



SPI Podcast Session #203

How to Command Any Conversation, Meeting or Interaction You Have With Michael Port

Show notes: <http://www.smartpassiveincome.com/session203>

Pat: This is a Smart Passive Income podcast, with Pat Flynn, session #203. Here we go, let's get the party started.

Announcer: Welcome to the Smart Passive Income podcast, where it's all about working hard now, so you can sit back and reap the benefits later. Now, your host ... He always chews three to five pieces of gum at the same time ... I do that too. Do you split it up evenly on each side of the mouth, like half of it over on the left side, and half of it over on the right side. Then you kind of work the two pieces together, merge them and then split them up again? Sorry. I'll get back to it, now ... Pat Flynn!

Pat: Hey everybody, what's up? Welcome back to the Smart Passive Income podcast, or maybe this is your first time listening. If it is, welcome to the show. Thank you for joining me today. I'm really excited because we're bringing back a guest who's been on the show before, back in [Episode 130](#). He is the author of [Book Yourself Solid](#), and the brand new Wall Street Journal best seller, [Steal the Show](#). I love the sub-title of his particular book here, his new book. It's called, "Steal the Show: From Speeches to Job Interviews to Deal-Closing Pitches, How to Guarantee a Standing Ovation for All the Performances in Your Life."

I just love that because we do go through a lot of performances. We have a lot of interactions in our life. If you can command those conversations, with those interactions ... By command, I don't mean you boss people around. What I mean is, you're in control. You know where things are going. You can say the things you need to say to get the output that you want. Getting your audience to take action, for example, is one example of many sort of these interactions that we have, not just in business, but in life, too. If you know how to do that, you have a huge, huge advantage, just in life, in general.

Michael Port is somebody who I've looked up to for awhile now. I've been a part of his speaking program called, "[Heroic Public Speaking](#)." I love that it's called that because there's purpose behind it. Heroes have purpose. They help serve others, and that's really what he's all about, and he brings that to today's episode because he wants to help all of us out.



Without further ado, I'm just going to introduce Michael Port here, from michaelport.com, and author of Steal the Show. Here we go.

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What's up, everybody? Thank you so much for joining me today. I am so happy to welcome back, Michael Port, to the SPI podcast. Michael, welcome back to the show.

Michael: Thank you, so much.

Pat: How have things been going? I hear there's a lot going on. You have a new book, and now you're going to get married in like a week from the time that we're recording this. Congratulations!

Michael: Thanks. They say, "When it rains it pours." In this case, all the pouring rain is just what I've been waiting for, so I'm super grateful; really am.

Pat: We're grateful for having you back on the show. We're going to talk about your new book, Steal the Show. The last time we talked about your other book, Book Yourself Solid, and how to really present yourself, and the best way to maximize the amount of money you generate through consulting, through just putting your message out there, and actually showing what you have to offer the world. In the same way, you're kind of taking that in your next book, Steal the Show, to the next level. I love the title of it. How to guarantee a standing ovation ... Or the subtitle ... "How to Guarantee a Standing Ovation for All the Performances in Your Life." What does that mean? What are all the performances in our life?

Michael: Sure, so if you think about the quality of your life, it's in large part determined by how well you perform during life's high stakes situations. A job interview is a high stake situation. A negotiation, a sales pitch, even meeting your future in-laws for the first time, it can be a high stake situation. It's not just about public speaking on a stage in front of an audience. We find ourselves in so many situations where a spotlight's on us, and everybody's looking at us, and we need to perform. If we fall flat during those types of situations, then not a lot of really good stuff happens. If we feel comfortable, if we feel like we can own that room, and we can shine, then I think we really improve the quality of our life.

Pat: Right, and we're not just talking about a physical room that you're in with people. We're also talking about the room we're in with our audience, or potential audience that we have on line too, right?



