



**Episode 1,167: Michael Malice and I on How to Get People to Listen to You**

**Guest: Michael Malice**

**WOODS:** Let's talk about your new show and why you made the move over to Gas Digital Network, which is — is it GaSDigitalNetwork.com? You just told me.

**MALICE:** That is absolutely correct, GasDigitalNetwork.com.

**WOODS:** All right, so tell me about why you made this move, tell me about your show, and all of that stuff, and then we're going to get into some juicy strategy that can be used by anyone.

**MALICE:** So one of the problems when I was at Compound Media is my show was behind a paywall, and this was very frustrating because I've had a lot of people who were somewhat prominent guests — you were on my first show and you were my only repeat guest — and I thought, if I go to a network and where things are free and not behind a paywall, then more people can enjoy it or not enjoy it, as the case may be, but it's also better for the guests. If I'm going to have a guest on the show, the question is: what's in it for them? It can't always be someone doing me a favor. So I thought this would be a great way. It's the same network Dave Smith is on, whom you've had on the show. He's a bit more of a moderate libertarian than my anarchist self, but this way —

**WOODS:** [laughing] I'm not sure he would go along with that, but all right.

**MALICE:** Oh, he's basically a Milton Friedman constitutionalist.

**WOODS:** [laughing] Oh, you stop that. All right, I'll let Dave handle himself.

**MALICE:** I'm sorry. Maybe he's more of a Romney type.

**WOODS:** [laughing] Okay.

**MALICE:** Anyway, the point is it's on GasDigital.com, live, Tuesdays at 12:30. If you use my promo code, YWMM, Your Welcome Michael Malice, you get 20% off. But if you don't want to subscribe, two days later it's going to be free on YouTube and iTunes, so have at it. Best of both worlds.

**WOODS:** Indeed. All right, I'll make sure we've got links and stuff up at whatever the heck episode number this is, [TomWoods.com/1167](http://TomWoods.com/1167), I'm pretty sure. All right, so you left Compound Media; you're now at Gas Digital. Are you still doing anything over at Compound Media?

**MALICE:** Yeah —

**WOODS:** So you've migrated the *Your Welcome* show over —

**MALICE:** Right.

**WOODS:** — but —

**MALICE:** So Compound Media, I'm staying there. Come July, we'll talk again I'm sure at some point, I'm going to be doing a four-nights-a-week, late-night, half-hour news wrap-up show, which is really going to be fun, like in the John Stewart, John Oliver tradition. And I think there's a desperate need in the market for something like that.

**WOODS:** Yeah, there's a desperate need in this household right here that I'm speaking to you from for that. I definitely want that. So that's going to be a lot of fun. All right, so now here you are — look, you've done all kinds of interesting things in your career. I think you've had quite an interesting life, an interesting enough life that somebody wrote a book about you, as a matter of fact. The Harvey Pekar *Ego and Hubris* book, which I read and sort of live-texted to you as I was reading it, different parts that I liked.

**MALICE:** Well, you were saying it was hitting close to home for you in many regards.

**WOODS:** Oh, certainly I could definitely sympathize with the kid in school or the kid in the workplace or whatever who's surrounded by morons who are supposed to be his superiors. I mean, what would you like me to do in this situation [laughing]?

**MALICE:** [laughing] Yeah, literally, what is my recourse here?

**WOODS:** Yeah. I've exhausted all the possibilities here. So now you really are able to just run your own life. It's great. You do these books for which you were the ghostwriter, or in some cases you are the author in your own right, or you make television appearances, and you write a column, and for a while you've had *Your Welcome* and you're branching out with it. You're really doing a whole bunch of things, and in the course of that, you're building an audience, which is what you need to do.

I've been telling people about this, because as you know, one of my side things is you should be preparing for the worst. You should be preparing for robots taking over your job or getting a pink slip or a tweet gets you fired or whatever. But you should have something on the side to help you out. So I've always been telling people about how to build audiences and what to do in this situation —

**MALICE:** And let me tell you something. Being an author, which was my primary source of income for many years, it's a very difficult position financially because you get a huge paycheck and then nothing.

**WOODS:** Yeah.

**MALICE:** So I was a business major. I took a couple of accounting courses for my major, and I'm very good with budgeting. And one of the things I tell people — I've given you this advice, and you've actually followed it to some extent — what I would do is I would be very strict with my budget; however, 10% of every paycheck I took I put aside as what I called my fun fund, meaning you have to waste this money on things you otherwise wouldn't, whether it's nice meals, taking a cab, or buying clothes or something like that, because especially when you're starting out and you don't know where that next paycheck is coming from — I mean, for me and I'm sure other people, it would always be instead of taking a cab, which is \$30 I might not have or I might use to pay my electric bill, I'll sit and wait here for the train for half an hour. And at a certain point, that becomes counterproductive, because at this point now I'm hardly welfare, but that \$30 is not going to be material to me, but I'm still in that scarcity mindset, so I force myself to put that money aside so I don't feel guilty about so-called wasting it.

**WOODS:** That's a really, really good strategy, and it's really good for your mental health also, to just say: I'm committing X% to a fund that I'm going to use to enjoy myself, and because that's the designated purpose of this fund, I'm not going to feel guilty about it, which would suck all the life out of the enjoyment I'm supposed to be getting. So I like that.

