



RAY EDWARDS

LIVE WITH JOY. LEAD WITH PASSION. PROSPER WITH PURPOSE.

5 Profit-Producing Truths Copywriters Know (And You Don't) Episode 185

Sean: Welcome to the Ray Edwards Show. My name is Sean Edwards here with Ray Edwards.

Ray: Oh, yes! You did not say it.

Sean: I didn't do it.

Ray: Good work.

Sean: I didn't and I won't.

Ray: We've been in a new era.

Sean: And I won't say it.

Ray: Okay.

Sean: So if you're listening to this and wondering what I'm not going to say, you need to listen to last week's episode.

Ray: Yup, you have to go back and listen and find out what it was.

Sean: Yeah. All right, today we'll be going over the 5 profit-producing truths copywriters know and you don't, but you really want to.

Ray: You really want to know.

Sean: You want to know. We'll also talk about how to build faith and always be receiving answers to your prayers. That's the best. Then we'll go over the best deal on a second monitor ever, you're dual, triple, quadruple monitor kind of person.

Spiritual Foundations

Ray: Have you ever felt as though you're just not getting answers to your prayers and maybe even wondering wow, what's happened to my faith? I just don't have a lot of faith. I pray for things and I don't even think they're really going to happen. Maybe it's just me. Maybe I'm the only person who's ever had this problem. So if that's possible, I'm just preaching to myself. But, just in case there's one other lonely honest soul out there who's ever experienced this feeling, I just recently was reminded of something I first heard from Bill Johnson in Reading, California and I heard it repeated again in slightly different words by Andy Mason, oddly enough, also in Reading, California.

Sean: That is strange.

Ray: There is something there happening that is similar with lots of people. Don't try to dissect that sentence too carefully.

So how can you always be receiving answers to prayer? I think the problem is, based on what I understand from what I've heard taught by Bill and by Andy and other people in other contexts, many times we resort to prayer only when it's something enormous. Maybe we fall out of the habit of exercising our faith until someone we care about has cancer or until we lose our entire retirement account because the stock market crashed and all of our money was in ENRON stock, or some similar catastrophe.

In those moments, you don't want that to be the first time you've exercised your faith in a while. That's not a good feeling. That's like if you went to the gym and you haven't been to the gym in five years and you lay down on the bench to do a bench press and you say, "Load me up with 500 pounds and then stand back." That could be dangerous.

Sean: Because this is going to get bloody.

Ray: Yes, that's what's going to happen. No. To continue with the gym analogy, the way it works is you start with a very small weight, perhaps 25 pounds, in my case, and you press that weight up until you can't press it anymore. Until your arms are shaking, until they're hurting, until you just can't do another rep, as we call it in the gym.

Sean: In the industry.

Ray: In the industry, in the bizz. Then the next time you give yourself a day or two for the soreness to really sink in and then you go back and you put 35 pounds of weight on that bar and you lift it again, probably fewer times you get it up in the air until it starts hurting so bad you can't do it anymore, and you've got somebody standing there to catch the bar so you don't drop it on your neck.

Sean: Right.

Ray: Then the next time you increase the weight a little bit more and maybe you do a larger number of reps.

The point I'm trying to make is you build muscle by pressing against resistance until it hurts, until you feel it. That causes growth of muscle tissue and faith is the same way. You press against resistance until you feel it and then you begin to see some results. That gives you enough belief, enough evidence to say I'm going to do this again, but this time I'm going to press a little harder. I'm going to push a little more weight this time.

Bill Johnson likens it to pushing a boulder up a hill and every day you come and you push this giant boulder. Maybe in your case it's cancer or some other thing you're praying for, but you push and you push and you push and you find that the boulder doesn't seem to be budging. Then one day you turn around and there's some lesser stone that needs to be moved. Maybe this time somebody you know needs a new job and you pray for them to get a new job. Faith moves and something happens and they get a job. Maybe you need repair in a relationship, which is important, but maybe it's not as big a deal as the boulder you've been pressing against. But, now you've exercised your faith and so that faith is easier to exercise and the results come quicker.

Believe me. I'm not saying that all the answers to our prayers are dependent upon our faith, but our faith clearly plays a role in what happens. So the recommendation that Andy gave that reminded me of something Bill taught a long time ago was that we should be praying at, at least, three different levels all the time. We should pray for the things that are probable like Lord, I pray that you let me wake up tomorrow morning. That's probable. It's not given, but it's probable. Lord, I pray that you let the sun rise tomorrow morning.

Sean: That is also very probable.

Ray: That's highly probable. These are things that are probably going to happen whether you pray for them or not and when they do happen you celebrate as if the answer to that prayer was a great and mysterious thing because, you know what, it is. Just study a little science and start to look at what the world is made up of, how it all holds together, how things actually exist the way they exist and you'll begin to realize everything around you is a flat out amazing, freak-you-out miracle. Trust me.

Then you pray for things that are improbable. Maybe it is you will recover from the knee injury that requires surgery that you're supposed to have next week. You're going to pray that that is healed so you don't have to have the knee surgery. Now, it's improbable that that's going to happen, agreed? If the orthopedic surgeon did an MRI of your knee and they said, "Oh, your meniscus is all torn up." I don't even know what a meniscus is, but I know how to say it.

Sean: Right. It usually comes up when people have knee injuries.

Ray: Yes. They usually talk about oh, my meniscus or my ACL.

Sean: Right.

Ray: Both of those are torn, let's say. It's probably unlikely that it's going to just instantly heal up a week before the surgery, but sometimes that happens. So pray for the improbable and when that happens you will find your faith is greatly boosted.

I'm reminded of a time I was out with a group of people and we were on what we call a treasure hunt. Okay, this is the part where I may lose you as a listener to the show. This is where we go looking for people to pray for. We've had some prayer time before we leave our headquarters and we've asked God, show us some clues about the person that we're looking for. Like, how tall are they, what are they wearing, what's their name, where will they be standing, what part of town will they be in.

We put the clues together and we go looking for the person and, low and behold, we're like oh, okay. There's the green clock under the red pole near the yellow park bench right in front of the ice cream shop and there's a guy wearing a black hat. I wonder if his name is Thomas. Oh, his name is Thomas. That's a pretty big coincidence, so we say Thomas, does it happen that you have a knee injury. Maybe he does, maybe he doesn't. If he does we all freak out. Let's just be honest about what happens. We're all like what! You're kidding me!

So one night I'm out leading a group of people on one of these treasure hunts and there's a group of young men. One of the young men seems to be their leader and I walk

over and I say we're praying for people, do you have any physical pain in your body. He said yeah, I have a knee injury. I play football for the high school and I have this knee injury. I can barely walk on it and I can't play ball. I said can I pray for your knee. He said sure. So I said is it okay if I touch your knee?