Michael: Oh, of course. Absolutely. We find ourselves in so many different performance situations now. Of course, some of us do things like this ... Podcasts ... We might find ourselves on Skype calls, webinars, videos. There's so many different things where we're called upon to perform. This is my 6th book, *Steal the Show*, and I really said after the 5th, that I was not going to write another book. I was sure of it; 100%. I said, "Listen, if I even say that I'm going to write another book, punch me in the face." I got hit a lot when I said I'm going to do this book, but when I look back at my life, I realized that my success in large part has been a result of my training as an actor.

I have an MFA from NYU's Graduate Acting Program. I spent three years there. Then I worked professionally after that. I did shows like, *Sex in the City*, and *Third Watch*, *All My Children*, *Law & Order*, *100 Centre Street*. I did a number of films: *Pelican Brief*, *Down to Earth*, etc., etc., and I did a lot of voiceovers. Voiceovers was my bread and butter for years. I quit, in part because I wanted a lot more to happen a lot faster. I was young and I wasn't really willing to take the time, that it sometimes takes to do big things in the world. Not everything happens in an instant, unfortunately.

Then I went into business in the fitness industry. I talked my way into a job for which I was completely unqualified. Now I told them I was unqualified, but I made my case, and I told them why I think that they're looking for the wrong person, and why I was the right person. They took a gamble on me, and I was really lucky, and I worked my way up. Then, of course, 2003, I went out on my own, started a consultancy, and that led us to this point today. If I look at all the different things that I've done, each one of them has called for some kind of role-playing, some kind of character development that was based on a particular part of my personality.

I think there's so much to us than just one thing. I think we get stuck sometimes in the idea of who we are, so we wrap ourselves up in layers of persona. That persona is what we project out into the world. It may actually constrain us. It may actually hold us in. The first chapter of *Steal the Show* is called, "Finding Your Voice." The truth is, what you discover in that chapter is that your voice is already there. Sometimes it's stripping away these layers of persona that allow you to stand for something in a significant way. Then, if we can learn how to play the right roles in any given situation, instead of letting other people cast us in the roles that they want us to play, then our voice just gets stronger and stronger and stronger.



You can do this intentionally. You can let your voice out in a much bigger way. You can play the right roles in different situations in a much more intentional way. And focus on results, rather than approval. If you think about performance, what's everybody so afraid of? There's this mythological study that's out there, somewhere in the ether, that says that public speaking is the number one fear and death is the number two fear. I've yet to meet anyone who's actually seen this study.

Pat: We always talk about it. It's so funny.

Michael: Yeah, we always talk about it. I've also never yet met somebody who's said, "Yes, I'd rather you kill me now, so my life is over forever, than give a speech." I've never met anybody who would choose death over giving a speech. I really get how anxiety-provoking it is, because I get nervous too, sometimes. I think there's only one reason that we get anxious about performing in front of others, and I think it's the fear of rejection: Other people laughing at us, telling us that we don't know what we're doing, that we really shouldn't be up there, or what we're saying is not new in any way.

Otherwise, I'm not so sure what would be scary about it. That's the big question. The big question is, "What's more important to you, results or approval?" If you go into a performance situation looking for approval, you tend to water yourself down, to play it safe. The performer needs to take risks, and they need to amplify what is most compelling about themselves, to reach the people in the audience. It's never about the speaker, ever. It's never about the performer. It's only about the audience.

Pat: Right. No, I completely agree with you, with that. My question is ... I'm trying to get in the heads of my audience, here. Especially those who might still be a little bit afraid of getting in front of a crowd, or even in a small setting, trying to sell themselves in one way or another, or share a message and try to convince other people. I think that there needs to be some sort of balance in terms of, how do you balance trying to be someone you almost feel like you're not, when you're trying to share this message? When you know that it's something that could be helpful.

Michael: Sure. Good performance is not about fake behavior. Good performance is authentic behavior in a manufactured environment. Most of these high stakes situations are pretty manufactured. Giving a speech on a stage in front of other people is manufactured. Going in for a job interview is very manufactured. These situations that we find ourselves in are uncomfortable. We're not trying to be somebody else. What we're trying



to do is explore the different parts of ourselves that would allow us to excel in that particular situation. I'll give you an example. Here's how you focus on results, rather than approval.

