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Finding *Your Voice*

RUSSELL BRUNSON

Finding Your Voice

*How to Discover, Test, and Own the Voice
That Builds Your Audience, Your Authority, and Your Business*

By Russell Brunson

*Framework originally developed by John Alanis • Featuring insights from Dan Kennedy,
Frank Kern, Kaelin Poulin, Jay Abraham, Kevin Kelly, and others*

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THE THING NOBODY TELLS YOU ABOUT FINDING YOUR VOICE

MOST PEOPLE THINK FINDING YOUR voice is something that happens before you start publishing.

They imagine it as a discovery process. You sit quietly. You reflect on who you are. You get clear on your unique perspective and your distinct way of communicating. And then, once you've found it, you step forward and start sharing with the world.

That is not how it works.

Your voice does not exist before you start. It is not sitting inside you waiting to be discovered. It emerges through the act of publishing – through the reps, the testing, the trial and error, the showing up even when you're not sure what you're saying yet.

I've watched hundreds of entrepreneurs get stuck on this. They consume endless amounts of content trying to figure out who they are before they publish anything. They spend months – sometimes years – waiting to feel ready. And that waiting is the thing that keeps them unknown.

The people who have found their voice – the ones with thriving audiences, loyal communities, and businesses built on trust – did not find it first. They built it through consistent, committed publishing. They threw hooks. They tested stories. They kept what worked and discarded what didn't. And somewhere in that process, without even fully realizing it, they became someone people wanted to hear from.

That's what this guide is about. Not how to discover your voice before you start, but how to build it by starting.

CHAPTER ONE

YOU ARE THE SHOW

In 1965, there were three television channels: ABC, NBC, and CBS. That was it. If you wanted to reach the American consumer, those were your options.

And here is what is fascinating about that era: the brands that went all in on those three channels became household names that still exist today. Miller Lite. Brands nobody had ever heard of went TV-only and became dominant. The brands that stayed loyal to radio – that were romantic about the medium that had always worked – became irrelevant.

Gary Vaynerchuk made an observation that I think is one of the most important ideas of the last decade: we are living in 1965 right now. Except instead of three TV channels, we have three social media platforms. YouTube, Instagram, and Facebook are ABC, NBC, and CBS. The phone is the television. And the people who go all in on these channels right now – while they are still early – will be the household names of the next generation.

But here is the part Gary said that I want you to really sit with: within those platforms, there are shows. ABC had M*A*S*H and Happy Days. The platforms of today have their own versions – the creators, the personalities, the shows that people tune in for. And your job is to be one of them.

Tony Robbins and the Three-Channel World

I met Tony Robbins for the first time around 2009, and I remember sitting with him and hearing him describe how he had built his empire. He said when he first became Tony Robbins, there were three channels on TV – ABC, CBS, and NBC. And if you flipped on any of them at night, his infomercial was running. All three. Every night.

That is why Tony Robbins became the most recognizable personal development figure of his generation. He was everywhere. You could not go anywhere without seeing his face. Three channels. Cover them all. Done.

And then something happened. Fox came out. Cable came out. Media got splintered across ten thousand channels. And suddenly, buying ads on all three networks no longer meant reaching everyone. It meant reaching a fraction. Some channels worked. Some did not. The economics stopped making sense.

When I met Tony, his business was struggling. Not because he was less talented or less valuable – he was the same Tony Robbins. But the distribution channel he had built everything around had fractured, and he had not yet found the new one.

That is the danger of building your business on someone else's platform without also building your own show. When the platform changes – and it will always change – you lose everything you built.

Stephen Larson and the Show That Saved Him

For years, I told everyone around me the same thing: you need to start a podcast. You need to publish. You need to build your show.

One of the people who fought me hardest on this was Stephen Larson. Stephen was working with us at ClickFunnels, and he was brilliant – but the idea of publishing every day, of putting himself out there consistently, felt wrong to him. He said at any cost he refused to publish anything. He did not want to do it. It sounded like pain.

I kept pushing. Finally, he caved. He launched a podcast and committed to it. He did it for about two years.

