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ISBN: 1-931007-33-0

Get Yourself on TV Anytime, Anywhere

Susan Harrow Interviews Lisa McLeod

This is an edited transcript of a teleseminar recorded in 2006

Please do not copy or send this to anyone. Thank you.

Susan – I want to welcome everybody to Get Yourself on TV Anytime, Anywhere, with Lisa McLeod. Lisa McLeod is a hilarious author. By the way, she is one of the funniest people I know. She wrote *Forget Perfect*. She’s also a nationally syndicated newspaper columnist, and with only her laptop and cell phone, booked herself on over 30 TV shows, and that’s including *Good Morning America*, *Fox News*, *Good Day Atlanta* and *Living It Up with Ali and Jack*. By the way, She was also recently in *O* magazine. Lisa welcome. I’m so happy to have you on the call to help everybody get themselves on TV.

Lisa – Thanks. This is one of my favorite topics. But I do need to add a couple of things. First of all, whenever you introduce somebody and you say, “Oh she’s really funny,” there’s like all this pressure, so let’s just start off the call saying I’m not that funny, and then if I’m mildly witty, people will be interested.

Susan – Okay. You know what? It was part of your bio and you are hilariously funny and you always crack me up even when we’re just having a casual conversation.

Lisa – Then there's another point about talking about getting myself booked on these TV shows with the help of only a laptop and a cell phone. There was one more critical element, and it's something I know everybody has, and that was my friends.

Susan – I love that.

Lisa – That was huge. That was huge. I want to talk a good bit about that, about how your friends can help you, how they want to help you in a whole host of ways.

Susan – And that we should actually enlist them to help you because they are really your greatest asset.

Lisa – And it's very exciting for them.

Susan – It is. We will definitely touch on that. I know people also want to know the biggest single mistake that 99% of people make when pitching. I think we heard some of that when people were getting on the call.

Lisa – Yes. The biggest single mistake that people make in pitching, and it's the exact same mistake that I made, so let me see if anybody can relate to this story. My book came out in 2001—my first book. I've finally started calling it my first book now because I'm now working on a second one. Anyhow, my book came out. The way I thought it worked...I'd never been an author before. I was a sales trainer and I thought well now I've gotten this book published. I'd gotten it published with Penguin Putnam. Well, what's going to happen now, because my book's so fabulous, is we're going to send it to Oprah, then she's going to call me. I'm going to go on the show, and then I'll be a rich, famous author.

I figured it would take about six weeks from when the book comes out, the galleys come out. So we sent it to Oprah and we sent it to all these other shows. The people from the *Oprah Winfrey Show* actually did call my publicist back, so I thought, well, this is just how I planned, you know,

my path to take over the publishing world. They called back. Had a little interest. Then we went in the pile.

As best I can tell, at most of these shows, they have three piles. One pile is the people—it's probably a warehouse at the *Oprah Winfrey Show*—and that's a pile of people that we never really want to hear from again. You were completely unmemorable and we're just going to shove your stuff aside. There's another very small pile of people, which I think may be Desmond Tutu and Maya Angelou are. They're people that whenever they want to, they call up to Oprah and say, "Hey, I got a big deal. I want to get on the show." But then there's another pile which is, I suspect, in a very large room, and that's the people who we're moderately interested in and perhaps one day, if they happen to be at the top of our mind, and we happen to be doing a show, if it happens to correspond with the headline of the fax they send us, then we may consider calling them.

Susan – Can I just add one more pile, because I think there is one more pile, and I think that you have gotten in it, and that is the pile where they read the pitch and they read the headline and they go, "This is a great person for the show. I'm picking up the phone now. And in fact, I hadn't thought of this segment, but I'm going to do one because this segment..."

Lisa – Because the pitch is so good.

Susan – Because the pitch is so good, and if this person is perfect after I interview them, then we will go on to...

Lisa – It may be a show idea.

Susan – That's right.

Lisa – What happened was, what I realized after that first round, is I thought, I just can't believe I haven't gotten on. Because *Forget Perfect*, it's such a funny topic, it's this pressing issue for all

these women. What I realized was...and so I thought oh my god, what am I going to do? Then I saw your newsletter. Your newsletter said, “The Top 10 Tips to Get Yourself Booked on Oprah.” I thought okay, what does one do when one has miserably failed on one’s own? We call in a professional. So I called you, if you remember, and you started coaching me.

Within about 10 minutes of our first coaching call, I got it. I got the big mistake that I was making and that everybody else makes. I thought I was pitching my book and me and I thought the segment would be about my book and me—and it’s not. That’s the mistake we all make. It’s not about you and your book. It’s about a segment in which you can provide information or entertainment. We think my book first. How are we going to build a segment around it? That’s not how they think.

They think what’s the segment going to be about? Who do we need on a panel, up on the couch, to interview with b-roll, whatever? Who do we need to support the segment? That’s what I totally, totally missed in the beginning. The second I got it, everything changed. That idea really worked for me because my background was in sales, and that’s the biggest mistake all sales people make—they lead with the product instead of discussing the customer’s issue and the problem first, and then presenting the product as a solution. It’s very basic stuff, but when you’ve given birth to a book or a product...or this woman who says she does parenting coaching...it is so near and dear to your heart that you think all you have to do is talk about how fabulous it is and the world will just go, “Ah! Where have you been all our lives?” But it doesn’t work that way.

Susan – That’s right. I hope everybody can hear that because no matter how many times I’ve said it in those articles or I’ve said it to people, or you have, too, what I hear then when you ask somebody, “Okay, let’s hear your pitch now,” is they lead with their product, their service or their book...

Lisa – They lead with their own stuff. That is the last thing you need to bring up. It was very interesting because I mention the people that call Oprah and get on whenever they want. There was a producer show, where some of Oprah’s producers came on and talked about their favorite

shows. They were talking about funny stories and all these things, and one of the things they talked about was when they had Desmond Tutu on the show.

Susan – By the way, Desmond Tutu’s publicist called me because he hadn’t gotten Desmond Tutu on the show and asked me if he could get him on the show. I said, “Honey, you do not need me. Here’s Oprah’s number. Give her a call. She will take your call.”

Lisa – Do you want to know what’s hilarious, even more so now? The producers...I didn't even know that part of the story...what the producer said when they were on the phone to Desmond Tutu and they were sort of talking about the show—Desmond Tutu said, “What’s the angle of the show and how can I support that?”

Susan – What a smart man! I already love Desmond Tutu, but I had no idea he knew how...I just had no idea, I mean, he’s such an incredible person anyway.

Lisa – Hilarious, because the producer is just dealt that and she goes, “Well, the show’s about you,” and I just remembered thinking, “Okay you get to Desmond Tutu’s level, the show will be all about you.

Susan – The show will be all about you. That’s the power of international celebrity...

Lisa – You look at these shows and what do they say about Brad Pitt? “We’re going to have Brad Pitt on and you're going to find out the cause brings him to tears.” [OVERLAPPING]...

Susan – Yes, that is exactly right. It’s just Brad’s going to tell you about what moves...

Lisa – It’s always about something else. But again, you have to think segment first. We’re talking about the *Oprah Winfrey Show*. It does not matter what show you're on. It’s always about the segment. The other thing is, you want to become a regular guest on these shows. You're going to get one round, “Lisa McLeod, author of the hilarious book,” okay. After we’ve done that, there’s not going to be a lot else we can do.

