David Deustch – Leveling up your copy

MIKHAIL: Hi everyone and welcome to Health Copywriting Profits, the online event that can help take care of copywriting skills and income to the next level. Today I'm really excited to be talking to David Deustch, the man is really known, direct response copywriter, marketing strategist, author and copywriting coach and in addition to creating winning promotions from scratch, he often works with clients and writers behind the scenes under-performing promotions into winners.

David got started at the renowned advertising agency Ogilvy and Mather before switching to direct response where he has generated almost a billion dollars in sales for some of the biggest companies such as Agora and Rodale and for Boardroom Inc. in particular, he has had as many as six winning controls running at once. So, welcome David!

DAVID: Yeah, thanks! Great to be here! Thanks for having me.

MIKHAIL: Thanks, great to have you on. For some of the folks that may not be too familiar with who you are, can you tell us a little about how you got into copywriting?

DAVID: Ah, yeah! Basically, I started at Ogilvy in New York, which is a traditional advertising agency and worked at different Ad agencies after that, doing copywriting. At some of the smaller agencies, I would do everything from, you know, I would also be the contact person, accounts, I would help chase after new business, which I loved and even doing media plays. But then surely, I discovered J. Abraham and discovered direct response and kind of switched over into direct response and began working with Jim Rutz, he was a great copywriter during promotions for some of the big publishers like Boardroom Inc. which is now Bottomline Publications. Working with some of the big health publishers, Health Directions, back in the day. I did a lot of wok with Sound Gears and a lot of work with different supplement companies and nowadays I do some copywriting as you said, and do a lot of coaching and mentoring, training helping make people's copywriting better, working with companies to train their copywriters, whether their inside copywriters or freelancers, and just kind of maximize their copywriting resources.

MIKHAIL: ok! So, I guess one of the things why I wanted to really have you on to this event was one of the things you do really well is kind of talk about leveling up your copy or enhancing, you know, just going from that plain boring copy to really making something that the reader would actually want to read, and read through the entire thing and go on to eventually make a purchase. So, what I was hoping you can do is to share some of those secrets and strategies and tips that you use to really just spice up the copy, to make it something that makes it something tat they really have to read and they want to actually read.

DAVID: Ok! Do you want me just talk about that a little bit?

MIKHAIL: Yeah Sure! Some of the ideas, I guess, that you shared with even copywriters as you train about how they can make up their copy more interesting. Basically, yeah!

DAVID: Well, you know, I think there is a lot of aspects to that. It's making it more interesting; it's making it more compelling; it's just making the copy do its job better. And I think it comes down to one thing which is: when people start writing, they get into a writing frame of mind, they go back to when they were in high school or college or they had to write papers, and they kind of compose with words. Right! They put the words down, so it's this word and this word, should I say with this word? Should I start with this? Should I start with that? They don't get…. I think the best writers just get in touch with what do I say to

someone to get them to buy this product. Right? What story do I tell? What's the first thing that I would say to someone to get them interested in this? And that's where the best writers write from. It's that place, and it's really not that different than what they would say to someone in person.

I remember the first time I talked to Gary Hulbert on the phone, I was so struck by the fact that he sounded like his newsletter, he sounded like his copy, right? Exactly the same way! He was trying to convince to come down to Key West and be at the back their seminar**.** So, he kind of persuading. So, it sounded just like he sounded in writing. So, I think the real secret is to make your writing closer to what you would say to someone in person and to not say something if you're talking to someone in person they would roll their eyes an go why are you sounding like this, you're sounding like a new car salesman, why are you talking to me like that? Right? And there is so much copy that people write, right? If they were to read it to someone they care about, it would never be what they say to them.

You know there is this thing of pretending like talking to someone in a bar, right? That's another way to do it. You're sitting across from a friend, you're in a bar someone says, you know I'm interested in some kind of a weight loss product, I'm interested in losing weight, and what do you say to them next? Right? It's probably not killer new weight loss product, everyone gets to drop 20 pounds overnight. Seriously! You know what I mean, they will just look at you and say why are you talking to me like this. You would find some aspect of it, you would find some story to tell, like look, I want to tell you about this guy that used it to lose weight, or it makes you lose weight by your hormones or what's causing you to gain. Did you know your hormones are what's causing you to gain weight? Well its not you got no will power but it's your hormones that are controlling your life and what this pill does is, it fixes that hormonal imbalance.