**MALICE:** Yeah, the human mind is just very, very complicated and tricky, and if we train ourselves a certain way, emotionally I've found it's much easier to have a workaround than to actually fix it. I don't think I'll ever be at a point, unless I'm totally rolling in it, that I'll be able to not look at money and not worry about it, because like you said, especially with writing books or whatever or shows, I'm always going to be concerned: what if catastrophe strikes? And maybe this is part of my Soviet upbringing, where you have to plan for at any moment there could be a knock at the door in the middle of the night and they're taking you to the [inaudible].

**WOODS:** Well, how about this? For a long time, when I was an author, as you say, it's a precarious lifestyle financially, so I would supplement it with some public speaking. But that's also erratic, though, because those offers don't come in on a regular basis. It's highly irregular, so that therefore became my justification for accepting every single one that I possibly could and I'd run around like crazy.

But I had an episode once — and I can't actually remember if I told you about this, but I was at the Mises Institute, and I was being broadcast into a classroom at Suffolk University in Boston, where I was speaking to some business school students about business cycle theory. And as I did it, I noticed that my head was getting kind of cloudy and when I was speaking I wasn't being very clear. And on thing I pride myself on that a lot of people give me compliments on is that I can take complicated things and explain them in a simple, step-by-step fashion. And I was not doing that. I explained Austrian business cycle theory, and I stopped and I realized that didn't make any sense at all. And so I actually had to say, "Wait a minute, hold on. I don't think that was very clear. Let me try that again." And the second time I tried it, it got even worse. And then at that point, I noticed the tingling feeling you have when your foot falls asleep, I had that in my arms and my legs.

**MALICE:** Oh my goodness.

**WOODS:** And I didn't know what was happening, and suddenly I couldn't think at all and I just said, "I'm sorry. I have to stop." So I went home and I thought, *I'll just rest for a while.*

**MALICE:** Hold on. Were you terrified? That sounds terrifying?

**WOODS:** It is terrifying. It is terrifying. And it just got worse, because then I was taken to the hospital —

**MALICE:** Oh my goodness, you never told me this.

**WOODS:** I couldn't distinguish between my mother and my wife. I didn't know who was who. I couldn't only name — at that time we had three kids. I could only name one of them.

**MALICE:** Oh my goodness.

**WOODS:** I didn't know what was going on. I was panicking, so they had to sedate me. It was horrible. And so then after I woke up from this, by the way — and they never really quite identified what it was. Was it a mini-stroke? Well, they'd say that the signs didn't show that, but who knows? It certainly seemed weird. It certainly had a lot of symptoms that you'd look for there. They were saying it was a combination of dehydration and exhaustion, which seems like not enough of an explanation to me. But I had to cancel an event at American University.

Anyway, the point is I started wondering to myself: this is half of what I do for a living. What if I can't do it anymore? So the next time I went to speak was at University of New Hampshire. And you know how when I get up in front of an audience, I try to tell some jokes and be light and whatever. I didn't do that this time. I just was right by the books. I had my notes. I gave the talk just to show that I could plow through it and still do it, just to convince myself that I could do it without this sensation happening. And I got through it and it was fine. But I don't know what happened there, but it did make me think: my main gig could be up some day, and I have to figure out what would I do in that case. So anyway, sorry for taking so much of your episode to —

**MALICE:** I feel like this is an episode of the Jim Baker show where we're getting people ready for the rapture. This is terrifying.

**WOODS:** [laughing] I know.

**MALICE:** I mean, I'm just saying get ready if you don't have another book deal around the corner. You're saying get ready to be unable to speak.

**WOODS:** [laughing] I know.

**MALICE:** Tom, if I lose the ability to speak, I don't think I have enough of a nest egg. Sorry.

**WOODS:** [laughing] Yeah, I know. That's a bridge you have to cross when you come to it, probably.

**MALICE:** Yeah, I'm sure a lot of people will be very happy to see that day come.

**WOODS:** Yeah, that's right, but no, you won't.

**MALICE:** I'm not one of them.

**WOODS:** No, that's true; that's true. All right, so anyway —

**MALICE:** Should I have a GoFundMe? Get Michael Malice to stop speaking?

**WOODS:** That would be funny. That actually could be funny. You could actually get a few bucks that way.

**MALICE:** Yeah, smackers.

**WOODS:** So I thought, since you and I are friends and when I come to New York we hang around all day, I thought we could be — and I think we already have been — less formal than I normally am in these sort of interviews and just have a conversation about this. Like you could ask me things and I could ask you things, that sort of thing.

**MALICE:** Right.

**WOODS:** So you're building up an audience for yourself, and you do that every time you're on *Kennedy* and you do that on Twitter, because people just have to watch you on Twitter. How could they not? And people find out about you and then they follow you on Twitter, and once they're following you on Twitter, they're going to find out about your show, they're going to find out about your books. That's something that you do to build up an audience.

**MALICE:** And let me sidebar there, because a lot of times when I do shows like yours — and there's a specific example. Rebecca Mansour was Sarah Palin's social media manager. She worked very closely with her, and now she's at Breitbart. And every time I go on Breitbart Radio, she very much is like: Michael Malice is the best troll. You have to follow him. You have to follow him. And every time that happens, I immediately think of — I go through the montage of what I had tweeted out that day. And my sense of humor is a lot less appropriate than many people in your audience would like, and that's fine. Different strokes, different folks. But I remember specifically one time — this is Breitbart. Her audience skews much older, much more conservative. And she's like, "Oh, you have to follow him." And I knew at the time just an hour ago I had tweeted out a very, very dark abortion joke, and I'm just like, "Oh, Rebecca, I feel so bad right now."