The legendary hockey coach, Herb Brooks, coached the US Olympic Men's Hockey Team in 1980. At the time, professional hockey players did not play in the Olympics. Not for the US, at least. They did for the Russians. They snuck them in there. But not for the US. He had all these young college kids that he was hoping to put together into a strong team that could go play the Russians and the other countries. The Russians were the scariest biggest, meanest hockey players in the world, and they'd never lost a game. Nobody really took these college kids too seriously, but Herb had an idea. He thought, "Well, if I can put together a team that works well together, and will work harder than anybody else, I think I can beat these Russians."

He had a problem. The problem was his personality. He was known as a pretty affable guy, when he coached for the University of Minnesota. He felt that if he was going to coach this hockey team, that he had to create another character based on another side of who he was. Most of those players that he was going to coach didn't like each other. They came from rival schools, so he figured, "I need them to hate me, more than they hate each other, so they bond." I need to work them harder than they've ever worked before, so that when they do play the Russians, that adversity won't seem so bad."

He created a role, that still is based on one part of his personality, that was relentless. Drill Sergeant to the Nth degree. He did not get any approval from his players, and he did not get any approval from the Olympic Hockey Committee. They were not happy with the way that he was choosing the players, the way that he was coaching the players, the way that he was having their schedules set up for games prior to the Olympics. You know what? When he brought that team to the podium and they held up their gold medals, he got a lot of approval. He needed a lot of courage to go for results over approval. That is what the performer does in all aspects of life.

They focus on what they want to achieve and they make big, strong, bold choices that they believe will get them to that goal. It doesn't mean that they will always get there, but people who make strong choices are compelling; they're interesting. They're the kind of people that I want to play with.



Pat: Without bold actions you're not going to get those big bold results that we're always looking for.

Michael: That's right.

Pat: I have to say that that hockey game I watched that in full. It's one of the few times where I watch a sporting even, and I literally get goosebumps because there was so much at stake; much more than just a sports scene. It was the whole USA versus Russia, politically, and all that sort of stuff.

Michael: Yeah, the implications of the game had global economic, even global socioeconomic ... It was a big, big deal. There you just said it, the stakes. The way that we prepare for different situations depends on how high the stakes are. If the stakes are low, it's not really a big deal. I don't think you need a lot of preparation. If the stakes are very high, then I think we need more preparation than we typically give ourselves. One of the things that we often get push-back on, is rehearsal. We ask people to rehearse, and sometimes they push back. They will often say that they don't like to rehearse because they think it makes them stiff. That they're better if they're just winging on their feet. That they've tried rehearsal and that it doesn't work. I think that they're right. The way that they're thinking about it, is right. They tried rehearsal and it didn't work. The reason it didn't work is because they only did a little bit of rehearsal. If you do a little bit of rehearsal, what happens when you're actually performing ... Say, giving a speech ... Is when you're in that performance you're trying to recall what you worked on during rehearsal. As a result, you're not in the moment when you're speaking. You get stiff, and actually seem inauthentic because you're not natural and able to connect with the audience.

However, if you've done enough rehearsal that you can "Forget everything you worked on" so that you can allow it to come to you naturally in the moment, then you have authentic spontaneity. To the audience it feels like it's happening for them for the very first time. Meaning, this experience has only happened once, and it's happening in that moment. Preparation, when it meets improvisation will produce authentic spontaneity. Putting together some slides and then running through your slides in your head a few times before you go to give a presentation is not rehearsal. Most people don't know how to rehearse.