Now, I realize in retrospect that was probably a weird thing to say, but he said sure. So I reached down and touched his knee. The other guys that were with them, there were like six or seven of them, they start moving away quickly and I said wait! You guys, come back here. You have to watch this. This is going to be amazing. Then inside I'm thinking, oh God.

Sean: Oh, boy.

Ray: Please make it amazing. I prayed for the guy's knee and he begins hopping up and down, jumping up and down, going crazy because his knee is totally free of pain. He's completely healed of any pain. They followed us around the rest of the night as we were praying for other people and they were like, I don't know what you would call them, our roving testimonial crew. They were like you've got to let these guys pray for you. They pray and things get healed, it's amazing. It was really a fun experience, very faith building. It was improbable, but it happened and it increased everybody's faith.

Then the final realm that you pray in is the impossible. You pray for the impossible. This is the healing of the brain tumor or the removal of the Parkinson's disease, whatever the impossible situation is that you or somebody you love faces.

If you're only praying for the impossible thing it's going to be hard to maintain your faith, pray for the probable, the improbable and the impossible simultaneously. Always be celebrating every answer you get and one day you will discover that lifting that boulder, pushing that boulder out of the way is not so difficult after all.

Tip of the Week

Sean: So this is the tip of the week. I hear that it's ways to make your life easier, cheaper and faster.

Ray: Well, I don't really want to make my life faster, now that I think about it. We should probably change that. I'm happy with it going at a leisurely pace. How many times has this ever happened to you? You've been traveling and you're not in your home office where you normally have two monitors to work with and you wish, boy, I wish I had another monitor with me. I'm doing a webinar.

Sean: You've got to always have that extra window when you have a webinar.

Ray: Yes, because you've got to look at the control panel.

Sean: For the webinar.

Ray: For the webinar. For those of you who are wondering why we're saying it weird...

Sean: You should listen to last week's episode.

Ray: Maybe you're saying it weird. Well, to the rescue comes Duet Display. You'll find it at DuetDisplay.com, a clever domain name for a product called Duet Display. Thank you, by the way, to Brian Holmes of BrianHolmes.com, another clever domain name.

Sean: Absolutely.

Ray: He's the one who turned us on to this little app. It's really cool. It's made by ex-Apple engineers. I didn't know that until I bought it this week, ex-Apple engineers. It turns your iPad into an extra display and it works on a Mac or, God forbid, if you have to work with a PC.

Sean: Yeah.

Ray: It works for that, too. So think about it. You can turn your iPad into an extra display so you have two displays now. What is it, like \$15 for this app?

Sean: Yeah, something like that.

Ray: You plug it into your computer and boom! You've got an extra monitor right there to your right or to your left, whichever you prefer, where you can look at the second monitor. It delivers a Retina display if you've got a Retina iPad, 60 frames per second, zero lag time. As far as I could there's no lag. Did you have any lag?

Sean: Yeah. It depends on the age, I think, of your iPad. I have a much older iPad and it can get laggy, but not too bad. It's still very usable.

Ray: I bet if you've got the new iPad Pro...

Sean: I bet it zips right along.

Ray: I bet it does and it could be bigger than your actual monitor on your laptop.

Sean: Right.

Ray: It makes you very productive. An additional display, according to productivity studies, makes you up to 48% more productive and you can interact with OS X, the operating system on your Mac, like you never could before. Think about it. Putting your OS X desktop on your iPad now makes your OS X desktop touch, which I've always wanted because I'm always trying to touch my screen and make it do things on my MacBook Pro and it doesn't work that way.

Sean: It doesn't work that way. As a matter of fact, it gets kind of mad at you.

Ray: Yes, it does. It does not like that. So check it out, Duet Display, DuetDisplay.com. Thanks again to our friend Brian Holmes who brought this wonderful app to our attention and drained my account of another \$15.

Feature Presentation

Sean: All right, here we are at the feature segment entitled: **5 Profit-Producing Truths Copywriters Know and You Don't.**

Ray: Doesn't that bug you when people know a truth and you don't know it?

Sean: Yes, it does bug me.

Ray: Well, we're going to alleviate that feeling for you today. We're going to tell you the truths that copywriters know that you don't, but now you're going to know them.

Sean: Does that then make them copywriters?

Ray: It makes you apprentice copywriters; apprentice copywriters, if you will. So what are the truths? Truth No. 1 and it's not just a truth, it's a profit-producing truth.

Sean: Right, yeah.

Ray: In other words, you might call it a profit-producing proposition.

1. 80% of the power of your copy is in the headline in the first paragraph.

If you blow it there, they're not going to read the rest.

Sean: No.

Ray: If they read your headline and your first sentence or two and they go bah, that's a bunch of bull feathers.

Sean: Bull feathers.

Ray: That's not a real thing. So they leave, they click away, click away, click away. Candy Crush is on the way. So you should put a lot of effort, thought, skill and proven tactics into writing your headline and the first paragraph or so of your sales copy, yes?

Sean: Yes.

Ray: Yes. Profit-producing truth No. 2 that copywriters know and you don't. This is why we get paid the big bucks, by the way.

Sean: Right.

Ray: So I'm giving away their secrets.

2. A terrific offer can overpower bad copy.

In other words, you can have a terrific offer, have terrible copy and still sell stuff. However, even the best copy cannot save a terrible offer. David Ogilvy, the famous ad writer of Ogilvy and Mather, once said something like this. I didn't bother to look it up before the show so it's not a direct quote, but it went something like this. Nothing makes a bad product fail faster than good marketing.

Uh oh, Spaghetti O! I'm not saying Spaghetti Os is a bad product. Yes, I am. It's bad for you, don't eat it. There's not even any food in there.

Profit-producing truth No. 3 that copywriters know and you don't.

3. There is no best copy; there is only the most effective copy.

See, if you put five copywriters in a room and you say I want you to critique this sales copy, you could put the greatest sales copy ever written by the greatest sales copywriter to ever live in front of five mediocre, no talent hacks and they would all pontificate their opinions about what is wrong with that copy. "Well, he doesn't follow the only have seven words in your headline rule, so it's bad copy. Those paragraphs are too long, that's bad copy. He's not using power words. You have to use power words in your copy. Don't you know anything?"

All that is just opinion and opinions are like feet. Everybody has a couple and they all smell bad. However, there is a way to know what the most effective copy is. Do you know what that way is, Sean?

Sean: Test it?

Ray: Yes, yes.

Sean: Oh, I got it right.

Ray: Yes, you passed the test.

4. Test it.

Sean: You test it.

Ray: You put it in front of human beings and you don't ask them do you like this copy, do you think this is good copy.

Sean: You make them vote a different way.