Then he decided to leave ClickFunnels to go out on his own – because that is what entrepreneurs do. And was he scared? No. Because over those two years of publishing, he had built an audience. He had people who were listening to him, who knew him, who were ready to give him money the second he had something to offer.

The show was his safety net. When he stepped away from the company, the audience came with him. He did not have to start from zero. He had already done the work.

That is what a show does. It is not just a marketing channel. It is the asset that makes you unshakeable. It is the thing that means no employer, no platform shift, and no market disruption can take everything away from you.

THE CORE IDEA

The platforms are the channels. You are the show. Your job is to become the personality that people on those channels tune in for – consistently, reliably, and in your own distinct voice.

CHAPTER TWO

DOCUMENT THE JOURNEY

GARY VAYNERCHUK SAID SOMETHING THAT completely reframed how I think about content creation. He said: it is not about creating content. It is about documenting the journey.

That distinction matters more than almost anything else in this guide.

"Creating content" implies you need to be an expert first – that you need to have arrived at some destination before you have anything worth sharing, and that the content is separate from who you are, some product you manufacture and distribute.

"Documenting the journey" implies something completely different. You are going somewhere, something is happening, you are trying to figure something out or you are taking people somewhere you have already been, and either way the documentation of that process is what people want to follow.

Growth and Contribution

There are two times in any person's relationship to a topic when they are uniquely positioned to build an audience around it.

The first is when they are on the path themselves – trying to get the result, figuring it out in real time, making the mistakes and finding the breakthroughs. This is the growth phase. The content here is: here is what I am learning as I go through this. Here is what worked and what did not. Here is the journey as it is happening.

The second is when they have gotten the result and want to take other people on the same path. This is the contribution phase. The content here is: here is the path I walked, here is what I wish I had known, here is how I can make this easier for you than it was for me.

Both phases produce incredible content. The question is which one you are in right now – and the answer does not matter. What matters is that you start documenting wherever you are.

The Regret of Not Documenting

I wish someone had grabbed me fifteen years ago and said: Russell, you need to document this journey. Everything that is happening right now – all of it.

I did not. And I think about what that content would have looked like. The very first time I got on stage in front of a room and sold with everything I had, and nobody bought. And I was so embarrassed that I ran back to my hotel room and hid for three days. I ate Häagen-Dazs ice cream and coconut shrimp and watched X-Men movies and would not come out because I did not want the attendees or the other speakers to see me.

Would you have wanted to watch that? The real-time failure, the hiding, the recovery, the eventual figuring-it-out?

Of course you would. Because that story is more compelling than any polished version of success. And the reason people celebrate the wins with me now – instead of resenting them – is because they have seen the struggles. They know I did not just arrive here. They came on the journey.

Natalie Hodson, one of the most successful health and wellness creators I know, told me something about this. She said: "Russell, the reason people don't care that you're making serious money right now is because they know how much you struggled to get there. Because they saw the downs, they celebrate the successes with you. If they only see the successes, they despise you."

When you only see someone at the top, it looks unfair. When you have watched someone climb, it feels like a shared victory.

The Scary Thing About Being Real

I know what you are thinking. You do not want to share the failures. You do not want to publish the uncertain moments. It feels too exposed. Too risky. What if you look stupid? What if you say something wrong?

I want to show you what happens when you push through that fear.

Natalie Hodson is a health and fitness creator who was doing a workout Facebook Live when she peed her pants on camera. Right there, in front of her audience, live. She could have pretended it did not happen, could have cut the video and never spoken of it again – but instead she shared it, the real moment, the embarrassment, the whole thing, because she knew that bladder control issues after having kids was something millions of moms dealt with privately but nobody was talking about honestly. That video went completely viral, the audience response was overwhelming, and within months she had built a product around it and crossed a million dollars in revenue. Not because the content was polished or strategic or perfectly produced, but because it was real in a way

that almost nothing on the internet is.

She had no idea it was going to work. She was probably terrified to post it. But she threw it out there, and the market told her: this is the thing. This is the hook that connects.

You cannot discover that connection by thinking about it. You only find it by sharing.