That's the second objection that we get. Of course, how could they? It's not something you learn in school. I learned it because I got a Masters in Acting. That's what you do. You rehearse. The rehearsal process is a messy process. Most of what you're doing in rehearsal doesn't work, but



the performer is comfortable with that. Amateurs will rehearse until they get it right, but a professional will rehearse until they can't get it wrong. Someone said that. It wasn't me. I don't know who, though. I heard it once, and it really stuck with me. Amateurs will rehearse until they get it right. They think, "Okay, now I have it. I'm done." A professional knows they're never done. They work until the point where, "I know I'm not going to screw this up." They work and work and work, and then they keep working because they know they've got it down, but they continue to improve. Because they know it's a living creative art, so they're never really done. As a result, they don't beat themselves up as much when moments don't work. The amateur really gets upset with themselves when they have a speech and moments didn't work, a joke didn't land, the audience was a little bit fidgety during a particular section, a couple of people walked out; whatever. The professional knows, "Okay, I just need to look at that part of the presentation because I'm constantly working on this." It's a different way of seeing the world.

Pat: Right. It's almost like the athlete who is a professional athlete, yet he still gets basic training on his golf swing, for example.

Michael: Of course.

Pat: Just mentally, he needs to keep doing that, so that he doesn't have to think about that and he can use his brain power on some of those more important things during the match, or during the game, or whatever.

Michael: That's exactly right.

Pat: I love that, and I love that quote. I don't think I'll ever forget that now that you've mentioned. That is so true. I love that approach to it. The question I have is, how do you rehearse for something like a podcast interview, or an interview for a job? Something that you don't necessarily know every single bit, and part of it, that's going to happen?

Michael: Yeah, so this is a really great example of how preparation meets improvisation. If you said, "Hey, Michael listen, come on the program and talk to me about cooking." I'd be like, "Well, if you want a really bad show, sure. I can come on the show and talk about cooking, because I can improv, sure, and we can have fun doing it. But, not really going to be very helpful to anybody that wants to cook something. I can put the sandwich in the panini grill, but that's about it."

When it comes to this material, because I have done so much work on this material, I can listen to what you're saying, stay in the moment and



do my best to respond in a way that's helpful. Which is different than responding in a way that's rote. I'm sure you have a lot of guests who come on the show and you can hear that they're just going through a routine. They're going through a bit. They always do that with those four things. "Okay, so here's number one." Yeah. That's okay, as long as we can use that material authentically in the moment, so we're not overriding what's actually happening.

Pat: I hear that all the time, especially in political interviews.

Michael: Yes.

Pat: You know the debates are going on right now, and somebody will ask a question, and they'll kind of defer it or deflect it into something else. It goes into this thing that was obviously prepared beforehand.

Michael: That's right, and they'll never actually answer the question. That's their goal. What a media strategist will teach politicians is how to do that; how to not answer the question. What I would do is teach my students how to actually answer the question that you're asked by the host. If you don't answer the question that's asked the audience gets often disappointed because their host is their voice. The host is asking questions that they believe are relevant to the audience. Now, what you're trying to do is call upon what you know, and then apply it to the general audience, and answer the specific question at the same time.

The same thing is true when you are giving a speech in public. When you take Q&A somebody might ask a very specific question, and if you only answer that specific question with a very specific answer, the rest of the room might turn off a little bit and wait until the next question, to see if the next thing is relevant. What we try to do, is we try to hear that question, and see what about the answer to that question might be relevant to the entire group. We address that first, and then give the real specific answer to the individual who asked the question. As a result, you're serving both of those groups. You're serving the individual who asked, and the larger audience as a whole.

There's two types of theater. There's stable theater and unstable theater. Stable theater are plays because there's a script. If it's a musical, there's a score. You know what your lines are. Things are going to change a little bit here and there: Somebody drops something, forgets a line, walks in at the wrong time. The audience, somebody has a coughing fit, so you hold longer. Those things will change, but for the most part, it's the same show every night. Street theater and improv theater are unstable. It's different



very often. Improv is different more than street theater, but they're both slightly unstable. They change.

Q&A to me, is like street theater, because you have your bits. Meaning, if I'm doing a speech on Book Yourself Solid, there invariably will be a question about target market: "Well, can I have two target markets?" If it's not something I addressed in the speech, then it will come up. You try to address the most important questions, of course, in your speech, but let's just say hypothetically in this situation, that question comes up. I've had that question, I don't know, 5000 times, so I know how to answer that question. That answer is a bit, and I don't mean a boom-ching funny bit. It is a bit of material that gives a very specific answer to that question.

