

**SECOND**  
EDITION

# THE **POWER** PRESENTER

*Techniques, Style, and  
Strategy to Be Suasive*



**JERRY WEISSMAN**

Author of *Presenting to Win*

**FREE SAMPLE CHAPTER**

SHARE WITH OTHERS



---

## Praise for the First Edition of *The Power Presenter*

---

“Jerry is a coach like no other. If you need to give an important presentation, buy this book. Now. The only thing at stake is your income, your influence, and the success of your cause.”

—**Scott Cook**

**Founder and Chairman of the Executive Committee, Intuit, Inc.**

“Jerry Weissman’s genius is getting successful leaders like me to realize we are imbeciles when it comes to effective communication that is not email. In particular, Jerry broadens one’s perspective on how to use the visual well, how to focus on the audience’s perspective, and on how to keep the narrative strong and compelling. I benefited from Jerry’s work way back in 1995 for my first IPO, and then went back again in 2002 for my second IPO—in both cases his teaching added tremendous clarity to our investor presentations. Not only should IPO-bound CEOs read this book, but everyone who does presentations should absorb its messages.”

—**Reed Hastings**

**Founder, Chairman, and CEO, Netflix, Inc.**

“This book will help you bring out your natural charisma. It’s like a bottle of turbo-charged personality. Take a swig, and you’ll kick butt.”

—**Guy Kawasaki**

**Co-founder, Alltop.com; Author of *Reality Check* and  
*Wise Guy; Remarkable People* Podcast**

“I watched with my own eyes as Jerry Weissman created billions in stock market value by teaching CEOs his speaking styles and strategies. Now it’s all in a 250 page book—how cool is that.”

—**Andy Kessler**

**“Inside View” columnist, *The Wall Street Journal***

“As an executive communication coach, Jerry Weissman has taught me and many others that great communication skills are not hereditary, but can be learned. Jerry’s series of books makes his profound ideas accessible to every reader. This book, *The Power Presenter*, is an excellent exposition into what makes a great communicator, and how to become one, starting from the inside. Using the very persuasion techniques it teaches, this book applies plain language, fun examples, and convincing demonstrations to lead the reader to absorb and internalize the concepts, and gain the skills and confidence to truly become a power presenter.”

—Kai-Fu Lee

**Former Vice President, Google Inc.;  
Former President, Google Greater China;  
Chairman and CEO, Sinovation Ventures; Author of *AI Super-Powers***

“*The Power Presenter* captures the essence of Jerry’s in-person training, including his approach, real-world examples, and story-telling strategies. It’s a must read for anyone who needs to close a deal, market a product, or drive consensus.”

—Mike Nash

**VP of Customer Experience and Portfolio Strategy and  
Chief Technologist, Personal Systems, HP Inc.**

“Jerry’s insightful coaching helped us to launch a major new chip design successfully. His new book, *The Power Presenter*, makes the invaluable techniques he showed us at Intel available to everyone.”

—David Perlmutter

**Former Executive Vice President and Former Chief Product Officer,  
Intel Corporation; Social and Technology entrepreneur;  
Chairman, Weebit Nano; Chairman, Teramount**

“Jerry has the uncanny ability to take the art of communicating and make it feel like science. *The Power Presenter* is a prescriptive roadmap to communications confidence and excellence.”

—Ron Ricci

**Former Vice President, Corporate Positioning, Cisco Systems;  
Founder and CEO, The Transparency Imperative**

# **THE POWER PRESENTER**

*This page intentionally left blank*

# **THE POWER PRESENTER**

**Techniques, Style, and Strategy To Be Suasive**

**Second Edition**

**Jerry Weissman**



Editor-in-Chief: Mark L. Taub  
Acquisitions Editor: Kim Spenceley  
Managing Editor: Sandra Schroeder  
Senior Project Editor: Lori Lyons  
Composition Manager: Aswini Kumar/codeMantra  
Copy Editor: Kitty Wilson  
Indexer: Erika Millen  
Proofreader: Donna E. Mulder  
Cover Designer: Chuti Prasertsith  
Compositor: codeMantra

Copyright 2021 by Suasive, Inc. All rights reserved.

Audience Advocacy®, Complete the Arc®, EyeConnect®, Phrase & Pause, Point B, ReachOut®, Speak *Only* to Eyes®, TitlePlus®, and WIIFY® are registered service marks or service marks of SUASIVE, Inc. © 1988–2020 SUASIVE, Inc.

Published by Pearson Education, Inc.

All rights reserved. This publication is protected by copyright, and permission must be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise.

The author and publisher have taken care in the preparation of this book, but make no expressed or implied warranty of any kind and assume no responsibility for errors or omissions. No liability is assumed for incidental or consequential damages in connection with or arising out of the use of the information or programs contained herein.

Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and the publisher was aware of a trademark claim, the designations have been printed with initial capital letters or in all capitals.

For information about buying this title in bulk quantities, or for special sales opportunities (which may include electronic versions; custom cover designs; and content particular to your business, training goals, marketing focus, or branding interests), please contact our corporate sales department at [corpsales@pearsoned.com](mailto:corpsales@pearsoned.com) or (800) 382-3419.

For government sales inquiries, please contact [governmentsales@pearsoned.com](mailto:governmentsales@pearsoned.com).

For questions about sales outside the U.S., please contact [intlcs@pearson.com](mailto:intlcs@pearson.com).

Visit us on the web: [informit.com/business](http://informit.com/business)

Library of Congress Control Number: 2020945018

ISBN-13: 978-0-13-693374-8

ISBN-10: 0-13-693374-2

**ScoutAutomatedPrintCode**

---

*For Benji Rosen*  
*A launch from Houston to the moon*  
*—and the stars*

---



*This page intentionally left blank*

# Case Studies

In order of appearance:

Warren Buffet	Senator Marco Rubio	John Suler
Malcolm Gladwell	Mark Twain	Anthony Fauci, M.D.
Federico Fellini	Robert De Niro	Steph Curry
Ronald Reagan	Jeff Raikes	Mark Zuckerberg
Howard Rosenberg	Evan Osnos	Edward Tronick, M.D.
Oliver Sacks, MD	Michael Bay	Leah Maher
David McNeill	Marianna Pascal	Sir Isaac Newton
Nikita Khrushchev	Jeff Lawson	Juvenal
Kennedy vs. Nixon	Julian Chokkattu	Mahmoud Ahmadinejad
James Fallows	Marcus Tullius Cicero	Benjamin Netanyahu
Marcel Marceau	Will Poole	William Shakespeare
IPO Roadshow Study	The Actors Studio	Marc Benioff
Shocking British Couples	Dr. Bob Rotella	William F. Buckley, Jr.
Italian Lab Monkeys	W. Timothy Gallwey	John F. Kennedy
Robert Krulwich	John Chambers	Amy Chang
Vince Lombardi	Mike Tuchen	Tyler Stanton
Steve Jobs	Carly Simon	Tripp Crosby
Ken Kocienda	Marya McCabe	Frank Sinatra
The Boy/The Cookie Jar	Lawrence Steinman	Ludwig van Beethoven
The Telemarketer	The Squinting Woman	Leonard Bernstein
John Stumpf	Joe Moglia	Stephen Sondheim
Jeffrey Sonnenfeld	Elon Musk	Dr. Krzysztof Izdebski
Marc Trestman	Theodore H. White	Garrison Frost
Rick Scott	Don Hewitt	Stephen Fry
Will Stephen	Marshall Klaus, M.D.	George W. Bush
Megan Rapinoe	John Kennell, M.D.	Jill Abramson
Cullen Dudas	Queen Mary University	Mark Carney

## THE POWER PRESENTER

Mary Barra	General Israel Putnam	Frank Quattrone
Indra Nooyi	Michael J. Byron	Andrew Cuomo
Wolfgang Mozart	Teodor Panayotov	Annika Goldman
Ella Fitzgerald	Atul Gawande, M.D.	Presenter Coach
Dizzy Gillespie	Don McMillan	Abraham Lincoln
The Frenchman	Robert Benchley	Sir Winston Churchill
Christine Lagarde	Leslie Culbertson	Rev. Martin Luther King, Jr.
Vitalik Buterin	Olivier Fontana	Reverend Billy Graham
Joey Zwilling	Bill Jasper	Vlad Shmunis
Jack Rakove	Ken Hirsch	Cindy Burgdorf

# Contents

■ Foreword to the Second Edition.....	xvii
■ Preface: Show Me the Money.....	xxi
■ Introduction: The Deer in the Headlights.....	xxvii
Fight-or-Flight .....	xxvii
Adrenaline Rush Remedies .....	xxviii
The Mental Method.....	xxix
Book Conventions .....	xxx
■ Chapter One: Actions Speak Louder Than Words.....	1
Audience Advocacy® .....	1
The Power of the Visual.....	3
■ Chapter Two: Creating Empathy with Your Audience.....	11
Empathy .....	11
The Science of Empathy.....	12
The Effectiveness Matrix.....	15
■ Chapter Three: The Butterflies in Your Stomach .....	23
Fight-or-Flight: Internal Dynamics.....	23
Fight-or-Flight: External Dynamics.....	26
Presenter Behavior/Audience Perception.....	29
The <i>Yikes!</i> Moment.....	30
■ Chapter Four: The Quest for Content.....	31
Slides.....	32
Script.....	33
Teleprompter (Also Known as Autocue).....	34
Comfort Monitors .....	35