THE RULE

Document, don't create. Share where you are on the path – whether you are figuring it out or guiding others through it. The vulnerability of the real journey is what people follow.

CHAPTER THREE

CHOOSE YOUR MODALITY

ONE OF THE MOST IMPORTANT decisions you will make about your show is not what to say. It is how to say it.

Every person has a natural mode of expression. A way of communicating that feels effortless, that flows without resistance, that they would probably do even if no one was watching. Finding your modality is not about copying what works for someone else. It is about identifying what works for you – the format that you will actually stick with, that plays to your natural strengths, and that produces content you are proud of.

The Three Primary Modalities

Writing: The Blog

If you are someone who naturally reaches for a keyboard when you have something to work through – if writing is how you process the world and clarify your thinking – then your primary show should be a blog or a newsletter. Writers build extraordinary audiences through the written word, and the economics of building a writing-based business have never been better.

The written format has a compounding advantage: it is searchable, shareable, and permanent. A blog post you write today can drive traffic and build relationships five years from now. The discipline of writing forces clarity of thought that no other format requires in quite the same way.

Speaking: The Podcast

If you are someone who thinks out loud – who gets more energy from talking through an idea than writing it down – then audio is your native medium. A podcast lets you show up in the most intimate space a creator can occupy: someone's earbuds during their commute, their workout, their morning routine.

Podcasting has another unique advantage: it builds depth of relationship faster than almost any other format. An hour-long episode means an hour of your voice directly in someone's head. By the time a regular listener has been with you for fifty episodes, they know you better than most people in your physical life know you.

Video: YouTube and Social

If you are someone who comes alive on camera – who uses body language and facial expression and visual storytelling as naturally as breathing – then video is your show. YouTube is the most powerful long-term video platform in the world, and short-form video across Instagram, TikTok, and YouTube Shorts offers some of the most explosive organic reach available right now.

Video has the highest barrier to entry of the three formats, which is also why it has the highest ceiling. Most people find video uncomfortable enough to avoid. The ones who push through that discomfort and show up consistently build audiences that are impossible to replicate through any other medium.

The Right Format Is the One You Will Do

Here is the most important thing I can tell you about choosing your modality: the best format is the one you will actually show up for every day, because a blog that gets published consistently beats a podcast that goes dormant after six episodes, and a podcast that comes out every week beats a YouTube channel that uploads twice a year. Consistency is the entire game, so pick the format that removes the most friction between you and regular publication.

Once you have your primary show, everything else is distribution. Your blog posts become email newsletters. Your podcast episodes become social media clips. Your videos get transcribed into written content. But it all starts with one show, one commitment, one daily or weekly act of publishing.

The Sawdust Method

Great content creators do not create fresh material for every platform. They create in their primary format and then sawdust it – taking all the by-products of one piece of content and repurposing them across every platform.

A weekly podcast episode can become five social media clips, three email subject lines, two blog post ideas, and one Instagram caption. A single video can be transcribed into a blog post, clipped into dozens of short-form videos, and quoted across Twitter threads and LinkedIn posts.

The sawdust method means your output is always much larger than your effort. You create once, thoroughly, in your natural modality – and then you let the by-products do the distribution work.

THE DECISION

Pick one format. Commit to it. Publish consistently. Add distribution later. The voice you are trying to find is on the other side of several hundred reps in a single medium.

CHAPTER FOUR

THE FRAMEWORK: HOOK, STORY, OFFER

EVERY PIECE OF CONTENT YOU ever create – from a two-second Instagram clip to a two-hour keynote – follows the same three-part structure. The medium changes. The length changes. The complexity changes. But the foundation is always the same. Hook. Story. Offer.

This is the foundational framework for all communication that moves people. It works in emails, ads, podcasts, videos, blog posts, webinars, books, and sales conversations. Once you understand it at the structural level, you can apply it instinctively to anything you create.

The Hook

The hook is whatever stops the scroll, gets the click, opens the email, or makes someone decide to keep watching past the first three seconds. It is the promise of something – curiosity satisfied, problem solved, feeling validated, or perspective challenged.

