Legal Information

ALL RIGHTS RESERVED: No part of this product may be reproduced or transmitted in any form whatsoever, either electronic or mechanical, including photocopying, recording, or by any information storage or retrieval system without express written permission from the publisher.

DISCLAIMER: This product is for informational purposes only. The publisher does not accept responsibility for any liabilities or damages, real or perceived, resulting from the use of this information. Furthermore, none of the material contained herein should be construed as medical, legal, financial, or any other form of professional advice.
My Humiliating Start As A Writer

With just eight words, my freshman English professor almost killed my writing career before it started.

I laugh about it now, and we are still friends, but at the time, it absolutely gutted me.

He had told me after class he wanted me to come to his office.

Shit...
Behind closed doors, he looked at me for a long time then said "what kind of books have you been reading lately?"

I mumbled a few titles that came to mind.

"Any female writers?" he asked. "Any harlequin romance?"

WTF?

"Uh, no, why?" I said.

"I need to know if someone’s been helping you with your essays. A woman, perhaps?"

Then he said the words:

"I hear a feminine voice in your writing."

Shame. Humiliation.

I had declared myself an English Major. My plan was to be a writer.

And now, after my first English paper, I was being told I wrote like a girl.
"Purple prose." I think that's what he called it.

"Prose that is too elaborate or ornate."

And you know what?

He was right.

My sentences were long, over-wrought, and dripping with adjectives.

I'll never forget it that day.

And yet:

Years later, my writing has generated tens of millions of dollars in sales across multiple businesses and, more importantly, has helped change the lives of countless people.

I say this not to brag, but to show you how powerfully the written word can bring great INCOME and great IMPACT into your life.

Of course, I cannot guarantee you results like mine, but I CAN point you in the right direction, help you UNLEARN the host of lies you've been taught, and show you a radically different way to think about and practice the art of writing.
***

In the first part of this report, I'm going to expose the biggest lies about writing.

Then I'll reveal the truth about what does and does not work in the real world of writing.

In the second section, I'll show you the "lucrative writing system" I have developed and use to this day to create high quantity AND quality of work.

In the third and final section, I'll show you, as few other writers can, how to systematically MONETIZE your writing... the last but most important step of the writing process that far too many writers pretend not to care about.

What you're about to read may stretch your beliefs about writing to the breaking point.

They remain, however, the most prized findings of my life.

I hope you put them to good use.

Bryan Ward
PART I: WRITING LIES

You’ve been told a pack of lies about writing.

Lies told by armchair theorists and wannabes who propagate them not to make you a better writer, as they would have you believe, but to give themselves an air of unearned authority.

These lies rob you in several ways:
They rob you of INCOME by making your writing insipid and un-monetizeable.

They rob you of TIME by compelling you to overwork your drafts.

They rob you of IMPACT by convincing you to censure and mollify yourself for the sake of other's squeamishness.

They rob you of JOY by turning what should be a rewarding adventure of value creation into a painful exercise in self-doubt and misery.

My aim here is to break the spell that's been cast on you and liberate you from the lies, so you can finally write fast and free, as you were born to.

**Lie #1: A good writer needs a large vocabulary.**

**Truth: A large vocabulary only serves to pad the writer's ego, at the expense of the reader's experience.**
The writer's aim should be not to make himself look smart through his writing, but to make the reader FEEL smart through his reading.

The writer's job is to pre-digest complex thoughts and present them thus rendered to the reader, like the bird that regurgitates the fish for its chick. Not because your readers are "dumb" but because that is the specific service your reader seeks—the pleasure of thinking your thoughts without putting forth the effort required to originally conceive them.

Lie #2: A good writer produces evenly good writing.

Truth: All great writers have uneven quality. Nothing can be sustained, even by genius.

Even if it were possible for every paragraph to be a masterpiece, your reader would soon tire of it, as variety trumps genius.

You believe your writing must be like streets of gold—unbroken brilliance—when in fact, all that's required is solid readable prose, so long as
their are periodic nuggets of gold amongst all that gravel.

How much more would you write if you held yourself to this new standard?

Lie #3: A good writer must write multiple drafts to achieve a publishable finished piece.

Truth: Multiple drafts kill the magic. Your first draft will always be your most raw. What you lose in polish you gain in magnetism.

Have you ever slaved over endless revisions and drafts, only to find the end result dull and unreadable?