**WOODS:** Well, just so everybody knows, Michael tweets out dark jokes about a lot of things —

**MALICE:** That's true.

**WOODS:** Right, that's the style. So we're prepared for it. I already know. I already know what's coming. I don't know the specifics, but I know what's coming.

**MALICE:** Yes, there's the warning label. So one of the things that you said to me about doing a show today that I was curious about is: a lot of times when you and I are hanging out, there are people who you have converted to libertarianism, to anarchism, and you seem to have done this organically. However, I'm also aware that what appears to be organic clearly takes a

lot of work on the back end. So what advice would you have to people in terms of building an audience, and what mistakes did you make early on? I think those are two separate questions and they're very big ones, so take them as you wish.

**WOODS:** Okay, now I'll give a couple of ideas, and then if you want more, we can keep on talking. But first of all, about building an audience for something other than a podcast, because there are two different ways I would approach it. If I were building an audience other than a podcast, this is what I've recommended and I don't see that there's anything to be said against it. Let's say I was interested in dog training, something like that. I have no interest in that whatsoever —

**MALICE:** Really? It's really interesting. Are you serious?

**WOODS:** Yeah, because I can't stand dogs. I just lost half the audience, three-quarters of the audience.

**MALICE:** Oh, Tom.

**WOODS:** I like cats. Yes, I know they're useless. That's all I want. If I want companionship, I have people. I don't need dogs for that.

**MALICE:** That is worse than my abortion tweet.

**WOODS:** Okay, well, so be it. It is the truth. You guys are all deluding yourselves about dogs. It's a big mistake. You get companionship from people; you get cuteness from pets. That's all you're looking for.

**MALICE:** They have cute dogs, Tom.

**WOODS:** Yeah, yeah, so they say. I'm still waiting to see one. All right —

**MALICE:** You've never seen a puppy?

**WOODS:** I'm just — I'm trying to shed some people to show you how this works, that sometimes —

**MALICE:** Cats shed a lot, Tom.

**WOODS:** [laughing]

**MALICE:** They're known for shedding.

**WOODS:** All right, I don't want to talk about dogs. We'll do the dog-versus-cat debate in New York.

**MALICE:** I can see why you don't want to talk about dogs because this is unconscionable.

**WOODS:** Yeah, we'll do a resolution, resolved: dogs are better than cats. We'll do that; we'll debate it; we'll see who wins.

**MALICE:** Okay.

**WOODS:** I don't want to do that debate. I would hate that [laughing].

**MALICE:** I don't think it's a competition. They're both awesome in their own way.

**WOODS:** All right, there you go. It doesn't have to be a competition. You're right. You're right. Let me go back to the strategy. The strategy is —

**MALICE:** Alienate everyone needlessly.

**WOODS:** Exactly.

**MALICE:** You know what else you're against? You're against tipping. The restaurant should pay that waiter. I'm not giving them any money.

**WOODS:** Stop that. That is not true at all [laughing]. Although I do know people who feel that way. If anything, I tip too much, because people in my family have been what we used to call waitresses, and I always feel like a lot of people are cheapskates when it comes to tipping, so I go the other way. In fact, there have been times when I've been in a group, let's say professionally, like a business-related meeting, and I get up and I see that somebody — first of all, I hate separate checks when there are 15 of you.

**MALICE:** Oh, yeah.

**WOODS:** That's just rude to do to the waitress. But anyway, somebody had left \$1 on his thing, and I just thought that's just —

**MALICE:** Ugh.

**WOODS:** So when he wasn't looking, I threw more money on that, because that's just wrong.

**MALICE:** No, if you leave a dollar as a tip, that's your way of showing contempt on purpose.

**WOODS:** And this is a guy who's a multimillionaire. I thought that's just wrong.

**MALICE:** That's reprehensible.

**WOODS:** Yeah, just wrong.

**MALICE:** Bob Murphy did that? Really?

**WOODS:** [laughing] Yeah, Bob Murphy, the multimillionaire, didn't — I'm not saying that to make fun of Bob Murphy. He makes a very, very good income. No problem there. Can we — I'd better get back to my original thought.

**MALICE:** Okay, you were talking about dogs should be abolished.

**WOODS:** Dogs should be abolished, but if you want to have them around, you might want to train them. So the thing is maybe you're really good at training dogs, but nobody knows about you. So how do you get attention? And a very, let's say not very glamorous but nevertheless highly effective way of building a nice, targeted list of people who will be interested in what you're doing and to whom you can make sales even would be to use Facebook. Now, I know Facebook has a million problems. Believe me, it annoys me too. But it's a free way to get a targeted list, so you'd be crazy not to use it. There must be who-knows-how-many dog training groups on Facebook. You go into those groups, you join some of them, you follow the discussions, and you see who's really engaged and interested, and you approach them to become friends. So you're building up a dedicated Facebook account that's entirely for that niche.