Most people write the hook last, as an afterthought. The best creators build backward from the hook. They ask: what is the single most compelling thing about what I am about to share? And then they lead with that.

A hook is not a title. It is not a description. It is a provocation – something that creates an itch that can only be scratched by consuming what comes next.

The Story

The story is everything in between the hook and the offer. It is the substance of the content – the experience, the insight, the journey, the proof, the entertainment. It is what earns the right to make the offer.

Notice that the framework does not say "information" or "teaching." It says story. This is deliberate. Facts inform. Stories move people. The difference between content that builds an audience and content that gets forgotten is almost always in whether the creator

understood this distinction.

You can teach inside a story. You can demonstrate expertise inside a story. You can make a logical case inside a story. But the container is always the story – the human experience, the specific moment, the real characters.

The Offer

Every piece of content should lead somewhere. Not always a purchase – sometimes the offer is to subscribe, to follow, to download something free, to attend a webinar, or simply to comment and engage. But there is always a next step.

The offer is not a manipulation. It is the natural conclusion of the value you have just delivered. If the hook got their attention and the story earned their trust, the offer is simply telling them where to go to get more.

How the Framework Scales

At the simplest level – a short social media post or a daily email – the hook is one sentence, the story is two or three paragraphs, and the offer is one link.

At the intermediate level – a podcast episode or a YouTube video – the hook is the first thirty seconds, the story is the body of the content, and the offer is the call to action at the end.

At the complex level – a webinar, a launch sequence, or a book – the hook is the headline and the promise that gets someone in the door. The story is multiple stories: one to break false beliefs about the vehicle, one to address internal obstacles, one to handle external objections. The offer is a full presentation of the product and its value.

Same framework. Every level. The complexity scales with what you are selling and how much trust you need to build before the offer makes sense.

THE FOUNDATION

Hook, Story, Offer is not just a content structure. It is the architecture of all persuasion. Master it at the simple level first – one hook, one story, one offer, every day – and the more complex versions will come naturally.

CHAPTER FIVE

TESTING YOUR HOOKS

HERE IS THE HONEST TRUTH about finding the hooks that resonate with your audience: you do not find them by thinking, you find them by throwing. You throw a hook and watch what happens, and the market tells you whether it landed or not through clicks, opens, views, comments, shares, and replies – and then you either go deeper on what worked or you try something different.

Most entrepreneurs do the opposite. They have an idea they believe in deeply, and they become obsessed with making that idea land. They spend months crafting the perfect version of a hook that the market never asked for, wondering why no one is responding. The problem is not the execution. The problem is they are trying to push what they love rather than finding what the market wants.

The Potato Gun and the Zip Brander

My very first product was not a potato gun – it was something called Zip Brander, a tool that automatically put your brand on everything you shared online, and I genuinely believed in it. I also had another product at the same time, a DVD teaching people how to build potato guns, which on the surface sounds kind of ridiculous and was not something I expected to become a centerpiece of anything.

But here is what happened when I started telling both stories: the potato gun story hit differently. People would laugh and lean forward, start asking questions, and the energy in the room would shift in a way that was impossible to manufacture or fake. Both stories were completely true, both products were real things I had built, but the market kept telling me through its response that the potato gun was the story it wanted to hear – and once I realized that, I stopped fighting it and just went deeper on the one that was connecting.

The potato gun story became one of my signature stories, and I have told it thousands of times now, but it only got there because I was willing to test both and pay attention to what the market was actually responding to rather than what I assumed it should respond to.

What Natalie Hodson Taught Me About Hooks

Do you think Natalie Hodson planned her breakout moment? She was doing a workout Facebook Live when she peed her pants on camera – live, in front of her audience – and instead of hiding it she leaned into it, because she knew that postpartum bladder control was something millions of moms experienced but felt too embarrassed to talk about openly. She had no idea what the response would be, and it probably took real courage to keep that video up rather than delete it and move on. But the audience exploded. The video went viral in a way that none of her other content ever had, because it was real in a way that almost nothing on the internet is, and within months she had built a product around that exact problem and crossed a million dollars. That was not her first hook – she had tried thing after thing before that – but it was the one the market had been waiting for her to throw, and she only found it by being willing to be vulnerable enough to keep throwing.