Ray: Yes. You wait and see if they pull out their credit card or, hopefully, their debit card so they're not going into debt. Their form of payment, if you will, because they want to purchase 'the thing' you are offering for sale. They read your copy and they say I must have this thing. Now, let me pay you merchant. That's how you know what the most effective copy is, so don't get caught up in people's opinions about your copy.

Look. If you write copy the way we teach you, for instance, in our Copywriting Academy Course, which you might want to check out. There'll be a link in the show notes where you can check out the latest free training and other goodies we use to entice you, hypnotize you and magnetize you into getting into the Copywriting Academy. Okay, maybe we don't do any of that. Maybe we just tell you how good it is and you take a look and say I like that. I'd like to have that.

Don't listen to people's opinion about your copy. If you write your copy and you show it to your buddies at work, your wife, your husband or your brother-in-law, for heaven sakes, don't show it to your brother-in-law, they'll say things like "Oh, nobody reads that. That

looks like junk mail. Don't use that, that's embarrassing." Meanwhile, they're broke. So just think about that for a while. They're still working driving the delivery truck. They may be great at that. They may be the greatest delivery truck driver ever, but they should not be writing your copy.

Okay, moving on, before I get myself into a deeper hole, the No. 5 profit-producing truth that copywriters know that you don't, until now.

5. A good story always trumps the most correct facts.

Careful here, gunslinger, I'm not saying it's okay to tell stories that are lies so you can cover up facts that are maybe not in your best interest. What I'm saying is you can have the facts and you can quote them. That's not going to move a lot of people to take action, but you can tell a good story that incorporates those facts into the story and that will get people to buy.

My friend Jeff Walker has a product called Product Launch Formula. You may have heard of it. If you've been on our email list very long you've certainly heard of it a number of times. Jeff always tells this story when he is opening up the doors to Product Launch Formula about the two young men who stood outside the college graduation ceremony decades ago in the spring. They threw their hats into the air, went off into the world to make their way in business and came back to their class reunion 30 years later.

The two young men grew up in the same socioeconomic circle, they went to the same school, took the same classes, got the same degree, they even went to work for the same company, but 30 years later one of those young men had become the manager of an entire department of the company and the other man had become the CEO. What made the difference? Well, my friends, the CEO was the man who subscribed to the Wall Street Journal, or so went the original ad. It was copy and it was powerful. It was a story and it happened to be based in truth. Stories trump correct facts every time. So the moral of the story is tell a good story.

Sean: Tell a good story.

Ray: But, make sure it's true.

Sean: Yes, don't lie.

Ray: For those who didn't take notes, here's your chance to jot them down.

Sean: Here they are the 5 profit-producing truths that copywriters know and you don't, except you do now because we just told them to you.

Ray: All right.

Sean: No. 1, 80% of the power of your copy is in the headline in the first paragraph, so get that right. No. 2, a terrific offer can overpower bad copy, but even the best copy can't save a terrible offer.

Ray: That's right.

Sean: No. 3, there is no best copy; there is only the most effective copy. No. 4, the best way to have the most effective copy is to test, test, test. No. 5, a good story always trumps the most correct facts.

Ray: So there you have it. All right, you know what that means?

Sean: Interview time.

Ray: Interview time. So it's time for another online business success story and this week we're featuring my friend Michael Port who is an accomplished television, stage and film actor. He has a degree in it. What's more, he has success at. What's more, he's actually good at it, which is more than you can say for a lot of actors. He's written five New York Times bestselling books and is just now releasing his new book *Steal the Show*.

Interview with Michael Port

Ray: Michael Port, I am so excited to talk to you about your new book because I get a lot of books sent to me to read and I usually read them very quickly, but with your book I started reading quickly and had to slow down because it is so full of good stuff.

Michael: Thank you so much. When you get a compliment from a colleague, you know, we get jaded over time. We see a lot of the same stuff and that means the world to me, especially from you. You're a great writer, so that means a lot. Thank you.

Ray: Oh, thank you for saying that; although, I'm always ready for a compliment. You know it's funny, you talked about being jaded. I have in my inbox, if I went back and searched through my email history, about two dozen people claiming to be the world's greatest speaker-trainer and they've got million dollar speaking secrets, A to Z speaking, just all kinds of stuff. But, there's something different about your approach that really got my attention and that is you look at this whole thing not just as a technical thing but as an art.

Michael: Well, sure. It's a performance, isn't it, and performance is art. So I don't think there is any one way to be a public speaker, there isn't one way to be a performer and there isn't one way to be an artist and I love that lots of different people bring lots of different perspectives to this work.

I come from the theater. I have a Masters in Fine Arts from the Graduate Acting Program at NYU and then I worked professionally as an actor. I was on shows like 'Sex and the City', 'Third Watch', 'All My Children', 'Law and Order'. I did films like 'The Pelican Brief', 'The Believer', 'Last Call', 'Down to Earth'. Then I did dozens, if not hundreds of voiceovers. I did voiceovers for companies like AT&T, Coors, Brawn, Pizza Hut, MTV. I used to do MTV's Rock N' Jock Super Bowl. Then The Box Music Network that's a defunct cable station and it was all music, all the time.

Ray: I remember The Box.

Michael: Yeah! The Box Music Network, exactly. I did 1-800-CALLATT.

Ray: You know, true confession time. When I first met you and you mentioned that you had been on 'Sex and the City' I went back through the episodes to find you, just to see if it was true.

Michael: Here's what's funny. When my bio is read before I give a speech people are listening and they're relatively attentive. Usually when you hear the speaker's bio you're still checking your phone doing your last minute texts, but when they hear 'Sex and the City' all heads go up.

Ray: Yeah.

Michael: All of a sudden they're looking around. That's what's interesting to people? Forget about the six books. Forget about New York Times bestseller. Forget about all that stuff, that's what they care about. Maybe they just heard the word 'sex' and they looked up. Nonetheless, to me it's an art.

I also focus on the performance side of things, so I bring the actor's skills, the actor's mindset and the performer's principles to this work. I don't really focus on teaching the business side of it. We do address it in some of our programs because it's very relevant for many people, but it's not relevant for all people. Not all people want to be professional public speakers.

Of course you know I wrote *Book Yourself Solid* in 2005 and that book is about how to get booked solid, so I usually I point people in that direction to one of our programs on getting clients. For me, the beauty is the individual and the performer inside each individual and you don't need to be an entertainer to be a performer.

Ray: Okay, I want to camp on that for just a moment. The book again is 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*. Great title, by the way, but it begs the question since, as you said, most people don't want to be a professional speaker. Do we all need to know how to perform? I kind of know the answer, but for the benefit of people who haven't read your work yet. Performance, doesn't that imply that we're kind of being fake?