## THE POWER PRESENTER

Advanced Technology.....	36
Five Simple Steps to Develop Your Story.....	37
■ <b>Chapter Five: The Mental Method.....</b>	<b>45</b>
Concentration.....	45
The Mind–Body Connection.....	46
The Mental Method.....	49
Delivering Your Message.....	59
■ <b>Chapter Six: The Learning Process .....</b>	<b>61</b>
Change.....	61
The Four Stages of Learning.....	62
Comfort Zone Paradox.....	63
Repetition over Time .....	65
The <i>Yikes!</i> Moment.....	68
The Suasive Master Skills Cycle.....	69
■ <b>Chapter Seven: Speak with Your Body Language.....</b>	<b>71</b>
The Historic Kennedy–Nixon Debate .....	71
External Factors/Audience Perception .....	76
Visual Dynamics.....	77
Vocal Dynamics.....	92
Putting It All Together.....	96
■ <b>Chapter Eight: Control Your Cadence: The Phrase .....</b>	<b>99</b>
Cadence.....	99
Complete the Arc® .....	100
Rising/Falling Inflection .....	102
Complete the Arc in Action.....	107
■ <b>Chapter Nine: Control Your Cadence: The Pause.....</b>	<b>111</b>
<i>Un</i> words.....	112
Ten Benefits of the Pause .....	120

## CONTENTS

Speak <i>Only</i> to Eyes® .....	120
Phrase & Pause <sup>SM</sup> .....	122
Cadence Summary .....	124
■ Chapter Ten: Tools of the Trade .....	127
Position .....	127
The Presentation Checklist.....	130
Putting It All Together .....	133
■ Chapter Eleven: Slide <i>Synchronization</i> .....	135
Design/Delivery Balance .....	135
The Suasive Meta Design Concepts .....	138
Seven Steps of Slide <i>Sync</i> Delivery.....	141
Slide <i>Sync</i> Delivery in Action.....	148
■ Chapter Twelve: Slide <i>Sync</i> Narrative .....	149
Describe .....	149
Narrative Continuity .....	154
Three Simple Steps of Continuity .....	155
Putting It All Together .....	156
■ Chapter Thirteen: Masters of the Game .....	157
The Great Communicator .....	157
Sir Winston Churchill .....	160
President John F. Kennedy.....	161
Reverend Martin Luther King, Jr. ....	162
Reverend Billy Graham .....	163
The Great Communicator Redux.....	165
The Great Orators: Conversation and Empathy.....	167
■ Coda: Ending with the Beginning .....	169

## THE POWER PRESENTER

■ Endnotes.....	173
■ Appendix A Video Links.....	187
■ Acknowledgments.....	193
■ About the Author .....	195
■ Index.....	197

# Figure Credits

<b>Figure</b>	<b>Attribution</b>
Cover	VikaSuh/Shutterstock
Figure P.1	Split screen version of NetRoadshow. © 2020 NetRoadshow, Inc.
Figure 1.1	Washington DC, USA, 22nd February, 1984 President Ronald Reagan News Conference. Mark Reinstein/Shutterstock
Figure 1.2	Khrushchev Addresses UN General Assembly. Bettmann/Getty Images
Figure 1.3	French mime Marcel Marceau. Keystone Press/Alamy Stock Photo
Figure 3.1	Paul Émile Chabas, The Metropolitan Museum of Art, 1912
Figures 4.1–4.4	Courtesy of Suasive, Inc.
Figure 7.1	Kennedy-Nixon debates, 09-26-1960. Everett Collection Historical/Alamy Stock Photo
Figure 7.2	Frank Sinatra Recording Session. M. Garrett/Contributor/Getty
Figure 9.1	Gallery View of Virtual Meeting. Image by Alexandra Koch from Pixabay
Figure 13.1	Ronald Reagan State of the Union speech. Dirck Halstead/The LIFE Images Collection via Getty Images/Getty Images
Figure 13.2	Winston Churchill in Washington, USA. Byron Rollins/AP/Shutterstock
Figure 13.3	Kennedy Inauguration, Washington, USA. Uncredited/AP/Shutterstock
Figure 13.4	Martin Luther King, Jr. Delivering His Famous Speech. Bettmann/Contributor/Getty
Figure 13.5	Billy Graham preaching at Miami Beach Convention Hall. Alpha Historica/Alamy Stock Photo



# Register Your Book

# Foreword to the Second Edition

## ■ All the World's a Stage ■

**Case Studies:** Chapman University • CBS Television

*All the world's a stage,  
And all the men and women merely players.<sup>1</sup>*

*As You Like It* 1.7.138–139  
William Shakespeare

Public speaking—a catchall term that, once upon a time, defined a narrow domain ranging from banquet speeches to eulogies, practiced on rare occasions by an exclusive few—has, in the twenty-first century and particularly in the decade since the first edition of this book, exploded. Now, propelled by web, mobile, and video technologies, all the men and women in public, private, corporate, as well as social life are finding themselves as players in front of live audiences, video cameras, and even mobile phones, having to deliver a presentation.

Despite the proliferation of many new avenues of communication—videoconferencing, industry keynotes, fireside talks, briefing center pitches, virtual meetings, podcasts—the fundamentals of every single one of these events remains unchanged: what the speaker says and how he or she says it, the narrative and the delivery, the message and the messenger. Getting the message crystal clear and delivering it with authoritative assurance has, in this age of high-speed information overload, become more challenging than ever.

That challenge is further heightened by the universal fear of public speaking. A Google search for the “fear of public speaking” produced over 400 million results at the time of writing. Many of those results cite studies that rank public speaking as more fearful than heights, flying, insects, and death. However, after almost two decades of increasing global concerns ranging from climate change to terrorism, public speaking fell to 52nd place in a 2017 Chapman University survey of American Fears. The dubious distinction of first place in the survey is now occupied by “Corrupt Government Officials.”<sup>2</sup>

## THE POWER PRESENTER

Among those more than 400 million search results is a cottage industry of resources to help people deal with that *still*-pervasive fear of public speaking. In the high-stakes world of business, one of the most popular offerings is “media training,” a term that spans a large grab bag of instructions: how to control one’s nerves, what to do with one’s hands, how to slow down, how to speed up, how to eliminate “UMs,” and even what to wear.

The word “training” denotes a demanding discipline, as in training for an athletic event or a performance. But businesspeople are not performers, and treating them as if they were only serves to heighten their stress. Nonetheless, media training has become the standard approach for presentation skills development.

When I entered the field over 30 years ago, having come from CBS Television in New York City, where I had been a staff producer-director of public affairs programs, my media credibility was mint. Still, I had to instruct using what, by then, had become an entrenched playbook. I spent my early days as a freelance presentation trainer inflicting the rigors of a close-order drill on businesspeople just like you, treating my clients as performers—a counterproductive process for both the instructed and the instructor. I spent many tortuous, torturous, and torturing hours telling people what to do and what not to do with their voices and body language. I badgered them to speak faster or slower, louder or softer, to make their gestures wider or narrower, bigger or smaller.

At the end of the day, I was able to change their behavior infinitesimally, only to see them go out into the real world and rapidly regress to a point further back from where I had started with them at the beginning of the day.

What’s wrong with this picture? A presentation coach is supposed to be of service, not disservice.

The word “coaching,” derived from the word for a transportation vehicle, denotes movement. To help people progress naturally requires coaching that provides them with a set of simple, non-invasive tools and techniques to learn new skills.

To implement this approach, I looked back to my days at CBS. A key part of my job was to invite men and women from the government, academic, health, scientific, and culture sectors—none of them performers—into our studios. To help make them feel comfortable and look comfortable in the stressful circumstances of appearing on camera, we deployed the basic format of public affairs television: the talk show. We structured our programs as conversations, person-to-person interviews, or small group discussions conducted by professional moderators or anchors. By placing our guests in familiar settings and giving them

## FOREWORD TO THE SECOND EDITION

the opportunity to interact with others—rather than putting them on the spot to perform—we were able to reduce their stress levels.

Another part of my job was to screen hours and hours of new and archival film and video, read stacks and stacks of reports, and conduct hours and hours of interviews and then condense all that data into a crisp 28-minutes-and-40-seconds program. In doing so, my colleagues and I employed an array of proven, professional techniques to distill, focus, and, best of all, streamline our guests' stories.

In retrospect, looking at those two job functions—making our guests feel comfortable and helping them to develop their stories—made me realize that I could readily adapt the techniques we used at CBS for business presentations. It worked! By clarifying the content and creating a conversational comfort zone, businesspeople experienced the same ease in presentations as our guests did in the CBS studios.

I started my own coaching company, Power Presentations, Ltd., in 1988 and, to sharpen the mission to create persuasive presentations that produce results, renamed it Suasive, Inc. in 2018. Now that this powerful methodology has proven successful for over three decades, let me introduce it to you so that you can learn how to feel natural and appear confident whenever you stand in front of any audience.

**Jerry Weissman**

*This page intentionally left blank*

# Show Me the Money

**Case Studies:** Cisco IPO Roadshow • Twilio IPO Roadshow • NetRoadshow

*Cisco originally expected to get \$13.50 to \$15.50 per share for its stock. “But during the road show the company was so well-received” that it managed to sell 2.8 million shares at \$18 apiece, Valentine [Cisco’s then-Chairman of the Board] said. He attributed “at least \$2 to \$3” of the increase to Weissman’s coaching.<sup>1</sup>*

Kathleen Pender  
San Francisco Chronicle  
July 9, 1990

Shortly after starting my own company, one of my earliest coaching assignments was with Cisco Systems, at the time a young Silicon Valley networking technology company that had decided to sell shares of its stock in an Initial Public Offering (IPO). An important part of that process is to develop a presentation called a “roadshow” that the company’s senior management team pitches to potential investors. Over two hectic weeks, the team travels to about a dozen cities across the country—and often across the oceans. At the time, Cisco—as did every other company going public—had to deliver the same pitch several times a day, or about 30 or 40 times each week. Now, with the advent of streaming video, that process is very different, as you’ll see below, but in all cases then *and* now, the management team must suit up and show up at the same number of investors’ offices. The IPO roadshow is the most demanding, high-stakes presentation any executive will ever deliver.

I’m proud to say that my coaching of the Cisco team resulted in the quote at the beginning of this preface. But why should you care about a 30-year-old article about Cisco’s roadshow? What does the IPO of one of the most successful companies in the world mean to you and your career? And what does an endorsement of my coaching mean to you?