What she knew was that she had to keep showing up until something connected, and when it did – when the comments and shares and responses told her unambiguously that this was the one – she went all in on it. That is the process, and that is how you find your hooks.

The Email Inbox as a Hook Library

One of my favorite techniques for finding good hooks is not original research. It is going back in time.

Every time I sit down to write a new email or create a new piece of content, I will often log into my Gmail and scroll back through my inbox – sometimes ten years back – and look at the subject lines that got me to open. Not what I intended to read. What I actually clicked on.

Because those subject lines worked on me. And if they worked on me, a version of them will probably work on my audience. I am looking at what human beings actually responded to, not what I theorized they should respond to.

You can do the same thing. Go through your own email history. Notice which emails you opened. Ask yourself: what specifically about that subject line made me click? Was it curiosity? Specificity? A number? A pattern interrupt? A personal confession? Reverse-engineer the hook and see if you can apply the same structure to your own content.

Watching Your Dream 100

The other place I am always looking for hooks is in the content of the people my audience already follows – my Dream 100. Every podcast episode, every video, every email they

send is a hook they are throwing at a shared audience.

When I see a piece of content in my niche get an unusual amount of engagement – way more views or comments or shares than average – I stop and ask: what was the hook? What specifically caused that response?

Sometimes it is a topic that is underserved. Sometimes it is a format the audience was not expecting. Sometimes it is a polarizing opinion stated with unexpected clarity. Whatever it is, the outsized response tells me the market wants more of that. And if I can bring my unique angle to that same territory, I am not copying – I am entering a conversation the market has already told me it wants to have.

THE PRACTICE

Publish every day. Watch what the market responds to. Go deeper on what works. Let go of what does not. You are not looking for the perfect hook before you start – you are discovering it through the process of starting.

CHAPTER SIX

FINDING YOUR STORIES

A LOT OF PEOPLE THINK they do not have good stories.

They look at the storytellers they admire – the ones who seem to have a vivid, perfectly shaped anecdote for every occasion – and they assume those people are just built differently. That some people are story people and some people are not. That the raw material of story is something you either have or you do not.

That is not what is happening. The storytellers who always seem to have a relevant story are not people with more interesting lives. They are people who have learned to look at their lives differently.

The Story Is Not the Thing. It Is Everything That Happened Before the Thing.

I was once talking with a friend – someone who believed he had no stories – and I asked him about his shoes. He was wearing a pair of Vans with a zipper on the side. I said: "What is the story behind those?"

He said: "They're just Vans. I like Vans."

I said: "There is a better story than that. What actually happened that led to you buying those specific shoes?"

And here is the thing: there was a story. There always is. Someone had pushed him to dress differently. He had been skeptical. He had bought something else first, and an algorithm had recommended these, and he had been unsure about the zipper, and he had worn them to an event, and someone had criticized them in a specific way that stuck with him.

None of that felt like a story to him. But every piece of it is the raw material of a story. The moment you start asking "what happened before the thing?" instead of "what is the thing?" – you realize that every experience in your life has more story in it than you thought.

The Shoe Story That Was Already There

This actually happened to me with my own shoes. Someone in my life pushed me to stop dressing like a 16-year-old and start looking like someone who speaks on stage. That led to a whole journey of buying things I was not sure about, trusting other people's judgment about things I had no eye for, and eventually ending up in a helicopter flying over a major hotel in Las Vegas wearing shoes that the videographer later told me completely ruined the shot.

That is not just a shoe story. That is a story about trust, about the discomfort of being styled by someone else, about learning to delegate things you are not good at, about the gap between how we see ourselves and how we look from the outside.

The shoes were just the trigger. Every trigger in your daily life is the entry point to a story that is much larger than it first appears.

How to Find the Story in Ordinary Life

Here is the practice: whenever something happens in your life – something funny, frustrating, surprising, embarrassing, or even just slightly interesting – stop and ask two questions.