Michael: Yeah, that's a question that is often raised and I really understand that. Sometimes we get the idea that performance is fake because we see somebody who is phony and they seem like they're performing, but I usually ask people this when they ask me if they would come across as phony when they're performing. I usually ask them, are you phony? They say no, of course I'm not phony! So I say well, then you don't have to worry about it.

If you have a lot of integrity and you are an authentic person, performance is simply about shining when the spotlight is on you. It's about amplifying the most impressive, powerful and inspiring parts of your personality so that when the stakes are high you kill it, you crush it. Because if you think about life, let's get metaphysical here, let's get deep, if we want to do big things in the world then we need to be able to handle a lot of high stakes, high-pressure situations and how you perform during those high-stake situations often determines the quality of your life. You're writing your own story, so I say let's make it a great story. Choose the role that you want to play. Do you want to be a supporter or do you want to be a leading performer. Do you want to be cast in roles that other people think you should be cast in or do you want to choose the roles that you want to play.

Ray: Very interesting. This is a question that I get a lot, writers ask me this question. I know you have a section in your book where you deal with this. They ask, how do I find my voice? First of all, what does it mean to find your voice?

Michael: Finding your voice means a couple different things for different people. There was a woman who came to one of my master classes who was a CPA. A tiny, little woman named Lori, very quiet, she seemed very shy. She didn't come to the master class to become a public speaker she came to find her voice. Those were her words and that resonated with me strongly.

When she first went up to give her speech she came with something prepared, everybody does, she had note cards. Her hands were shaking a little bit and she held her note cards in her hand. She was looking down at her cards, then she'd look, then she'd look down at her cards. She was hard to hear and she was giving us just a little back story on her professional life. So I snuck up on her and I took away her cards and she cursed at me under her breath.

I was both delighted and shocked at the same time. I was delighted because it was the first honest thing I'd heard her say since she got up there on stage. I thought it was sassy, so I thought it was great. It also gave her a little bit of extra energy, so I said listen. Can you tell us why you're having so much trouble with this? She took a big breath and said when I was I kid I talked a lot. I had a lot of ideas, but my mother didn't like it and one day my mother slapped me across the face and said no one wants to hear from you.

Ray: Oh my gosh.

Michael: She said from that day on I stopped talking. I engage with people and I have meaningful conversations with my husband and my kids, but when I meet people in public that's the thing that goes through my head. I thought that's really extraordinary and here's what happened. When she told this story people cried. They connected to her. She finally found her voice by admitting what she's been hiding for so long and in a room that had professional speakers in it she was the only person to bring the room to tears.

We often wrap ourselves up in layers of persona, which is why it's so interesting to me that people make an assumption that performance is fake. Performance, to me, is about being more authentic, about being more real, about being more honest. If we strip away these layers of persona that we've wrapped ourselves in that we think are supposed to protect us then what do we have left, we have our core. We have who we are, what we stand for and what we believe. That's powerful. Nobody can take that away from you. You can give it away, but no one can take it away from you. So once you get rid of all of the armor that you've wrapped around yourself, then you are free to come out of it and you actually are much stronger as a result.

Look. There's the performance paradox, this is the thing that gets us in trouble and this is why finding our voice seems difficult. On one hand, you want to go out in the world and do big things. You want to steal the show. By the way, stealing the show is a good thing. It's something you do for the audience. It's not upstaging somebody, that's entirely different. Upstaging is taking away the spotlight from somebody. Stealing the show is a gift that you give to all the performers. What you want is everybody around you to steal the show, that's what you're looking to do.

That's ultimately your goal in the areas that are important to you, but you also have another goal. You have this other intention that runs parallel to your intention to do these big things and that intention is to not screw up, is to not be laughed at, is to not be ridiculed, is to not be made fun of or to be put down or to be called stupid. Those two intentions are in complete conflict with each other

So if we want to silence the critics, we want to crush our fears and we want to find our voice and really embrace the performer's mindset, then we've got to (A) decide which is more important to us, results or approval. If we're just going after approval then we're going to pander to people and we won't find our voice we'll use other people's voices.

Ray: But, Michael, if I don't get approval, nobody will ever ask me back.

Michael: Ah, but they will if you get results.

Ray: Oh.

Michael: See, there's a difference between getting results and, as a result, getting approval, than going for approval.

One of my clients called me up one day a little bit frantic because she'd just got booked to be interviewed on one of the big morning programs, you know, a CBS program. She said what do I want to do? I want to be really, really good, what should I do? Michael, tell me, what should I do? I said well, you cannot be good. It's just not going to happen. I think she might have fallen off her chair. I said no, it's not that you're not good, but you cannot just go and be good. Go and be helpful, that's all you can do. When they ask you a question you give them a great answer that is helpful.

Now, there are some technical things you need to consider in terms of how you answer questions when you're on one of those programs, but if you focus on being helpful then you will likely be seen as good. Not by everybody because it's very hard to please everyone, but that's a different approach. So what we're doing is we're going for the results and, as a result, we probably get approval rather than going for the approval and not thinking about the results. Those are two very different things.

Then we have two types of critics and the reason we go for the approval is because we want the approval of the critics. So there are internal critics and there are external critics and one of the reasons we have stage fright is because we are so afraid of these critics.

Now, the critics in your head, those are the internal critics, they're the ones that tell you you're not enough. You're not good enough. You don't know enough. What do you have to say that hasn't been said before? Then there are the external critics, the people out in cheap seats, people who like to push others down just to lift themselves up and they seem very loud, but if we want to silence those critics then we need to turn down the volume on the critics in our head because when the critics in our head are loud then those external critics are even louder.

Look. You and I do things that are in the public space. We have podcasts. We speak on stage. We write books. We're public and when you do things publically you are exposed to more criticism than somebody who is not working in the public. Even if you're not working in the public eye, you are still exposed to a fair amount of criticism.

That's the world in which we live, so what can you do to turn down the volume of the criticism in your head. That's what we get into in the initial part of the book.

The second half of the book is a tour de force on public speaking technique, specifically. All speaking is public speaking, by the way, because anytime you speak in public you're public speaking. Unless you're speaking in your head to yourself, you're speaking in public. Any time words come out of your mouth, that's public speaking. So the second half is really a very technical tour de force on that part, but the first half is on mindset and performance principles so we are mentally prepared to do the work as a performer, to see ourselves as a performer, to silence those voices of judgment in our head, so when we actually get to the work we feel much more confident.

Sometimes people ask me, what's the ultimate goal for the reader for the book? Ultimately, to me, it's about self-efficacy and self-confidence. If you believe that you can do the things you want to do and you feel good about yourself while doing them, then I feel like I've achieved my goal in *Steal the Show*.