When you pitch these producers, particularly when it's in your hometown or a town that you go to frequently and you want to get back on the show, you're always pitching them two or three angles so that they get the idea, "Oh, this is the person that can come on in a subject matter expertise," whether it's parenting, whether it's the art world, whether it's Internet safety, whatever it is. You've got to think in terms of headlines.

Oprah Winfrey doesn't say, "Coming up, the author of *Forget Perfect*." Oprah Winfrey says, "Coming up, we're going to meet four women whose struggle with perfection led them to destroy their families." Then the women come on and they talk and then they say, "Okay, now, here's an author who's written a funny book that has some advice for you all." That's the way you're teed up, because you never have to worry about whether your book or your website or your product is going to get on there. It'll always get on there because that's how they'll introduce you. That comes way later—way, way later.

Susan – I can hear a couple of questions that people are going to have, so I just want to back up before we move on to the next question. First thing that people are going to say is, "Well, what about my book?" or "What about my experience? Isn't that important? Where should I put it?"

Lisa – At the end.

Susan – That's right. In your bio.

Lisa – You put it in your bio. You don't talk about it on the first call. If you do want to talk about your experience say, "One of the things I have seen is a lot of people struggle with blah, blah, blah..." Because all your credentials and all your great book and, "Oh my book sold great on Amazon"—they don't care. Everybody that they talk to has a book that they think is the best thing since sliced bread.

One of the things I realized after I started pitching—and I really got this in my head—and I think, “Okay. Is it a promo pitch or does this read like a segment?” When I send something to a TV producer, it better read like a segment. One of the things I realized after I started doing this—I was having a lot of success with it and I thought, “Wow, that’s it! That’s all it took?” I realized that most people never get that, because after I started doing it...I started writing a newspaper column, and I mention things in my column often—I mention websites, I mention books—I cannot tell you how many email pitches I get...it is a first person, inspirational, humorous column...how many email pitches I get from people that say, “This book would make a great column.”

Susan – Let’s back up in terms, because we were talking about the one thing that determines whether a producer reads your email or sends it to the trash. You were talking about the difference between reading like a segment or reading like a promo.

Lisa – Reading like a promo.

Susan – Yes. Let’s talk about the difference between those two because you don’t...we’re calling it a pitch, but you would never use that word when speaking with a producer...

Lisa – It’s a segment. Now the producer might use that word—your pitch.

Susan – Yes, but you shouldn’t.

Lisa – You shouldn’t.

Susan – You should talk about your segment. Let’s talk about the difference between what a segment pitch is or a promo pitch so people will understand the difference.

Lisa – I’ll give you a very clear difference. I can’t remember the name of the person on the call who wrote the beautiful book, *Women in Shadow and Light*, which I’m staring at on my

bookshelf right now, only it's too far away to read. It's a beautiful book and it's about women that have come forward, who have suffered abuse. It's got beautiful photographs.

Susan – It's Jan LaFontaine. She's been in the Soundbite System for Success™ Classes. She's met me at a Learning Annex class.

Lisa – It's a beautiful book, but let me describe to you...what I just did, was I talked to you about the book.

Susan – And I don't care about her book. I'm playing the part of the producer. I don't care about the book.

Lisa – But a difference would be, “Did you know that one in four women is sexually abused? What that means is somebody in your family, somebody on your PTA, and somebody in your neighborhood has been sexually abused. How do you spot the signs and how do you help them get over it?” That's the teaser. Do you hear the difference? Because that sounds like what you'd hear, “Coming up next...” You go, “Wow! Great teaser.”

Susan – That's really an important point, Lisa, that I want to tell everybody, is that you have these signs and you have these examples all over the place. If you watch the teasers to the shows on TV—and I do recommend, obviously, that you watch all the shows that you want to be on—and notice the style of the teasers. We can see them...I just read—on somebody else's newsletter—saying, “Listen. Read all of the headers on *Cosmo* magazine,” because they really...and read them on *O* magazine, read them on *Time* magazine, read them on *Newsweek*, read them on *Fast Company*. It doesn't matter. Those are all your teasers.

Lisa – The teasers never say, “Author of a hot, new book,” or “Great new parent coach,” or “Great resource for parents.” They never say that, because we have been so bombarded with that; we don't listen. The teasers are always about you, the viewer—in the case of television—they're always about how you are going to get the inside scoop on something, you are going to meet

people that suffer this big trauma, you are going to be delivered the keys to lasting, lifetime happiness and which is beyond your belief.

That's what it is, and you have to think in that kind of voice. That's why when you send it, when you send these pitches—and your pitches are largely done via email first—you pitch, “Hilarious dating segment,” “One in four women—the secret shocker that's on your street or in your neighborhood.” You don't have to worry about getting to your book because that'll come later.

Susan – Now, you just talked about that pitches are mostly done by email. Talk about that a little bit and then I want to get back to some examples of great pitches that you've done and some segments. Is that the ideal way for people to pitch right now via email versus paper or phone?

Lisa – I think it's a multi-media thing. What I think has worked the best for me is we send an email pitch—and usually I start with email because usually I don't finish the pitch till one or two in the morning. We send an email pitch.

Susan – And they're up reading at that hour, too, usually.

Lisa – Yes, depending on what kind of show they've got.

Susan – That's right.

Lisa – I send an email pitch and then I do a phone call. Usually on that phone call, I get a voice mail. Very rarely do I get a person. I get a voice mail. I say, “Hi, Susan. This is Lisa McLeod. I just sent you...,” and I have used the word pitch. I'll say, “I just sent you a great segment pitch about blah, blah,”—and it's like two lines; I got from your soundbite class it's got to be really short—“I've got an idea for a segment about blah, blah, blah.”

And if I'm traveling—because usually how I end up pitching these is when I'm traveling and I'm going to be in an area anyway—“I'm going to be in your market on this day and this day. Would

love to do your show. If you want to know more about me, go to <http://www.ForgetPerfect.com> and you'll see takes of past media there." I've done the nationals. That, for me, was big, after I could build up and get a national show. Once they hear you've done a national—even though my national appearance was very short—once they hear that, they go, "Oh, okay. You're a national guest. You can come on."

Susan – That's right, because it doesn't matter how short it was. The fact is that you've gone through screening at the very top level, and that's what they care about. You passed through somebody else's screen, so I bet you can pass through mine.

Lisa – Right. That kind of takes the pressure off them. But what I usually do is, we do an email pitch, we do a phone pitch. The order just depends on whether I'm out, whether I'm at the desk. The order is not really important. Reference one and the other, "I sent you an email pitch," or, "Hi, I just left you a message, blah, blah..."

Susan – The other thing is you're really terrific on the phone. You feel very comfortable on the phone when you've been in sales. Not everybody is comfortable on the phone, but in order to be somebody who is going to be a great guest, it's really imperative to be good on the phone because if you're not good on the phone, they assume you're not going to be good...

Lisa – You're not quick. Right.

Susan – That's right. I know you've got some really great examples of pitches. One of my favorites is—and I don't want to scoop you on this, but it has to do with entertaining.