## THE POWER PRESENTER

After all, only a few hundred companies go public in any given year, and you are more likely to win a national lottery than to launch an IPO. But you'll almost certainly have to deliver a high-stakes presentation or make an important speech<sup>a</sup> at some point during your lifetime. And whether you are a businessperson or an ordinary citizen, your challenge is to be as "well-received" as was the Cisco IPO roadshow.

The same techniques, style, and strategy that I provided to the Cisco executive team and, subsequently, to the executive teams of more than 600 other companies preparing for their IPO roadshows (among them Intuit, eBay, Netflix, Yahoo!, Dolby Labs, RingCentral, Twilio, Trulia, Talend, MobileEye, Zuora, Sonos, and Lyft) can help you with every presentation you will ever have to deliver. Those very same techniques have also helped thousands of managers, salespeople, engineers, and finance executives at Microsoft, Intel, Adobe, Ericsson, Experian, and thousands of other companies to sell their products or services, propose partnerships, seek approval for projects, or raise financing. This book will provide you with the same techniques that I provide in my private coaching sessions.

As important as delivery style is in business presentations, it is of equal importance when soliciting funds for a not-for-profit cause or when speaking to a professional association, community organization, club, church, or synagogue. In all cases, whenever and wherever you stand and deliver, your challenge is to make your presentation a success.

John Morgridge, the CEO of Cisco at the time of the IPO, was faced with such a challenge. Having held senior management positions at Honeywell Information Systems and GRiD Systems before Cisco, John was an experienced executive who was focused more on delivering his data than on his presentation style and technique. His challenge was further compounded by the fact that Cisco's innovative networking technology was complex, which made the company's story difficult to explain to the nontechnical audiences of institutional investors.

In our work together, I coached John to craft a story that was comprehensible and meaningful to potential investors and to deliver it with poise, confidence, and enthusiasm. Through it all, I helped John to feel natural and appear comfortable. History is witness to John's success. He went on to build Cisco into

a Because the main focus of this book is presentations, I will be using that term primarily; but because the methodology is universal, you can consider presentations to also refer to speeches, pitches and, as you'll see later in the book, the rapidly expanding format of virtual presentations.

## PREFACE

a formidable business enterprise; and now, having retired, he is building a formidable philanthropic enterprise.

Around the time of Cisco's IPO, another CEO experienced another challenge during his roadshow. Just as his two-week tour was about to begin, the CEO learned that there was a problem back at the home office. To deal with the problem, he often had to get on the telephone between presentations. As a result, whenever he presented during that first week, he was distracted. Not surprisingly, his presentations suffered.

Over the intervening weekend, the CEO finally cleared up the problem. No longer distracted, he presented smoothly during the entire second week. At the end of the roadshow, the investment bankers tallied the results of their efforts. The investors in the cities they had visited during the first week placed light orders, and those in the cities of the second week, high orders. The content was identical both weeks; the only difference was the CEO's body language and voice. Speaking style and delivery can impact the value of an IPO.

In 2016, Jeff Lawson, Founder, CEO, and Chairman of Twilio, Inc., a cloud communications platform-as-a-service company, faced two big challenges heading into his IPO:

*Our business model is unique (we are a platform, not a SaaS application) and the markets were unfriendly (with no Silicon Valley IPOs before our offering in June 2016). Our training sessions with Suasive were integral in conveying the attractiveness of our business in our roadshow presentations.<sup>2</sup>*

Lee Kirkpatrick, Twilio's then-CFO, quantified the result:

*Twilio went public during an unfriendly market, yet the strength of our presentations...helped us close 92% above the offering price.<sup>3</sup>*

In the time between the Cisco and Twilio IPOs, the U.S. Securities and Exchange Commission (SEC) changed the way roadshows were done forever. The SEC gave a company called NetRoadshow permission to stream video roadshows over the internet.

NetRoadshow<sup>b</sup> is a website where, after clicking on a Preliminary Prospectus disclaimer, anyone can view a streaming video of a company's IPO presentation.

b Accessible to the public at <http://retailroadshow.com>



## THE POWER PRESENTER

The early versions displayed a simple split screen: on one side was a video of the company's executive officers delivering their pitch; on the other side, the company's slideshow, advancing in lockstep with their narrative (Figure P.1).

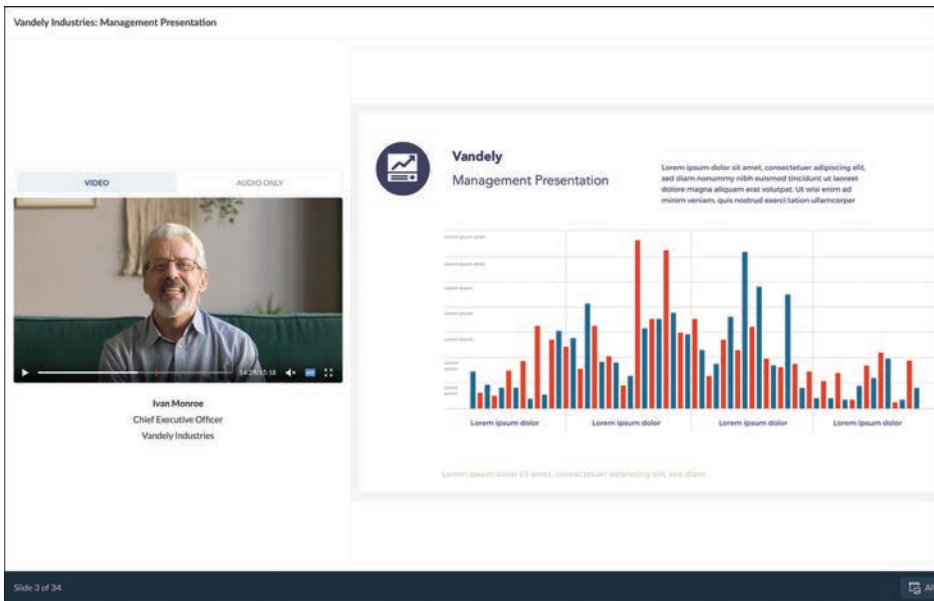


Figure P.1 *Split-screen version of NetRoadshow*

Over time, some companies began to add more production value with full-screen images shot at multiple locations using diverse camera angles to demonstrate the company's product or service in action. These elements are often accompanied by videos of customer testimonials and imaginative animations of text and data embedded into those images. These extravagant productions can cost as much as a quarter of a million dollars.

Despite the unrestricted access that NetRoadshow affords, the investment bankers managing these offerings still arrange the same two-week tour for the company's management team, during which they visit those dozen cities to pitch prospective investment firms. Now, however, most of those investors will have seen the streaming version. As a result, the management team, rather than presenting, spends their meeting time discussing their business and answering the investors' questions.

## PREFACE

The reason for perpetuating this grueling tour is that no investor will decide to buy tens of millions of dollars of stock based on a canned presentation alone. Investors want to meet the executives in person, press the flesh, look them in the eye, and interact with them directly.

The challenge then is to make that vital interaction a success. John Morgridge of Cisco and Jeff Lawson of Twilio faced that challenge, as do all the CEOs and CFOs of all IPO roadshows—as does every person who delivers *any* presentation—a universal challenge heightened by the all-too-familiar pressure of standing in front of a live audience.

In the following pages, you will learn how to meet that challenge and present to win.

*This page intentionally left blank*

# The Deer in the Headlights

### Case Study: Warren Buffet, Berkshire Hathaway

*According to most studies, people's number one fear is public speaking. Number two is death. Death is number two! Does that sound right? This means to the average person, if you go to a funeral, you're better off in the casket than doing the eulogy.<sup>1</sup>*

Comedian Jerry Seinfeld

Picture this: you're seated in the audience for a presentation. The speaker approaches the front of the room, reaches the lectern, turns to face the group, and suddenly freezes, striking the pose of the proverbial deer in the headlights. The eyes widen like dinner plates. The body goes rigid. Then, as the person starts to speak, the parched lips emit a thin, rasping sound, and the halting words that sputter out are punctuated by a series of audible pasty clicks—cottonmouth. In reaction, the person's arm darts down to the lectern to grasp a glass of water and, as the trembling hand lifts the glass, the water almost sloshes over the rim.

Why does this happen? Why would speaking—a most ordinary activity that most people practice all day, every day with complete ease—become so fearful when speaking in front of an audience? Why wouldn't every person who stands to deliver a presentation be the best they can be? After all, many presentations are high-stakes events, where a favorable outcome hangs in the balance of the success or failure of the message and the messenger.

*There's the rub:* the high-stakes event. At the very instant the presentation begins, when the audience sits back and falls silent, and the presenter or speaker becomes the focal point of attention, he or she suddenly thinks, “Yikes! They're all looking at me! I'd better do well! I'd better not mess up!”

## ■ Fight-or-Flight ■

The *Yikes!* thought triggers a physiological reaction, a surge of adrenaline that produces the automatic Fight-or-Flight Response. Adrenaline is the cause,

Fight-or-Flight is the effect, and the result is either contentious (Fight) or defensive (Flight) behavior. This reflexive physical reaction impacts every creature on Earth, including every person who presents, veteran and novice alike—even billionaire investor Warren Buffet. In his biography, he confessed that, as a young man, “I would throw up. In fact, I arranged my life so that I never had to get up in front of anybody.”<sup>2</sup>

Fight-or-Flight affects even professional performers. The great British actor Sir Laurence Olivier, classical pianist Glenn Gould, and popular singers Barbra Streisand and Katy Perry,<sup>3</sup> have all acknowledged that they suffer from stage fright, the performers’ version of the fear of public speaking.<sup>4</sup>

*A paradox: adrenaline, the same physiological reaction that enables a creature to survive in the wild, causes it to falter or fail in the captive environment of a presentation.*

## ■ Adrenaline Rush Remedies ■

Solutions to stem the adrenaline rush abound. Among those more than 400 million Google search results for the fear of public speaking, you’ll find these recommendations:

- Take deep breaths
- Do push-ups
- Run around the block
- Practice yoga
- Make a fist
- Yawn
- Focus on an imaginary spot in the back of the room
- Pop a pill (beta blockers are the drug of choice)
- Take a swig of alcohol
- Imagine your audience naked
- Have sex

The list goes on, but its length and variety demonstrate that the problem remains unsolved because most of these recommendations are purely physical solutions to what is *not* a purely physical problem. Moreover, a physical approach

to overcoming the fear of public speaking will make a presenter feel like a performer and aggravate the problem that caused the adrenaline to start surging in the first place.