So, would you like to hear a little more about it? Right? And they will be like yeah, because you sound like a real human being who cares about me and isn't just trying to sell me something.

MIKHAIL: Yeah, I think that's really a good point, David. I've found myself even when I'm doing copying, you kind of, especially when you to look at some of those that you called "killer" weight loss supplements and that kind of copy if you start writing with that sort of idea in your mind, that's what the copy is going to come down looking similar to. So, like that, you do need to remember, it is a real person you're talking to, it is someone who has a problem that you're trying to solve. So, I guess yeah, that's an important point to keep in mind when doing your copy.

DAVID: Yeah, just think about it like that, like really think I'm talking to someone I care about, your mother, your auntie who has arthritis, right? Just write to her and don't, you know when you listen you won't be as your auntie, your mother, you wouldn't be like shed the truth, you wouldn't exaggerate because they just roll their eyes at you and say why are you sounding like that? Right? And you want the price tag to feel like you care about them, like you care about your mother, right? You want them to feel that same sort of a bond, that's what we like about doctors right, when they care about us? We don't want a doctor that will be telling us that you know, I'm to give you this space, pill to help you lose weight. It's the greatest thing ever, there is nothing like it on the market, you know what I mean? We would lose our trust in the doctor. You'll be like how much is this pharmaceutical company paying you to do this?

So, it's all that, read your copy while you're writing, loud, as if you are reading it to someone you care about or really read it to someone you care about. You know, you will find it hard to say some of this stuff that we sometimes say in copy, when we don't think about it? You're right, it's kind of like we make it sound like we think these things are supposed to sound like. We've got those phrases in our heads, we've

got that sound of this copy and when you read like, that copy it doesn't sound all like that, it sounds new and fresh. It sounds like it was just made up just for this, it doesn't sound like some other products could display its name on the Ad and it will be just as good. Its sounds unique, special and creative, the words are fresh, the ways we are combining things is fresh, the images are fresh, you know, the analogies.

MIKHAIL: yeah, I was going to mention that reading your copy out loud aspect is one of the things I have kind of, living about doing and that really helps with seeing where it doesn't really flow, like you think it's…, when you are writing it you think it's nice but when you actually say it loud you realize that yeah, it probably needs a little more work to fit in, in what you are trying to do.

DAVID: Yeah! I mean, absolutely, you see where it's awkward but also to feel it, right? To feel where it's boring, to feel where it's unbelievable, to feel where it just sounds like exaggerated, hyped, to feel where it's like you're just making stuff up rather than have the proof behind it that people like to hear. Like if you could just learn to look at your own copy, read it as if you're not the person who wrote it, right? Have that distance, that objectivity, what NLP people call third position, right. You are looking at it as if someone else wrote it, kind of you would hear from now. Like if you keep going into time and just look at it, lie I didn't write this, you know what it would make you feel. You will be far better judge of your own writing and a far better copywriter if you develop an ability to do that, which is a far more productive use of your time than trying to learn more copywriting techniques.

First you need to get your mindset right and be able to just transform it.

MIKHAIL: So, let's say you are doing that, you are reading the copy, and you know it's a little boring. What then can you do to make it more interesting? What do you do in that situation?

DAVID: Well, you know a couple of events leads to that but it comes down to the same thing, right. You pretend you're talking to your mom, okay, you want to tell her what the copy says but its boring. She is starting to look flashy eyes, she is starting to walk away, she is starting to be like you know, son I've got things to do, I don't want to hear about this, I don't want to hear about another …. or whatever and you go but mom… What do you tell her to keep her interested? Do you tell her a story, do you tell her about someone that benefited from it? Do you tell her about some mechanism in it that works differently than anything else she has ever heard of? Right? What do you do? You might do any one of those things. Well, do it in the way you would do it to her and keep seeing her about to walk off. Right? You've got to pull her back.