Lisa – With entertaining. That's right. The holidays were coming and I am the queen of milking my material in every possible media outlet I can. I write this column about the five tips of sloppy entertaining and I think, well, this is perfect for television. The holidays are coming. Everyone's going to be on there about you can throw the perfect party...and I think actually what happened, where I got the idea was, I was sitting in my dentist's chair in November, and they have it where

you can watch TV. I watched this woman decorate these fantasy cookies. It took her the entire length of time to decorate one cookie as it took for me to get my teeth cleaned. I hadn't had my teeth cleaned in 18 months and I thought this took forever ...

Susan – Decorate one cookie per tooth—that's horrible.

Lisa – I was just like, I can't even find time to get my teeth cleaned and you're wasting all this time decorating cookies. No wonder every mother in America feels guilty. Okay. I'm over it. I need to write...so I got the idea to write the “5 Tips of Sloppy Entertaining” and they were really funny. They were like, “think plastic, wear elastic.” But then what you need to do for TV, because you've got to keep in mind, 90% of the image, the impression that you get from TV is visual, so you've got to think like a producer.

It sounds great, that we're going to sit down on the couch and we're going to talk about how to make entertaining easy. Well, that might get me on *Good Morning Tupelo*, but it's not going to get me on national show, which is what I wanted, a national show segment for this. What I had to do was do the pitch and I had to say, “Think plastic. We toss all these plastic accessories up in the air. We do this. We do this.” Wear elastic was a real visual thing where I had on this really binding garment and I fling it off and there's like this moment where you think, “Oh my god! Is that woman taking off her shirt?” and I have on this really loose thing underneath.

Susan – I loved that moment because it was like a very tight bodice and you just burst out of it because you're a little busty—if you don't mind me saying so. You burst out of it and then you pulled your pants, that elastic pant, way out and snapped it.

Lisa – Right. So they can see. There's this visual thing.

Susan – Now I'm not advocating that all of you burst out and snap your elastic, but get the idea that Lisa is creating excitement on TV with movement and ideas about what people actually going to do.

Lisa – Right. What’s going to happen? I want to be...one of the things we said we’d cover in this call is why a lazy producer is everyone’s dream. I would add it’s a lazy producer or an overworked producer, and they’re all overworked.

Susan – Let’s talk about that. Why can they be your best friend? Why is a lazy producer good?

Lisa – Because you send them a ready to go segment that they can picture the teaser. You know why they can picture the teaser? Because you wrote the teaser for them. They can picture the host back and forth, host, guest, host, guest. You can write the copy like that. I just did a pitch for this woman that wrote this book called, *Hello Gorgeous: A History of Beauty Products in the 1930’s and 40’s*. The thing that she is going to get on...it’s a fabulous little book. It’s beautiful. It has these hilarious pictures. You just think, “What women have done to themselves in the name of beauty.”

She just pitched that to *Good Morning America*. She was at a luncheon with me. We met Kate Snow who’s the weekend anchor for *Good Morning America*. I said, “Rachel, we have got to do a pitch for you.” If we just pitch Rachel the author of *Hello Gorgeous: A History of Beauty Products*, maybe a creative producer will take that and think of segment idea, but we’re not going to leave our fate and fortune to the hope that there’s a creative producer out there.

What we did is we wrote them a pitch. We literally wrote, “Hey, Rachel, Kate, Rachel, went back and forth on the lines,” and the whole pitch was around the loopy things women have done to themselves in the name of beauty coming up next on *Good Morning America Weekend*.” Then she talks about what are the five stupid things women have believed over the years. She has this great photo in the book of a woman that’s going to sleep at night with this chin strap pulling up her old lady waddle thing underneath her chin. We included that image on there. What that shows is, I mean, you’re already picturing that—or at least I am.

Susan – I am. A chin strap, her lover’s going to love that. She’ll look beautiful in the morning.

Lisa – Right. But you're already picturing these things, and so she has these images. Then what's going to happen—and we don't know if this will make it or not—but then what's going to happen is this whole segment is ready to go, so the producer can go into the meeting. These producers get evaluated, for the big shows, especially...they're evaluated on how many ideas did they bring to the meeting, how good are their segments. That's like how many beans you count if you're an accountant or how many widgets you sell if you're a sales rep. They come back and they say, "Hey, I've got a great idea. Look at all these things," and I've got visuals for it and we've got this. Then the very last thing they'll go, "Okay, who's the guest? Oh yeah, it's the woman that wrote this book." "Okay, great."

Susan – What you're saying, Lisa, that I think a lot of people may be a little shocked about, is that you're doing a ton of work. You are visualizing the entire show...

Lisa – ...ton of work.

Susan – You even wrote out what you would be saying and what the host may be saying.

Lisa – What the host would be saying, some funny lines for them.

Susan – Some people might ask, "Are they going to be offended that you wrote out what they're going to say?"

Lisa – In those cases, no, because all you need to say is, "Got a great idea. How does this sound to you?" You're just putting forth an idea. The downside of this...I'll tell you, the one thing that has worked against me in this, and I've kind learned my lesson on this one, is I would give my best lines in the pitch. Now this is what happened to me. I went on the "Ali and Jack Show" twice and I'm still mourning the fact that that show was cancelled, not because it was so fabulous, but because I was starting to be a regular guest. It was a national show. One of the things that happened to me was I would send my best lines in the pitch and then guess who's saying them?

Susan – The host says them.

Lisa – The host is saying them and they're on the teleprompter, and I'm thinking, "no those are my lines."

Susan – That is exactly right. They scoop you.

Lisa – Of course.

Susan – Of course they would because they want to sound fabulous. They want to sound as best they can. Guess what? They don't care how you sound.

Lisa – Right. And, again, why I say the lazy producer is your best friend—you write the good lines; they will say them just like you want them to say them. What I started doing was giving them...but you've got to give them good lines to get on the show, and I would always...

Susan – You want a balance.

Lisa – I would always hold back two or three of my funniest, best lines and give them a feeder question so that I could be sure that I could have that line. But I would always end up giving away about half of them and saying, "What's the one thing every woman in America dreams about when she goes to sleep at night?" or whatever it is. Also you want to think in terms of questions because that's how they tease these things, "Are you wondering what three things you can do to guarantee your child will never be a victim of Internet porn?" That's how TV producers think.

Susan – Yes.

Lisa –the teaser is the one thing.

Susan – What you're saying, Lisa, is people have to have a lot of really good lines. These are the kinds of soundbites that they really need to have prepared ahead of time, so you need to know, “Okay, I’ve got these great lines that I’m willing to give away and I’ve got these great lines that I’m not willing to give away, that I’m going to save for myself because I, too, want to sound smart and witty and charming and informative while I’m on the show.” It’s really a balance because...

Lisa – It is a balance.

Susan – Part of your job it to make the host sound terrific, to have a fabulous segment. It’s not about you. You’re helping them with a great segment, but obviously, you want to be just scintillating as they are.

Lisa – One of the things that you told me that was so helpful to me is, “Remember, you are coming to the viewer through the host.”

Susan – That’s right. That host loves you. The viewers are loyal to the host; they're not loyal to you. They don’t know you yet.