The adrenaline rush is caused by the mental perception that danger is imminent. You'll read more about the adrenaline rush in Chapter Three: *The Butterflies in Your Stomach*, but unless you manage that perception at the very moment of onset, the adrenaline will continue its detrimental rampage unabated. At that critical moment, you can exert the power of your mind to control the forces of your body.

## ■ The Mental Method ■

Use a *psychological solution* for a *physiological problem*. Shift your thinking. Instead of thinking about yourself, think about your audience. See how they are reacting to you. That is precisely what we did with our guests at the CBS studios. By engaging them into two-way conversations, we enabled them to interact and feel less compelled to perform. As a result, they felt less anxious. You'll find a simple three-step process to implement this mind shift in your presentations in Chapter Five: *The Mental Method*.

To lighten your mental load when you step up in front of the room, you'll also find the other methodology we used at CBS in Chapter Four: *The Quest for Content*, an array of techniques to distill, focus, and, best of all, simplify your content.

Natural conversation and clear content. Taken together, they add up to a psychological solution for a physiological problem. These two factors will enable you to reduce your adrenaline rush and, with it, the negative effects of Fight-or-Flight. They will enable you to put into action the time-honored adage "If you have butterflies, make them fly in formation."

In the subsequent chapters, you'll also learn how to optimize the equally important physical factors: your eyes, your body language, your voice, and—the answer to the most frequently asked question about presentation skills—what to do with your hands and arms. In Chapter Seven: *Speak with Your Body Language*, I'll guide you, step-by-step, through a set of comprehensive instructions and exercises. Then, to simplify the process, will distill all of them into three high-impact Master Skills.

Ultimately, you'll learn how to integrate all these skills, including the design and animation of your slides. The latter is a unique skillset called *SlideSynchronization*<sup>SM</sup>. Along the way, you'll progress through the essential stages of the learning process and, with it, discover how to break old habits and develop a new confidence in your ability to speak comfortably in public.

Readers of the first edition will note that I have reduced the number of examples of politicians to only the most iconic—the Kennedy–Nixon debates, Ronald Reagan, Winston Churchill, and a couple of other special cases—and replaced them with examples of people delivering presentations in the business world. After all, I wrote this book for all the road warriors who must deliver pitches that persuade.

I have battle-tested this comprehensive methodology for over three decades, coaching thousands of clients to present with composure and assurance. Learn the techniques, practice them diligently, and you can become a confident, persuasive presenter. Warren Buffet understands the importance of acquiring such skills. He went from early reticence to become the chair and CEO of Berkshire Hathaway, one of the most successful companies in the world. At a CNBC Town Hall Event with Bill Gates, he told an audience of Columbia Business School students that “in terms of public speaking...you improve your value 50 percent by having better communication skills.”<sup>5</sup>

## ■ Book Conventions ■



Throughout the book, you'll see this icon, which indicates video and audio files referenced as examples. All the video references are listed in Appendix A. To view select videos, please visit our website: [besuasive.com/videos](http://besuasive.com/videos).

# Actions Speak Louder Than Words

**Case Studies:** Malcolm Gladwell • Federico Fellini • Ronald Reagan • Howard Rosenberg • Oliver Sacks, MD • David McNeill • Nikita Khrushchev • The Kennedy-Nixon Debate • James Fallows • Marcel Marceau • The IPO Roadshow Study

*“Actions Speak Louder Than Words” is the maxim.<sup>1</sup>*

Abraham Lincoln

You are going to find many techniques in this book to optimize your content and your delivery, and overarching all of them is a concept called *Audience Advocacy*®—a viewpoint that asks you, the presenter, to be an advocate for your audience. Put yourself in their place and think about who they are and what they want. What are their hopes, fears, and passions? What do they know about you? What do they need to know in order to respond favorably to your message or cause, to act on your call to action?

## ■ Audience Advocacy® ■

Apply Audience Advocacy to every aspect of every presentation:

- **Story.** Develop your content to provide what your audience needs *not*, as far too many presentations do, make your story a laundry list all about you, your company, or your product or service.



## THE POWER PRESENTER

- **Slides.** Design your deck to illustrate and support your story for your audience *not*, as common business practice has it, to attempt to be a standalone document of your story.
- **Questions.** Answer whatever question your audience asks\* *not* as former Secretary of Defense Robert S. McNamara once counseled, “Never answer the question that is asked of you. Answer the question that you wish had been asked of you.”<sup>2</sup>

All these factors are a measure of how your presentation impacts your audience intellectually. Audience Advocacy also applies to how it impacts them interpersonally, to the physical delivery of your story via your body language and your voice. In this view, your audience’s perception of you widens from their minds to include how they react to you with their eyes, their ears, and, even more deeply, their guts. How do they *feel* about you?

Think of the presenter and the audience, the speaker and the listener, as the beginning and ending points of *all* interpersonal communications; think of the presenter as a transmitter and the audience as a receiver. The presenter transmits a set of human dynamics known as the three Vs:

- **Verbal.** The story you tell
- **Vocal.** Your voice, or how you tell your story
- **Visual.** Your body language, or what you do when you tell your story—*not* your slides

Over the past few decades, a number of psychological, neurological, social, and semantic studies have measured the impact of these three dynamics with varying results—for good reason: different settings have different levels of their involvement, e.g., telephone conversations (no Visual), virtual meetings (constricted Visual), text (no Visual or Vocal), etc. However, all these scientific studies agree<sup>3</sup> that the Visual, the nonverbal messages humans send to each other via body language, has the greatest impact. Ironically, the most impactful is the most challenging because of the Fight-or-Flight reaction. We’ll start with skills and exercises to show you how to control the adrenaline and also give equal emphasis to help you to manage and optimize the Vocal and Verbal dynamics. All three count.

\* The correct way to respond to questions is the subject of another of my books, *In the Line of Fire: How to Handle Tough Questions*.

## ■ The Power of the Visual ■

Malcolm Gladwell spent 288 pages of his international bestseller *Blink: The Power of Thinking Without Thinking* discussing what he calls “those first two seconds”<sup>4</sup> of how people make snap judgments based on first impressions. Frequently, that first impression is purely Visual. The deer-in-the-headlights presenter in the Introduction made a significant first impression without a word of the Verbal or a decibel of the Vocal.

The Visual impact is greater than the Vocal and the Verbal. Or, put another way, Actions (body language) Speak (voice) louder than Words (story).

### The Power of the Visual Exercise

Ask a colleague or friend to be your audience for a very brief presentation. Then step up to the front of the room and start to speak, but do so silently, moving your lips without using your voice. As you do, slouch, put your weight on one leg, thrust your hands deep into your pockets, and dart your eyes around the room rapidly.

Then stop and step to the side of the room.

After a moment, step back to the front of the room, stand up straight, look directly at your colleague, and move your lips silently again. Address all your energies to your colleague and extend your hand toward that person, as if you were about to shake hands.

Stop again and ask your trial audience to react to both versions of your exercise. Undoubtedly, the person will respond negatively to the first and positively to the second. And they will have made that evaluation solely on what they saw, not what they heard.

Federico Fellini, one of the world’s greatest film directors, fully appreciated the power of the Visual. As a practice, he cast actors more for their appearance than for their voice. Often, he cast nonprofessionals to play the role on camera and later dubbed their dialogue with the voices of professional actors.

Given the time and effort that most presenters expend in preparation for their high-stakes presentations tapping away at their computers, shuffling slides, scribbling on whiteboards or yellow legal pads, or slapping Post-it notes all over the walls, they assume that content is paramount. But when they stand to present, the story takes third place, behind the body language and the voice.

## The Power of the Visual in Action

---



(Video 1) *President Ronald Reagan's Address to the Republican National Convention, August 15, 1988.*  
<https://youtu.be/sLW2UXXwjI8?t=2359>

---

### The 40th President of the United States

Consider Ronald Reagan, known as the “Great Communicator,” and deservedly so for his peerless skills as a public speaker (Figure 1.1). No president in the history of the United States achieved the level of popularity ratings that Reagan did. During his eight years in office (1981–1989), he brought personality to the forefront of presidential qualities. In an office that previously had been occupied by career politicians, former generals, or professional bureaucrats, Reagan’s persona radiated a subtle but irresistible charisma that held the national news media, the electorate, and every audience he ever faced in his thrall.



Figure 1.1 *Former President Ronald Reagan*

The measure of Reagan’s impact was best expressed in a reaction to what was to be his presidential swan song: a pass-the-baton speech in support of his imminent replacement, then-Vice President George H.W. Bush. On August 15, 1988, at the Republican National Convention in New Orleans, the assembled delegates in the enormous Louisiana Superdome, and the even larger prime-time television audience, watched as Reagan poured on the charm:

*With George Bush, I'll know as we approach the new millennium our children will have a future secure with a nation at peace and protected*

## ACTIONS SPEAK LOUDER THAN WORDS

*against aggression. We'll have a prosperity that spreads the blessings of our abundance and opportunity across all America. We'll have safe and active neighborhoods, drug-free schools that send our children soaring in the atmosphere of great ideas and deep values, and a nation confidently willing to take its leadership into the uncharted reaches of a new age.*

*So, George, I'm in your corner. I'm ready to volunteer...*

The partisan crowd in the Superdome interrupted, rising to their feet to roar their approval, waving their blue and white “Bush ’88” banners in a tidal wave of affection. Reagan smiled humbly and then continued:

*...a little advice now and then and offer a pointer or two on strategy, if asked. I'll help keep the facts straight or just stand back and cheer. But, George, just one personal request:*

Reagan paused for dramatic effect, his eyes crinkling. His lips parted into that classic sunny smile.