There is one image of what one of my great friends did, was that there was a guy reading a newspaper and there was a hand reaching out of the newspaper, pulling him by the collar like this, that' exactly what you have to keep doing, alright? But to be more specific, right, like to make to make the copy more interesting. You know, it also matters being colorful, maybe using humor a little bit, maybe doing an interesting gesture position, why French women don't get fat, that's an interesting gesture position, which an interesting thought, Stephanie George calls it a paradoxical question. Right? So that's interesting now. It's a new way of looking at it, it awakens your mind a little bit and its not boring, an analogy, right? Like you know, this arthritis pill, it is like oil for your car, it lubricates your joints, right? Its kind of an interesting analogy which people would not have thought of before.

You know this is pill, this brain pill, is like a treble charge to your brain. That's kind of a boring usual one, but can you think of something, can you think of an analogy, right? And so, you thin, okay, what do we

think of when we think of something that boosts something, right? An additive, its like adding a turbo charge to your gasoline, something like that, you can take this pill for your brain, right?

MIKHAIL: And I think those are, kind of what you do so that you can add some pictures in their minds right? When you use turbo charged engine, the kind of picture, an engine on a car running faster, that sort of thing and they transfer that back to themselves.

DAVID: That's a great point when we say add some pictures, what are people interested in? They are interested in pictures, they are interested in TV shows with a plot, so a story is always good but not just any story but a story that has something at stake that's has a ticking clock, that has a deadline, that has an art to it, right, that he is in trouble, he is going to lose that way, he is going to die and then he finds his discovery, rather than just a boring flat story. I found myself one day reading a book about metabolism and realized that you could raise your metabolism by taking Ashwagandha. You know it's just flat, you want drama, you want things happening and the things happening too is huge, right? People are interested in people doing things, they are not interested in general nouns that how something is, right? So, you, from a dramatical pint of view you want to try and avoid the passive tense, where nothing is happening, right? Like the man was bitten by the dog, right, it happens. Decisions were made! You know you want the active tense; the dog bit the man! We made some tough decisions!

And it's the same thing, you don't want to just say; a study was done that sound blah blah blah, you want to say, "scientists decided to study, was this pill really effective for weight loss, so they gathered two groups of participants…?" now it's a story, and maybe there is an outcome now, whether it will work or wonder what the results will be. Will they lose weight? It's a minor thing, but if you do that all throughout, you make everything a little more interesting, everything a story instead of a static – research was done bah blah blah. You do that all throughout it lifts your whole promotion, like I said in the beginning, it elevates it, it becomes next level copywriting.

MIKHAIL: Yeah, and I think its those little things that, as a new copywriter you may not realize that you are doing, and that its something you should try to avoid, in terms of like the passive words and how to just make sure that you what you are writing is engaging too the reader.

DAVID: Yeah, I mean, I can't over emphasize how important it is to be more… J. Abraham called it forensic. You like on CSI, and those three shows where they examine clues and they look at fingerprints and they look under a microscope, like you kind of do the same way with copy, right? Like, look at it forensically, how does it work? How is it making me feel the way it is making me feel? Right? How does it make me do this? How many words did he use in a sentence, what kind of words, does he use? Are they verbs? Are they adjectives? Does he use a lot of adjectives, or a few adjectives? Does he tell stories, and how does he tell the stories, what's the pattern, what's the arch of the story, what's the plot line?

Copy is right there on the painting. Its not like when you're looking at a painting and you are like when do I go and get that and you could analyze it a bit, because you don't, you just see a bunch of paint on a canvas. When you look at copy you can see how great copywriters did it, you can see the exact words they used, letter for letter, you can count how many words in a sentence, you can count how long their paragraphs are, you can see how many adjectives they used, you can see what kind of adjectives they used, you can see what kind of analogies they used, you can see how everything is constructed. So, study that! It's there for you to study and to analyze and to understand and then to incorporate that.

When you look at your own copy, if you want to know why your copy is not Gary Hilbert level copy, or great copy, just analyze your copy and analyze a great copy and you will see right away what you are not doing or what you need to do and maybe add a little bit of tips application. But you will learn a whole lot about what you need to do, alright? You will see things that most people never see because they never look that deeply into their own copy or other people's copy.

