familiar and connecting their problem with your solution, and then bridge it with what some oddball character just did in last night's episode, you'll have a home run.** That's because it gives you a common basis to relate, which I love.

I did a lot of work in the healthcare industry, and I always got into what's called, "The unwritten rules". It's not what that mission statement is in that hospital. There are unwritten rules, and you have to know these unwritten rules. I pulled in a movie. It was *A League of Their Own*. It's well-known, and Tom Hanks is in it. I set up a scene, and I was like, picture this, and I describe what's going on with the outfielder coming in, and Hanks' character is there, chewing his gum, and he's hungover. So, I just ask, what's the player doing, and everyone in the audience shouts out, "She's crying!" And, what does Hank say? He says, "Crying? There's no crying in baseball!"

What policy manual is that in? Where did it say, and how did he know there's no crying in baseball? And, she didn't because it's an unwritten rule. The thing is that this audience was so

actively involved because they saw the picture, and they knew the scene. They recited the words, and I didn't have to do it.

The Process

There are multiple steps. **First of all, you've got to find a gig.** It always starts with me asking people, "Who is your buyer, and who is your audience?" **That's where you go. Where are they hanging out?** What meetings do they go to? What associations? One of the steps in our book, in the new book, is where to find gigs. You've got to find gigs, and then you have to have the structure. So, where do you go?

Going back to my promise, I'm going to show you how to make a million dollars with your words and your mouth. The words are in your book, or the words are going to flow from your expertise. That's where it's going to have to come from. **Then, you're going to have to create some structure.** So, what's your promise? It's always essential to know what the pain is of the group. Everyone has pain. Even for fiction. You know, fiction people say, "My group doesn't have a problem." Yes, they do. They are looking to escape. You're going to solve the escapism problem, got it?

So, you go through what the problem is, and then you need to identify the benefits that your particular audience is going to take away, based on your expertise. Again, this is all individual, we could go on for some time here, trying to find all of these things, but you are going to have that, and now we are going to set up the structure of the speech, and there's really a common structure. You know, there's an opening and a closing. Alright? There's a sandwich, and then you've got all of the goodies in between.

The goodies in between will be stories. It could be statistics. It could be, you know, some element that comes in that helps set the stage, and then you're going to have your key points. Those are your takeaways. For our non-fiction authors, this is easy-peasy. They are called your chapters. They are the subtitles in your chapters. They are the examples, and the activities, and the illustrations. You can use your stories. I mean, I have stories going back to when my kids were little.

If I have a female audience, I will always start out with the story of how my underwear fell off at a gig. It humbles me, and they all have a great time laughing. I can't tell you how many people come up and give me some variation of what happened to me. It may have happened to them, or to their mother, or to their best friend, or something like that. The bottom line is that we connect. We've connected. **The opening story is to connect, to set the stage, and then go through it.** Then you start going with your key elements, and you go through, and you have a wrap-up, and you go through your next one.

Then you have a closing, and what I always say about closing on a speech is, "You can leave them laughing, you can leave them crying, or you can leave them thinking, but you can't just leave them." That's really point-blank, but then you start practicing, and you put it together. The more you do it, guess what? The better you get. I remember going to a speaking

coach to do some exercises, and the point was, as a female, often our voices are higher. When we get a little nervous, our voices go higher.

Often, when you get on a stage, there's a little nervousness. I remember being on my knees, panting like a dog, doing these exercises that I was working on, but just to lower my voice a little bit more. That way, I could always go on, and I would never have that squeak. You know, that squeaky voice that sometimes is unnerving. We've all heard it, and I didn't want that.

And, I hired a person to help me with storytelling so that I would be a better storyteller because they are choreographed. So, you know those. **Those are some of the tips that you need to do to be effective on the platform to engage your audience so that the result is 1) you sell books, 2) you get hired again, and 3) they refer you to other people.** My calendar was always booked one year in advance.

How to Get a Speaking Gig

There are a couple of things that you can do, especially with a book. **When you identify groups that you think are the right groups, because they are for your people, you, literally, go and spy.** You go to "The Google"... So, this is the association. I found out that my group turned out to be nursing. I didn't know that was my group. They came and found me. There are a zillion nursing associations. You type in "nursing association" and the results are like "bang!" Our friend, "The Google" comes up with a gazillion of them.