And you can build up as many as 5,000 people on that before you then have to have a fan page or whatever. But 5,000 people is a pretty good start for a list of hungry buyers. That's worth a 50,000 list of just cold names. 5,000 people who have demonstrated that they're interested in what you have to offer. And then on your profile, on your wall there, you don't just pitch all the time. You have content and whatever. And you've got to pitch the right way, but you can make sales, you can build up an email list, you can build up a following. And that's for free. You realize marketers in the past would have killed for that tool? And you have it for free. So that would be one major way I would do it if I were not doing a podcast.

Now, for a podcast, if I want to build up an audience, here's the way I would do it. First of all, there are free ways and there are paid ways. And by the way, this does not just apply to podcasters. You can also apply this to almost any business. Let's say I want to use a paid way just because it's faster. Basically, as with anything, you have time and you have money, and they're often at odds with each other. You can either spend more time on something doing it yourself, or you can spend more money and have somebody else do it and save you the time.

**MALICE:** Just like the cab versus the train I was mentioning earlier.

**WOODS:** Yeah, exactly right. Or shopping at Walmart — that saves you money but doesn't save you time — and shopping at a specialty shop or something. But even there, you have to go to like 12 specialty shops to get all the things.

Anyway, the point is: one thing I do is, let's say I have an episode with somebody from Antiwar.com. Then what I would do is — now, they're going to share that in their circle, but I might boost that post on Facebook. I go into the Facebook ad manager and I tell them that I want my audience to include people who have liked Antiwar.com.

Or if it's a Second Amendment episode, I might boost it to people who have specifically said that they like Gun Owners of America. Now, not the NRA, because I want a specific, targeted kind of people who are likely going to like, rabidly like what I have to say, and if they're with the NRA, they've signaled that they're for guns but they're not these crazy people. Whereas the Gun Owners of America made clear: we are not the mainstream gun people. We are the hardcore gun people. That's my audience. So I'll pitch that episode to them, and then I make a pitch in the episode to subscribe to the show.

So I make sure that the episodes are not just generically being distributed to libertarians, but they're laser-focused, targeted to an audience that's going to like them. So if I talk about Bitcoin, I'm going to target the cryptocurrency community with my targeting. Now, I haven't



been doing as much of this lately as I should, and that's on me. That's my fault. But that is a great way — and you don't have to spend a million dollars. Spend \$5 for five days and see what your results are. But if you're not a well-known person, that is a way to start building up that audience.

Now, there are other ways too, free ways. I'll give a quick example. Use YouTube. Now, you don't want to make a video. Well, okay, you're going to have to overcome that fear. Make short videos, three minutes tops, and then pitch that show or your email list — that's a separate thing — but pitch that show at the end. Say, "Look, this is what I talk about every single day" — or twice a week or whatever — "over on my show. Here's how you get on there." People watch videos more readily than they click on podcast episodes on Facebook. So that's a way to get those people who would never have clicked on that other link. So that's, off the top of my head, ways that are almost foolproof to build an audience.

**MALICE:** Huh. Well, what mistakes did you make that you later were kicking yourself about?

**WOODS:** Yeah, that's a good one. Well, first of all, I actually don't feel like I need to do a livestream of the show. Now, I get that Gas Digital, that's kind of their shtick and they have a whole network. But I wasn't a whole network. I was just one guy. So there was no particular benefit to me, I thought. I thought I'm going to have people call in. I don't want people calling in. I just don't. I realize that most of the time when I listen to call-in shows, I wish the caller would shut up and the host would talk more. Now, that's —

**MALICE:** Well, let me ask you a question, because this is something I'm dealing with now. And this might be a function of how things have changed since you launched *The Tom Woods Show*. Gas Digital has a live chat, so what I'm going to be doing on the show is I'm going to be able to interact with subscribers live with the guest while it's happening. I don't want calls, I agree with you, because that's like playing Russian roulette, right? And you're trapped in an interaction with someone, and odds are if you're just drawing a name out of a hat, they're someone that's not going to be adding much value. But a live chat's different, because then you have a cacophony, but you can pick out the wheat from the chaff and really have it be fun. Is that something that, if you were starting today, you would consider?

**WOODS:** I wouldn't, because I would find it distracting. You are a really good interactor with people, let's say. When I see you do those YouTube live sessions and people are just throwing comments and questions at you in rapid-fire, lightning-round mode, you are masterfully hitting every single one of them in a way that's interesting or punchy or provocative or clever. And I can't do that. I would just find it distracting.

So it's not a one-size-fits-all thing, but I was trying to do something that wasn't right for me, that wasn't working for me, and I thought, *I don't think I even need this thing*. And again, I started using — oh my gosh, I was using the Blog Talk Radio platform, so the audio was horrible. And I didn't know the audio was horrible, because I was too afraid to listen to the first few episodes. I just didn't want to know. I just did not want to know how it would go. SO that was probably platform and stuff like that was the big mistake.

And then also, I wasn't building a list, because the list will also help — you don't have to do this if you don't want to, but the thing is every single way I can reach people to get them to listen I want to use. And sometimes people, they either don't listen for a while or they forget about it or they find out about me some other way and they don't even know I have a show.

Email is a way — I mean, I get hundreds and hundreds of additional clicks on these episodes when I just email the episode out. I don't want to make my list just me emailing episodes out every day, because then listeners will feel like they get nothing out of it.