MIKHAIL: You are getting into what we call the rhythm of the copy, and you know they talk about handwriting and stuff but I guess you, what you are talking about is just taking it a little deeper, not just had writing but actually going through and looking at what is making the copy tick

DAVID: Right! You've got to understand one paragraph of great copy, what makes it tick? Right? What is he doing, and you could take that and you could do that, you understand? You could do something like that with your own copy. You know, that's worth all the knowing techniques but not being able to apply them.

MIKHAIL: That's a really good point, like what you are saying, that I don't think its something a lot of copywriters do, either with their own copy or like you are saying, looking at controls that have been running for years and really understanding what needs some work and of course, there is the bigger picture behind all this, that is research cycles and emotions that they look to trigger when we read but the there is also the structure and the feel of the copy then.

DAVID: And yeah, just sheer grammar of it, like if you look at a really good copy, its much simpler than what beginning writers write. Beginning writers use a lot of complex sentences, you know, more experienced writers use short, punchy, not all the time, right? There are some moments, but much more often they will use short, punchy simple sentences subject verbs, not a lot of fancy, you know, switching it around as periodic sentences and non-periodic sentences. But you can see if you just learn a little bit about that sort of thing, what kind of sentence construction a writer uses and you can start to see that mine is kind of complex and its because the writer knows that short simple sentences help the reader, make the reader feel that it's easy because he made it easier.

MIKHAIL: Yeah, I think there is something you should be writing after 5th grade level or 7th grade level, something like that.

DAVID: You know, be serious about that, like really do that, like really run it rough, or really run it through Microsoft has a thing that can check, get it down to 5th or 6th grade level. Sounds a lot, more believable when it's simple. They've done studies that showed that people believe things that are simple a lot more than things that are complex.

MIKHAIL: It is easier for them to read and understand.

DAVID: And there is also something about a station time, say it's 9. It's not just that it rhymes but it's also the simplicity of it, that we go like yeah that must be true, right? A penny said there is a penny earned and that doesn't rhyme? Because they are selling about the simplicity of it that we think it turns into a problem to something we think it's true. Yeah, because its so simple like, if is that simple it must be true.

MIKHAIL: Yeah, one of the things I mentioned there was the emotion that the copywriter is looking to generate with the copy. What are some ways you can inject emotion into your copy and how can you...

like you said it comes down to the kind of words you use or the structure, how you structure your sentences to birth that emotion? What are some ideas that you have with that?

DAVID: Well, you know you're right, it comes down to the words, right. If you use more emotional words, you will get more emotions. If you use words like hate, love, angry, then you are starting to inject emotion in there. So, there is two kinds of emotion, right? There is the emotion where you the writer, the person who is signing the letter, the person who is narrating the VSL, the person who is writing the email, the person who is he signor of the letter, right, there is their emotion. It makes me more angry when doctors prescribe drugs for things that there is so many natural cures for. Every time a patient of mine walks in and he has been over-medicated by other doctors, I get so mad. So, there is that emotion and there is also the emotion of, you know, in the reader. You will be so happy, you will love this, you know, doesn't it make you angry, doesn't it you angry when this happens to you? Its so frustrating when…. Right? That's kind of touching the reader's emotions now.

MIKHAIL: Yeah, yeah!

DAVID: Just keep a list of emotions, there is a lot of stuff on the internet, there is a lot of infographic kind of things, there is an emotion wheel, there is like slight basic emotions and within each of the basic emotions there is sub-emotions and the next level of the wheel. So, anger could be, you know, divided into annoyance, it could be rage, it could be just pissed off. There are degrees of anger and kinds of anger, there is kinds of happiness. There is jealousy and there are different types of jealousy, and being a little envious is different from being reeled with envy. You know, there is degrees to things. So, just think about it. There is a wonderful infographic of Donald Duck. Donald Duck emotions, it's a wonderful infographic, Donald Duck portraying different emotions, right? Being happy and he really followed being happy and when he is mad, he starts of being…you know. There is Donald being jealousy. Disney is so brilliant portraying that stuff and the character of Donald duck is so emotionally elastic and expressive.

That can be very inspiring, look up and you see oh, Donald duck envious…. and how do I invoke that, and how do I invoke a wide range of emotions in this promotion?

MIKHAIL: Yeah, I think it's like, … you mentioned something like, there is different kinds of happiness, so, you do have to trim down to what type of happiness or what type of feeling you kind of want to portray. …. yes, it's happiness but by getting down into more nitty gritty of what type of happiness that is more specific, I guess.