And have you ever dashed off a last-minute essay, sure to receive an F, only to find it scored well, thanks to its strange, animal power?

With each subsequent draft you invoke the law of diminishing returns: your writing loses its stickiness, even as your writing time explodes.
Writing should be like foreplay: teasing, evocative, alluring.

It's what keeps the reader reading.

First drafts do this best. Third, fourth, fifth drafts are like route sex: predictable, spark-less.

Your job as writer is not to elucidate, but to entrance.

**Lie #4: A good writer is a master of words.**

**Truth: A good writer is a master of sentences.**

Do not obsess over word choice.

Aim to dazzle not with large words, but with the arrangements of small words, just as a great chef focuses not on individual ingredients so much as the combination of ingredients.

Your complex ideas are best conveyed not through complex words, but through simple words brilliantly combined.
Lie #5: If you write it, and it is good, they will come.

Truth: Thousands of good writers never gain an audience.

You'll never know if what you write is good or bad if no one reads it to begin with.

Think less about whether your writing is "good" or "bad" and more about how much impact it could make in the lives of your reader.

Your writing is good not in a vacuum, but only in relation to the impact it has upon the reader.

That means you must put as much effort into the sharing of your work as you do the writing of your work.

Thousands of books are published every year, most of which meet with obscurity.

If you build it but do not proclaim the building, they will not come.

Lie #6: Writing is pure. Marketing is dirty
Truth: Marketing is merely the art of bringing readers to your work.

The bullet is worthless without the gun barrel, as is the barrel without the bullet.

The writing of the work and the marketing of the work depend utterly on each other.

If you are terrified of "selling out," than your writing is motivated by ego, not impact.

Writing for impact instead of ego destroys the false barrier between artistic and commercial writing: lend art to your commercial endeavors, for greater impact, and lend commerce to your art, for greater impact.

Lie #7: Writing must adhere to a clear structure.

Truth: predictable writing is boring. And boring writing does not get read. Which violates the cardinal rule of writing: Write so as to be read.
As with over drafting, do not be overly linear.
Repeat yourself.
Under elucidate.
Leave a ragged edge.

**Lie #8: Good writers never sell out.**

**Truth: Every read writer sells. The "out" is just a mindfuck.**

According to the mindfuck, you have "sold out" when your writing has:

1. Found a huge audience
2. Made you a lot of money

So writers aim to write for a small audience, and to make enough money to validate their talent and live on, but no more... all out of fear of "selling out."

Fuck that.
What you should do instead is choose the broadest audience you can meaningfully serve, then write to them with utmost authenticity.

And the INCOME you make from your writing? That is a measure of your impact.

If anything, the writer who makes little or no money from his writing is, in fact, the one who has sold out: he has sacrificed his IMPACT for the sake of his EGO.

**Lie #9: You have "one shot," so get it right the first time.**

**Truth: Your best work won't be the first squirt of water out of the faucet. Your best work is a mile back in the pipe, and you'll never get it out unless you run the hose.**

So fucking WRITE, and let the chips fall where they may.

**Lie #10: There is a "perfect version" of your piece out there, and your job as writer is**
to get your piece as close to that perfect version as humanly possible.

Truth: Nothing exists until you write it. Your piece can take any form you want.

You have no responsibility to the ether. Your only responsibility is to positively impact the life of another with your words. Let THAT be thy guide.

Cosmic pressure is off. Get prolific.

Lie #11: Good writers write for themselves.

Truth: Writers who say they only write for themselves actually mean they write for a narrow audience of people who are just like them.

They cast a very narrow net for their audience. So long as you are impacting that narrow audience, that is fine. But if you are able to write for and impact a larger audience, do that instead.
Lie #12: Good writers don’t stoop to foul language.

Truth: Bullshit. I do not trust a man who does not swear. A man who does not swear is a man who hides his demons from others... a man who hides his filth and thereby twists the truth.

You write in a time where all men are estranged from each other, where the interaction of strangers is largely mediated by digital white wash.

Foul language is a simple shibboleth, a sign of the real.

It's shorthand for "I'm a real fucking person, warts and all."

Lie #13: True writers love to write.

Truth: Writing is pain. Only an insane person believes without question that they were called to pain.
Writing is a chosen burden. A form of self-torture you submit to for the sake of others, and the blistering relief that comes from finishing your piece, until the next one.