Ray: I think you have achieved your goal. It's interesting. To me, as a person who does speak and do things in public one of my first thoughts was well, there probably won't be a lot of new things in here for me and I was wrong about that. I kind of slapped myself on the wrist a little bit after that because I thought you shouldn't think that way, Ray. You can always learn new things, but there are a lot of things in here that I have ever seen for the public, for the general public. Maybe in the world of theater these are more common concepts, but I've never seen many of these things before. Can you talk a little bit about some of the performance principles?

Michael: Sure. And, yes, these come directly from my training at the Grad Acting Program at NYU. If any of the listeners did any theater, they may be familiar with some of these principles. Now what I've done is I've reorganized them into a modern methodology that non-actors can use so that they can apply this kind of thinking and these kinds of principles and techniques to the everyday situations they're in. So it might be a sales meeting. It might be an interview. It might be a negotiation. A job interview, that's a very high-stress situation. Meeting your potential in-laws for the first time, that is a very high-stake situation and there is a certain amount of performance going on by all parties in that first meeting.

There are six performance principles that I detail in part two of the book and the first is having a clear objective. I'm going to mention all of them and then we'll detail a few of them and go a little bit deeper.

Ray: Great.

Michael: Having a clear objective, acting as-if, raising the stakes, being able to say yes and, being in the moment and being able to choose early and often.

1. Having a clear objective
2. Acting as-if
3. Raising the stakes
4. Saying yes and
5. Staying in the moment
6. Choosing early and often

Having a clear objective is what the performer does when they are developing a character and what we do as human beings is we develop a character every day, that's what we do. The choices we make, the things we do, the things we wear, the things we say, the things we buy, etc., they all tell the world something about us. So we're developing a character through the choices we make.

If you have a clear objective in any performance situation, like a job interview or a negotiation, and that is the result that you're trying to produce, then what you do is you're able to choose from all the different tactics available to you to get that result. You put your game plan in place, but if you get an objection or an obstacle is in your way you find another tactic. Another obstacle, you find another tactic.

You can bob and weave and bob and weave and, ethically, morally and legally please, you will do everything in your power to reach that objective. That's what's compelling. That kind of person is a compelling person, to watch that person go out in the world and go for those goals, as long as they're not hurting anybody in the process.

Ray: Yes.

Michael: Essential. I don't want anybody to mistake my need or my really strong desire for all the people that I serve to achieve their objectives. You're not doing it at the expense of others, that's important.

Now, **acting as-if** is a very powerful mental technique, imagination technique to put yourself in the situation that you are going to be in. So you act as if you're already in that situation, you're already capable of succeeding in that situation and you start to play that role. Not at that role, but you actually start to play that. So acting as if, becomes acting as is.

Look. These, obviously, I detail extensively in the book, but just on the surface we know that the objective is important. We know that we need to act as-if. We need to get out of our own small disclosive space that says I am this way, I'm one way, I can only do this. That's not a performer. A performer sees the whole world as their oyster. The performer sees themselves as someone who can play different roles, as someone who has different styles of behavior, can fit into lots of different groups.

Number three, **raise the stakes**. This is one of the most important performance principles. If the stakes aren't high in a performance it's not interesting for anybody to watch. It's pedestrian, it's boring. Why would I watch it? If the stakes are high then I want to watch.

Same thing in your life. What's the point of living your life if everything is pedestrian? Unless, of course, that's what you want. Perfectly fine, but if you want more, if you want a bigger experience, if you want to make things, do things, change things, well then you've got to raise the stakes. The higher you raise the stakes, generally, the more you accomplish. You make big, bold promises in public, that's raising the stakes. So we're always looking to raise the stakes as much as we possibly can.

Number four, **we say yes** and. This is very important. This is the foundation, the most fundamental principle of improvisation. Let's say, Ray, you and I are doing an improve scene.

Ray: Okay.

Michael: Okay. You walk in and you say oh, my God, I'm in so much pain. I just broke my leg. I say no, you didn't. You're fine. That's it. It's done. It's over.

Ray: Yeah, because what am I going to say.

Michael: Yeah. I mean you could save it. You're a clever guy, but still. Boom, the energy just dropped.

Ray: Right.

Michael: Now, what if you walked in and you said oh, my God, Michael. I just broke my leg, I'm in so much pain and I say oh, my God, that's terrible. Here, sit down. But, you know what, your hair looks fantastic. So I said yes to your leg and I offered something else. You don't have any hair, so that actually probably would be strange, but maybe we're talking your beard or maybe that's what's funny about it. These things we make up on the spot and sometimes they work and sometimes they don't, but you understand the principle behind this.

I would never hire someone who is the devil's advocate, I just won't do it. I don't want somebody in my meeting who goes, dude, I'm going to be the devil's advocate here for a minute. It's also the person who says now, listen. I'm going to give you some constructive criticism. To me, criticism is criticism, even if it's dressed up in the dress of constructive criticism. The person who thinks like the devil's advocate, the person who thinks like the person who always wants to give constructive criticism, that person is not always looking for solutions. I want feedback, I want support, I want great ideas, to be better, to do more, but is different than looking for the criticism in the world and in other people.

Ray: Yes.

Michael: You can be a performer or you can be a critic, but I don't think you can be both. At the beginning you mentioned all these other people who teach performance and there's a million dollar this and best this. I really don't know too much about what those folks are doing. In part, because I like to stay very clear on the work we do with our students so that I'm never teaching against something else. You see?

Ray: Yeah, I do see.

Michael: I always want to teach for. I won't teach against, I'll teach for. Here's what I think we can do, as opposed to this method doesn't work, you need to do this method. Now, I'll point out a lot of things to my students about what not to do on the stage, but it's not teaching against somebody else's methodology. If someone else teaches that I don't know that they do, so I can't be held responsible. You see? This makes me a little freer. That's just my teaching philosophy, but nonetheless. There are nine billion people in the world; my one way of looking at the world is not the right way.

Ray: Are you saying that's true for me, too?

Michael: You know what? I was going to say, Ray. But, it is amazing how egocentric we get, how self-absorbed we get. We forget that we're just one person and we are no more

important than any of the other nine billion people on the planet. We're just trying to bring ideas and the ideas we have we've learned somewhere else and we have reorganized in our mind. We've been inspired by ideas outside of our industry and we brought those ideas in here. I say learn from the best, just make sure that you've looked around to see all the different types of teachers and then find the one that resonates with you the most and is most in line with your particular philosophy and way of looking at the world.

Saying yes is so important and when we're in a creative meeting we want people saying yes, and how about this, yes, and how about this. It doesn't mean that we are yes men or women. It doesn't mean when you come up with an idea that I don't think is effective for our strategy that I go yes, let's do that. I say yes, I really get why you're coming up with that idea and I mean it because I'm trying to understand it, as opposed to no, no, no, Ray, that's not going to work. So I say yes, I really get that. What it does is it makes me think about this. That's a very different conversation.