DAVID: You want to kind of take the emotional journey and then you are taking the emotional journey, whether you can't or not. Even when you take them on an emotional journey from skepticism to clicking away from your Ad, because they get bored. So, even if it's skepticism, it's boredom, that's an emotional journey. You want to take them from an emotional journey of like from curiosity because he got here because of curiosity, he got here because there was an Ad, there was an email that said click here and find out more about how to lose weight, and is curious because there was a picture of something like a new way to lose weight easily and he clicked on it to say ok we are curious, and now they have come to your page.

How do you take them from curious too interested? How do you get them so that they are not just curious but now you have said a little more and they kind of like oh that's ok? That's a different way of looking at it, and I need to find out a little more about it. And then maybe you say a little more and then they become

skeptical, like Ok, but yeah, there is so much of this crap out there, there is so many things like this blah blah blah. And so, now you've got to take them from skeptical to believing. So, now maybe they believe or maybe you might take them to anger. You know the medical community is lying to you, you are lying to yourself, you should be angry about this. And then you want them to go to kind of more belief, and they believe that you can help them, but now it's not enough to believe, they have to want to take action. So, how do you take them to desire, right?

How do you invoke that, maybe you want to call it out an emotion and so you need greed, you know, some other emotions in there that kind of power that and then action, how do you take them to action? So, that's the journey, from curiosity to action. Its an emotional journey. So many writers are good at making it an intellectual journey, like, I'm going to tell them this and that and I can't say this unless I say this, so I've got to say this first, but I can't say this first, so I tell them about this, so I've got to say this. And so, all it is, is that they are thinking about hat they should say, but I think the best writers don't think about that. They think about how di take this person on this emotional journey? How do I get them to taking action, what do I need them to believe, what do I need them to feel? That's what I'm going to write.

They are not thinking, you know, do I begin with this word structure, or should I do this, does this come first? They are not in that place, they are in this feeling the place which I realize is a little abstract, but my goal is to move my writers into a more feeling place because it's so much easier and its so much powerful to work from a feeling place than it is from a thinking place. Thinking is like, I have to think about every word that I'm saying to you, like what do I say next to Mikhail, I'm going to talk about…Ok! How should I begin to talk about how to use emotions or I can begin by this or I can begin by that, like I wouldn't say anything, and this will be like an 8-hour conversation.

MIKHAIL: So, I may just start something that comes with experience of what that emotional journey will look like?

DAVID: Yeah, but I'm also trying to get it to come from just thinking about it differently, changing your mind a little bit, how you approach certain things. That's why salesmen make such good copywriters because that's just how they approach it. They knock on someone's door; they know exactly the journey they want to take them on and they know they can't lose their attention or they will slam the door on their face or hang up on them on the phone or whatever their way of selling was. They do the exact same way when they write copy, like I'm going to do everything I can to keep this reader on the page and all I care about is getting them to believe what they need to believe to take the action I want them to take.

And you know, that comes from a very different part of you than most people write with. A part of you that you write with, for most people it's the part that wrote 6th grade book reports and so a copy sounds like a 6th grade book report. This book was very interesting, it was about a girl's journey to London at the time of Dickens, you should read it, you will like it. Its almost like you revert to that and start to write as opposed to reverting to that wonderful persuasive person that you sold our friend last night on going to a movie that my friend didn't really want to see but we talked him into it. That's how you should be writing your copy not the person that wrote your ten papers, right at three in the morning in college or your 6th grade book report or whatever your teacher said you are after, a destiny has to sound smart and you have to use big words and complex sentences, all that stuff we are talking about you don't even realize you are tired.

MIKHAIL: Yeah, that's a really good analogy there, which is a perfect example of what we were talking about earlier in terms of how you can use an analogy to portray or get the idea across which is so much more effective of using that analogy; this is how to say it well, this is how you need to write. So, I guess one of the things that you have written about recently with some of the dimensions of copy which again to me it speaks of being able to level up that copy that you are writing. Can you just share some of those dimensions were and what or how you can add that into your copy?