**MALICE:** Right.

**WOODS:** But that sort of thing, every channel you can use. You're competing against who knows — it's got to be well into the major six figures how many other podcasts there are. You're competing with the whole world. You have to struggle to get every click you can in this crowded marketplace.

**MALICE:** I've got a question that — you know how like if someone sends you a resume and there's typos? That's a very easy cue that this person is not professional or ready for this job, even though it might be a false positive or whatever the reverse of a false positive is.

**WOODS:** Right.

**MALICE:** What cues do you pick up on that will tell you that this podcast is unprofessional?

**WOODS:** Well, it'd be funny for me to say this, given the audio issues I've had — look, every podcast —

**MALICE:** If it has my name in the title?

**WOODS:** Yeah, right exactly. Every podcast will have an occasional audio problem from time to time. It just can't be avoided. But if on a regular basis it sounds like an amateurish microphone is being used or it's too hot, which, it's the sound that you hear when they're announcing the subway stops.

**MALICE:** Right.

**WOODS:** "Next stop: Times Square," but it's more like [muffled] "Next stop: Times Square," you can't do that. That's terrible. Or if it's echoey or there's background noise or whatever. Now, on my show there's background noise sometimes. That's the guest's fault because they're fidgeting or they've got some window open with Facebook notifications making a racket.

**MALICE:** I am apologizing in advance. My air conditioner is being put in tomorrow. I do have the window open —

**WOODS:** No, but that's okay, because that's authentic sound.

**MALICE:** Yeah, so if everyone is hearing the sounds of Brooklyn, that is totally on me.

**WOODS:** Yeah, that's fine. I like sounds like that. I don't like, [whispers] "Hey, I'm on a show right now. I can't talk to you now." Like, what do you do? What is this? I remember there was somebody in my classroom once, by the way, when I used to teach, and it was an exam, and he took a call and he said, "Yeah, I'm taking an exam right now. I have to call you" — you know, when that call comes in, you don't take it [laughing]. You're not taking that call.

But anyway, so how do I know it's unprofessional? Well, also, it's the confidence level of the host, because sometimes it's like — you're old enough to remember; maybe some listeners aren't — on *Saturday Night Live*, "The Chris Farley Show," you remember that, that skit, "The Chris Farley Show"?

**MALICE:** Oh, of course.

**WOODS:** And Chris Farley is more or less playing himself on this show. He interviews celebrities. You have no idea how "The Christ Farley Show" is attracting these celebrities when he's such a bad host, but he's always second-guessing himself or not sure that he's asked a good question or he's always hesitant. That's a key tip-off. You've got to go on there with super confidence and remember that the people listening don't want you to fail; they want you to succeed. That's a major thing to remember when you do public speaking. Nobody in the audience is saying, "I hope this guy bombs." They want to be entertained. They want to learn something. They want you to shine up there. They want to be able to give you a hearty round of applause. So the same thing goes for your podcast. And also, I guess that involves listening — you know, do as I say, not as I do — listening to your episodes again and seeing what your verbal ticks may be that are annoying.

**MALICE:** Okay.

**WOODS:** Now, I have a lot of them and I struggle with them. I really struggle. I don't know how to root them out, to be honest with you.

**MALICE:** What are your verbal ticks? I don't think I've ever —

**WOODS:** No, I stumble all the time. I stutter and stumble all the time, and I am trying to work on it. But the thing is, the more I concentrate on not stumbling, the less brain power I have to say something profound. So in general I've gone with: I'm going to stumble and be profound rather than be pedestrian and extremely well-spoken, diction-wise.

**MALICE:** Okay.

**WOODS:** But that's definitely it: audio quality and does the host come on to the show with some energy — not fake energy. I know a podcast host who's so fake, it's a fake persona, and he thinks, "Well, now I'm in podcast mode and I have to be fake." I guess that's another one, that no matter how good your studio quality is or any of those sorts of things, if you don't sound like a real person to me, if you sound like, "I'm in podcast host mode," then that's just weird to me. I want to hear who you really are. And I'm trying to convey that in these episodes, because I tell personal stories. I talk about my own life, and I talk about struggles and frustrations and victories, but in a tone of voice that sounds natural for those things, and I hope people get that. Because also, even from a purely business standpoint, you want people to feel like they have a connection to you, that you're not just somebody who interviews people, but you're somebody they've kind of gotten to know and they think, *Hey, he's kind of an okay guy*. That helps, to have that connection with your audience.

**MALICE:** Okay, that's very, very helpful. How do you handle like — I'm going to misuse this word, but I mean, this is the word people use — trolls, losers and haters who try to interfere with your work?

**WOODS:** Okay, answer is I make money off them.

**MALICE:** No, the answer is you book them as guests, apparently.

**WOODS:** [laughing] That's right. Exactly, yeah. And I spend the day with them when I travel. Yeah, the best revenge you can get is to make a profit off people who hate you. It's not enough to just have a great comeback, although that's great too. But to have a great comeback and make money off people who hate you, that makes them hate you even more and they just sputter and don't know what to do, because then they realize the more they attack you, the bigger your bank account gets.