If you have lots of those kinds of bits at your ready, you can answer questions in any order at any time in a Q&A, and give that individual a specific answer, and the group something to chew on, as well. Just like in street theater, because if I was doing street theater my performance is going to change depending on a number of factors: How many people are there? Are they kids or are they adults? What is my setting like? Do I have a lot of space, or a little bit of space? Am I allowed to blow fire in this particular area, or is that a hazard, and I'm not allowed to do it? I may change around. Okay, I'm going to open with the juggling, then I'm going to go to the unicycle riding, then I'm going to flip to the hat trick. In a different night, I might do it in a very opposite way. You can mix and match, and pull out these different bits, and the same thing is true for Q&A.

Pat: I love that. I think this reminds me of Ramit Sethi. He calls this his storybank. He has just all these different examples. The stories and case studies that he kind of puts away and files away in his brain. I don't know if he literally has a file for those things. He may, but-

Michael: Given what I know about him, he probably would.

Pat: Right, right. Exactly.

Michael: That would make sense to me.

Pat: Which is a smart thing, because he can always provide the best answer and the best example to people's questions on the fly. He just has to go to that file, either in his brain or physically. I love that. I've been working on creating my storybank. Actually, through all the public speaking I've been doing, because I've been rehearsing so much, I can't forget all those

things. When I get up in front of an audience and I get certain questions that have been addressed in prior presentations, it is very easy for me to craft an answer right on the spot that is almost ... If I was in the audience I'd be pretty impressed because it was structured in a way where it was, "Wow, that was on the fly, but he knew exactly the examples to talk about." It wasn't on the fly. It was something that I had prepared ahead of time.

You're right. It is mixing that sort of improv and unstable with the stable. The follow-up question I have, and this relates to what a lot of people in the audience are doing right now, which are things like webinars. Where it is a stable beginning, where you have a certain presentation or slides you go through, and then you leave that for Q&A. Then also there's things like Periscope or Blab, where people are live and fielding questions on the fly. Do you have any other specific tips for people who are doing things like Q&A; those live interactions. How do you best utilize that and get the most out of that time?

Michael: Sure. One of the things that I find most often in webinar environments or Blab, or Periscope is much too much time in the beginning that's just filler. I just did a webinar with somebody and the first 12 minutes were just a bunch of filler about vacation and a couple of other things, and it was 12 minutes before we got to any meat for the audience. Now, it's great in the beginning to have some kind of emotional, fun, light connection. There's no doubt about that, but if you're getting on 12 minutes, 15 minutes, 20 minutes into some sort of content driven experience for an audience, then you're going to lose a lot of people.

I think most of us can get right to it a lot quicker. We don't need a lot of blab ... No pun intended ... At the beginning of a presentation. We also don't necessarily need to make a huge splash, and just blow them away in a matter of seconds. Sometimes we put too much pressure on ourselves, and we don't have to start with a story. It's great too, if you have a great story that kills, but it's not required. If you start with a story, often the audience will say, "Okay, here goes the story from the speaker. I'm sure I'm going to hear something about how he washed his dishes in his bathtub 20 years ago, and now he's, you know, flying jets."

Do you know, we get used to this particular formula, and the performer's job is in part to break the rules. People are interested in things that they don't expect. That's how comedy works. Comedy works when the punchline is not what you expected it would be. "She was pretty. She was shapely. She was a man." You don't expect that she was a man, for that punchline, so that's what makes humor work. It's the same thing in



general in speaking. You're looking for contrast, difference. Just like if you hear someone who's monotone for the entire presentation, the exact pace, the exact same tone, style, then you get a little bored, because you need something to keep you stimulated. You need difference, contrast.