You can go to their websites, and you'll see that there are events and conventions. When is it? Who is the chair? Contact them. **Get on the phone.** Do not do this, by the way, by email. This is a phone call. You get on the phone. And, by the way, you're going to get a voicemail 90% of the time. They all hide behind voicemail. That's fine because you're going to have your tagline, or your spiel, in 15 seconds to leave a name. "I'm Dr. Judith Briles. I'm an expert at removing toxic behavior in your department and your workplace. If you'd like to save millions of dollars in turnover and replacement costs, let's talk." That's it!

So, something like that, and "The Google" is your friend. There are also other places where you can find full manuals. There are association manuals. I worked the association market. You can go to convention bureaus in cities. I loved Las Vegas. Actually, Las Vegas was my favorite place to speak. Why? 1) I could always get in, and 2) because of the entertainment industry every hotel had state of the art technology, and it could always be fixed. If I needed help, it was there in 10 seconds, and that kind of thing. And, there were always shows that I could see while I was in town, and there was great food.

Las Vegas was a favorite, but guess what? The convention bureau lists all of the conventions coming, and I could call that contact person and find out who is in charge of a meeting. I live in Denver. If I wanted to work in the Denver market, let's say, I could go to the convention bureau, I could contact everybody that is having a convention, and I could let them know what my expertise is. I'd say, "If, by chance, you have a speaker that is delayed or can't make it, call me. I can be there in an hour."

That's a way that you can do this, and I have clients that I work with who have actually built their entire speaking career on being the backup, "call me at the last minute," speaker. And, they stay in their hometown. How does that sound? Also, here's a little tip. If you have been hired to do a keynote, a lot of speakers will say, "I'll do an extra breakout if we go this way," but I'm going to tell you not to do that. I'm going to say my attitude always was that, "Once we have a commitment, I'm yours. What can I do to make your event better? Would you like me to do another program? I'm available for one-on-one time with your attendees." I am there and doing that.

For newbie people who are just starting to do this, there's [Meetup.com](https://www.meetup.com), and this links people up all over the United States. I don't know if there's anything international, but I can say that people can meet-up through the site all over the United States. Go into your local [Meetup.com](https://www.meetup.com), expand it out, and look into different groups that might be a fit for whatever your topic or area of expertise is, and say, "In celebration of my new book (or what's about to be my new book), I'm willing to waive my speaking fee and come present to your group."

Now, do they pay you at Meetup? No. I've never experienced a Meetup group paying anyone, but they'd still like to have an expert to do that, and of course, the string attached is that you'll have your books available for sale. Then, you have to learn to do the "ask". Who do you know who brings in speakers like me to their groups? That's always important to do. The other thing, and one of my secret sauces... **This is a huge secret sauce that I discovered, and that was postcards.**

I love secret sauce. I have a lot of books, and when I was speaking on healthcare, I had, like, six books that I spoke on the topics on. **I had a postcard with every one of those book covers on one side, and on the other side, it had a write-up with a small space in it that would say I would be in Orlando on October 2nd, or something like that, and it announced that you could save extra money by booking another gig around that time.** I just rotated those around because I found that snail-mail people held onto those post cards to remember me by. So, I would call first, and if I had already met them, I would email them. So, the email would be secondary, and the third way would be by snail-mail. I would then repeat the process.

If you only have one book, don't stop there. There are other images that will relate to your expertise and your marketing. How about making a word cloud with all your keywords? Of course, your name is going to be the biggest on there. That could be another postcard. Maybe you have some images that relate to the expertise. That could be another postcard.

So, in a month's period of time, you could send a postcard every week in marketing. It could be about something new, a new talk, related to their conference, their setup, or something to come. You're a problem solver in an organization or a company, so maybe you could increase productivity or decrease turnover. You know, what's your promise? What can you deliver to a group to ease the pain and make life better and easier for them?

Getting Paid for Speaking

You ask for it, and you know what? **You need a contract.** Every speaker needs a contract, and even when I was out speaking, I got paid \$5,000 - \$7500 a gig. Plus, I sold books. So, rarely did I walk away with less than \$10,000 a deal. Okay? I'm just going to throw that on the table. Some will say, "But, we've never paid a speaker before," or, "We've never paid more than \$1,500." Here is what I would say. "Well, tell me about your group." I always did about 10 freebies a year, and I was willing to work deals. That's if 1) I had a passion for the group... When the Sewermen of Miami contacted me and said, "We really want you, but we've never paid speakers before," I didn't have any passion for that group, but 2) they were connected with other people. They found the money.