**MALICE:** Yeah.

**WOODS:** I'll just tell you how that works. I'll just give you an example. Somebody in some — there are a couple of sort of left-wing anarchocapitalist Facebook groups where no normal person would be caught dead. And those people don't —

**MALICE:** Are you trying to tell me that normal people would be in the right-wing anarchocapitalist groups?

**WOODS:** [laughing] All right, well, I have my own definitions of words sometimes, let's say. Well, there's one of them who just doesn't like me at all. I'm sure there's a whole bunch. Who cares? But there's one of them who doesn't like me and who will — I guess he posted something really nasty about me. So most of the time, you ignore people like that, because who are they? They haven't produced anything. You're just giving them attention. It's like Rudy Giuliani should have ignored Ron Paul, but he was too full of himself to think strategically.

**MALICE:** Right.

**WOODS:** But sometimes you make an example of them. If they're particularly dumb, you highlight it, and you say: look, this is what this person said about me and, frankly, about you who listen. And I make emails out of them, and I smack these people, and I say, "Look, I've got a group of people who are all on my side and on your side, and we have a great time together, and the way is this way, and that's my private Facebook group. It's like an inner circle. And yeah, you do have to pay 5 smackers a month at least to get in it, but that keeps the crazy people out."

So I had a crazy person who hated me who sent me an email, and she wanted to get into the group for free — I don't know, to berate me? I don't know. And I said, "Look, I charge 5 bucks a month because the money keeps the crazies out of my group. You're living proof that the strategy works." Now, that's a sick burn. And I emailed that sick burn to my people, which led to more people subscribing. And so I said to her, "And by the way, you're lining my pocket, so in the future you might want to keep your mouth shut."

**MALICE:** You said that?

**WOODS:** Yeah. That's revenge. That's how you do it. You win. You laugh at them and you make money off them. That is how you should do it.

**MALICE:** Wow, that is beautiful. Okay, I'm going to start my supporting listeners group then.

**WOODS:** Yeah, by the way, I know — actually, I don't know. I don't know how you would feel about having a Facebook group. But I'll tell you this: when I started the Supporting Listeners group, which gives away — when you've been working as long as I have, you have a lot of things to give away to people. You have a lot of books and whatever else. You have a lot that you can give away as premiums for people who help you out and support you and who help fund it when I go promote a post and try and bring in more listeners.

Well, one of the things I did was I started a secret Facebook group. It's not even private. It's beyond private. A secret group is one where, even if you type in the name of the group, you can't find it on Facebook. You've got to be invited in there. I mean, it's super exclusive. And I thought that would be sort of an afterthought. More than anything — and I am offering bonuses that are like gold, but none of them generated as much interest and membership as that private Facebook group, and if I hadn't tested it myself, I would never have known that that would be such a draw. So that would be strongly considered as a benefit for supporting Michael Malice, I would say.

**MALICE:** Okay, wow. Okay, that's fine. I'd be glad to do it. That's very helpful and actionable advice.

**WOODS:** That's what I'm here for.

**MALICE:** [laughing] That and sick burns.

**WOODS:** Yeah, that's right. I've gotten good at those, and partly — you know, partly when I write — I don't do that much writing any more. The only people that I write to are people on my email list. I don't really write articles. I want to write to people who want to hear from me so much that they're willing to be bothered by an email during the day. That's how much they want to hear from me. Those are the only people I'm interested in writing to anymore. So I mean, eventually I'll write somewhere, but I'm not motivated to do that the way I'm motivated to write to people on my list. So TomsFreeBooks.com is how to get on that list.

But anyway, Michael, let me take a minute just to convey a message to the men in my audience. There are more than a few of those.

[Sponsored content]

**MALICE:** What is your strategy for interacting with the audience? Because at a certain point, if you have an audience that's too big, you can't really answer everybody, but at the same time, if someone is a loyal fan, you don't want to just completely ignore them.

**WOODS:** It's true, which is kind of the benefit of the Facebook group.

**MALICE:** Okay.

**WOODS:** And so what I have my email assistant do is, if somebody writes to me with a question, every once in a while, I'll have time to answer, but generally I just can't because I really want to spend time with the family. So what they'll say is: there are two ways you can

reach Tom and he'll help you out. One is through is private Facebook group, and the other one is through the LibertyClassroom.com forums, and those are ways you can reach him, but otherwise it's just too hard. And so in the private group, I do try to interact in the threads where possible, but my gosh, that private group has taken off so much, it runs itself. I could be gone for a year, and I guess they would notice I was gone, but the quality of the discussions would be just as high.

[Horn honks]

Okay, that was loud [laughing].

**MALICE:** [laughing] But the thing is, since we warned them that there's going to be sounds from Brooklyn, I feel like that's a —

**WOODS:** Absolutely, no problem.

**MALICE:** — comedic button.

**WOODS:** So that's what I do. But then also, if I know there's somebody who's been with me for a long time and I see that that person directly emails me, I'm not going to blow that person off. But you've got to understand there are only so many hours in the day and there are a lot of people out there. But yeah, I basically try in the Facebook group — and then in that group, a lot of times the reason that people want to write to me is to suggest: you should have this guest or that guest on. So I open up a whole thread, and I say, "All right, everybody, let's just get it all out. Who are the people who should be featured on the show and what topics should they discuss?" What is a problem sometimes is somebody will say, "Tom, why don't you have X guest on?"