Lisa – That was really hard for me. That was very hard for me to adjust to because I had two segments on that show, “Ali and Jack”, and in the first one I remember you watched it and it was that sloppy entertaining one and it was hilarious. Your comment was, “I think you need to interact more with the host because it felt like you were just ignoring them,” meanwhile, I’m doing this segment thinking, “Why do they keep getting in my way. Why are they here?” because I really just talk...and it was a live studio audience and I’m used to presenting...you had to remind me, “It’s about the host honey, not at you.” The next segment was a sit down segment and I did much better with interacting with the host.

Susan – Yes, you did. That’s actually really an important point that I want people to know because it’s the energy that’s created between you and the host that gets conveyed to the audience. It’s not about you being a stand-up comic or being the entertainment for the

show. It's about the energy that's created in connection. That connection gets translated to the audience and that's what they were going, "Oh, she would be a really great person to know and I can't wait to read her book."

Lisa – What happens is, when that audience sees the host enjoy getting to know you, they are vicariously experiencing it too.

Susan – Yes, they are.

Lisa – The other thing to understand that was shocking to me is this “rapport” with the host. I thought, given a sales background, I’m going to go and kind of spend some time beforehand, kind of suck it up to the host and getting a good rapport with him. Don’t think so. We did a rehearsal on a big national show. We did the rehearsal with a stand in. I don’t meet the host till I sit down in that chair. Or maybe...really it’s when I sit down in the chair and we’re on the air and the host says, “Oh, it’s great to meet you. Now we’re doing...” “Okay, let’s go and we’re live.” We’re live and we’re best friends at the same time.

Susan – The other point is that lots of times hosts want to save their energy for the actual show, so they don’t want to waste the time schmoozing with you in a very super lively manner because...and I’ve heard this a lot...it’s like they don’t pay you any mind, even if you...if it’s not stand-in, because it may as well be a stand-in because they don’t pay you any mind. But as soon as those lights and camera are on, they light up.

Lisa – Right. And it feels fake to you, and maybe it is, but to your point, that’s what they have to do to have just the right amount of energy for that. Anyone knows if you've worked a hard day and then come home to your family and all your energy’s spent, you know how awful that is, or you've had to be up all night with the baby and then go make a presentation. You're not at your peak. These shows for people, the bar is really high for these people. That’s the thing to understand is that they are always under scrutiny, and so it’s all about making them comfortable. The more comfortable they are, the better job. You need to be witty but not talk too long so you can give them a chance to talk. For me, it’s been really a challenge.

Susan – One of the things that I wanted talk to about is that, I know that you’re making it sound very easy to create a segment, but I know from creating them myself and from working with people, that it’s really, it’s incredibly difficult. Even though we say don’t pitch yourself, pitch a topic, take an angle, that that may not be as easy as it sounds. I know that that is something that you're particularly expert at.

In fact, when I...you work behind the scenes...I hire you as a contractor behind the scenes to help me help people create segments, because that’s not really my exact area of...it’s not a forte for me. I’m a better marketing strategic planner and media coach than I am thinking about these kinds of segments, so I hire fabulous people like you behind the scenes. This is the first time I said, “Lisa, can help some of my people on the newsletter list? Well, would you be willing to do that?” So this is really the first time that you are from behind the curtain out in front, that you're going to be available to help people create their TV show segment.

Lisa – It’s funny, because I can create a segment for every single person on this call easier than I could create one for myself, because you're not so attached to it.

Susan – That’s right. You helped me create some fabulous segments because I sure can't do it for myself. What we’re going to do today is tell people about the two deals that we have for them. This is only available until June 27th.

The first deal is this. You get 15 minutes of Lisa reviewing your website, or a product review—whatever; you want—and then 45 minutes, which is a coaching call, to hone out—that’s actually not a word—to sort of flesh out the pitch idea. You would take the notes and then you come away with three TV pitches that will actually refine. That’s an hour total time for \$250. Regularly this is \$350, so you're saving \$100.

Deal number two is a little bit more extensive for people who want you to do most of the work. Again, it’s 15 minutes reviewing the website or product, then 45 minutes coaching

calls, so that's the same. But Lisa will take the notes and then Lisa is going to go brainstorm and review the ideas with the award-winning copywriter Lisa Daily. They write up three pitches that are ready to go. Each of these pitches contains one to three paragraphs, which is a typical pitch, and/or bullet points depending on how your material unfolds, and a snappy headline. That's for \$600, and this is regularly \$750, so you're saving \$150. I really think that this is the way to go to insure your success because the two Lisa's are really true masters at developing pitches and they get producers to pick up the phone and book you.

Lisa – Lisa Daily wrote a dating book and she's got a background in advertising. Her website is <http://www.StopGettingDumped.com> for anyone who's interested. She, like me, my background is in sales; hers is in advertising. Who would have dreamed how helpful those two things would be when we both decided to become authors on completely different topics. She was the one...she and I worked together to do the pitch that got me on *Good Morning America*, which was about the desperate housewife syndrome, which if you're thinking I wrote a book called *Forget Perfect*, the desperate housewife syndrome, there's a connection there. But again, importantly, *Desperate Housewives* is ABC's big hit. They were doing something every single Monday morning. How many angles can you take on *Desperate Housewives*?

Susan – Do you remember your headline for that?

Lisa – I'm trying to think of what the headline was. It was basically the history of TV housewives and how all these women have modeled themselves after these TV housewives and how TV housewives have changed. I think it was something like from Lucy to Bree VanDeCamp or something...

Susan – One of the things that I want to emphasize is that a snappy headline is one of the most important things to get a producer to read—hello—to actually read what your segment is about. That's one thing that you and Lisa Daily are masters at, is creating the snappy headline.

Lisa – It took me awhile to realize that, how important that was, because your headline needs to be something like, “The 5 Tips of Slopping Entertaining,” “The One Thing Men Don’t Want Women to Know.” It’s a segment headline.

Susan – That’s right. And even if it’s business, because I know everybody’s not self help, it’s still going to be something that’s either factual or one in every ten business people have cheated on their hours at work—something like that.

Lisa – Something that’s really compelling, that you can, again, you're thinking segment not subject matter expert. The subject matter expert, your book your product, your website—they all support the segment.

Susan – The other thing I wanted to ask you, because I know that people, a lot of people understand and want to be on these top TV talk shows is because they know it’s going to have a tremendous effect on their career. Tell us a little bit about what results you had from doing shows like *Good Morning America* and things like that.

Lisa – This is interesting because so many people think, “Well, I’m going to get on *Oprah* and then I’ll be rich and famous and then I’ll live the rest of my life as a rich, famous author.” It doesn’t really work like that.

It was a huge deal for me to get on *Good Morning America*. It happened really, really fast. We knew that they were doing this segment. They got pitched hundreds and hundreds of people. I pitched it on...let’s see, I pitched it like late Wednesday night. The guy called and did a phoner with me on Thursday, and while I was on the phone he said, “I’m going to have to see a tape.” I said, “Go to ForgetPerfect.com. Click over to my media page. Click, right there, there’s the tape,” so he decided right then.

The next morning I’m leaving at 5:00 in the morning to fly up there because it was a taped out of studio segment. Meanwhile, unbeknownst to them, I’m like trying my teeth whitening kit and find a babysitter all in 24 hours. What happened was, I thought, “I’m on *Good Morning America*.”

This is a big deal.” This place that we shot wasn’t that great, so he had said, “If you bring a huge blow-up of your book, we’ll shoot you against that.” For an author, it doesn’t really get any better than that. I was very, very excited. However, after I did the segment, my web traffic improved by like 10%, 20%. It did not overnight catapult me to success.