DAVID: Well, I think its just a way of thinking about copy and not making it flat, is to think about it in terms of dimensions. Like the most obvious dimension is a story in certain way. That adds a whole new dimension to the copy. The same thing with emotion, that we talked about; emotion adds another dimension. Now someone is feeling things from your copy, it's not just intellectual, and you can take any aspect of the copy. Let's take numbers for instance, when you give statistics, you can add dimension to statistics. Like if I say to you, you get 50% off, that's one dimension, which is taken off in terms of 50%. But if I say to you get half off, that's half off, now that a whole other dimension now. Now it's a little more visual, I can envision half off. Sometimes people have a problem, if you say to someone its 43% less, they don't really know that it's like half off. Its hard for people to really grasp percentages. So, if you say that's half off or you say 89% of the people in this study got better, that's 9 out of 10, so that dimensionalizes that a little bit.

If I say to you 10,000 people die from whatever disease every year, that's one dimension, right? That is a sheer number. But if I say to you that's the same as the jumbo jet crushing into the ocean every day that adds up to 10,000 people, all of a sudden you will say wow that's a lot. When I said 10,000 it didn't sound like a lot, that's only 10,000 out of 6,000,000, that's not a lot of people, but wow a jumbo jet crushing into the ocean every day that will get people's attention and they will do something about that, so we should do something about this. So, this is another way of dimensionalizing numbers which I think a lot of times people don't do, they just sort of give a number. They give a number that was in the client's background information in the research. They don't help the reader grasp that number; they don't bring it to life.

You know comparisons right, you know you said, a number is a certain number of dollars, and then you say that's more than the gross national product of some countries. All of a sudden that number has a whole lot of new dimension of bigness. If you say someone is worth more than the gross national product of some countries, that's kind of a cliché now but it really adds another dimension. So, in the same way you can dimensionalize benefits. You can say this pill will help you lose weight. That's a very abstract way of saying it. So, it means there is no picture. If you say this pill will help you lose weight; imagine fitting into those dresses that are still hanging in your closet from when you were skinny, you can imagine getting into your skinny jeans. Imagine people that you haven't seen for a while saying, wow you look different, did you lose weight? Now that adds another whole lot of other dimension, a little more emotion even, that will feel so good when people learn what happened to me. People will notice I'm losing weight. Now there is another dimension of people looking at you, because after all you don't want to lose weight for the sake of just losing weight but we want to lose weight so that other people will look at us differently; not being embarrassed anymore for being overweight, always feeling that people are looking at you when you are taking a seat in an airplane that you are taking up too much space.

That adds a whole lot other dimension now to that benefit, now there is an emotional relief benefit to it. Then the same thing with obviously the consequences of not taking action. You could say, if you don't lose weight you won't be healthy and you will get sick and die which is very one dimensional. You should lose

weight because its good for your health. But if you dimensionalize that and say, “imagine not being around for your kids for as long as you could”. Imagine leaving undone all those things that you could have done with your life just because you didn’t take action today to lose that extra weight which was making your heart work harder, your kidneys work harder, its pushing pressure on your joints. You see how that’s dimensional? Its not just that being overweight is bad for you, it’s being overweight makes your heart has to work harder, and shortens your heart’s life, being overweight taxes your kidneys because they have to process more waste, being overweight puts pressure on every joint in the body because that extra joint is pushing on your knees and your hips.

So, again that what really good copywriters do. They dimensionalize things, they make it bigger, more emotional, there is more depth to it. Instead of looking something that was flat, its in three dimensions now and that’s what I say.

MIKHAIL: Yeah, when I read the post it released to me how many of these and again its these very small minor changes that’s changes the copy, that makes all the difference, just a different way of thinking and a different way of writing or how you get you point across.

DAVID: Yeah, it really is a lot of small changes. Its just that writing, you write what we are talking about instead of just saying that extra weight is bad for your health, just add a little bit there, right? It’s bad for your health putting a lot of pressure on your heart, your lungs your kidneys and every joint in your body; just that little bit there and if you do a little bit like that to every paragraph of your copy, your copy is what you keep saying, next level doc.