**Lie #14: Good writers identify with their work.**

**Truth: Amateur writers identify with their work.**

Identify instead with your role as CHANGE-AGENT. Aspire to be a transformative force that just so happens to use words as the lever of choice.

Your effectiveness at this calling (or lack thereof) is proven NOT by whether or not the work makes you "feel" like a writer, but if your writing produces income and impact.

When you identify with your work, that means your writing is ego-based instead of audience-based. You write for the wrong reasons, and the first bit of real criticism will devastate you.

Your writing is not your baby. It’s just meat.
Lie #15: Good writers write what they know.

Truth: Good writers write their edge. They write what they are just beginning to grasp.

If you trod and re-trod truths you've already firmly grasped, you will grow bored, and your writing will turn to shit.

Write what you see squinting in the dark.

Otherwise you are merely a pontificator, expounding a script you've already gone numb to.

Writing must be a two-way street, an adventure for both reader and writer alike.

There are truths that can only be uncovered for the reader AND for yourself through writing.
PART II:
LUCRATIVE
WRITING SYSTEM

Now that we've stripped the finery off, it's time to show you how to take the hard truths that remain and assemble them into a lucrative writing system that converts your ideas into income and impact.

And yes, you must aspire to both income and impact.

Writers who chase only income will, in the end, gain neither impact nor income, for their shit
writing will not serve an audience at the level or duration required to produce enduring income.

Writers who chase only impact will, in the end, gain neither income nor impact, for without income, you mire yourself in the endless distractions of the starving artist.

Put another way, income is the means and the measuring stick of writing: your writing must produce income to underwrite you financially AND to prove your writing is rendering value.

Here below is the basic writing system I’ve developed after many years of experimentation...

...The system that has allowed me to touch the lives of hundreds of thousands of people (IMPACT) and has created millions of dollars of value (INCOME) in the form of book sales and ads across multiple businesses.

When you follow this system, you should experience higher quality of writing, faster writing times, and higher love for the craft.

You will achieve all this by better clarifying your precise audience for each piece, as well as
your impact and income goals for each piece, which should result in game-changing monetization.

Here are the specific steps:

**Step 1: Brain Dump**

Open a text file, set a timer for fifteen minutes, and vomit every scattered thought about your chosen topic onto the page.

Do not waste a single second on format.

Do not waste a single second editing for spelling, grammar, or syntax.

Do not waste a single second censoring your untidy or twisted thoughts.

None of this is audience-facing: this is the dirty prep work that is for your use and eyes only. Who gives a fuck.

Bullet it out, fast and furious.

Let your brain go shrapnel. Do not try to keep it tidy. Do not try to organize by theme.
Just write write write and get all the poison out.

When the timer rings... you're done.

Move on to step two.

**Step 2: Outline**

Open a new text file, set the timer for fifteen minutes again, and organize your brain dump into some sort of workable structure.

It does not have to be your typical, linear structure.

It can be a string of 100 truths.

It can be one long run-on sentence, if that is what will serve your particular audience best.

But it needs to have some kind of internal logic that ties it together, even if via mystery and dissonance.

**Step 3: WATSOT (Write At The Speed Of Thought)**
Writing attracts perfectionists because the medium allows you to create outside of time.

You can dip in and out as much as you like: write for a bit, leave it, come back, rework it, rearrange.

In contrast to live performance art, you can fiddle with your writing as long as you like. You get to decide if and when it's "done."

*This feature is a curse, not a blessing.*

In my experience, the closer your writing gets to REAL TIME performance art—writing at the speed of thought—the better the experience for the reader.

In other words, WATSOT (writing at the speed of thought) may paralyze and terrorize the perfectionist in you, but it will result in more VOLUME and more HUMANITY.

And volume and humanity are the keys to greater income and impact, which are the chief measures of good writing after all.

Here are the actual mechanics:
First, give yourself a time limit for each section of the piece, based on your outline.

Next, open a new text file, along with your outline, set your timer for the time allocated for your first section, and start writing like a fucking bat out of hell.

Until that timer rings, your keyboard should not stop clacking.

It may break your mind when you first try it.

But it will produce the most raw, real, and vulnerable prose of your life... all at MULTIPLES of the speed of your usual halting, hunt-and-peck gait.

Your fingers should not stop for more than a few moments.

When you come to the end of a sentence and have a blank mind, do not slow your pace: keep writing, right into the abyss.