Then he resumed to deliver the climax with his trademark signature phrase:

*Go out there and win one for the Gipper.*<sup>5</sup>

## The Television Critic

Among the viewers of the nationwide telecast was Howard Rosenberg, the Pulitzer Prize-winning television critic of the *Los Angeles Times*, who summed up his reaction in his column the next day:

*There is a critical moment early in every Reagan speech when his physical presence begins to eclipse his words—when you begin watching more and hearing less—feeling more and thinking less. Look and mood completely take over. That presence on TV: just the sight of him cocking his head with his sincere grin and lopsided hair, is still worth a thousand words and millions of votes.*<sup>6</sup>

## The Scientists

An equally powerful but converse example of Howard Rosenberg's reaction to Ronald Reagan comes from Oliver Sacks, who was a prominent physician

## THE POWER PRESENTER

(Professor of Clinical Neurology and Clinical Psychiatry at the Columbia University College of Physicians and Surgeons), as well as a successful author. In his bestselling book *The Man Who Mistook His Wife for a Hat and Other Clinical Tales*, Dr. Sacks described his work with aphasic (brain-damaged) patients. In one incident, Dr. Sacks entered a ward to find most of the patients watching a Reagan speech on television and laughing at him hysterically.

Dr. Sacks explained:

*Why all this? Because speech—natural speech—does not consist of words alone....It consists of utterance—an uttering-forth of one's whole meaning with one's whole being—the understanding of which involves infinitely more than mere word recognition. And this was the clue to aphasics' understanding, even when they might be wholly uncomprehending of words as such.<sup>7</sup>*

Further scientific validation of the power of body language comes from David McNeill, professor emeritus, Departments of Psychology and Linguistics at the University of Chicago, who conducted studies in a subject he called “communicative effects of speech-mismatched gestures.”<sup>8</sup> The subjects in the study were shown a video in which speakers told a story, but with gestures that differed oddly from the content. After the story, the subjects were asked to retell the story from memory. The subjects described what they saw rather than what they heard. They described the gestures, not the words. The Visual dominated the Vocal and the Verbal.

## The Soviet Premier



(Video 2) *UN General Assembly, Khrushchev Speech, Philippine Delegate.*

<https://www.youtube.com/watch?v=3A3TRFH6CR0>

---

On September 23, 1960, a day at the height of the Cold War, Soviet Premier Nikita Khrushchev, the contentious leader of the Communist Bloc, came to New York to attend a session of the United Nations General Assembly. When he stepped up to the Swedish green marble dais to deliver his own speech, Khrushchev unleashed a vehement attack against the West, the United Nations, and, in particular, the United States (Figure 1.2).



Figure 1.2 *Former Soviet Premier Nikita Khrushchev*

The delegates in that international audience, listening to a simultaneous interpreter's voice translate his Russian words, did not hear Khrushchev's voice. So it was his vehement gestures that dominated, vividly conveying his aggressive message. Body language told the story.

## The First Televised Presidential Debate

Three days after Khrushchev's speech in New York, a landmark rhetorical event took place at the CBS television studios in Chicago: Vice President Richard M. Nixon and Massachusetts Senator John F. Kennedy, respectively the Republican and Democratic candidates for president, met in the first-ever televised presidential debate. Nixon, the favorite, appeared nervous and rigid, while Kennedy, the underdog, appeared confident and poised. The day after the debate, their positions in the public opinion polls reversed—further proof of the power of the body language.

You'll see a detailed analysis of the historic encounter in Chapter Seven: *Speak with Your Body Language*.

## The Political Journalist

James Fallows, after having served as a speechwriter for President Jimmy Carter, became a respected national correspondent for *The Atlantic*, specializing in presidential debates. In one of his articles, Fallows summed up the power of the Visual dynamic:

*...the easiest way to judge "victory" in many debates is to watch with the sound turned off, so you can assess the candidates' ease, tenseness, humor, and other traits signaled by their body language.<sup>9</sup>*

## The Mime

The purest example of the power of the Visual is pantomime, the silent art, which had its origins in classical Greek and Roman drama and later evolution in sixteenth-century Italian *commedia dell'arte*.

France's Marcel Marceau (Figure 1.3), one of the world's most famous mimes, for decades captivated audiences around the globe with his wordless performances. Of special note is his portrayal of the stages of life in a piece called "Youth, Maturity, Old Age, and Death."



Figure 1.3 Marcel Marceau



(Video 3) Marcel Marceau—*Youth, Maturity, Old Age and Death* (1965).

<https://www.youtube.com/watch?v=V5RLTZSrr4A>

---

Marceau begins the sequence curled up in the fetal position and then, slowly, in one unbroken sequence, opens up and becomes a toddling infant. Continuing fluidly, he stretches his limbs, and the infant transforms into a strapping young man, striding vigorously forward in place. But soon his strides slow down, his shoulders hunch over, and he becomes an old man, doddering forward until he concludes in a shriveled ball, a mirror image of the fetal position at the start.

Another mime tells a less profound and more whimsical tale—of a person getting ready to go to work—with a complete beginning, middle, and end, all in 60 seconds. The Visual tells the entire story without the Verbal or Vocal.



(Video 4) *The Mime.*

[www.besuasive.com/videos](http://www.besuasive.com/videos)

---

For our culminating example, we return to the business world and, in particular, the high stakes of IPO roadshows. A fascinating academic study examined “how investor perceptions of management influence firm valuation.”<sup>10</sup> To assess those perceptions, researchers showed 30-second video clips from the NetRoadshows of 224 companies to random audiences—but they filtered the soundtrack so that the CEOs’ voices were distorted, and their words were unintelligible.

The *Wall Street Journal* reported on the study and, in their article, went right to the bottom line:

*They found that perceptions of the CEO are a strong predictor of an IPO’s price. The study found that for the average CEO, a 5% higher rating on perceptions correlated to an IPO price roughly 11% higher than the price that would be expected based on fundamentals alone. ...The more a chief executive’s gestures and manners exude competence during investor pitch sessions, the more likely he or she is to have a higher-priced IPO.<sup>11</sup>*

“Gestures and manners” are the Visual dynamic. The irony is that most presenters spend most of their time and effort on the Verbal content. So, am I suggesting that you should forget about telling your story and focus all of your energy on your delivery skills? Not at all. Put equal effort on both sides of the equation, as much on your body language and your voice as on your story, as much on the messenger as the message.

Of course, as always, focus on how your audience perceives you, the messenger, and the message. Build a bridge between you and your audience. That bridge is *empathy*.