There's a few different types of contrast. There is delivery contrast: The way that you deliver that content. We, of course, can deliver it verbally. We can deliver it with visuals. We can deliver it by having audience interaction. There's a lot of different things that we can do. We want to make sure that we're getting all these bases covered in a presentation. There's also content contrast. We use different frameworks to deliver the content. Meaning, sometimes we use a numerical framework, sometimes a chronological, sometimes a compare and contrast framework, sometimes a problem solution framework, sometimes a modular framework, sometimes a story three-act structured framework. Then, we're getting all of these different ways of processing the information, because I think our ideas are only as good as our audience's ability to consume them. Our ideas are really only as good as our audience's ability to consume them. Let's say John comes up with the meaning of life. The actual meaning of life, that will solve all the world's problems. There will be no more war. Everybody will be healthy and happy, and live forever. But he can't communicate it. He can't get people to consume it. There might be 100 different reasons why he's not able to do this. His idea isn't any good because nobody can consume it. It doesn't resonate with anyone. It's not relevant to them. If you can get somebody to consume what you are saying, then your ideas start to take on a life of their own. You can get people to think differently, to feel differently and then to act differently.

Pat: Do you have any tips for getting people to act? I think this is a big issue that all of us content creators deal with, is, the people who are on the other end, even those of you listening right now, who binge listen and you listen more than you take action. It's very addicting to do that, but how as a content creator, how can we get our audiences to literally do what we are telling them to do?

Michael: Sure. I think actually ask less of them. Not because we think less of them, but because sometimes when we are giving speeches, we try to cram so much in there that it overwhelms the audience. We do it because we want approval. We want them to say, 'Oh my God, you know so much! Wow, you're so smart!' Often you'll see a performance and you'll say just that, like, "Oh my God, that was amazing! That was ... Wow, they are so smart! I'm not really sure what to do, but God they're smart!" Then you see somebody else's presentation and you don't think about them being smart



or not smart, but they focus on one specific idea and then give you a very specific plan that you can use to work on that.

Then you can do that, and you go, "Wow, that was really helpful. I know what to do now." Ultimately, as a speaker you can't do the work for that student; the person in the audience. That's just not your job. You can try to encourage them, but unless you're a mentor or working with these people for a long period of time, you don't have the opportunity to work with them afterwards. Trying to create constraints in such a way that force people to do the things that you want to do, often backfires. If you ask too much of people, it'll often backfire.

I'm on the Board of a non-profit and we had a board meeting last night. They were talking about some ideas for the big fundraiser for the year. The ideas were really interesting, but they required that people do a lot over the course of a week. I remember thinking about ... I talked about this last night in the board meeting ... I remember thinking about the ice bucket challenge, which is a kind of a ridiculous thing. You pour ice on yourself so you don't have to donate to a campaign. It's kind of strange. That was kind of the point. If you don't pour ice, then you give money. But it was brilliant because people like to show off themselves, pouring ice on themselves. It was brilliant. I had no desire to do it. I was nominated multiple times. I just gave a check once, and said, "I'm done. That's it. Leave me alone." I had no desire to pour ice on myself, and film it. It's fun for some people, but not for me.

Pat: I ended up doing it. My kids and I did it together, and we also donated, too.

Michael: Yeah, that's the thing. If some people did donate and do it, and had fun with it because it became a family thing, or a friend thing, and that's what made it work. However, if the people were asked to do anything more than just pour a bucket of ice on their head, they probably wouldn't have done it. It just was one thing. Just pour a bucket of ice on your head. You can pour a cup of ice on your head. It doesn't matter. Just one thing. Sometimes I think we ask too much of our audience. If I was going to ask just one thing of the people who are listening, just one thing, I would ask them this.

I would ask them, next time they have to give a speech, get really, really clear on the promise of your speech. What are you promising to the audience. For example, at Hero Public Speaking, our promise is, "We can help you be a better public speaker." It's 100% guaranteed, and we do it every single time. It is life-changing, but it is not something that no one



has ever thought about before. Your promises don't have to be different to make a difference. Your ideas don't have to be different to make a difference. They just need to resonate with the people that you're meant to serve. If you get really clear on that promise, then in your work around content creation and story-telling and delivery of your presentations, all of your work is about the delivery of that promise. You take the focus off of yourself, and onto your audience.