Let's say that I had agreed to speak for \$1,500. Then, I'd say, "I'm essentially making a donation of \$3,500 to your group. What will I get in return?" After that, I'd go silent, and they would come up with some amazing things. You know, sometimes groups have other categories where other money is, and all of the sudden, they might buy 100 books at full price. All of the sudden, I might be up to my fee. **So, there are certain things that you can do, and another thing is you just want to do it.**

If I really believe there was someone, or more than one person, in that audience who were connected with something, like another group that could bring me in at my full fee, I was a player. This is another way for a newbie that has a book in hand to sell books... **I always gave back a percentage of all my book sales to the group.** Always. So, I would ask if they had a foundation, or a scholarship, or anything special that they were trying to raise money for, and I would tell them that I wanted to help contribute. Even if I did it at a discount, I would do that.

Why would I do this? It's because one of my button pushers, and we have all seen it... Some people are so gross at the drive-down to sell books that it's almost, like, 1/3 of their speech. You know, "Buy this! Buy this!" I never did that. There are subtle ways that you can plant, in an audience's mind, that your book is the one. Just by picking up your book and opening it, like you're relating to a story that you know inside and out. One you could say in your sleep, almost. I had one of those stories in my book, [*The Confidence Factor*](#), and really, one of the most amazing, the most impactful interviews that I ever had was with a woman by the name of Sharon. I would open up my book, and I would relate her story, and I would look down at it like I was reading it. I wouldn't even know what page I would open it to. **I would just open the book, and they saw the book.**

That book took off! It would just disappear off the proverbial shelves because of just that one technique. Another technique that I found that helped to sell lots of books... And, by the way, you always want to have an introduction that you write, and you'll want to put it into 14-16 point font so they can read it. You send it ahead, you carry a spare with you, and all of those things because when you get into a group where people don't know you, usually your introduction is handed off to someone who might read some bio that they found online that doesn't relate at all. It's like, "Gag me, please."

You want to have certain lines set up in addition to your introduction. I had a couple of lines set up, which would tell me which story to lead with, such as whether they laughed at particular points in my speech or not. Do you have a room full of engineers that's going to be

hard to present to, or do you have an audience that doesn't mind playing around a little bit? That introduction would tell me. When I would ask things like, "Do I hand the mic back to you, or do I tell them to go to lunch," you know, "What do I do?" Usually, the mic was going to be handed back to someone else. So, I would always tell them to remind the audience that I was going to be there throughout the whole day, and they could come back and ask their questions or get any help from me.

I would be back at my book table if they returned. So, I would make sure the audience knew that, and I would make sure that it was announced that I would be donating part of my book sales to the group. Whenever I did this, the group leaders would be sure to tell the audience, "Make sure you go talk to Judith at her table and be sure to get her book because she is donating to our scholarship fund," or something of the like. I never had to tell people to go buy my book because they would do it for me in this way.

Let them partner with you in this way. **You just want to be G-O-O-D.** And, I've said this before, you stay. **You stay for the day.** If I can, I will be there for all two or three days. That's because, first of all, I'll sell more books. I might even offer to do an extra workshop. I don't want it all on the same day, if that's the case, and I will say this. If you are brought in to be the closing speaker, half the audience won't be there. They'll be gone. They've already up and split. So, be aware that your book sales will be lower, because people just want to get "out of Dodge" by the time these things wrap up.

If you are an evening speaker, you always sell less too. It doesn't mean that you weren't sensational. It's just that they want to go home. So, you always sell less that way. You always want to book a gig early. You want to get in during the a.m., if you can, or right after lunch. I always offered to my groups to be the one who comes out after lunch. That's when the carbs hit, and the last thing they want is a boring speaker. I just promise them that I'll wake the audience up. You know, "We'll have some fun. We'll get going. We'll have some activities, and we'll get some energy flowing so you can get the rest of your program on the road." And, they are so grateful, let me tell you. They are so grateful when you step up to the plate and do that.

Now, if you have the natural energy, good for you. You may have to learn it and grow into it, but you're going to find that people will energize you, and you will have a great time doing this. I've always said that being at a site and doing a presentation isn't the work. All of the work comes before. It's in the prepping and getting ready. It's in the tweaking you'll have to do. Sometimes I would do interviews with people before I'd go, especially if I knew I was walking into a massive problem, and sometimes I was. To just get a feel, I would always try and find out if there are inside scoops going on about things you are sensitive to. You do need to know that.