What it did that was hugely helpful is now it became much easier to pitch all the local television shows, and quite frankly, the thing that had the biggest impact on me was, it helped my speaking fees, because all of a sudden, when I started quoting speaking fees, I had been on *Good Morning America*. Well, *Good Morning America* people don’t work for peanuts. The big thing was not that I got on *Good Morning America* and every person watched my desperate housewife syndrome and said, “Ah! I have to go buy that woman’s book.” I got a little bump in sales, but what got me a bigger bump was that then I could get on radio shows all over the place, that then I could get on other TV shows. Then I could say I’ve been on *Good Morning America*.

That’s the biggest thing because you think that this one thing is going to do it for you, and it doesn’t. It’s a build. Unless Oprah Winfrey—which is every author’s dream, and it happens for a very few—unless Oprah stands in front of the camera holding your book or product right in front of her, look straight into the camera and says, “Every person in America should go out at this very moment and buy this.” It’s not...this one thing is not going to take you to the top. It’s part of the building process.

Susan – I remember you either doubled or tripled your speaking fees and increased your visibility and you could syndicate. What it did allow you to do is get more visibility, which is that you can syndicate more columns. And of course you’re selling more books. But it gave you that credibility also to syndicate more columns, and then you got into *O* magazine.

Lisa – And then I got *O* Magazine. That’s right.

Susan – That’s Oprah’s magazine for anybody’s who doesn’t know.

Lisa – I like to say we’re circling the target. Yes, so I got in that magazine. The way I got in that was a segment that Lisa Belkin, who writes a column for the *New York Times*, she writes for *O* on occasion, and she was doing a segment on the modern day mommy wars, which is the people in the office who have children versus the people who don’t. Again, it’s not going to be about me, it’s not going to be about my book, but I was able to provide her some commentary. I want to go back to something you said about this two or three paragraph pitch. People think, “I can’t possibly pitch my stuff in just two or three concise paragraphs.” I can tell you it’s really, really hard. It is very hard cull your whole message down to four bullet points or three paragraphs or whatever it is. But that is all that any producer’s going to read ever, ever, ever.

Susan – I think you really have to emphasize that. I want to make sure that people have a way to get a hold of you, which is either by phone at 770-985-0760 or through email, which is <mailto:Events@ForgetPerfect.com>. We’re going to be sending you follow-up emails with this information as well. You would talk with her about which deal you are interested in working with her on. This is until June 27th only and then she goes back behind to scenes.

Lisa – Back behind the curtain

Susan – [UNCLEAR]...with easy access to publicists and people like me.

Lisa – It is kind of funny because I never would have dreamed...like I said, my background is as a sales trainer; I worked as a sales consultant. For those of you that have written books, even if you’ve had some success with your books, if you come from corporate background, I’m sure you have already figured out that writing doesn’t pay quite as well as that does, and so it’s interesting that I was able to kind of leverage back into doing this other stuff, because it’s also really fun. I think in my more glamorous New York City life maybe I’d be a TV producer.

Susan – We have a lot more to cover. I know I want to open it up to questions. I want to touch on one more point before we open up for about five minutes of questions and then we’ve got a couple more points to cover. You touched on this, but I want to delve into it a little bit more—what you should put on your website to make producers call. You had

talked about your video and why that was really important, that they could just...you didn't have to send anything; they could just go right to your website and watch that video. I don't know that you told what the advantage was. I remember you did tell me, and that was that they booked you instantly after watching your video.

Lisa – Instantly a decision is made because. That's one of the things you need to get yourself on *Good Morning Tupelo* or *Wake Up Snellville* or whatever it is. Get yourself on a local show, even if it's cable, even if it's public access. That's one of the first shows I did. You need to go on those shows. You need to have your soundbites down and you need to have your hair and your makeup and your clothes look like you're a national guest.

You need to get the tape and you need to get the tape immediately on your website because this is all part of a build. What you're doing is you are gradually building yourself up because very, very few national shows will let you on unless you've done major market local. I mean major market like top five locals. The top five locals will not let you on without seeing a tape that you've done something else. It'd be nice if you got on *Oprah* first thing—and you might—but very few people do get on those, so you've got to start out with some of these other shows.

Susan – And it should not be...if it's a 30-minute local show, it's not 30 minutes. You're putting on about two minutes on the web. [OVERLAPPING]...[UNCLEAR]...

Lisa – Yes, it's on the web. Your fast two minutes. Because that's all they're watching. You need to have that on your website. You need to have potential topics. One of the things...I'm going to flip over to mine what we put on ours...we even wrote on our website, in my press room section, "Lisa knows that authors yammering on about their books are boring." So we want to tell them right up front, "I get it."

I can't tell you, I just, as a newspaper columnist, I can't believe what people pitch...in fact, I just got a phone message today, this woman left me...she was an intern at one of these publishing houses, and this was a book I was halfway interested in. She left me, "The book is about this and it's about this and it's about this and it's about that," and I'm just like "you could not be more

boring honey.” Do you know how many people pitch me books? Let them know that you know that that’s boring and that you don’t want to do that. That’s big.

You need to have your website set up with sample topics. You need to have a video on your website. You're not going to need a video to get on a small local show, but that’s where you start because those producers are making a decision really, really fast. It’s one thing where we got on *Good Morning America*—he decided right then and there. If he had had to wait even two hours for my New York publicist to ferry over a tape to him—provided I could have gotten him on the phone, they would have even done it—but if he had had to wait that amount of time, who knows what would have come in, in the interim. We want him to be able to click right then on the phone, “Good, I’ve got a good guest,” move on, because he wants to get it done fast, too.

Susan – That’s right. What I keep hearing you say is about people who are pitching themselves or their book or their product or their cause instead of pitching that topic or pitching an idea that is really going to be a segment promo. Let’s open the lines for questions. (PAUSE) I was surprised, Lisa, because people did not write in with questions either.

Participant (Female #1) – I’d like to know from Lisa what you should wear on television and what you should not wear on television.

Lisa – That is an excellent question. Let me tell you, I have a whole series of tapes that are great examples of what not to wear. You should not wear a skirt that when you cross your legs shows the under side of your thigh matted down on the couch. You should not wear that. I am an average size woman. I’m 5’4”, I weigh like 138 pounds, and I’m a size 8 snug. When I go on television I am amazed that I look like a big, huge buffalo, and it’s really depressing because all the anchors are really thin.

This is also an issue for men, by the way. One of the things that Susan taught me, and that I’ve learned sort of from watching myself and seeing what looks good and what doesn’t look good, a V-neck is very, very flattering, and a solid, darker color—it can even be a jewel color—but a

solid, darker color on top looks much, much better because you do want to be fairly plain in your clothing because otherwise 1) you're going to look fat unless you happen to be anorexic, and 2) it's very distracting to the viewer's eye. You want all the attention to your eyes.

That's the other thing—you've got to be really careful about your hair, both women and men, to make sure that your hair, because a lot of people part their hair on the side, that your hair is not going to be covering your eye. In most cases, they'll be doing a three camera shoot. There's a two shot with a center camera, there's one camera on you that's coming diagonally across to you, and one camera diagonally across to the host. The host camera is a better shot, not be you.