**MALICE:** Right.

**WOODS:** Now, sometimes it's because I haven't thought of it or I didn't know about that guest. I actually had a guest where the audio was so bad, I just could not have that guest on, and it's too bad because the person would have been good. But sometimes it's because I have my own reasons or there's stupid, inside-baseball drama associated with that person, and although I don't mind telling that person about it, I don't want there to be a paper trail, an electronic trail that somebody could screenshot and then start a civil war over. I don't want to start another civil war with somebody.

**MALICE:** Okay, that's very — so I'm going to give you a Barbara Walters softball question, okay?

**WOODS:** Okay.

**MALICE:** If you were a tree — no. Where do you see *The Tom Woods Show* being different a year from now as it is today?

**WOODS:** Well, I definitely want to do more debates, and I want to make them — I think I've made a mistake with the debates in the past. I've made them too structured because I was afraid that people would just be attacking each other the whole time and it would be unproductive, but I think I've underestimated the quality of guests that I've had on. These are

all good people. They're not here to humiliate anybody. They genuinely want to get to the bottom of things. So I don't like the way I've just made it too, "Okay, now you talk; now you talk; now you talk." I really want to give them a lot more flexibility to talk to each other and just have the conversation that my listeners and I would like to sit in on, a conversation that never occurs otherwise. I'd like to have it occur on the show. So I'd like to do more of that.

And I'd like to, frankly, generate more listener suggestions, I think. I mean, I've generated a lot, but ones that I think work for the show rather than me saying, "Well, I haven't had X guest on in a while. I think I'll have that guy." I do want it to be more listener-supported in that way. I want to know — I want the show to reflect the fact that I have gone to my folks and asked them what they want and asked them what do they like about it, what makes them every single day they tune into this, every single day as part of their routine they come to this show. What's making them do that, and what would keep making them do that?

And especially I want to ask people who go out of their way to support me when they could get the show for free. They support me anyway. Those are the people whose opinions I really treasure, because these are the types of people — I don't just mean that I value people with money, but 5 smackers a month is not the end of the world. But the point is these are people who are going to spread the word about the show. They're going to go above and beyond. They're going to tell their friends. They're going to retweet the episodes. They're going to put them on Facebook. Those are the people, because they're doing work that otherwise I'd have to do. And plus, they can reach people I wouldn't reach otherwise. Those are the ones I want to get to and say, "What can I do to motivate you and make this thing better?"

I know it's as simple as that, but a lot of times people don't think — they try to think of all these strategies, what can I do to make things better, and the only strategy they don't consider is asking what would make it better. Now, part of it, I'll be honest with you: I'm afraid of what they're going to say. I'm afraid they're going to say: we want you to debate more people. But to be honest with you, no matter how much knowledge you have, if you're going up against somebody who only debates one topic 24 hours a day, you're going to lose. And I don't have the time to be that prepared for that many sorts of topics. I just don't have the time. I am happy to bring other people — I'd like to bring specialist A to debate specialist B. That I think is much more helpful, and I think it generates more light. Anyway, that's what I think.

**MALICE:** Well, I think that's very, very helpful advice.

**WOODS:** That's what I'm shooting for here. And look, I'm asking Michael Malice: am I giving you valuable advice here?

**MALICE:** Absolutely.

**WOODS:** All right, good.

**MALICE:** Extremely valuable advice. Again, the problem is, when you're doing a show, you're doing something that you like, but it's very hard to have the audience tell you, except by losing audience members, this is what we like and this is what we don't. So that is a very good mechanism you've developed to get actionable feedback that is with people who have a

vested interest, because everyone's got an opinion; these are people whose opinions actually matter.

**WOODS:** Now, there's also the question of, let's say that all you do for a living is produce content — which really is what you do. Your content is in the form of books, television appearances, podcast episodes, things like that. You produce content all day, and you get compensated in various ways, but is there a way to actually support yourself producing content?

And I think of the example of John Lee Dumas I had back on the episode like in the 200s, and he has an entrepreneur show. I think it's just *EOFire* now, but it was called *Entrepreneur on Fire*. And he had that show seven days a week. 365 days a year he was putting out an episode. And this guy earns six figures a month. Six figures a month as a podcaster, so I'm inclined not to second guess him. In fact, I learned largely — I joined his podcasting group, and it was one of the two best decisions I ever made. And so I did that.

Anyway, well, this guy realized — he asked his people: what would you guys like? And a lot of them said: we'd like to learn how to start a podcast, actually. So he created a product about how to start a podcast. He created a Facebook group and a mutual self-help group and all that. And that was really what made him start to earn as much as he's earning: it was by asking.

And so my point is: you can actually create things that people will buy because they like what you do, they trust you, they like that head that you have on your shoulders, and you can make things that can be sold. So I made videos for the Ron Paul Homeschool program. Well, nobody is going to begrudge you charging for that, given that it took two years of my life. No normal person is going to begrudge you charging money for that, but you're providing an exceptionally valuable service that can't be gotten anywhere else because there's no other homeschool program like that, and plus, there's no other Tom Woods.

And here's the thing: even if there is something else out there like what you're making, what your audience wants is the Michael Malice version of that. They know they could go get it from Mike Rowe or some random person, but they want the Michael Malice one. So even if you think there's already an X or a Y, but there isn't a Michael Malice X or a Y. So for instance, if I created a program —

**MALICE:** In fact, Tom, it is a dirty job.

**WOODS:** Oh, that was a good one; that was a good one. But if I created a program, for example, about how to start your own online business. You could go online and find all different ways of doing it, but there would be people who would want to get it — and I know this sounds arrogant, but I don't mean it that way. This is how it works. This is how branding works. There would be people who would say, "I want this one because I know that guy."