So that's what we're looking for. We're looking for this in our dates. This is what we do when we're going on a first date. This is what we do when we're in a job interview, in a negotiation. We don't put up barriers between us and other people, we try to make connection and that's what performance is about.

Then, finally, the last two, **be in the moment**. The best performers are the ones who can stay in the moment. The ones who can't stay in the moment because they're obsessing about what just happened, whether it worked or not, and what's coming next because they are anxious about the future, they have a hard time performing at the top of their game because they are not in the moment.

Think about a quarterback in a football game. If he's not in the moment he's going to get crushed and it's very unlikely that he's going to be able to get the ball to the person that needs to get the ball if he's worrying about the defensive end that's going to be coming around the corner. If that's his primary focus, as opposed to where he needs to get the ball, then he's probably not going to get the ball where he needs to get the ball.

He's playing on his heels, he's always back on his heels, so he's got to trust. He's got to play with people who have his back, literally and figuratively, that his right tackle or his right guard is going to protect him against that end that's going to come around and knock his block off. So when you're working with others, we need to make sure we work with people that have our back and stay in the moment when we do.

I ask for a lot of rehearsal from my students, much more rehearsal than they've ever been asked for before. I come from the theater, film and TV and rehearsal is what you do to prepare. My students become so well-rehearsed that they can walk on stage and forget everything that they rehearsed, bring it up in the moment as if it never happened before and nail it just like they did in rehearsal.

Ray: Wow.

Michael: Now, a lot of folks will push back on rehearsal, especially people who are what you'd call natural communicators. They say no, no, I'm better, I'm better on my feet if I just wing it. I really get what they're saying because what they may have experienced previously is some rehearsal. They may have done a little bit of rehearsal and then when they went to perform they spent a lot of time trying to recall what they did in

rehearsal and, as a result, they weren't in the moment on stage and felt very stiff and inauthentic.

If you are so well prepared, you never need to look at a slide to know where you are or notes. There's nothing wrong with looking at notes to know where you are, there's nothing wrong with looking at a slide, but depending on what level you ask yourself to perform at these will change. If you want to be paid to speak and you don't rehearse for your speech, I don't know what to say.

It's interesting for me because authors are usually the ones who run into this trap because authors are speakers, usually, in our space, at least. So they'll work on a book for a year and a half, but they'll work on their speech for an hour and a half. In the audience for the speech there are 4,000 people, that's 4,000 hours of time given to you on a stage and you're the only one that gets to talk.

Ray: Wow.

Michael: Think about that and I have so much reverence for the stage and the people in that room, that I want to do everything in my power to be prepared for them and the audience knows when you're prepared and they know when you're not. They want you to be prepared for them.

Ray: This is something where I initially felt some push back inside myself, and just to be very transparent I've always been the kind of wing it guy, because I was pretty good. I backed myself into a corner a few times that way, but as I read your book I realized, I always felt like people who I saw speak who seemed robotic or fake or like they were some kind of artifice was being put on, and I realized after reading through your book oh, that's because they didn't rehearse the right way and they didn't rehearse enough.

Michael: That's right. That's exactly right. So knowing how to rehearse is critical and in *Steal the Show*, there is a seven step process for rehearsal that comes from the theater, because there is a tried and true methodology behind rehearsal. When we're talking about performance it's an art and a craft and you get better at your art as you develop your craft. So we know what we like, we don't always know how to do what we like.

Many people will go to a film and they know if they like the film or not. If they didn't like the film they often walk out and say that wasn't good, I could have done better. Really? But have you tried, because you probably haven't tried, so you don't really know how to make it better, but we think we do because we all have taste. People say some have good and some have bad, but I don't see good or bad taste I just see taste and each individual decides what they think is good and bad taste.

Ira Glass said that when you start out in any kind of creative endeavor, it's very frustrating because you have great taste and you know what you like, but you're not really capable of producing it yet, so it's frustrating and you often give up and stop. But there will be a time that comes when you can make something that matches your taste. It won't always happen, but you can and then it becomes very fulfilling and that's what's exciting about performance.

So, what's so cool Ray is that so many of our friends who speak, so many of them who have read an early copy of the book said the same thing you did. They said you know what, I'm guilty of this and I know it. I know I can be really remarkable, but I get off

stage and people say I was good and I know I could be great if I just prepared more, if I rehearsed in this way. So hopefully we raised the bar on the professional side as well, that'd be exciting.

But even for the regular person who is not a professional speaker, who's going in for a job interview, how much preparation did they do? How many mock interviews did they do with different friends, colleagues, family members, etc? How many times did they get grilled on the holes in their employment record and how they're going to discuss those?

Or, are they going in and winging it, hoping they can rise to the occasion because we rarely rise to the occasion. We fall back on our preparation. It's what the military says, you don't rise to the occasion you fall back on your training. You don't go into a gun fight thinking, yeah, I didn't do a lot of training on this weapon, but when I'm in the gun fight I'll rise to the occasion because I'll be really pumped up and I'll be able to handle this weapon really well. Really?

I think when we hear it that way we know oh yeah, I get it. But with this we all speak, everybody talks. You and I are talking. Most people can talk. So we think we can speak publicly because we can talk and we can, but we can be better, so much better. So the final principle is...**choosing early and often**. Very compelling people choose early and often. Great artists choose early and often, they don't perseverate. Their choices aren't always right, but the choice takes them to the next logical choice.

Choosing early and often is different than choosing fast. Choosing fast means you haven't really thought about it, you just make a quick choice. You close your eyes, point at something and you make that as a choice. Choosing early and often requires that you trust your gut, that you have applied intellect to the process of choosing. But when you get close you go all right let's go, I choose that, let's see if we can do something with it. And that is a performer's principle and it applies to so many different aspects of life.

Ray: That is so powerful. I'm glad to know I'm not the only person in your circle of friends, who had the experience of reading the book and saying oh, I could do so much better than I've been doing.

Michael: I can say across the board, this has been the response from colleagues who are also professional speakers.

Ray: And I can tell you, the question you asked earlier about how many times has a job interviewee been grilled, how many mock interviews have they gone through? For most people I think the answer is probably zero.

Michael: Probably. Maybe once or twice. What we do with rehearsal is we run it through our head a few times.

Ray: Yeah, that's not rehearsal.

Michael: It's not really, because it doesn't exist when it's in your head. When you are performing and it could be in an interview or it could be on stage in front of people in a crowd, your body is telling a story, your heart is telling a story, your mind is telling a story and all of these things need to be integrated, completely connected. One of the pieces of

feedback that an actor will sometimes get from a director or acting teacher is you weren't in your body or you were on top of your voice.

