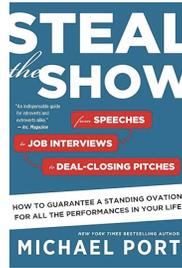


Your Kindle Notes For:



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

Michael Port

62 Highlight(s) | 0 Note(s)

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impresses, wows, connects, or moves people to think, feel, or do something different.

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paraphrase the legendary acting teacher Lee Strasberg, an actor's work is about the ability to consistently create reality and to express that reality.

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What's more, the risk of inaction is stagnation whereas the reward of action is traction.

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to perform in ways that stir the heart and inspire action. In order to do this, your desire to perform needs to be stronger than your fear of criticism or failure, your voice must be powerful and in tune with your values and beliefs, and you'll need to know how to play the right role in every situation.

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F. Scott Fitzgerald saw "the ability to hold two opposing ideas in mind at the same time and still retain the ability to function" as the sign of a well-developed intelligence.

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I admire the pioneering work of teacher, author, and psychotherapist Dr. Nathaniel Branden. His definition of self-esteem is one that I aspire to as an individual and suggest that my students

consider as well: “Self-esteem is the disposition to experience oneself as being competent to cope with the basic challenges of life, and as being worthy of happiness. Thus, it consists of two components: (1) self-efficacy—confidence in one’s ability to think, learn, choose, and make appropriate decisions; and (2) self-respect—confidence that love, friendship, achievement, success—in a word, happiness—are natural and appropriate.”

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Eleanor Roosevelt said, “The future belongs to those who believe in the beauty of their dreams.”

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I believe that, if the people around you hold you back from playing new and different roles, roles that serve your dreams, those people need to go.

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You are the writer, director, and star of your own life.

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We often let criticism from people we don’t know well or don’t know at all affect us too much. Criticism in the realm of public speaking or any other creative endeavor taps into our more personal feelings because performing is an experience where we are undressed psychologically in public.

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Always focus on the outcome you want to achieve in a meeting, interview, or negotiation rather than how you think you’re doing and what you think people will think of you.

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During my acting training, I was taught to ask myself during early-stage character development and rehearsals: what are my goals and what is my motivation to accomplish those goals? And so should you, no matter what you do.

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Objectives and motivation are keys you uncover during the rehearsal process.

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When making choices, always start with why and continue to ask yourself why until you get to the root of your need or desire.

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then you'll be inspiring to watch, gratifying to hire, exciting to date, thrilling to love, and just too darn fun.

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What do I want?

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Why do I want it?

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What will happen if I don't get it now?

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What happens if I do get it now?

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What can I do to get what I want?

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What must I overcome?

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Another benefit of knowing why you do it: you simplify your actions and make fewer wrong turns.

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One of my business partners, Matthew Kimberley, often says that feeling overwhelmed is not necessarily a function of having too much to do but rather not knowing what to do next.

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"The mind, once stretched by a new idea," Ralph Waldo Emerson once observed, "never returns to its original dimensions."

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There's a reason why you're performing—to produce better results professionally and personally.

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“Whatever the problem, be part of the solution,” she writes. “Don’t just sit around raising questions and pointing out obstacles.”

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The truth is, just as there are no fully baked cakes that don’t pass through a half-baked stage, the same applies to ideas.

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Improving presence improves individual communications.

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What type of performance are you going to give?

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Who is the audience for the performance? Who will be in attendance?

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How will your audience benefit from the performance?

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What is your call to action?

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How can you leverage your performance?

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(The expert doesn’t always know that much more than the novice. The expert is often perceived as an expert simply because his information is better organized.)

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Well, the same goes for your content. It doesn’t necessarily need to be different to make a difference.

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many of us come to know and like our own material so well that we lose perspective about how an audience will respond.

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Step 6, the protocol for open rehearsals, is almost the same, except if you have a large group, you may want to provide some type of quick and simple printed form

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Choose the right people (invited rehearsal).

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Teach your invited guests how to take notes when you are performing.

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Ask them to note when they see an issue.

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Ask your guests to write down what's really good about your presentation too so you don't cut the good stuff.

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Once they've seen the whole presentation, ask if they get the big idea.

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walk. Most neuroscientists agree that movement and cognition are powerfully connected. Amazingly, the part of the brain that processes movement is the same part of the brain that processes learning.

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Always try to leave before the audience is ready for you to leave. Don't be the last one to leave the party.

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I believe audience interaction techniques must be directly proportional to the amount of trust you've earned.

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Or, better yet, just answer the question with excitement without qualifying the worth of the question.

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If you need to be fierce say, "Do you have a question or do you just want to make a statement, because this time is allotted for questions from the audience." Then paste a big generous smile across your face. Your audience loses respect for you if you let people carry on.

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What you see in theater and what you see in business with improv is this: the ones who commit and don't back away are the ones who produce extraordinary results.

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The whole concept of saying yes is about moving action forward.

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through my five keys to a show-stealing performance. They are the pre-show ritual, developing stage awareness, owning the room, creating intimate moments, and managing the post-show cycle.

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Furthermore, caffeine tightens the vocal chords and can constrain vocal quality.

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use your perfectly adequate math skills and tape off a conservative number of rear rows as if they are reserved; then, as people enter, guide them to the front, where you want them to sit.

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So, how can you begin to get comfortable? Three words: Own the room. Own it physically, energetically, emotionally, and psychologically. The skills and mindset required to consistently own the room through confidence mature over time. It's a mastery you achieve in levels.

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You may be surprised by my use of strong language: require, demand, own. That's how I want you to think. That doesn't mean that you are obnoxious, arrogant, or disrespectful in any way whatsoever. But I do want you to feel like you're in charge

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inspirational quote that he wrote, YOUR TRUE WORTH IS DETERMINED BY HOW MUCH MORE YOU GIVE IN VALUE THAN YOU TAKE IN PAYMENT.

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I like the Plus/Delta system of analysis that uses two columns—what is working that you want to continue (Plus), and what is not working that you want to change (Delta).

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Establish right away that you know what the world looks like for them—and what it could look like.

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Outline your content and then unpack it. If you're teaching content (which is distinct from a message-type speech), outline your material first, then go back and unpack it. This isn't the same as "tell

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There are no prizes for endurance in performance.

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Boom, boom, BANG. The rule of three is one of the most important performance techniques you can use

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Insincerity is the enemy of truth. Truth is integral to performance.

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Under pressure, you don't rise to the occasion; you fall back on your training.