There's two ways I think to reduce anxiety around speaking. Number one, is to know what you're doing. That really helps. That really, really makes a difference. It sounds obvious, but very few people really, really train in public speaking. You're one of the few people who has really studied and done your work. Most people don't do that.

Pat: Thank you.

Michael: Number two, take the focus off yourself. If you're worried about how you look, if you're worried about whether you're going to do a good job, then you start getting self-absorbed and self-obsessed. The more self-absorbed you are when you're speaking, the more disconnected you are from your audience. One of my clients called me up one time, freaking out because she got an interview spot on one of the big morning broadcast network TV shows. She'd been working for this. She'd been lobbying for this for a long time. As soon as she got it, she freaked out. She said, "I can't do it. I'm going to suck. It's going to be terrible. What can I do to be good?" I said, "You cannot be good." I said, "You can't go into an interview and try to be good. You can just go in there and try to be helpful. That's the best you can do. And if you're well prepared, then you can be helpful by delivering on the promise that the audience expects from you. That's your job, and that's really it." When we simplify, when we boil it down, ultimately, our job is really quite simple. It's not about giving a good speech. It's not about making people laugh. It's not about being impressive. It's simply identifying what kind of help our audience needs and delivering on it.

Now, if we've got those fundamentals in place, if we're able to do that, then we can start to turn it into a performance. Then we can come on the stage in a Back to the Future car, dressed like Michael J. Fox. But, if it's just about the spectacle, then it becomes a gimmick and the audience doesn't know, why am I here. That was fun, but what am I getting? That's why we always do the first, that foundational work, and then we look at, "Well, how do we make this a real performance, a show, exciting, so people are even more engaged? Or get both of those things?"



Pat: Beautiful. The final question I have for you ... This has been a fantastic conversation, Michael. I want to thank you again for coming on the show ... Do the rules for guaranteeing a standing ovation change when essentially you want that standing ovation to be a sale? You are closing people to purchase something from you. Do the Steal the Show rules change?

Michael: Not really, no. The thing that's important to me is that we're not designing our presentations for ourselves. You see, because we've got to balance the need to sell something with the requirement that we deliver on our promise. Whether it's a speech where you're trying to book business, or a speech that you paid for, or a sales conversation, there is an inherent promise in every interaction. We need to deliver on that and focus on our own objective. We always have two objectives. We have an objective for the audience, and we have an objective for ourself. If those objectives are out of balance, then we might not seem authentic.

We might be a little bit out of integrity. If they are in-balance, nobody will fault us, because we all have agendas. I think that most people are motivated by self-interest. When you do good for other people, it makes you feel good. There's some reason that you are doing that. That's great, there's nothing wrong with that. I think when somebody has an agenda and they tell you what that agenda is, it's so much easier to interact with them. What I see very often in sales and in presentations, is a masking of the speaker's or the sale person's agenda, but really what drives all of the intentions of that presenter or that sales person, is the sale.

If I come on here and say, 'Listen Pat, I want people to buy Steal the Show. That's why I come and do a podcast. I love talking to you, but I'd rather just talk to you off the radio and just hear what's going on. But I want to come here because I want to sell books.' I don't think anybody in the world would fault me for doing that, unless I pretended like, "No I don't really care if I sell any books. But, let me tell you, in Chapter 2, and then Chapter 3 ... " You'd be like, "Come on dude, really?" It's this openness, this honesty, it's transparency that people are attracted to, and it's completely fine to have an agenda. Everybody does.

Pat: Love it. I think that's going to put a lot of people at ease in terms of ... To helping them think through why they do what they do, and how they do what they do. It's okay to sell, and it's okay to be a performer and all the stuff that a lot of us struggle with. Michael, I want to thank you again for coming out. Where can people learn more about the book, and where can they go get it.



Michael: Sure. Anywhere books are sold, of course. The book's on the Wall Street Journal Best Seller List, which is really cool.

Pat: Congratulations.