What that means is, for example, on top of your voice means they weren't using their breath which is really your life force. Not in a woo-woo way but I mean it is the thing that actually keeps you alive, you need to breathe. Your breath is what produces sound. The air runs over your vocal chords and they vibrate and it produces sound.

When you're on top of your breath it means you're not breathing fully and you're breathing shallow, which puts you on top of your breath. We don't want to be there, we want to be in a more grounded place and when you're connected to your breath you're grounded in our body, which grounds you to the floor and makes you appear much more substantial. It gives you more gravitas. When you're not connected to your body that's when you ask, what do I do with my hands?

My students never have this question. They never have this issue. I've never been asked by one student who has started working with us, what do I do with my hands because when you are very clearly connected to your material, when you've been rehearsing and you rehearse to such an extent that it starts to feel natural, then the hands do exactly what the hands would do in real life because guess what, when you're public speaking that's real life. You want to be as naturalistic as conversational as easy as you would be anywhere else in your life.

Ray: I want to connect with this idea for a moment, because when we have the initial reaction of saying, I don't want to be a performer because that seems false to me. What you're really saying is when we've rehearsed and we're connected to our body, our voice and our breath and we've thought about all this consciously and done it as-if until it becomes as you said, as is, then we're being more real.

Michael: That's right.

Ray: When we're wondering where to put our hands, that's when we're being fake?

Michael: Yes. And we're not being fake intentionally, but we are not connected to our body or the audience, so that ultimately is false in some way. So the more you dive into this methodology the more you realize you can be even more honest, even more authentic because you're approaching your performance in this way.

I just gave a keynote for a conference last week and one of the things I did was I brought a couple people up on stage and actually worked with them in front of the audience. It took a lot of guts for them to do it.

Ray: No kidding.

Michael: Yeah, it's extraordinary when people are willing to do that. I have so much admiration for them, they're inspiring. One of the fellows, as soon as he started speaking I knew he was on top of his voice. He was very tight, he lifted weights a lot. He was very on top of his voice, it wasn't grounded. I went up to him to work on his voice and we did some exercises and one of the things I did was place my hands on his ribs, because you don't breathe with your belly, that's a misconception. I know when you think about breathing or voice class you think, breathe with your belly, but that's not really how we breathe.

Your rib cage expands. You have a diaphragm that lifts up and down but your rib cage expands as your lungs fill with air and his rib cage was not moving. His chest wasn't moving. His back wasn't moving. But, if you could see me now and I take a deep breath, my chest expands and my rib cage expands from the side and my back body expands. So I said look, we're going to work on putting some more air into your lungs and I was able to get him to do that, but then I wanted him to speak as he exhaled, but he couldn't do it. He would exhale and then start speaking. That's how disconnected he was from his breath.

For example, people ask why does that happen? Because it protects us. Have you ever been in a situation where you felt like you were going to cry and you held your breath, because you felt if you took a deep breath you wouldn't be able to control it and the tears would come out.

Ray: Yes.

Michael: The breath is what helps you feel. If we hold our breath, if we don't breathe deeply than we control our emotions more easily, that's what we think. It's a weird thing and it's one of those things that nobody intentionally does, they just happen to do that over time because we're never taught how to breathe. Our autonomic nervous system does it for us, but if you want to use your voice in a way to move people, to feel differently, to think differently, to act differently, then working on your voice is something one might consider.

Ray: Yes, one might. We're coming up on time and I'm so fascinated by this I could talk to you for hours, I feel like. The book is so filled with such great material like what you've been talking about with the ideas and principles. I was tempted to skip to the second part of the book, because that's where all the techniques were, but I realized as I was going through the first pass in the book that there's so much in the beginning and there's a reason it's in the beginning, it's because that's where we need to start.

So often I feel like books could be summarized in like 10 pages and instead the author puffed it up to 300. I think in your case it seems as though you've taken a masters level course in performance and somehow and possibly condensed it down, so I feel like it's all valuable.

Michael: Oh my gosh, thank you so much that was the goal. It was to take our masters training from three years of training and condense it down into this methodology for non-actors. That is the greatest feedback I could possibly get, so thank you. I will take that approval any day.

Ray: Well you're welcome and it's heartfelt. I will say as a guy who loves the tactical techniques and tricks, the cheat sheet at the end of the book alone is worth the price of the book.

Michael: That's cool. One of the reasons I put the cheat sheet at the end is because a lot of times when people are considering buying a book they flip through the pages and I figured if they found that 50 tip cheat sheet at the end they would read through that and say this is great, if this is the tip sheet I have to get the rest of the book. That's why I put it at the end. I also put it because it gives readers something to go back to after

they've read, any time they're getting ready for a performance it'll help them remember 50 of the most important tips for performing on the day.

Ray: Beautiful and it certainly achieves that goal. Much like your 50 tips, I'm sure that listening to this interview has probably spurred a lot of people to say, wow, I want more. When is the book available?

Michael: I hope so. It's available October 6, but pre-orders are encouraged. In fact, at StealTheShow.com we have lots of bonuses that we're giving away. Even if it's after October 6, go there anyway because we'll continue offering bonuses to encourage you not only to buy the book, but also to use it and do the work with it. I've prepared templates that will help you construct the speech, create your content, craft your stories and we didn't even have time to get into telling stories today.

We could talk about this for days. There's so much to talk about and work on. If they want help with their public speaking they can go to HeroicPublicSpeaking.com and they'll see our events, master classes, etc. on that page.

Ray: And I recommend you go to StealTheShow.com and may want to order even more than one copy of the book. You're giving away so many things and it's almost become a cliché that people give away stuff to get people to buy their books, but I'm telling you, the gifts you're giving along with the purchase of a book are worth more than the book by many times.

Michael: This is part of the deal. When you launch a book you have to get it going fast, that jump start is important for the success of a book. We gave away the farm. We say look, take everything we have and just buy the book. Do you know how many dollars I get per book, like \$2 or so and my publisher takes the majority of it. Obviously, I got the nice advance but I have to earn that out over time. It's a very expensive process and I wish it didn't have to be this way but it is how it works.

We said you know what, you want an online course that's usually \$3k, buy a few books and you can have it. You want to come to a master class event for a full day in New York or LA, normally that's a few thousand dollars. Buy a couple books and you have it, so we're doing those kinds of things and also, at the same time, I launched a podcast to support the book because so many people love these podcasts.

All the people who listen to your podcast, they are such smart people to take their time doing this rather than just sitting in front of the TV watching reality shows, so I figured that's where the smartest people are so let me do a podcast for them to try and reach them. It's called Steal the Show with Michael Port. I dropped it two days ago and we already have around 7000 downloads, we're on top of all the charts. I'm really excited about it and feel blessed to get to do it. We're dropping an episode a day five days a week. They're short so you can get some stuff and then get back to your family.