Susan – And the better angle.

Lisa – And the better angle and everything. The shot of you is never quite as good as it is the host. I've had several times where I thought I did a great job and I could tell the host really liked me, but I can't use the tape because I look like I'm an Elvis impersonator with my hair hanging down over half my face. My hair is my nemesis of my TV appearances. The other thing that you want to be sure that you do is sit up really, really straight because they put you on these big, comfy couches and these big, comfy chairs and you feel like you should kind of sit back or you look weird. Well you look terrible if you sit back. You look really slouchy. You need to really sit up straight in a way that almost feels awkward as...

Susan – By the way, you also need to sit forward on the chair, so if it isn't a comfy chair you're not sitting...[UNCLEAR]...spine erect.

Lisa – Sitting all the way back... Again, it's the dark colors, the V-neck. Sometimes I wear a necklace, but again, it's usually a V. Sometimes I'll wear decent sized earrings, but always a solid type thing because you don't ever want to be distracting. It's a lot to think about and to worry about, but fortunately, you don't have to worry about all that until after you get booked.

Susan – The other thing is jewelry needs to be big not really small, and comfortable. One of the most important things is that no matter what you wear, don't wear something that

you've never worn before, and make sure that you're comfortable, so you will look like you belong in your clothes and in your own skin.

Lisa – If you wear something too tight, I mean, if you go out and you're struggling to get into a size 8, a size 12, or whatever you're struggling to get into, and you wear something too tight, often, as women, we feel like that kind of sucks us in. Technically, it may take a half an inch off our circumference, but it looks absolutely terrible on television. This is what I learned from watching that show, “What Not to Wear,” that seems to specialize in women my age who are a tad overweight.

Susan – Lisa, let's go for a couple more questions.

Heather – I did a local television segment that in my mind was kind of disastrous, and now I understand why. I understand some of the mistakes that I made and all of that [UNCLEAR]... My question is I think even if I had done things more correctly, the two show hosts are fairly new and stiff and uncomfortable and that rapport...I can usually get that with anybody, but I just could not get that going right with them. Any helpful tips there?

Lisa – That is a huge issue. A local TV performance segment that in her description was disastrous. First of all I'll tell you, you're not alone and this is why it's a good thing not to get on a big national show as your first show because I know very few people whose first TV appearance goes well. The other question was she felt like even if she had handled things a little differently, the two hosts were very stiff. This is the other problem. When you are at a smaller, local level, generally speaking, the hosts are not as good and the shows don't know the background and they're not as well produced and all because they're a smaller, local market.

What can you do when you don't have good rapport with the host? In addition to getting rapport with the host, one of the things that you can do is when you go in, you want to say hi to the camera people, you want to say hi to the producer or the stage director whose ever there, because that feeling that you get, even if the hosts are stiff and even if it's a new show and the hosts are

nervous, you're going to kind of create this energy when you're on the set. It's not totally dependent on the host to do it.

The other thing that you can do is think about a situation. For me, it was when I was in sales when I was calling on customers. For some of the rest of you, it might be think about when you're going to meet your in-laws or people that you thought, "This is not going well, but all I can do is try and make my side go as nice as it possibly can be."

So even if they're not laughing or smiling or sort of leaning and making eye contact with you as they should, you can be doing that with them. You just have to...and if you're not feeling it and you're not feeling it with them, you can't say, "Gosh, what can I do? How can I get over this? How can I make this a little better?" All you have to do is try...I mean, you can glance around, smile at a camera person or something like that. They'll smile back at you. You can look directly into the camera, if you have a live studio play to them. That's always really helpful. You can look directly into the camera and try and engage that third person which is the viewer. But even if the host doesn't seem that engaging, it doesn't have to ruin the segment.

Susan – No. I think really think about who your audience is and how you want to connect with your audience. If you're one-on-one in the studio, think about what you want to convey to the audience. Or even a loved one. If you've got a child or a best friend, think about how you would feel connecting with them and talking to them face-to-face and imagine and conjure up that feeling there and that will get...and then bring all of that energy up to your face and our through your eyes to whoever you're looking at.

Lisa – This is a really important point that sort of goes to the overall theme. You have to pitch a segment. It's not just pitching your book. Because one of the things that happens to us is, most people...writing a book is not easy. Getting one published is even harder. Most of us don't start out with the idea, "I'm going to write this book and get famous." Most of us that write a book or create a product really start out with a really heart felt desire to help other people with something we've struggled with, a problem with people in our family. There is really very sincere, I believe, spiritually connected to the desire to make a positive difference in the world.

What happens is, and the books that are good, that comes out loud and clear when you're reading them. What happens is, then we get in promotion mode and then we spend however many months of our lives and then we start thinking about making money—all of which are very valid things and important things—but then we get into thinking it's all about us. The most successful promoters, the people that get themselves on the shows, the people that do well on the shows, are the people that go back and remember what issue was it in the first place, even if it's just that they were doing a humorous fiction book, even if it's just to tell a funny story and make people laugh, to go back and think about what prompted me to do this in the first place. Get your mind around that and that's what will create the segment.

Susan – We're going to move on because we've got a number of other points we want to cover, but I do want ask people if you've enjoyed this teleclass to please email your testimonials or comments to me at <mailto:NewsletterEditor@PRSecrets.com> and tell us what you liked about this wonderful teleclass with Lisa McLeod.

The other thing is I wanted touch base on couple of things that you said that I thought people might have questions on and then I want to move on to these other questions. One of the things you had mentioned earlier is that you should create about three pitches so they know that you're an expert in different areas of your topic. If I were out there right now, I'd be asking, “Well, should I send in all of those three pitches at once time or should I send them one at a time?”

Lisa – I think it varies. If I'm going to be in a local market and I'm only going to be there for two days, I will send all three pitches. I will say, “I've got three ideas. Would love to do your show. I've got three potential segment ideas—one, two, three.” The other thing is, you are trying to fit into everything else they have that day.

Susan – You're going to do—when people call you and go for offer number one or offer number two—is to create those three different pitches that are in their area of expertise

and talk to you about which ones you want. Do you want you to do all of the work or do you want you to come up with an outline of these different segments and have them do it.

Lisa – If I’m pitching a show where I’m not there all the time, I would do all three at once. If I was pitching a national show or my local show, in the city where I live, I would do then one at a time. That’s just simply from a sales perspective. If I’m only in a market for two days, I want to give them three different choices because who knows what else they have on that show and your segment has to work between the other things that they have on the show. But if I’m trying to pitch a national show where it doesn’t matter what day they call me, I’m going, or my local show where I could go any time, then I want to pitch them one at a time because that increases my presence with those people.

Susan – By the way, I wanted people to know, I did at one point try to get an ex-producer for *The View* on here, but she charges so much money for creating segments for PR firms that she wouldn’t reveal any of her secrets on a call. The kinds of things that Lisa does behind the scenes is exactly what this producer from *The View* does. This producer for *The View* charges PR firms tens of thousands of dollars to do this and would not even come on for a free segment. She didn't want to give away any of her secrets.

Lisa – It’s very challenging for them because on the one hand, they want...I mean, if you're a TV producer, you want better segments. But on the other hand, the more you tell the universe what makes better segments, the more competitive it gets.