Michael: Thank you. If you go to stealtheshow.com, stealtheshow.com. After you pick up a copy, you can get a number of complimentary items. There are video documentaries of Master Classes. There's also video documentary of a panel with some of our friends, Scott Stratten, Chris Brogan, John Jantsch, talking about the business of speaking. Then there are templates for story-telling, content creation and a lot of more. [Stealtheshow.com](http://stealtheshow.com) will give you those. Then, if you want public speaking help, go to [Heroicpublicspeaking.com](http://heroicpublicspeaking.com), heroicpublicspeaking.com. There are more of free goodies there that actually don't require a purchase of a book. There are more videos there, and guides and tip sheets, as well.

Pat: I have shared Heroic Public Speaking before I had been a part of it. It's extremely useful, and so anybody interested in public speaking, I highly recommend that. Also, I have a friend in the Mastermind group who had picked up *Steal the Show*. He had gotten the bonus material as a result of buying the book, and was raving about it. Raving about the videos, and saying they were very useful. I just wanted to pass that along to you.

Michael: Oh, that means a lot to me. Thank you, so much.

Pat: Absolutely. Thanks, Michael. Appreciate it, and we'll see you again, soon.

Michael: Anytime.

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Pat: All right. I hope you enjoyed that interview with Michael Port. Again, you can find him at MichaelPort.com. You can find his books, *Steal the Show*, or *Book Yourself Solid* over at Amazon. or you can go through my affiliate link for *Steal the Show*. If you go to smartpassiveincome.com/stealtheshow ... no spaces. You can also get the links and the resources mentioned in this particular episode at smartpassiveincome.com/session203.

I also want to thank today's sponsor, which is 99Designs.com, as always helping everybody else out there who needs designs, who doesn't yet have that one designer that works for them. It's a very affordable, quick and easy way to get the designs you want. What you do is you put a description up of what you're looking to get designed, and within a day or



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I also want to take a moment to thank everybody out there who picked up Will it Fly. My new book, it's called Will It Fly? How to Test Your Next Business Idea So You Don't Waste Your Time and Money. Just a deep sincere thank you for all of you who have helped support that book in any way possible, from a share on social media to buying a copy, to buying several copies. A few of you out there who are listening have bought many copies to share with friends and family. I just want to thank you so much from the bottom of my heart. To see it live for a month, and continue to go strong, just means the world to me. You might want to check out WillitFlybook.com for any announcements related to the audio book, for that as well, which should be going live soon; if it is not, already. If you are waiting for the audio book, check out willitflybook.com and that will give you access to information about where you can get that, or when it's coming out. It'll be coming out very soon, if it hasn't come out already. Again, I record these ahead of time, so I have to guess, but based on internal meetings that we've had, hopefully, it would be live, or very close to being live, at this point. It's going to be really cool because it's not just a reading of the book word-for-word. It's a lot of things that kind of go out the book and into my own mind about certain things that I talk about in the book. I also invite a number of different guests who are featured in the book, and a few others too, to add some more flavor to it. For those of you who listen to the podcast, that would be a perfect way for you to consume that content. Again, check it out. Willitflybook.com.

Thank you so much for your support. I really appreciate it. I look forward to serving you next week, when we talk to a guy who talks all about snacks and how he's been winning in the snack game, and changing the world at the same time. It's going to be really fun. I look forward to seeing you, or having you hear me, because I don't actually see you.



It's kind of like I see you, because we're friends, and we've been talking for awhile. Anyway, I look forward to serving you next week. Until then, keep pushing that needle. Keep moving forward. Keep doing what you need to do on that next one task that you have in front of you. Cheers. Take care. All the best.

Announcer: Thanks for listening to the Smart Passive Income podcast at www.smartpassiveincome.com.

Links and Resources Mentioned in This Episode:

MichaelPort.com

[Book Yourself Solid](#)

[Steal the Show](#)

[Heroic Public Speaking](#)

[Smart Passive Income Episode 130](#): Booking Yourself Solid: The Sales Process, Pricing, and More with Michael Port

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