Take the first word that comes to mind and type it, and then again the word that flows from that, and in moments you will land on the other side
of the chasm, back onto firm ground, without a single break in stride.

If this sounds ludicrous, remember again the writing lies they’ve baked into you.

The truth is, your reader does not want polished prose. He does not want crystal clear elucidation.

He wants to FEEL. To be moved. To be astonished.

Your desire to write prolifically, and with ease, and for what you’ve written to astonish and delight your audience are all satisfied elegantly, perfectly by the mad rush... by WATSOT.

Kill the part of you that clings to the crutch of freeze-time writing.

You will write fastest AND best when you treat writing not as a reflective activity, but as an athletic, mad dash, real-time performance... one you do in solitude but could just as well do on a stage, with your words cast up on a screen as you type for all to see, fast as a teleprompter.

***
As you dive into your WATSOT, here are three writing secrets that are among my most trusted techniques:

1. **Grab them by the testicles.**

Dispense with back-story. Fuck set up. Just go straight to the face punch.

Be the movie that opens with a beheading.

Your audience has a million other options.

You cannot be boring. You cannot be long-winded.

Grab them by the shorthairs from word one and never let them go.

2. **Lean on STORY**

When I was a young boy, I began to fall asleep in church one Sunday.

The sermon droned on and on: it was all abstraction, theory, idea.
I still remember like yesterday the moment the preacher switched into NARRATIVE MODE and began to tell a story.

My body involuntarily straightened.

My eyes opened wide, pupils dilated.

I was instantly alert.

*We are wired for story.*

It does not matter if you write non-fiction: work story into your writing at every opportunity.

**3. Simplify your prose**

Sculpting has been described as a process of removing stone until the statue emerges.

In the same way, focus not on what you can add to your writing, but what you can strip away.

Write with fewer parts of speech (nouns and verbs are really all you need. Use adjectives sparingly. Adverbs even more so).
Write with fewer syllables. (See Lie #1).

Write with fewer punctuation marks. Periods are best. Commas should be infrequent. Colons and semicolons should be rare as exotic birds.

Write with fewer lines. Thick paragraphs numb the mind and reduce readership.

Remember, the best writers can transplant the thoughts of a genius to the mind of a ten year old through the power of simple, powerful, unadorned sentences.

***

Okay, now on to the final step...

**Step 4: Do a quick spelling / grammar / syntax check, then call 'er done**

"Wait, what?"

"What about editing? What about re-writing? What about my second and third drafts?"

Fuck all that.
All that polishing knocks the edges off your piece... and it is EDGE that readers crave.

Everyone else does multiple drafts and castrates their piece in the process.

Not you. Not anymore.

Just do your one WATSOT draft, plus a light edit (spelling, grammar, syntax), and you're done.

That's why I also call this the ONE AND A HALF DRAFT method.

"But what about all the HOLES that will leave? What about the inevitable gaps in logic... the nonsensical mixups... the embarrassingly wooden sentences?"

Forget all of that. It's like the mole on your ass you try to keep hidden: no one else even notices.

What you "lose" in polish you more than make up for in tension and intrigue with the reader.

When I use this method, I can usually produce between 1,000 and 2,000 words of solid, usable content per hour.
Your reader can find neat tidy prose anywhere.

But raw, unfiltered MIND is hard to find.

"Does it really work, or is this just an interesting but unproven theory?"

Yes it does work.

How do I know?

Because I personally write this way.

Not for every piece, all the time, but more often than not.

In fact, I wrote my *LIT: How To Get Your Soul Back* black paper using this exact same method.

I wrote it in one or two short WATSOT sessions, and the only editing I did was a quick spelling / grammar / syntax check.

I wrote the whole damn thing over a weekend I think.

IT WORKS.
How To Make This Method Work For You

The beauty of this system is that it isn’t binary.

You can adapt and modify to suit your comfort-level.

Thought of writing "one and a half draft" style scare the shit out of you?

Then start by cutting off one of your drafts: go from a three-draft process to a two, or from five to four.

Also, this method obviously depends heavily on DOMAIN EXPERTISE.

If you are writing a piece that depends heavily on research, you will not be able to do full on WATSOT.

But to the extent that you KNOW what you are writing about, and have done your prep during the all-important brainstorm and outlining steps, you will have set the stage for haul-ass writing.