---

# Index

---

## A

**Abramson, Jill, 105–106**

**acting, Method, 45–59**

**actions. *See* body language**

**Actors Studio, 45–46**

**adrenaline, 49**

case studies

*De Niro, Robert, 28*

*Dudas, Cullen, 24*

*Rubio, Marco, 24*

*Twain, Mark, 26*

Fight-or-Flight reaction, 2, 49

*audience perception of, 29–30, 49*

*body language and, 26–30, 49*

*Body Wrap, 28, 91–92*

*comfort zone paradox, 63–65*

*physical responses during, 23–24*

*Time Warp effect, 25–26, 29, 145*

*Yikes! moment, 30*

***Age of Ambition* (Osnos), 33**

**Ahmadinejad, Mahmoud, 87**

**Allbirds, 118**

**Amanpour, Christine, 118**

**Anderson, Chris, 66**

**angle shots, high/low, 80–81**

**animation**

ERA exercise, 97–98

in presenter, 91

vocal, 92

**animation, slide, 142–143**

**anxiety. *See* nervousness**

**Apple Keynote, 143**

**arm movements**

Fight-or-Flight reaction and, 26–29

handshake, 88

importance of, 85–88

ReachOut, 88–91

*case studies, 89*

*challenges of, 90–91*

*ERA exercise, 97–98*

*exercise for, 88–89*

*Home Base, 91–92*

*origins of, 88*

**Astaire, Fred, 137–138**

**AT&T ad campaign, 71**

**@ Glance design concept, 138**

***The Atlantic, 7***

**audience. *See also* empathy**

adjusting for size of, 131–132

nonverbal reaction of, 53–54

perception of presenter behaviors, 76–77

*Fight-or-Flight responses, 23–30, 64–65*

*Kennedy-Nixon First Presidential*

*Debate case study, 7, 71–78, 84–85*

*Phrase & Pause changes to, 126*

*reading from scripts, 33–34*

**Audience Advocacy, 127–134**

essence of, 169

overview of, 1–2

presentation tips for

*first ten seconds, 133–134*

*position of speaker, 127–130*

*presentation checklist, 130–132*

**autocue, 34–35**

## B

**Back Links, 155–156**

**backgrounds, 82–83**

**Barra, Mary, 107–108**

**Bay, Michael, 35**

**Beethoven, Ludwig van, 101**

**beg-borrow-or-steal method, 32**

**Bellows Effect, 92–96**

benefits of, 92

case studies, 93–94

exercise for, 92–93

in virtual presentations, 94–96

**Benchley, Pete, 137–138**

**Benioff, Marc, 89**

**Bernstein, Leonard, 101**

**Bill and Melinda Gates Foundation, 31**

***Bitcoin Magazine, 117***

**blinding light, 132**

***Blink* (Gladwell), 3, 12**

**blood pressure, Fight-or-Flight reaction and, 24**

**blood sugar, Fight-or-Flight reaction and, 24**

**body language**

of audience members, 53–54

audience perception of, 76–77

*Fight-or-Flight responses, 29–30, 63–65*

*Phrase & Pause changes to, 126*

*reading from scripts, 33–34*

## THE POWER PRESENTER

Bellows Effect, 92–96

case studies

*Ahmadinejad, Mahmoud*, 87

*Benioff, Marc*, 89

*CEO NetRoadshows*, 8–9

*Fallows, James*, 7–8

*Fauci, Anthony*, 81

*Fellini, Federico*, 3

*Gladwell, Malcolm*, 3

*Kennedy, John F.*, 7, 71–77

*Khrushchev, Nikita*, 6–7

*Maher, Leah*, 84

*Marceau, Marcel*, 8

*McNeill, David*, 6

*Netanyahu, Benjamin*, 87

*Nixon, Richard*, 7, 71–78, 84–85

*Reagan, Ronald*, 4–6, 83–84

*Sacks, Oliver*, 5–6

*Tronick, Edward*, 83

Chain Action exercise, 97–98

comfort zone paradox, 63–65

definition of, 2

ERA exercise, 97–98

eye contact, 77–83, 101

*case studies*, 77–78

*early neurological imprinting*, 77–78

*exercises for*, 79, 97–98

*eye level*, 80–82

*EyeConnect*, 79–80, 97–98, 101,

120–122, 130, 147

*Fight-or-Flight reaction and*, 23, 29

*illumination for*, 130

*importance of*, 77–78

*reflexive eye movements*, 142–143

*Speak Only to Eyes*, 120–122,

130, 147

*“sweep the room” eye movement*,  
133–134

*in virtual presentations*, 79–80

facial features

*example of*, 84

*importance of*, 83–84

Fight-or-Flight reaction, 2, 49

*audience perception of*, 29–30, 49

*audience perception of reflective  
behaviors*, 29–30, 49

*body language and*, 26–30, 49

*Body Wrap*, 28, 91–92

*comfort zone paradox*, 63–65

*physical responses during*, 23–24

*Time Warp effect*, 25–26, 29, 145

*Yikes! moment*, 30

head movements

*Fight-or-Flight reaction and*, 29

*head nods*, 53–54, 56, 84

Kennedy-Nixon First Presidential Debate

*case study*, 7, 71–78, 84–85, 93

lecterns, use of, 131

limb movements

*ERA exercise*, 97–98

*handshake*, 88

*importance of*, 85–88

*ReachOut*, 88–91

paralysis by analysis, 96

power of

*case study*, 3

*exercise for*, 3

qualitative versus quantitative, 96–97

stance

*Fight-or-Flight reaction and*, 29

*importance of*, 84–85

*Kennedy-Nixon First Presidential*

*Debate case study*, 77–78

**Body Wrap**, 28, 91, 92

**Bonding (Klaus and Kennell)**, 78

**brainstorming**, 38–39

**Brookings Institution**, 33–34

**Bryan, William Jennings**, 72

**Buckley, William F. Jr.**, 93

**Buffet, Warren**, xxvii, 169

**bullet slides**, 151

**Burgdorf, Cindy**, 171

**Bush, George H.W.**, 4–5

**Bush, George W.** 105

**Buterin, Vitalik**, 117

**butterflies in stomach. See nervousness**

**Byron, Michael J.**, 129

## C

**cadence, pauses and. See also Unwords**

benefits of, 112–116

case studies

*Buterin, Vitalik*, 117

*Fitzgerald, Ella*, 111

*Gillespie, Dizzy*, 111

*Kennedy, John F.*, 112–113

*Lagarde, Christine*, 114–115

*Mozart, Wolfgang Amadeus*, 111

*Putnam, Israel*, 122

*Rakove, Jack*, 119

*Sinatra, Frank*, 111

*Zwilling, Joey*, 118

challenges of, 117–120

- definition of, 112
  - exercise for, 124–126
  - in Person-to-Person Conversation method, 124
  - Phrase & Pause
    - exercise for*, 124–126
    - overview of*, 122–123
    - in virtual presentations*, 123–124
  - second languages, speaking in, 114–115
  - SlideSync delivery and, 143–145
  - Speak *Only* to Eyes and, 120–122
  - Time Warp effect and, 119, 124
- cadence, phrasing and**
- case studies
    - Abramson, Jill, 105–106
    - Barra, Mary, 107–108
    - Beethoven, Ludwig van, 101
    - Bernstein, Leonard, and Stephen Sondheim, 101
    - Bush, George W., 105
    - Carney, Mark, 107
    - Frost, Garrison, 104
    - Fry, Stephen, 104
    - Izdebski, Krzysztof, 102
    - Nooyi, Indra, 108–109
    - Salie, Faith, 105
  - Complete the Arc, 100–102
    - case studies*, 107–109
    - exercise for*, 102
    - EyeConnect*, 101
    - in film and video*, 102
    - in music*, 101
    - overview of*, 100–101
    - Reading the Reaction*, 101
  - definition of, 99–100
  - rising/falling inflection, 102–106
    - definition of*, 102–103
    - exception to*, 103–104
    - exercises for*, 103
    - in questions*, 103
    - UpSpeak*, 104–105
    - Vocal Fry*, 105–106
- Calm, 47–48**
- Canadian Mining Symposium, 129**
- Canopy, 148**
- Carney, Mark, 107**
- Carter, Jimmy, 7**
- case studies**
- Abramson, Jill, 105–106
  - Ahmadinejad, Mahmoud, 87
  - Amanpour, Christine, 118
  - Anderson, Chris, 66
  - Astaire, Fred, 137–138
  - Barra, Mary, 107–108
  - Bay, Michael, 35
  - Beethoven, Ludwig van, 101
  - Benchley, Pete, 137–138
  - Benchley, Robert, 137–138
  - Benioff, Marc, 89
  - Bernstein, Leonard, 101
  - Bryan, William Jennings, 72
  - Buckley, William F. Jr., 93
  - Buffet, Warren, xxvii
  - Burgdorf, Cindy, 190
  - Bush, George H.W., 4–5
  - Bush, George W., 105
  - Buterin, Vitalik, 117
  - Byron, Michael J., 129
  - Carney, Mark, 107
  - Carter, Jimmy, 7
  - Chabas, Paul, 26–27
  - Chambers, John, 50–51
  - Chang, Amy, 94
  - Churchill, Winston, 160–161
  - Cicero, Marcus Tullius, 41, 71
  - Covey, Stephen, 42
  - Crosby, Tripp, 94–95
  - Culbertson, Leslie, 140–141
  - Cuomo, Andrew, 146–147
  - Curry, Steph, 81–82
  - da Vinci, Leonardo, 106
  - De Niro, Robert, 28
  - Douglas, Helen Gahagan, 74
  - Dudas, Cullen, 24
  - Fallows, James, 7–8
  - Fauci, Anthony, 81–82
  - Fellini, Federico, 3
  - Fitzgerald, Ella, 111
  - Fontana, Olivier, 143–144
  - Frost, Garrison, 104
  - Fry, Stephen, 104
  - Gallwey, W. Timothy, 48, 61
  - Gates, Bill, 47–48
  - Gawande, Atul, 130
  - Gershwin, George, 99
  - Gershwin, Ira, 99
  - Gillespie, Dizzy, 111
  - Gladwell, Malcolm, 3, 12
  - Goldman, Annika, 148
  - Graham, Billy, 164–165, 167–168
  - Hewitt, Don, 74, 77
  - Hilton, Paris, 105
  - Hirsch, Ken, 145
  - Isacson, Walter, 106

## THE POWER PRESENTER

- Izdebski, Krzysztof, 102  
 Jasper, Bill, 144–145  
 Jobs, Steve, 14–15, 42–43, 49–50, 65–66  
 Juvenal, 45, 85  
 Kardashian, Kim, 105  
 Kennedy, John F., 7, 71–77, 93,  
     112–113, 161–162, 167–168  
 Khrushchev, Nikita, 6–7  
 King, Martin Luther Jr., 162–163, 167–168  
 Klaus, Marshall, 78  
 Kocienda, Ken, 15, 65–66  
 Krulwich, Robert, 13–14  
 Lagarde, Christine, 114–115  
 Lawson, Jeff, 36  
 Lincoln, Abraham, 1, 72, 153–154  
 Lombardi, Vince, 14, 44  
 Maher, Leah, 84  
 Malooley, Jake, 106  
 Marceau, Marcel, 8  
 McCabe, Marya, 55–56  
 McMillan, Don, 137, 149  
 McNeill, David, 6  
 Mies, Ludwig van der Rohe, 136  
 Moglia, Joe, 66  
 Mozart, Wolfgang Amadeus, 111  
 Musk, Elon, 66–68  
 Netanyahu, Benjamin, 87  
 Newton, Isaac, 85  
 Nixon, Richard, 7, 71–78, 84–85  
 Nooyi, Indra, 108–109  
 Obama, Barack, 24  
 Osnos, Evan, 33–34  
 Panayotov, Teodor, 130, 145–146  
 Pascal, Marianna, 36  
 Poole, Will, 41  
 power of, 3  
 Putnam, Israel, 122  
 Quattrone, Frank, 146  
 Raikes, Jeff, 31–32  
 Rakove, Jack, 119  
 Rapinoe, Megan, 21  
 Reagan, Ronald, 157, 169  
     *delivery style of*, 4–6, 157–159,  
     165–168  
     *empathy exhibited by*, 167–168  
     *expressiveness of features*, 83–84  
     General Electric Theater *opening*  
     *address*, 166  
     *as role model*, 168  
     *State of the Union Address (1988)*,  
     157–159  
 Rockne, Knute, 157  
 Roosevelt, Franklin D., 73, 166  
 Rosenberg, Howard, 5  
 Rotella, Bob, 48  
 Rubio, Marco, 24  
 Sacks, Oliver, 5–6  
 Salie, Faith, 105  
 Scott, Rick, 20  
 Shakespeare, William, 87, 135, 149  
 Shmunis, Vlad, 170  
 Simon, Carly, 53–54  
 Sinatra, Frank, 95, 111  
 Smith, Al, 72  
 Sondheim, Stephen, 101  
 Sonnenfeld, Jeffrey, 18  
 Spears, Britney, 105  
 Stanislavski, Konstantin, 45–46  
 Stanton, Tyler, 94–95  
 Steinman, Lawrence, 57–58  
 Stephen, Will, 20–21  
 Stumpf, John, 16–18  
 Sular, John, 80–81  
 Toomey, Pat, 17  
 Trestman, Marc, 19–20  
 Tronick, Edward, 83  
 Tuchen, Mike, 51–53  
 Twain, Mark, 23, 26, 56, 111  
 Warren, Elizabeth, 17–18  
 White, Theodore H., 76  
 Zuckerberg, Mark, 33, 82  
 Zwilling, Joey, 118  
**CEO NetRoadshows, 8–9**  
**CES (Consumer Electronics Show), 51**  
**CFPB (Consumer Financial Protection**  
     **Bureau), 16**  
**Chabas, Paul, 26–27**  
**Chain Action exercise, 97–98**  
**Chambers, John, 50–51**  
**Chang, Amy, 94**  
**checklist, presentation, 130–132**  
*The Checklist Manifesto (Gawande), 130*  
**chronological flow structure, 42**  
**Churchill, Winston, 160–161**  
**Cicero, Marcus Tullius, 41, 71**  
**Cisco, 50, 79, 146**  
**clusters of ideas, 40–41**  
**Code Media conference, 148**  
**comfort monitors, 35–36**  
**Comfort Zone Paradox, 63–65, 79**  
**competence, consciousness/unconsciousness**  
     **of, 62–63**  
**Complete the Arc**  
     case studies, 107–109