Susan – That’s right. You were talking about getting on both local and national TV, and I know that you know how to leverage a single local TV appearance into a national tour, national PR gold. How would our listeners do that? Whatever you [UNCLEAR] and tell them how to do it.

Lisa – That’s the thing. One of the things I said was that I had a lot of help my friends. It depends on what your subject matter expertise and what exactly you're trying to pitch. But I was able to

get on a very small local show that ran on public access. Now that's the kind of show where they did like all 20 minutes on me because they're looking for guests.

Out of that—and I wasn't great, but I had two minutes it was pretty good—so we were able to take that, get that clip on the website and then I did what I call the girlfriend tour where I went to Tampa and spoke to the Junior League. I went to Indianapolis and spoke to the Catholic Parents Association. I also do sales training and so I had a couple of sales training clients that had booked me to go do seminars in their cities and I would go in a day early because, again, usually, if you're a first-time author, your publisher is not going to pay for a big tour. If they do pay for a tour, it's going to be a small tour.

I was able to then take that one tape and say, "Here's my segment ideas. I've been on this show and here's a clip right here," and was able to get on a lot more shows. By then I've done media in Tampa, I've done media in Dallas, I've done media in Houston. So every single time I'll go in a day early, get myself booked on whatever the morning show is, the news show, and just about every city has a news show.

Susan – You're piggybacking it on all of your speaking engagements and your training and also any time you visit a relative, too, I'm sure you...

Lisa – Right, any time. That's the thing. Your relatives will be real impressed if you get yourself on whatever their local show is. Of course, they won't be thrilled at waking up at 4:00 in the morning to take you there, but that's another story. So you can get on those. Then you can, when you're pitching the nationals, you can say, "I have been on 15 local shows including major market network affiliates," because that's what they want to hear.

Susan – That's really important—major market network affiliates.

Lisa – Major market network affiliates—top five network affiliates. Another place that's really good to get on in local markets is on the Fox Network because the three networks all run *GMA*,

Today and the *CBS Early Show*. But usually, in most markets, Fox has a local alternative that is sometimes three and four hours long and those shows are not that hard to get on.

Susan – I know we're right at the top of the hour, but I'm going to ask that we go at least five to seven minutes longer because I have a couple more questions that we promised and I wanted to make sure to answer them. So if you're willing to stay on, then I hope other people can stay on, too. We were talking about there is something that you should and should not say when you get the big call from the producer.

Lisa – When you get the call from the producer. Now local shows, sometimes you will just book it on emails, especially if you've been some other big shows, then they won't feed the need to talk to you. But in most cases, if you get on any national show, you are going to have to do a phone interview.

Susan – At least one. A lot of times there are several pre-interviews.

Lisa – There are several.

Susan – And may be the lowest person on the totem pole calling you first and then a screener.

Lisa – It's a screener.

Susan – And then you've got the associate producer then maybe you've got the producer or the booker or whatever it is. You'll be going through a number of these calls.

Lisa – The very first thing that you want to do is you want to say, "Tell me about the segment and what your angle is." They're not calling you just to find about you and your book. They have a segment idea. Say, "Tell me what kind of segment you were thinking of." Then if you're prepared and they go, "Well we're not sure," say "Well, thinking about your show..." The more you can say "thinking about your show and the format and the host," "I can see two or three

different types of segments. You could do this, you could do this. Do any of those sound interesting to you?" Again, you're not mentioning your book; you're not mentioning your product.

Susan – You're also checking in for interest. You're saying, “Do any of these sound interesting to you?” Or you listen to them and say, “Where are they responding?” It’s about, “How can I support you and how to make your show fabulous?”

Lisa – That’s exactly the language. You literally want to say those exact words. When they’re saying this is what the segment is going to be about, “Well, you know we’ve got a segment on the history of TV housewives,” that’s what the guy said to me, “and how women try and pattern themselves after them.” I said, “The history of TV housewives! That is hilarious. You could talk about anybody from Lucille Ball to Jane Jetson to Rosanne to Shirley Partridge. That’s great! What kind of angle are you thinking...?”

I’ve given a little bit of information to show that my youth was well spent in front of the television and that I can talk about TV housewives. But it always goes back to them. You do not need, in that first call, to establish the credibility for your expert credentials or your book. They have already looked...if it’s a national show...they have already looked at your website and you already have that or they wouldn't have called. You do not need to talk about yourself.

Susan – I do want to say also, Lisa, because there are a lot of people out there who have not written books, that you do not have to have written a book.

Lisa – They could care less.

Susan – But you do need to be an expert in your field. So if there are other supporting things that prove that you're an expert...now of course it’s easy to find authors who have written books, so that makes it easier for them to assess you to be on the show, but it’s not necessary. There are lots of other ways...if you’ve done seminars, if you've also done a lot

of media already and they have a lot of articles that they have read about you, that's another way to establish credibility, too.

Lisa – The other thing, too, that you have to really keep in mind is a lot of times...I've really struggled with this is, am I an expert. A lot of times, all they want is a real person. So if you're doing parenting coaching and you haven't written a book and you have a website, just the simple fact of, "Here I was. I was alone in the city. I had my kids older. My parents had already died. My brother lived far away. And I realized I needed some help. Where is the coach? My God! My kid gets a t-ball coach three times a week and I don't even have anyone helping me with the most important job on the planet." This was amazing to me. That's the kind of [OVERLAPPING] [UNCLEAR]...

Susan – It's about having fascinating experiences as well. Your experience is just as much of a credibility builder as a book.

Lisa – Right. And so that's all you have to say in a really personal engaging way. But again, you're always talking in the context of the segment. This is a very subtle but distinctive mind shift. It's always about the segment first and how you support the segment.

Susan – We have one more question to answer before we finish and I just want to emphasize that if you're interested, give Lisa a call at 770-985-0760 to talk about creating three segments for you, or email her at <mailto:Events@ForgetPerfect.com>. Also one of the things that I really rely on Lisa for is to come up, not just with a segment, but to come up with the right segment for you, that really fits your talents and your skills and your abilities. In other words, if you're not funny, she's not creating a segment that's calls for humor.

Lisa – Yes. If you're not funny, don't even try and be funny.

Susan – That’s right. It’s about really using your background and experience to its fullest and to draw out those things that you feel most comfortable with or that’s really in your strongest niche, that you're going to put forth...

Lisa – Right.

Susan – Yes. And it’s about angling correctly because we all have lots and lots of experience in our background and it’s about creating...I know people don’t like...people have told me, “I don’t want to be packaged, but it’s about packaging, not like a box of Jello, but packaging you correctly for the market and the audience that you are seeking.

Lisa – And you do have to be packaged. It’s a fact of life. We have the attention span of a tsetse fly, and if you can't soundbite it down in a way so they could say, “Coming up next,” and there’s 15 words that follow to keep the viewer from pushing the channel button, then you don’t have a good segment. It may be deep, it may be meaningful, it may be all of those things, but you have to have that 10-second hook or people just won't pay attention, and that’s just the nature of the world we live in.

Susan – The other thing that I really love about you is that you really combine humor with that deep empathy and that kind of deep compassion, and that’s pretty unusual in our day and age. I think that you, especially in your columns, it really comes out. Obviously it comes out on TV, too, but you only have two minutes to do it, so it really comes out

Lisa – It’s been work to try to combine all the feelings I want to convey.