MIKHAIL: Yeah, again I guess it’s something you have to keep doing, practicing. I remember I was working with a copywriting coach that gave us exercises to do headlines and whatever. So, I wrote a headline and the feedback she gave it was the same everything, all the words where the same but all she did was to rearrange them differently. And the impact that, that changed to the same copy that I wrote, it was so much more effective and again at that point in time I couldn’t see how what I wrote could’ve been changed to what she suggested. Again, I guess it’s just one of those things that come with experience.

DAVID: Yeah, that true, it comes with experience but it also comes with sort of an algorithm. Its also like, you know about machines, right, “if this, then this”. So, its also kind of an algorithm in your head. Ok! Headline, there are two ways to improve headline: 1. It can be arranged differently – try this and that and that... Maybe that’s all that it was. It was an algorithm in her head. Try to improve it, try switching this and switching that. Ok, that didn’t work go to number 2. Changing words in the headline – ok, what if this word was blah blah blah. If that didn’t work go back to algorithm or if there is number 3 go to number 3 or whatever it is. Is there a different way to express the same better, whatever it is, it’s the question that you ask really, right? That may be the simpler way to say it.

Or it may be that she asks a question when she sees copy, will this be better if arranged differently? And that may be the only difference between her and other writers. It’s the questions that she asks are just smarter and she goes through those questions. Because you could have asked that same question, right? If you would’ve asked will this be better if arranged differently, if you had tried to arrange it differently you could’ve seen that

MIKHAIL: Like you said its just a change in how you think and how you analyze your copy and the change that has to happen which you are thinking

DAVID: SO, just to ask you better questions and more questions; how can I improve this headline, how can I improve this, whether there are three ways or 4 ways or 5 ways to improve a headline. And then checklists, just a list of questions to ask. One always finds the best writers have really studied this thing and broken-down patterns, like they see patterns, they see, maybe formulas as an exact word but they see ways of doing things, they know the questions to ask, they've got a list of those questions in their heads. And you can see that when you see people like J. Abraham looking at a business or looking at copy. You could see the questions that he asked because he kid of asked them out loud and he also talks about asking questions in teachings and he talks about sequential questioning. He looks at a business and he ask the question, how can I maximise their resources? Do they have a list that can be used? He goes through its checklist and his set of questions.

That's brilliant! That's what makes him brilliant! His questions are brilliant and they get him to very brilliant terms and conclusions. So, become the person that ask the good questions. You don't necessarily …I know you need a coach I don't want to put myself out of business but you can be the person that asks questions

MIKHAIL: It's kind of comes back to as well what you are talking about when you go through great copy and you kind of analyze it. I guess you start to see those patterns, those formulas and by doing that you, kind of, imbed that formula into your questions of what you should be asking when you take a look at your copy

DAVID: Why? It's kind of I learn this, how do I translate it int a question I can always ask myself about my copy so that I incorporate this? How can I add dimension to this copy? It's probably good to have a list

MIKHAIL: Yeah, I think that's really one of the top ones.

DAVID: Probably another good question is, "have I buried the lead". Right if you are familiar with that expression ...

MIKHAIL: I have out it here

DAVID: yeah, it's kind of a newspaper expression of, "Is the thing that I's saying first really the thing that should be said first or I buried the thing that should be said first down here and I need to move this up?" Because sometimes you've got to improve somebody's copy just by cutting out the first page because they just throw and the lead is buried on page 2. So, that brings us to the best question to ask yourself, "Should I start further down?"

MIKHAIL: So, David, before we wrap up, I just want to say thanks again for taking your time, all these important steps that you have given us, I think its really some good takeaways to work on and you can add on, like what you said you create checklist of questions that you use when you're looking at your copy before you even start to change your approach to how you start the copy. So, I just want to say thanks again, thanks for your time. For the folks that want to learn some more about you and what else you can do for them or what you can offer, where can they go?

DAVID: First of all, thank you, it is my pleasure to be allowed to talk about this stuff. It's great talking to you about it, you ask great questions that made me talk about things I don't usually talk about in the same

way. But people can find out more at my website which is https://davidldeutsch.com. There is a free report that you can get there, you can find out more about my course that I just came out with. So, that under products if you get on my lists you can get that free report and I will send you stuff about the course that just came out and you keep informed about other things.

MIKHAIL: And we have a link to that below, right? So, thanks again David, I enjoyed this chat as well.