Ray: I've been listening to them and it's definitely one of my top three favorite podcasts now, I've really been enjoying it.

Michael: You're so kind. Thank you so much.

Ray: You're so good. That's how that works.

Michael: I'm not leaving you. We can turn off the recording and be finished, but I'm not getting off I'm just going to keep talking to you. This is a great way to finish up the day.

Ray: This is one of those rare books that can work for anybody.

Michael: I hope so, I really do. I've put all of my heart and soul into it. I just want to be in service to the people who really care about the work they're doing. We often spend a lot of our energy worrying about the performance, so much so that by the time we get to the performance we're almost pissed off that we have to do it. It's really weird. We do that and then if you're pissed off before the performance or if you're annoyed in any way, that's going to negatively influence the work you're there to do.

Ray: I'm only laughing because I've been there.

Michael: Yeah, exactly. We talk a lot about preparation and I think you are a lot less nervous when you really feel like you know what you're doing and that you know what's going to happen when you give your speech for 90% of it. Things will happen that you can't prepare for, like the alarm going off or you'll have someone whose phone keeps ringing. You don't know when or if that kind of thing is going to happen, but 90% of it you can be prepared for so you know what you're going to do and you've done it before, when you go in there to do it.

That really does help reduce anxiety. Additionally, we take the focus off ourselves, because performing is never about ourselves. Many of us go into performing because we want to express ourselves, but ultimately it's for the audience. That's why the show must go on, it's always for the audience and never about us. So just like we were talking before when we talked about being helpful, if you focus on serving them then you get out of your own way and stop thinking about, how do my clothes look? Did I wear the right shirt? I'm sweating a little bit they're going to see that.

We stop thinking about those things and as a result they don't happen as much and we focus on them and they can feel that. They can feel that we're there for them not for ourselves.

Ray: That makes total sense.

Michael: Yeah, and look the phone is funny. One of the things I often do when a phone rings is to answer it and I will say, I'll use whatever state I'm in and this happened in Miami... the phone rang I ran over and said can I answer it? She said okay. I said Miami Police Department, and you don't know this is going to happen but I have a little bit that often works. So you have these bits you can rely on and the person on the other end says, I'm looking for so and so.

I said yeah she's here she's in booking right now, I think she's in fingerprinting she'll get her call soon don't worry. Then there's silence on the other end of the phone and the whole room is cracking up. She's cracking up and really nervous and then I say no I'm just kidding she's right here, she's in the middle of a conference I'm the speaker I answered her phone because it rang during the conference, she'll call you back in about 20 minutes and then I give it back.

I can also tell whether or not that's going to be okay for that person, because if I go down and say can I answer it? And they give it to me they're okay. If I can see them

being hesitant about it then I just say okay just turn it off. Part of our job as performers is to have a high degree of social intelligence, so it's one of the things we work on as performers.

I studied psychology when I was in college initially, but I wasn't particularly academic. I didn't love studying psychology in textbooks and watching mice run around a wheel. My father is a psychiatrist and I was always fascinated with people and the way the world worked. My dad didn't push me into studying psychology but it was a bit of a default, but then I took an acting class and I thought it was fantastic. It was one of those fine arts classes you had to take to get a credit and I didn't think I was going to do anything with it, but the teacher said I think you should go on and take the next level class. I said yeah but what can you do with it it's just acting? Yeah, just do it for fun.

So I said okay, so I took the next class, loved it and the first thing I ever auditioned for was a play called The Grapes of Wrath and everyone knows the book, but it's a play also. There were 50 people in the cast, it was a 1000 seat theater and I got cast as Tom Jode, and I'd never done anything before. It was really exciting. I did the play and afterwards my parents came out to see me and afterwards my dad took me aside and said, Michael, I think this is what you should do for your life. I said really, parents don't usually encourage their kids to go into acting. He said yeah, because I think you'll learn more about people doing this than you will studying psychology, given your personality.

Ray: That's amazing.

Michael: So that's what I have found. This is what we do when we do this kind of work, when we study performance and ourselves as a performer, we need to understand ourself and understand how other people around us work so that we can play well with them.

Ray: There it is. You have to get the book, go to StealTheShow.com and you get so many gifts you'd be crazy not to get the book just to get the bonuses. Read the book.

Michael: If you're in Barnes & Noble right now just buy it there. You can get it anywhere books are sold.

Ray: Yeah. If you are in Barnes & Noble right now, feel free to take your iPhone or iPod and play it for the cashier. I'm buying this guy's book and I'm listening to him right now.

Michael: That's funny.

Ray: I'm so grateful to you, you've shared so much and given so unselfishly on this podcast. Thank you my friend.

Michael: You're welcome. I just want to recognize you, Ray. You are really a rarity. You are one in a million. You are so generous and I think people can hear it in your voice. I think that's why they listen to your show. I've done a lot of these shows as a guest and each show has its own personality, and they're different and that's great. For me personally, being on your show is special because you are such a generous person and you've been like that ever since I met you, that's really what you stood for from the get go. It's what a performer does, a performer is generous and that's who you are. I want to commend you for that. I'm sure your audience members would say the same thing.

Ray: Thank you so much that's very kind.

Michael: You're very welcome.

What to do Next

Sean: All right, that was pretty sweet.

Ray: And it was long, I know but it was good. It was one of the best interviews we ever had on the show. You should go back and take notes, it was that good.

Sean: Absolutely. So each week we plan to feature an entrepreneur who has made the jump into having their own business. We'll talk to people of all levels of success, from those just getting started to those who are achieving extraordinary things already. If you know someone we should interview, please let us know by sending an email to support@rayedwards.com.

Ray: Yes and we've just started releasing a whole new series of videos entitled How to Write Copy that Sells Your Products Like Crazy without Being Salesy. Be looking for those. There's a link in the show notes where you can get access to that free training material.

Next weeks' podcast episode includes an interview with author, Bob Burg, who wrote The Go Giver, another famous author. And, we'll share with you the greatest persuasion secret known to humanity. That's what you call in the business, a big promise.

Sean: You can find the show notes for this episode, including a transcript by going to RayEdwards.com/185. If you received value from this show, please consider subscribing, giving us a rating and writing a quick review in iTunes, or a long one, as long as it's good. That helps make our show more visible to more people, those who might benefit from what we have to share. We appreciate your help.

Any parting thoughts?

Ray: Yes. I'm liking just giving quotes at the end of each episode because it means I don't have to think up something smart. Joseph Conrad wrote, *"My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel, it is before all to make you see."*

So my prayer for you this week is that you see the world in a different and better way and then you make it the way you see it. God bless.

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