
HEROIC's

Guide To Making World

Saving Speeches

**25 Tips You Can't Afford To Ignore If You Want To Wow
Your Audience and Win Praise And Plaudits Every Time**

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We can make you a better speaker

100% guaranteed

Hello, my name is Michael Port. My partner and I, Amy Mead, can make you a better speaker. When you elevate your public appearances from “speeches” to “performances,” then you save the world and change lives.

Photo: Crucible Photography



It doesn't matter whether your performance is in front of your future boss, your current team, your lover, a prospective client or a full Carnegie Hall, being able to make a perform with power will improve your life and the lives of those around you.

For a long time I studied drama, performance and theater.

I spent three years earning my MFA (Master of Fine Arts) at NYU's Graduate Acting Program, arguably one of the three best programs in the country along with Yale and Juilliard.

My schoolmates included Emmy Award and Golden Globe winners like Michael Hall (star of *Dexter* and *6 Feet Under*), Daniel Dae-Kim (star of *Lost* and *Hawaii 5-0*), Billy Crudup (star of *Almost Famous*, *Mission Impossible*), Debra Messing (star *Will & Grace* and *Smash*), Wood Harris (star of *The Wire*), David Costabile (*Breaking Bad* and *Low Winter Sun*) to name just a few.

Yes – I’m name-dropping. But my point is that you’ve got to give your audience the same experience they get at the movies, or on Broadway.

I did everything from David Mamet to Shakespeare. I guest-starred in shows like *Sex & The City*, *Third Watch*, *All My Children*, *Law & Order*, *The Pelican Brief*, *Down to Earth*, *Another World*, and more. I did countless TV commercials and voice-overs for companies like Budweiser, AT&T, Coors Beer, Pizza Hut, MTV ... the list goes on.

It’s true that on the first day I began my graduate level acting training at NYU, the last thing I envisioned was becoming a “business guru.” But I’ve earned my way to that label with great content, stellar speeches, and smart branding.

I’ve been called “an uncommonly honest author” by the *Boston Globe*, a “marketing guru” by *The Wall Street Journal*, a “sales guru” by Canada’s *Financial Post*, “inspiring and practical” by Michael Hyatt, and “ingenious” by Michael Gerber. Daniel Pink praised my “practical, savvy advice,” Neil Rackham said, “Port will challenge your thinking,” and Tim Ferris said my books are “required reading.”

I write for the biggest publications including Entrepreneur Magazine and Forbes and appear on major television networks from MSNBC’s *Your Business* to *One-on-One* on PBS. Hundreds of thousands of audience members have given me the highest overall speaker ratings at conferences around the world.

But now I do something different. Now, I dedicate myself to making you a better speaker. 100% guaranteed. It’s a simple but big promise. This guide is my gift to you. It’s just a tiny fraction of what we teach in our Heroic Public Speaking training programs.

It’s my hope that you’ll read this and – one day soon – raise your hand and say, “I’m ready to perform.”

- Michael

25

Public Speaking Tips You Can't Afford To Ignore

If You Want To Wow Your Audience and
Win Praise And Plaudits Every Time

1

The speech starts with your bio before you walk on stage.

That means that your introduction (which is often known as your “bio” in the trade) should be over-the-top powerful and impressive. Don't worry about being bombastic or self-congratulatory: you can immediately disarm the audience with something sincere and self-effacing as soon as you open your mouth.

A disembodied announcer or the person who invited you will normally give your bio. It's fine — in fact, it's *great* — if they introduce you with gushing praise. It sounds a bit phony if you talk about yourself that way.

2

You DON'T have to tell them what you're going to tell them.

You've probably heard it before:

"Tell 'em what you're going to tell 'em. Tell 'em. Tell 'em what you've told 'em."

That's not necessarily bad advice. But it doesn't have to be that way.

After all, every other speaker is doing it. If you're going to make your audience sit up and pay attention, wouldn't it be worth doing something that every other speaker *isn't* doing?

Try a *pattern-interrupt* instead. Open with a surprise, a shock, or an interaction. Open with something that makes a connection, or something that entertains, or something that leaves you exposed. Be different. Be memorable.

3

Cut, cut, cut!

I often see (and you often see) extraneous detail added into stories and speeches that disrupt the flow. Cut to the meat. Cut to the chase.

Include specifics at critical parts of the story. You don't need to pad out your speech to make an impact. Instead, you need to focus – with intention – on what's important. Your audience needs a lot less information to get to the “aha” moment than you might think.

4

An entire story is designed to serve the end.

Whatever precedes the punch line must serve the pay-off. See point 3. Do I need to know what color socks you're wearing? Or how long it took you to get here today?

5

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

Vividly paint the picture. All world-saving performances are transformational experiences for your audience. Start out by showing “here's what you've got today, and here's how it could be.”

This builds immediate rapport and hooks the audience's interest. You know them. You understand them. You've got their back ... and you've got a better way.

6

You must reward them for doing something or contributing in some way.

Don't encourage interaction just to ignore it. Your audience isn't made up of dumb animals: they don't need treats. Instead, they're sentient and intelligent living beings who need simple acknowledgement.

Imagine being asked to participate in something – whether it's holding a door open for a friend or running a project – and not even getting a nod of thanks in return. You start to feel bad right away.