Susan – Right. That thing that you do...we’ve worked on...you do have to have your soundbites down, and they have to be down very...you have to be very fluid, in other words, it’s not about being an automaton, it’s about being incredibly fluid and flexing those soundbites in order to suit your marketplace.

Lisa – And the way they won't come across canned is if you practice them and practice them. If you practice them and practice them and they're still coming across canned, you need to rewrite them because they need to sound like something that you would naturally say.

Susan – Let's talk about our very last question, which is how to make your segment...I mean, we've talked about don't bring up your book or don't bring up your product, don't say it, but we all want to make sure that the segment spotlights our book or our product or our service or our cause. How can we...

Lisa – This is really important. There's a time to do that. When you're pitching, it's all about them. When you're crafting it and going back and forth with them, it's all about them. When you're booked and you have the plane ticket and it's all set and done, then you give them the information and make it about you because you have to understand from their vantage point, they're all worried about the segment and how it's going to work, but then one of the last pieces they'll add is, they want to make the guest look good, and they want to say, “We've got most fabulous expert on da-da-da...”

It's going to come after the fact, so what you do is you make it easy for them. Again, why is a lazy or overworked producer your best friend? It's because when you send them the right information, they will just pull it right off the email you sent them and they will use it. What you want to do, after you're all booked and everything, is if you have a publicist, have them do it because that makes it easier, but even if you don't, you send it. Say, “Here's an intro for me.” And guess what? It's not an intro like you would use for speaking where someone might read two paragraphs about you. It is a one-liner at best, “Susan Harrow is a media coach and the author of *Sell Yourself Without Selling Your Soul*. Susan...” That's it. It's that short. You need to send them an intro for you.

You also need to send, digitally—you need to have it on your website where they can download it—a picture of your book or product, a high res picture of your book or product, and a high res picture of you because they want to make to segment very interesting graphically, so you want to send them those things.

What'll happen when you do that—and I didn't get this until a non-lazy producer did it in a segment that I was on where I was there ready to go on; it was in Chicago, which is on the ABC network affiliate in Chicago, so obviously, a big show, and my husband caught it. He happened to be with me that day and I'm sitting in the chair and he said, "Did you see right before you went on they showed the cover of your book and they showed a picture of you and then when you were off, they showed another cover of your book," because that makes it more visually interesting.

Well, this producer had gone on the web and pulled them off. Most aren't going to do that. The way to make sure your book or product gets spotlighted is, you send the pictures and you also bring two or three copies. Before the segment you meet the producers and say, "I brought a copy of the book if you want..." You may have already sent them one; you probably have. It doesn't matter. So it's propped up on the table because everything to make the segment more visually interesting, because after they've already booked it, they want to make you look as good as possible, and they have no problem doing that.

One of the other things you can do is you can say, "It'd be really helpful if we could put up a graphic of my website afterwards because I've got a lot of resources on there," and that's how you frame up the question. "There's a five question quiz on my website. It can be found at blah, blah..." That's the way you ensure that what you want is talked about, but it's in a way that's meaningful for the viewer. But that doesn't come until after you're already booked on the show. And you don't have to worry about it because it happens really naturally and it doesn't seem overly promoted when you do it after you're booked on the segment.

Susan – Also you want to remember to bring your chyron, which is how you want them to flash up underneath your image what you want them to say. A lot of times they won't put your website.

Lisa – The local shows will do it; the nationals won't.

Susan – The nationals won't, so you want to put up your name and the title or the title of your book or your product or your business; however you want people to find you. The other thing, Lisa, is I did want you to mention about...I know that when you were on another show, you brought *O* magazine along with it.

Lisa – Yes. I had gotten this mention in *O* magazine. Again, I didn't write the article; the article wasn't about me and my book, but I was one of the people mentioned in it. This is also a good example of what I mentioned was a personal experience. They were more interested in my own personal experience sort of as a working mother, so I provided that.

But then when I went on a show—because *O* magazine is on the newsstand for a month and we were going to do the segment on what was in *O* magazine. And that's the other thing, is after you get anywhere—if you're on radio, if you're on TV, if get in a magazine, you need to leverage that to other outlets very quickly. So we went. So I brought the magazine and say, “Hey,” and I had a really great graphic; it was very beautiful visually. It had a great...so I said, “Do you guys want to take a shot of this and you can put it up as a still before we do the segment?” “Oh that's great!” Because see then that makes them look better, “As seen in this month's *O* magazine,” and they show the spread. That makes them look better.

Another thing that you can do is you can email them this stuff. But another thing that I've also done is whenever I go on somewhere, I take one of those memory sticks with me and it has got all the images. It's got the book, it's got the head shot, it's got everything. I say, “I sent you an email. Did you get it? If not, here you go. I've got it all in a memory stick. You can do it right now.”

Susan – That's right, because listen, even if you've emailed them something, they may not have it, so bring everything that you've emailed or that you've promised and even extras of your, like Lisa said, your product or your service or your cause or any kind of images that you want put up on the screen, because they may not have gotten those, so always bring them with you. They can be done right before the show.

Lisa – Or they may have forgotten. Their world...

Susan – You remind them before you’ve gotten on the show, well before, so if they haven’t prepped them, they have time to prep them.

Lisa – Their world moves at a mile a minute. They are only thinking about the thing five minutes away, especially in the news business when they’ve got hot news to worry about, they are only thinking about the next thing, and then when you’re done, they’re not thinking about you at all. The other thing that you want to do, especially on local shows, is bring a tape.

You can get a tape, but they will send you to the dubbing service, which will charge you \$25-30 and it won't be as good a quality tape. If you've had some rapport going with the producer or one of the assistants, bring a tape. One of the things that I usually say is, “It would be really helpful to me if I could get a tape. Is there any way I can do that?” It’ll be really helpful to me is a good preface to anything.

Susan – That’s a very good point. I’ve never been turned down, Lisa. I’ve always brought tapes...

Lisa – When you say that.

Susan – Yes and I say, “Would it be possible for you to pop this in?”

Lisa – Yes, because they’ve got a zillion machines.

Susan – Sure and they do it. And then you walk away with the tape right there, so you don’t have to contact them later when they’re busy and have forgotten about you.

Lisa – Right. You’ve got it right on the spot. It’s much better quality than a dubbing service. The other thing, too, is one of the ways that I’ve struggled with, “Gee, I want to get my book in there, I want to get this in there,” one of the things that’s been helpful to me is to say right beforehand,

“Can we get a shot of the book? My publicist will kill me if I got on this show and they didn't do the book. That would be really helpful,” because it's not me, of course, being overly promotive.

Susan – Right, it's your publicist who wants and needs it.

Lisa – or I won't be allowed back at their office.

Susan – Lisa, this has been so terrific and everybody out there, please send me an email at <mailto:NewsletterEditor@PRSecrets.com> with your comments about this particular teleclass. We're going to be sending you follow-up autoresponders to give you all of the information that we've talked about today.

Lisa – Thank you all for attending. I know this can seem like a very daunting process. Just do the one thing that's in front of you, and it's a gradual process and you get where you're supposed to get eventually.

Susan – Thank you so much. This was terrific information and I think it's incredibly helpful for people, Lisa. Lisa McLeod at <mailto:Events@ForgetPerfect.com>. Thank you everybody.

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