***
Now that you have the tools required for PROLIFIC content creation, it’s time to move to the third part of the report... how to monetize your creations.
PART III:
IMPACT & INCOME

If you've never written anything, you are clearly not a writer.

But if you've written yet never been PAID BY A STRANGER for or because of your writing, then you're STILL not a writer.

Not in the true sense of the word.
The entire point of writing is to give value to an audience OUTSIDE of your circle of friends and family... and the proof of that value rendered is cash in hand.

If your writing has yet to produce cash, then so far all of your writing has been practice and preparation.

Worthwhile... but not in the trenches. You are on the sidelines.

That is, oddly, no big deal: it is easy to remedy.

Go to a freelancer site and put out your writer-for-hire shingle. Hold your nose and bang out an article.

Do a paid tweet.

Offer some kind of writing service on Fiverr.

Open a google Adwords account, write some ads, and sell something.

Anything to get the taste of real blood in your mouth.
Lose your paid-to-write virginity as fast as possible.

It doesn't matter that your jeweled thoughts only commanded a measly $5.

Suck it up. That is your tuition. That is your entrance fee to the world of lucrative writing.

**The #1 Reason Creative Men Fail To Monetize Their Talent**

If you have never made a penny from your writing even though you KNOW you've got the stuff, you are likely making the #1 mistake I see creators make.

The #1 reason creative men fail to monetize their talent is because they apply their creativity to CONTENT but not to FORM.

Everyone knows that your content MUST be original. Otherwise you are a plagiarist.

You'd never copy another artist's work and pass it off as your own, would you?
And yet, most likely you are plagiarizing other artist's FORMs.

You package up your content the same way everyone else does.

You seek to be published by the same obvious publishing companies.

You seek the same path to success that thousands of writers have already trod.

You will experience little real success as a writer until you apply your creative thinking not only to the CONTENT of writing, but to the CONTEXT of your writing.

In other words... don't be a genius in your prose but a drone in your distribution model.

That means you have to think like a marketer.

If you're struggling to reconcile the roles of writer and marketer, remember: writing and marketing are flip sides of the same coin.

Writing is the creation of CONTENT and marketing is the creation of DISTRIBUTION for that content.
As an artist, you have the essential quality all those copy-cat marketers out there will never have: The ability to invent new forms of distribution... new ways of packaging, sharing, and monetizing your content.

A full marketing overview is beyond the scope of this report, but here is a quick cheat sheet to get your juices going.

**Marketing 101 For Writers**

The first question you should ask yourself is not WHAT to write but WHO to write to.


If you're writing non-fiction, that means identifying what addressable audience you want to serve. ("Addressable audience" means a group of people you can cost-effectively reach via advertising).

Choose the audience you are most willing and able to serve, then resolve to serve them by writing works that scratch their itchiest itches.

Once you've identified your core audience, LISTEN to them. Stalk the forums they hang out in, and read the Amazon book reviews they write, read the blogs they comment on so you can learn what their ugliest, most relentless problems are.

Then determine how you can use your writing to best help them solve those problems.

This gets back to the courageous pivot you must make: applying your creativity to new forms.

The obvious form for you writing is writing a book, getting an agent, and seeking traditional publication with a brick and mortar publisher.

Odds are this will not happen for you.

Not because you're a bad writer, but because that FORM is over-saturated.
You must do things differently:

Self-publish.

Go digital-only for faster market feedback.

Find a company already serving your chosen audience, align yourself with them, and exponentially multiply the value they render by writing content, ads, or copy for them.

Write a blog using WATSOT and monetize it with ads.

Start a paid newsletter that serves a small yet ravenous niche.

I could go on, but that undermines the point, which is that YOU have to think up your own form... a distribution model that fits hand in glove with your unique goals, gifts, and vision.
My Loving Kick
In The Ass

There are countless creators who have wasted their genius by failing to share the work, or by sharing it through dead forms that millions have already used.

Be the writer who is creative in content AND in form.
When you look online, when you look at the pages of Amazon, you see a million competitors, and your heart drops.

When I look, I see a million people who DO NOT HAVE YOUR VOICE, your story, your will, your passion.

If you are a writer... if you have an audience to serve, and the will and skill to flood them with value, then you owe it to them—TO US—to find new ways to write and new ways to bring that writing to market.

Thank you for reading.

**Now go light that keyboard on fire.**

With love to you and your family,

Bryan Ward