## INDEX

- exercise for, 102
- EyeConnect, 101
- in film and video, 102
- in music, 101
- overview of, 100–101
- Reading the Reaction, 101
- concentration. See Mental Method**
- connections between ideas, 40–41**
- consciousness of competence/incompetence, 62**
- Consumer Electronics Show (CES), 50–51**
- Consumer Financial Protection Bureau (CFPB), 16**
- contact lenses, smart, 36–37**
- content, 31–32. See also slides and SlideSynchronization**
  - adjusting, 54–58
    - case studies, 55–58*
    - overview of, 54–55*
  - case studies
    - Bay, Michael, 35*
    - Jobs, Steve, 42–43*
    - Lawson, Jeff, 36*
    - Osnos, Evan, 33–34*
    - Pascal, Marianna, 36*
    - Poole, Will, 41*
    - Raikes, Jeff, 31–32*
  - comfort monitors, 35–36
  - Mojo Lens, 36–37
  - scripts, 33–34
  - story development
    - brainstorming, 38–39*
    - Effectiveness Matrix, 15–16*
    - Flow Structure, 41–43*
    - FrameForm, 37–38*
    - Roman Column method, 41–43*
    - summary of, 44*
    - Verbalization, 43–44*
  - teleprompters, 34–35
  - WIIFY, 37–38, 54, 92, 136, 151
- content-heavy slides, 32**
- context, establishing, 37–38**
- continuity, creating for slides, 154–156**
  - Back Links, 155–156
  - benefits of, 154–156
  - closure of *outbound* slide, 154–156
  - SlideSync steps, 155
- conversation**
  - empathy and, 167–168

- Person-to-Person Conversation, 69–70
  - cadence and, 124*
  - case studies, 50–53*
  - overview of, 49–53*
  - series of deposits, 55*
  - in SlideSync delivery, 147*

- couples, electric shock experiment with, 12**
- CourseDot, 130**
- Covey, Stephen, 42**
- Cramer, Jim, 171**
- Crosby, Tripp, 94–95**
- Culbertson, Leslie, 140–141**
- Cuomo, Andrew, 146–147**
- Curry, Steph, 81–82**
- customizing content, 54**

## D

- da Vinci, Leonardo, 106**
- De Niro, Robert, 28**
- delivery. See also Verbal dynamic; Vocal dynamics**

- Effectiveness Matrix, 15–16, 152
  - high story/high delivery, 21*
  - high story/low delivery, 19–20*
  - low story/high delivery, 20–21*
  - low story/low delivery, 16–18*
- SlideSync, 141–148
  - continuing around room, 147*
  - example of, 148*
  - moving to another person, 147*
  - pausing, 143–145*
  - reading slide, 145–147*
  - reflexive eye movements, 142–143*
  - Speak Only to Eyes, 147*
  - TitlePlus, 147*
  - turning and clicking, 141–143*

- depth of field, 54, 132**

- design**

- design/delivery balance, 135
- Less Is More, 136–141
  - @ Glance design concept, 138*
  - teeterboard effect, 136–137*
  - TitlePlus, 139–141*
  - video demonstration of, 137–138*

- development, story. See story development**
- display screens, speaker position relative to, 127–129**

- Dolby Laboratories, 144**
- double reinforcement, 86**
- Douglas, Helen Gahagan, 74**
- Dudas, Cullen, 24**

## E

**early neurological imprinting, eye contact and, 77–78**

**EBCs (executive briefing centers), 51**

**Effectiveness Matrix, 15–16, 152**

high story/high delivery, 21

high story/low delivery, 19–20

low story/high delivery, 20–21

low story/low delivery, 16–18

**elaborating on ideas, 54**

**empathy**

case studies, 13–15

definition of, 11

Effectiveness Matrix, 15–16

*high story/high delivery, 21*

*high story/low delivery, 19–20*

*low story/high delivery, 20–21*

*low story/low delivery, 16–18*

eye level and, 81

handshake, 88

head nods and, 84

importance of, 23

science of, 12–13

**ERA exercise, 97–98**

**Ethereum, 117**

**European Central Bank, 114**

**evidence, providing, 54**

**examples, providing, 54**

**executive briefing centers (EBCs), 51**

**exercises**

Bellows Effect, 92–93

cadence, 124–126

*Complete the Arc, 102*

*rising/falling inflection, 103*

Chain Action (ERA), 97–98

eye level, 81

EyeConnect, 79

head nods, 84

power of the Visual, 3

ReachOut, 88–89

for reflexive eye movements, 142–143

**explaining terms, 54**

**eye contact, 77–83**

early neurological imprinting, 77–78

eye level, 80–82

*case studies, 81–82*

*exercise for, 81*

EyeConnect, 79–80, 101

*ERA exercise, 97–98*

*exercise for, 79*

*illumination for, 130*

*Speak Only to Eyes, 120–122,*

*130, 147*

*in virtual presentations, 79–80*

Fight-or-Flight reaction and, 23, 29

importance of, 77–78

in Kennedy-Nixon First Presidential Debate, 77–78

reflexive eye movements, 142–143

“sweep the room” eye movement, 133–134

**EyeConnect, 79–80, 101**

ERA exercise, 97–98

exercise for, 79

illumination for, 130

*Speak Only to Eyes, 120–122, 130, 147*

*in virtual presentations, 79–80*

## F

**facial features**

Fight-or-Flight reaction and, 29

importance of, 83–84

**falling inflection. *See* inflection, rising/falling**

**Fallows, James, 7–8**

**Fauci, Anthony, 81–82**

**Fellini, Federico, 3**

**Fight-or-Flight reaction, 2, 49**

audience perception of, 23–30, 49

Body Wrap, 28, 91, 92

comfort zone paradox, 63–65

physical responses during, 23–24

Time Warp effect, 25–26, 29, 145

*Yikes!* moment, 30

**filler words, 29, 112–113**

**film**

Body Wrap in, 28

*Complete the Arc* in, 102

**Fireside Chat radio broadcasts (Roosevelt), 166**

**Firing Line, 93**

**first impressions, 133–134**

**Fitzgerald, Ella, 111**

**Flow Structure, 41–43**

**fMRI (functional magnetic resonance imaging), 13**

**Fontana, Olivier, 143–144**

**FrameForm, 37–38**

**Frost, Garrison, 104**

**Fry, Stephen, 104**

**functional magnetic resonance imaging (fMRI), 13**

## G

- Gallwey, W. Timothy, 48, 61
- Gartner, Magic Quadrant methodology, 152
- Gates, Bill, 47–48
- Gates Notes*, 47–48
- Gawande, Atul, 130
- General Electric Theater* opening address, 166
- General Motors, 107
- Gershwin, George, 99
- Gershwin, Ira, 99
- gestures
  - Fight-or-Flight reaction and, 26–29
  - handshake, 88
  - importance of, 85–88
  - ReachOut, 88–91
    - case studies*, 89
    - challenges of*, 90–91
    - ERA exercise*, 97–98
    - exercise for*, 88–89
    - Home Base*, 91–92
    - origins of*, 88
- Gettysburg Address, 153–154
- Gillespie, Dizzy, 111
- GitLab, 79
- Gladwell, Malcolm, 3, 12
- @ Glance design concept, 138
- Golden State Warriors, 81–82
- Goldman, Annika, 148
- Goldman Sachs, 144, 145
- Google, 79
- Google Slides, 143
- Graham, Billy, 164–165, 167–168
- “The Great Communicator.” *See* Reagan, Ronald
- The Guardian*, 105

## H

- Hamlet* (Shakespeare), 87–88
- hand movement. *See* limb movements
- handshakes, 88
- Harari, Eli, 190
- head movements
  - Fight-or-Flight reaction and, 29
  - head nods, 53–54, 56
    - exercise for*, 84
    - importance of*, 84
- Headspace, 47–48
- The Headspace Guide to Meditation and Mindfulness*, 47–48