First: what happened right before this? What was the chain of events that led here? That backstory is almost always more interesting than the thing itself.

Second: what does this remind me of in my business or my area of expertise? What principle or insight does this experience illustrate?

When you have the backstory and the parallel, you have a story worth telling. The hook is usually somewhere in the most surprising or specific detail of the backstory. The offer comes naturally from the principle.

Testing Stories Until You Find Your Potato Gun

Just as you test hooks, you test stories. You tell a story in one context and watch how people respond. You tell it again with a different emphasis and see if it lands better. You try multiple different stories about the same principle and let the market tell you which one connects most.

When I first started speaking and selling from stage, I tried multiple different origin stories. The Zip Brander story. Stories about other products. The potato gun story. And the market – through energy, laughter, questions, and ultimately purchase decisions – told me clearly which one to keep telling.

Now I have told the potato gun story thousands of times. It is as refined and effective as it has ever been, because I have tested it in front of thousands of different audiences and learned exactly which moments to slow down, which details to include, and where the pivot lands best.

You do not tell a story perfectly the first time. You get there through repetition, attention, and willingness to adjust based on what the audience actually responds to.

Your 12-Month Story Bank

One practical framework for never running out of content: take the main topic of your show and write down twelve subtopics. For a funnel marketing show, that might be ads, copywriting, design, offer creation, traffic, email, follow-up, mindset, analytics, automation, pricing, and team. That is twelve topics.

Under each subtopic, write four specific niche angles. Under "email," for example: subject lines, daily email strategy, list building, and sequence writing. Four angles under twelve topics gives you forty-eight specific content areas.

Under each of those, you have multiple stories from your own experience and your customers' experiences. You have questions your audience has asked. You have current events that connect. You have mistakes you have made and lessons learned.

You do not have a content problem. You have a noticing problem. Start noticing the stories that are already in your life, and the content will take care of itself.

CHAPTER SEVEN

THE 1,000-HOUR COMMITMENT

FINDING YOUR VOICE IS NOT A REVELATION. It is a result.

It is the result of showing up consistently, for long enough, that the reps do their work. The voice that you are looking for – the one that feels natural, that resonates with the right people, that makes you recognizable and trusted in your niche – lives on the other side of a very large number of hours of practice.

The people who have found their voice have not found something that was always inside them. They have built something through committed, consistent work. And the most important proof of this principle I know is the story of Nathan Barry.

Nathan Barry: 1,000 Words a Day

Nathan Barry is the founder of Kit, one of the most successful email marketing platforms for creators, with thousands of paying customers and millions of dollars in annual revenue. But that is not where he started.

He started as a designer who had something to teach but struggled to produce enough writing to even maintain a single blog post per week, and he knew that if he was going to build the kind of business he wanted, he needed to become a writer – so he made a commitment: 1,000 words per day, every single day, for a year.

The commitment was inspired by an article he read, but the execution was entirely his. He tracked it daily and built the streak, and when life made it hard to write he got ahead on days when it was easier so he would not break the chain.

After 100 days, he had written approximately 100,000 words of content – blog posts, books, guest posts, documentation, all of it adding up. He had gone from struggling to write one post a week to producing at a rate that most professional writers would envy.

After 365 days, he had written three books, nearly 100 blog posts, and enough other content to fill a small library. The writing had not just made him prolific. It had made him good. The voice he discovered through those 365 days of daily practice was the voice

that built his business.

"If I look back at all the good things that have happened in my career in the last few years, they all come from writing. One little habit of writing 1,000 words a day revolutionized my career."

– Nathan Barry, nathanbarry.com

What 365 Days of Publishing Produced

The results were not abstract. They were specific and measurable. Nathan made over \$35,000 in a single day from a book launch built on the audience he had grown through daily writing. He built a network of close friends and collaborators through the credibility his writing established. He was invited to speak at conferences he would previously have paid to attend. He traveled to nearly two dozen countries while running a business that operated on the back of that one daily writing habit.