Also, I give instructions on what I want them to say before I come on. I don't want everyone to, say, bow their heads because a colleague has died. That is not a great setup for you to come on. So, I ask them to hold certain announcements.

Some of the "Don'ts"

Let me share a couple of things that you should not do. **Don't try to copy someone else's style.** It's not your style. Maybe the question should be, "What are some of the 'don'ts'?" Don't try to copy someone else's style, and don't use other people's stories. Use your own stories or make them up. Don't tell jokes. Look, most jokes have been heard a gazillion times. I've sat through presentations where they tell jokes, and this is usually a male thing. Don't because we've heard them all. Go with the stories on those things.

One time, I had to go tell one of my speakers to go change their clothes at an event. **You always want to dress at least one level above the crowd.** If you are at a resort, they might have their aloha shirts on, so you'd want to dress business casual for something like that. For us ladies, we might have some bling on to dress it up a little bit, but those are just certain things that you start learning very quickly.

What are some of the "don'ts"? I've had people say to me, "I want to be a speaker just like you. What should I speak about?" I don't know. What's your expertise? Maybe that's the question. What should you speak on? You speak on what brings you. You speak on what your expertise is. You speak on what the passion in your heart is. And, you speak about something that you want to continue speaking about for a period of time so that you can really develop that influencing factor so that you will be sought after as a speaker, and you will be brought back, and they will gladly refer you to your colleagues who may be looking for someone to speak on your topic.

How to Create a \$1,000,000 Speech

My new book is, [*How to Create a \\$1,000,000 Speech*](#). **This book will teach you how to pitch to a meeting planner, how to move from "free to fee," and how to structure your speech.** It teaches you all of the key points, like your promise. You'll discover how to do the opening and closing, as well as how to create your hook. When you are marketing, you're fishing. You need to know how to throw out that lure, and start reeling it in, and hook them on it.

Here's a hot tip. **Everyone who buys my book, if you'll just email me at Judith@Briles.com, I will send you a Word document of my contract.** I will give you my entire contract, and this is a contract that I paid an attorney \$1,000 to put together for me. I have it in a chapter, and I've broken it up so that I can explain why each clause is important and what it means to you. You'll get the Word document that contains it if you'll email me, and that way, you can morph it and make it your own. That way, you don't have to spend the legal fees to go through it.

Now, if it has been morphed through the years... For example, there's a clause that if you cancel... Because, we used to do what we call "cluster trips"... If I booked Atlanta, Georgia, then I would reach out to other sites in Georgia, and I would reach out down into the panhandle of Florida. So, I might go into the next state over a bit, and anything that I could get to within a 200-mile radius of the original booking. That was my range, 200 miles. Or, if I could make it in less than 4 hours, we would offer to speak there as well. Then, I would discount everyone's airfare so that everyone would get a deal. We would bring that in, and it was great! So, sometimes I would have three or four speeches booked in a roll.

Every time I normally went out, it was for three days. If I could do four gigs in a week because I'm already in the vicinity, hot damn! We had one that wanted to cancel one time, and by the time I had to rebook all of the airfare, it cost me \$800 more. So, a new clause went into my contract. Now, if I have booked other engagements around your particular one, and you have to cancel for some reason... By the way, corporations are notorious for doing this... If you have to cancel for some reason, and I have to rebook, if there's any increase in airfare, then they are responsible for it. Okay? So, that's in there now. It's a four-page contract, and I send out a Word document that you can morph into your own and make it your own, and that's my gift for getting my book.

Connecting with Judith

You can connect with me through my website, TheBookShepherd.com. There's also BookShepherd.com. Either one of them. I do blogs a couple of times a week. I do an Ezine every Wednesday. I have a podcast. It's [*Author You – Your Guide to Book Publishing*](#), and I host that on Thursdays. So, there are all kinds of ways to connect with me and follow my stuff. You can even feel free to pick up the phone. I'm one of the kind of people that if I'm in my office and am not on the phone, I will answer it.

Resources

[*How to Create a \\$1,000,000 Speech*](#)

[*The Confidence Factor*](#)

[Meetup.com](#)

Real Fast Results Community

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As always, go make results happen!