**MALICE:** Right.

**WOODS:** And so there are some podcasts and some products that never get created because people think there's already an X or a Y. But eventually, as you build up an audience, people want your X. That's what they want.



**MALICE:** Okay, I think that's great advice.

**WOODS:** Phew. All right, I have more where this — we should charge for this episode. That'd be a product. Charge for this episode. I can't believe I'm giving all this away for free, but that's the kind of guy I am. Now, in exchange, if you like this, you should hop on my email list, but that's another story [laughing].

**MALICE:** [laughing] Or else you get a smacker across the face.

**WOODS:** That's right; that's right. And incidentally, I will say that for building up a loyal audience that really loves what you're doing, supplementing it with building an email list has been really great. I mean, I know we joke about me emailing and my eBooks and stuff, but I wouldn't do it if it didn't work, and I have people, many thousands of people who, every single email I send out, they open it and read it. Those are my people there. That's amazing to me that people do that, because I don't open that many emails. There's a handful that I open every time I get them. But that's a way for me to say hello every day, basically, is to do that. And that, as I say, it generates buzz, it's something that's forwardable to friends, it's a way of spreading the word.

Basically what I'm saying is: a certain amount of hours in the day to promoting your show — that could be one hour a day if that's all you want to do. But audiences don't build themselves. You do have to put in the elbow grease. So let's say you're going to say to yourself: for an hour a day, I'm going to pursue some of these avenues to promote my show. Well, fill that hour with one or more of these strategies, but best to just focus on one and get really good at it, and then when you're the king of that, focus on another one. But whatever you do, don't neglect promotion, because as I say, they don't build themselves.

But one thing you can do to help it sort of build itself is, when you have — I have a lot of people on as guests who are just getting started, so they don't have a big audience. But sometimes I have people on who have a gigantic audience. Very rarely, but I do have people that have giant — like Ron Paul, for example. And then I say to him, "Would you mind posting this episode on your Facebook page?" Now, his Facebook has like 1.3 million followers. now, we all know that the tiniest fraction of those will ever see that post, but I ask him as a favor, or I say, "Listen, I hope you enjoy the interview as much as I did, and I think maybe your audience would enjoy it too. Would you please share it in your circles?" Then you can leverage that person's audience to build up your own, and that should not be neglected.

You should send a personalized email — which again, I wish I were better at this — a personalized email the day that that episode goes live, thanking that guest saying, "It was great to have you. Here's the link. I'll be sharing it. I hope you will too." That makes all the difference, because maybe they wouldn't have bothered. But they get a personal email from you? What kind of a deadbeat isn't going to at least do something with that link? And you need every link out there that you can get.

**MALICE:** Right, okay. Thank you, Tom.

**WOODS:** This was a paid product right here. I just showed you guys how to create a digital product. You take what you've got that people are interested in, and you just talk for a while, and there are people who will pay for this. Now, thankfully, since you're among my listeners,

you don't have to pay anything. You just listen. The only thing you've got to pay with is your time. But I hope it's obvious to people how the things that I've shared with you can be adapted beyond podcasting and beyond libertarianism. They can be adapted to any business you're trying to promote online. All these strategies can be used.

All right, any parting words, Michael?

**MALICE:** I'd like to thank your listeners for voting me the most popular guest.

**WOODS:** [laughing] That's right.

**MALICE:** I'm serious. That's really flattering and nice and appreciated.

**WOODS:** Obviously we need to do a more recent, more current vote, but yeah [laughing] —

**MALICE:** No, no, that's not how it works.

**WOODS:** It was so funny that Ron Paul came in second.

**MALICE:** Who?

**WOODS:** [laughing] And then I remember you one of the — it was either in the Hamilton debate or one of the episodes, you said, "Ron Paul, second place, not too shabby" [laughing]. It was so perfect.

**MALICE:** [laughing] Second comes after first.

**WOODS:** Well, listen, I want to first of all wish you the best of luck with the new arrangement over at Gas Digital with your show over there, with your nightly program. This is all going to be great. I'll link to — everything that's available at this moment will be linked at [TomWoods.com/1167](http://TomWoods.com/1167), and then if more links come in of stuff you're doing, I'll post them over on that page. But [GasDigital.com](http://GasDigital.com) is where you should go. You can listen to Michael over there, and if you want to subscribe, which gets you benefits, use the YWMM code for 20% off. Okay, what did you want to say?

**MALICE:** And Tom, the first guest is Stephan Kinsella, who's a good friend of both of ours, who is also affiliated with Mises. So will you share that interview in all your circles?

**WOODS:** I will indeed share your interview when it comes out.

**MALICE:** [laughing] I just used the trick.

**WOODS:** Yeah, see, it works. So today is the day that it comes out. We're recording this —

**MALICE:** Today's live at 12:30 — they air it live at 12:30, but then they release it for free two days later to non-subscribers. So you'll have that link to share.

**WOODS:** All right, so when we say today, we're talking about May 29th, 2018 is today, so you get to listen to Michael Malice. So there you go. All right, well, best of luck and we'll talk to you soon.

**MALICE:** Thanks, Tom.