He became known at conferences as *"the thousand-word guy"* – people would see him and make the connection between his face and the discipline they had read about on his blog. That reputation, built entirely through consistent daily publishing, opened doors that nothing else could have opened.

And perhaps most remarkably: his wife started referring to him as "a writer" – a label he had never applied to himself. He was a designer who happened to teach. He was a creator. He was a lot of things. But through the practice of writing every day, writing became what he was. The identity followed the behavior.

Slow, Consistent Progress

Nathan's most-quoted insight from this period is also his simplest: *"Slow, consistent progress is the only way to make big things happen."*

That sentence is worth sitting with. Not fast progress. Not explosive growth. Not a single brilliant insight that changes everything. Slow, consistent progress. Every day. For a long time.

This is the part that most people skip. They want the result without the reps. They want the resonant voice without the years of building it. They want to feel ready before they start, when readiness is actually the thing that comes from starting.

Nathan did not feel like a writer before he started writing 1,000 words a day. He became one by doing it anyway.

Stephen Larson's Two-Year Investment

Remember Stephen Larson from Chapter One – the person who fought me hardest on the idea of publishing? Here is the other side of that story.

He was uncomfortable in the beginning and felt awkward, unsure what to say, and the early episodes were rough and he knew it – but he kept going, not because it felt good, but because he had made a commitment. And then something happened over the course of those two years: the awkwardness faded, the clarity improved, he figured out which stories landed and which did not, and he found his voice – not by sitting quietly and discovering it, but by publishing hundreds of episodes and letting the reps do their work.

By the time he left to go out on his own, the voice was not something he was still searching for. It was something he had built. And it was worth everything.

What 1,000 Hours Looks Like

The commitment does not have to look exactly like Nathan's. It does not have to be 1,000 words a day. But it does have to be something daily, over a sustained period, in the format you have chosen as your primary show.

A podcast episode a day for a year. A daily email for a year. A YouTube video a week for two years. A daily Instagram post for 18 months. Whatever the format, the principle is the same: consistency over time is the only thing that produces a voice worth following.

The goal at the end of that commitment is not perfection. It is not even a specific follower count or revenue number. The goal is to find the hook that your audience responds to most. To find the stories that connect most deeply. To find the offer that converts most naturally. And to do that in a voice that is unmistakably yours.

You cannot find those things before you start. You can only find them through the work.

THE COMMITMENT

Decide on your format. Set a daily or weekly publishing schedule. Commit to it for 12 months. No skipping. The voice you are looking for is built inside that commitment, not found before it.

CHAPTER EIGHT

GROWING YOUR SHOW

ONCE YOU HAVE BEEN PUBLISHING consistently for a few months – once you have found some of your hooks and tested some of your stories and built the habit of showing up – you can start thinking strategically about growing the audience for your show.

There is a right order to this. Most people try to grow before they have anything worth growing. They focus on tactics and algorithms and distribution before they have established a consistent voice. The result is a lot of effort for very little return.

The sequence is: publish first, find your voice through the reps, and then amplify. The amplification only works when you have something coherent to amplify.

Start With Just You

In the early stages of your show, it should be just you. Your stories. Your origin story. Your take on the things that matter most in your niche. Your journey – whether you are on the path right now or guiding others who are.

This is where you develop your material. You are testing hooks, finding the stories that connect, establishing the rhythm of your publishing schedule, and building the foundation of trust with an early audience. Interviews and collaborations come later. Solo content comes first.

The Marketing Secrets podcast that I run is built around my journey of taking a software company from zero toward a billion dollars. Every episode is me on the path – learning something, figuring something out, encountering an obstacle and working through it. That is the show. That is what people tune in for.

When you are just starting, that is your show too. Document where you are, what you are learning, and what you are building. That documentation is more than enough to build a loyal early audience.

Strategic Interviews: The Dream 100 on Your Show

Once you have your show established, bringing guests onto your platform is one of the most powerful growth strategies available. But most creators do this backwards.

They book interesting guests randomly, publish the interviews, and then move on without any follow-through. The guest does not share it meaningfully. The audience does not grow. The opportunity evaporates.