7

Use open hands with your palms up instead of your finger for pointing.

Sometimes the finger looks like a gun. It's also rude in some cultures. Instead, extend your hands with your palms up as if offering up alms.

It's more gracious, more inclusive and more giving.

8

People say “yes” when we've affected them intellectually, emotionally or physically.

Can you include those three elements in your presentation?

Can you give them intellectual gristle to chew on? Can you make them gasp or cry or laugh with an emotional connection? Can you get them physically engaged (you can tell by the way they're sitting) with your ideas and message?

If not, learn how and start today.

9

Outline your content and then unpack it.

If you're teaching content (which is distinct from a "message") outline first, then go back and unpack it.

This isn't the same as "tell 'em what you're going to tell 'em." It's a learning plan for what's coming next. It serves as both high-level overview before you get granular, and a teaser for the exciting content still to come.

10

Use props.

What can you show or demonstrate or depict with objects rather than words? Can you ethically assault your audience's visual senses as well as their auditory senses?

Props aid recall: if you want to be remembered, you can be visually arresting (without dying your hair bright red) by using props to drive your point home. Most speakers don't do this. That's just one of the reasons why you should.

11

Use contrast and extremes to create excitement and keep attention.

Contrast can be emotional, physical and structural. This basic story-arc technique is

integral to every great play, every great film, and every great piece of music.

Consider your performance like a roller-coaster ride. Can you take me to the edge of a cliff before artfully lowering me, with love and care, to a safe place? Can you make the highs higher and the lows lower?

12

Keep moving forward. Never let the energy drop.

You're on stage to take your audience to their final destination. Keep your foot on the gas pedal. You'll have uphill moments when your *speed* drops, but the *power* and *intensity* increase. You can be both calm and energetic. Practice.

13

Audiences like to think that events on the stage are happening spontaneously.

They like to be surprised. The great actor does this brilliantly. You, as a speaker, need to do this as well. The best way to be effortlessly spontaneous is to rehearse to the point of mastery.

How often do you have to stop and think about “spontaneously” adjusting your shoelaces? Never. Because you know the role inside out. When you know your material you can deliver it like it's the first time, *every time* you perform it.

14

Stand and land.

Let your punch lines, point lines, and purpose lines land. That means you don't move while you're delivering them. You remain physically rooted to the spot so that your body reinforces the gravity of your words.

15

You can move and talk at the same time.

People do it all the time in real life. The idea that you can't walk and talk at the same time is ridiculous.

But don't sway, and don't move when you're landing on your most important points (see "Stand and Land").

16

Don't say, "I'm glad to be here."

Show them that you're glad to be there instead. Your audience should see it in your actions and hear it in your words.

Besides, what's the alternative? That you're *not* glad to be there? Don't insult their intelligence.

17

Don't tell them you're going to tell a story.

Just tell the story.

18

Every rule is made to be broken.

But to break the rules of performance, you need to know what the rules are. You need to know why they exist and exactly why you're breaking them.

When you break the rules with purpose, you can produce a better and more effective result. Bertolt Brecht was famous for regularly breaking the "rule" of the fourth wall and he got powerful results.

19

**Be very conscientious about connecting the dots
or you'll lose your audience.**

If you're presenting a series of interconnected concepts or stories or characters, make it as simple as possible to understand. Remember: even though you know your story inside out, your audience is hearing it for the first time.

20

Give them time.

If you like to encourage note-taking during your performance, make sure you give people enough time to write down what you want them to write down. Spell things out if necessary.

You'll lose your audience very quickly if they've got their heads stuck in their notebooks or laptops.

21

Never apologize for the amount of time you don't have.

The minute you apologize for what they're not getting, your audience will start to feel that they're missing out on something. They should feel that the amount of time you have is the perfect amount of time.

You can blow their mind in just a few minutes. Look at all those great TED talks for inspiration.

22

Let them go early.

Audiences love to be let out a few minutes early—even if they LOVE your performance.

There are no prizes for endurance in performance. Let them leave a few minutes ahead of schedule. This is especially important if you've started late (through no fault of your own, of course).

23

Enlist the self-proclaimed experts in the room.

There's always somebody who knows more than you – or thinks they do. Get them on your side. Talk them up. Kill them with lavish praise.

It'll help knock the chips off their shoulders and get them supporting your message.

24

Embellishment is positively OK.

You can paint a more vivid picture with brighter colors. It's a performance, a show. Be honest, but remember you're not performing under oath, for goodness' sake.

You can combine multiple stories into one story if it produces a better result. Go for what is most dramatic and effective to get your message across.

Remember they don't know what you know.

It's the first time they've heard your info (see point 19). That means even though you're the expert, you're talking to interested students, not peers. Don't assume prior knowledge. It can only help your message if you're comprehensive.

Don't use acronyms, or if you do, explain them the first time round.

**If you think you're going to rise to the moment,
you're wrong.**

Under pressure, you don't rise to the occasion; you fall back on your training. If you think you're going to come up with the right material during the speech without hours of preparation, think again.

You must be prepared beyond preparation if you want to make life-saving, world-changing speeches.

That's what Heroic Public Speaking will do for you: make you a much, much better speaker. Guaranteed.

YOU CAN BECOME A BETTER SPEAKER

·||| **HEROIC PUBLIC SPEAKING**

100% GUARANTEED