Here is how to do it right: treat every interview as a Dream 100 relationship investment, not just a content piece.

When you interview someone, that interview is their moment to speak to your audience. But it is also your moment to be introduced to their audience. After the interview is published, the guest should be excited enough about how it went – how you treated them, how the conversation flowed, how well you prepared – to share it enthusiastically with the people who follow them.

When that happens, a meaningful percentage of that guest's audience discovers your show. Some of them subscribe. Those subscribers bring their own networks when they share your content. One well-placed interview can double your audience if the relationship is built correctly.

I experienced this from the listener side with one of my earliest mentors. He was interviewed by someone I had never heard of. He shared the episode. I clicked. I listened for 60 minutes. I subscribed. Now I am permanently in that person's audience – purely because they earned that relationship through how they treated someone I already trusted.

The Strategic Sequence of Guests

The most effective interview-based shows do not book guests randomly. They think through the journey they want to take their audience on – and then they sequence guests to match that journey.

Who is the right first guest for someone who is new to your world? What perspective should they encounter second, and third? If you are building a show about entrepreneurship, is there a logical progression from mindset to strategy to execution that you can take your listener through over the course of a season of guest episodes?

This is how Mike Dillard built his Self Made Man podcast into one of the most respected in its category. He thought through which guests to feature and in what order, creating a coherent narrative arc across dozens of episodes rather than just a collection of interesting conversations.

The Testing-to-Offer Pipeline

Here is how the full system works once everything is in place:

You publish daily, throwing hooks and testing stories. The hooks that resonate get amplified – turned into ads, featured in subject lines, used as the opening of sales pages. The stories that connect most deeply become the cornerstone content of your brand – the things you are known for, the origin story you tell on every stage.

Your Dream 100 interviews expand your reach and introduce you to audiences who were not looking for you. Your daily publishing keeps deepening the relationship with the people who are already there.

And somewhere in that process – usually around the 100th piece of content, sometimes later – you will have an episode or a post or an email that breaks through. The market will respond in a way that is qualitatively different from everything before it. The comments will be different. The sharing will be different. The replies will tell you: this is the thing.

When that happens, go all in on it. That is your potato gun. That is your Natalie Hodson moment. That is the hook the market has been waiting for you to find.

CONCLUSION

THE VOICE IS BUILT IN THE WORK

YOU WILL NOT FIND YOUR voice before you start publishing. I know that is not the answer most people are hoping for. Everyone wants the shortcut – the exercise, the framework, the reflection prompt that unlocks who they are before they have to face the discomfort of putting themselves out there.

There is no shortcut. But here is the thing about that: the process itself is the reward.

Every episode you record, every post you write, every email you send is not just practice. It is relationship-building with real people who are reading and watching and listening. It is market research that no survey could replicate. It is the slow accumulation of clarity about what you actually think, what you actually believe, and what you are actually best positioned to teach.

Nathan Barry wrote 1,000 words a day for a year and made \$35,000 on a single book launch – not because the launch tactics were exceptional, but because he had spent a year building an audience that trusted him and wanted to hear what he had to say.

Stephen Larson fought the idea of a podcast for as long as he could, started anyway, and left a major company two years later with an audience already waiting for him – not because he had found the perfect format, but because he had shown up long enough for the format to find him.

The voice that you are trying to find is not hiding inside you, waiting to be discovered in a quiet moment of reflection. It is being built, right now, every time you sit down to write the email or record the episode or hit publish on something you are not totally sure about.

Go build it.

Your Next Step

Choose your modality. Set your publishing schedule. Commit to it for twelve months. And then go log in to MarketingSecrets.ai to build the content engine that makes showing up every day faster, easier, and more effective.

BUILD IT INSIDE MARKETINGSECRETS.AI

Your Daily Seinfeld Email workflow, your Soap Opera Sequence builder, and your voice development tools are all inside MarketingSecrets.ai. Log in to write in your Attractive Character's voice, test hooks, build sequences, and distribute content across every channel. Start your free trial at MarketingSecrets.ai.

Log in or start your free trial: MarketingSecrets.ai