- heart rate, Fight-or-Flight reaction and, 23
- Hewitt, Don, 74, 77
- high angle shot, 80–81
- Hilton, Paris, 105
- Hirsch, Ken, 145
- Home Base, 91–92
- How to Sound Smart in a TEDx Talk*, 20–21
- Hurricane Irma, 20

## I

- I Have a Dream speech (King), 162–163
- illumination, 80, 130, 132
- Inaugural Address (Kennedy), 161–162
- inbound slides, 155–156
- incompetence, consciousness of, 62
- incompetence, unconsciousness of, 62
- infant/mother bonding, eye contact in, 77–78
- inflection, rising/falling, 102–106
  - definition of, 102–103
  - exception to, 103–104
  - exercises for, 103
  - Fight-or-Flight reaction and, 29
  - in questions, 103
  - ReachOut and, 92
  - UpSpeak, 104–105
  - Vocal Fry, 105–106
- The Inner Game of Tennis* (Gallwey), 48
- Intel Corporation, 140
- involuntary sharing, 11
- iPhone launch presentation, 14–15, 42–43, 65–66
- IPO roadshows, power of Visual in, 9
- The Irishman* (film), 28
- Isaacson, Walter, 106
- Izdebski, Krzysztof, 102

## J

- Jasper, Bill, 144–145
- JMP Securities Technology Conference, 51
- Jobs, Steve, 14–15, 42–43, 49–50, 65–66, 106
- Juvenal, 45, 85

## K

- Kardashian, Kim, 105
- Kennedy, John F., 7, 71–77, 93, 112–113, 161–162, 167–168
- The Key to Winning Football* (Moglia), 66
- Keynote, 143
- Khrushchev, Nikita, 6–7

King, Martin Luther Jr., 162–163, 167–168  
 Klaus, Marshall, 78  
 Kocienda, Ken, 15, 65–66  
 Krulwich, Robert, 13, 14

## L

Lagarde, Christine, 114–115  
 large venues, adjusting presentations for, 132

Lawson, Jeff, 36

### learning process

case studies

*Jobs, Steve*, 65–66

*Moglia, Joe*, 66

*Musk, Elon*, 66–68

change from, 61

Comfort Zone Paradox, 63–65, 79

Person-to-Person Conversation and, 69–70

repetition over time, 65–68

stages of, 62–63

*Yikes!* moment, 68

### lecterns, use of, 131

### left-to-right movement, 143

### Less Is More design, 136–141, 150

teeterboard effect, 136–137

@ Glance design concept, 138

video demonstration of, 137–138

TitlePlus, 139–141

### lighting, 80, 130, 132

### limb movements

Fight-or-Flight reaction and, 26–28, 29

handshake, 88

importance of, 85–88

ReachOut, 88–91

case studies, 89

challenges of, 90–91

*ERA* exercise, 97–98

exercise for, 88–89

*Home Base*, 91–92

origins of, 88

Lincoln, Abraham, 1, 72, 153–154

location of speaker, 127–130

Lombardi, Vince, 14, 44

London Underground, 121

*Los Angeles Times*, 5

low angle shot, 80–81

Lumier, 24

lungs, Fight-or-Flight reaction and, 24, 29

## M

Macworld, 49–50

Magic Quadrant methodology, 152

Maher, Leah, 84

*The Making of the President 1960* (White), 76

Malooley, Jake, 106

*The Man Who Mistook His Wife for a Hat and Other Clinical Tales* (Sacks), 5–6

Marceau, Marcel, 8

McCabe, Marya, 55–56

McMillan, Don, 137, 149

McNeill, David, 6

meditation, 47–48

medium-size groups, adjusting presentations for, 132

memorization, 43

### Mental Method

content, adjusting, 54–58

case studies, 55–58

overview of, 54–55

examples of, 58–59

message delivery, 59–60

mind-body connection, 46–48

nonverbal reaction, reading, 53–54

Person-to-Person Conversation, 49–53

case studies, 50–53

overview of, 49–50

series of, 55

scientific basis of, 57–58

*Merchants of Truth* (Abramson), 106

message delivery, 59–60

### Meta Design Concepts

@ Glance, 138

TitlePlus, 139–141

### Method acting, 45–59

Microsoft, 31, 41, 47–48, 79

PowerPoint, 55, 143. *See also* slides and SlideSynchronization

Presenter Coach, 150

Mies, Ludwig van der Rohe, 136

mime, 8

mind-body connection, 46–48

mirror neurons, 13

misperception of time, 25–26, 29

cadence and, 119, 124

when reading slides, 145

Moglia, Joe, 66

Mojo Lens, 36–37

monkeys, mirror neurons studied in, 11



**More is Less design**, 136, 137–138. *See also*  
**Less Is More design**  
**Morgan Stanley**, 144, 146  
**Moscow Art Theater**, 45–46  
**motion, range of**, 91  
**Motorola**, 170  
**Mozart, Wolfgang Amadeus**, 111  
**Murphy's Law**, 35  
**music, Complete the Arc in**, 101  
**Musk, Elon**, 66–68

## N

**narrative continuity, creating for slides**,  
 154–156  
     Back Links, 155–156  
     benefits of, 154–156  
     closure of *outbound* slide, 154–156  
     SlideSync steps, 155  
**Neal Analytics**, 143–144  
**nervousness**  
     case studies  
         *De Niro, Robert*, 28  
         *Dudas, Cullen*, 24  
         *Rubio, Marco*, 24  
         *Twain, Mark*, 26  
     Fight-or-Flight reaction, 2, 49  
         *audience perception of*, 29–30, 49  
         *body language and*, 26–30, 49  
         *Body Wrap*, 28, 91, 92  
         *comfort zone paradox*, 63–65  
         *physical responses during*, 23–24  
         *Time Warp effect*, 25–26, 29, 145  
         *Yikes! moment*, 30  
     Twain on, 23  
**Netanyahu, Benjamin**, 87  
**NetRoadshows, power of Visual in**, 8–9  
**neural coupling**, 13  
**neurofeedback**, 47  
**neurological imprinting, eye contact and**,  
 77–78  
*The New York Times*, 33, 80, 106  
**newscasters, teleprompter use by**, 34  
**Newton, Isaac**, 85  
**Nixon, Richard**, 7, 71–78, 84–85  
**nodding**, 53–54, 56, 84  
**nonverbal reaction, reading**,  
 53–54  
**Nooyi, Indra**, 108–109  
**Nova**, 13  
**numeral flow structure**, 42  
**numeric charts**, 151

## O

**Obama, Barack**, 24  
**Osnos, Evan**, 33–34  
**outbound slides**  
     Back Links, 155–156  
     closure of, 154–156

## P

**Pacific Voice & Speech Foundation**, 102  
**Panayotov, Teodor**, 130, 145–146  
**pantomime**, 8  
**paralysis by analysis**, 96  
**Pascal, Marianna**, 36  
**pauses**  
     benefits of, 112–116  
     case studies  
         *Buterin, Vitalik*, 117  
         *Fitzgerald, Ella*, 111  
         *Gillespie, Dizzy*, 111  
         *Kennedy, John F.*, 112–113  
         *Lagarde, Christine*, 114–115  
         *Mozart, Wolfgang Amadeus*, 111  
         *Putnam, Israel*, 122  
         *Rakove, Jack*, 119  
         *Sinatra, Frank*, 111  
         *Zwilling, Joey*, 118  
     challenges of, 117–120  
     definition of, 112  
     exercise for, 124–126  
     in Person-to-Person Conversation method,  
         124  
     Phrase & Pause  
         *exercise for*, 124–126  
         *overview of*, 122–123  
         *in virtual presentations*, 123–124  
     second languages, speaking in, 114–115  
     SlideSync delivery, 143–145  
     *Speak Only to Eyes*, 120–122  
     Time Warp effect and, 119, 124  
**PepsiCo**, 108  
**performers, teleprompter use by**, 34  
**Person-to-Person Conversation**, 49–53,  
 69–70  
     cadence and, 124  
     case studies, 50–53  
         *Chambers, John*, 50–51  
         *Tuchen, Mike*, 51–53  
     overview of, 49–53  
     series of deposits, 55  
     in SlideSync delivery, 147

## THE POWER PRESENTER

### **Photographic Psychology (Suler), 80–81**

#### **Phrase & Pause**

- exercise for, 124–126
- overview of, 122–123
- in virtual presentations, 123–124

#### **phrases**

##### case studies

- Abramson, Jill*, 105–106
- Barra, Mary*, 107–108
- Beethoven, Ludwig van*, 101
- Bernstein, Leonard, and Stephen Sondheim*, 101
- Bush, George W.*, 105
- Carney, Mark*, 107
- Frost, Garrison*, 104
- Fry, Stephen*, 104
- Izdebski, Krzysztof*, 102
- Nooyi, Indra*, 108–109
- Salie, Faith*, 105
- Complete the Arc, 100–102
  - case studies, 107–109
  - exercise for, 102
  - EyeConnect*, 101
  - in film and video, 102
  - in music, 101
  - overview of, 100–101
  - Reading the Reaction*, 101
- definition of, 99–100
- rising/falling inflection, 102–106
  - definition of, 102–103
  - exception to, 103–104
  - exercises for, 103
  - in questions, 103
  - UpSpeak*, 104–105
  - Vocal Fry*, 105–106

#### **pie charts, verbal navigation of, 152–153**

#### **PMA (Positive Mental Attitude), 44**

#### **poised posture, 91**

#### **politicians, teleprompter use by, 34**

#### **Poole, Will, 41**

#### **position of speaker, 127–130**

#### **Positive Mental Attitude (PMA), 44**

#### **posture, poised, 91**

#### **PowerPoint, 143**

#### **presentations. *See also* body language;**

##### **content; nervousness; slides and**

##### **SlideSynchronization**

##### backgrounds, 82–83

##### case studies

- Burgdorf, Cindy*, 190
- Byron, Michael J.*, 129
- Gawande, Atul*, 130

##### *Panayotov, Teodor*, 130

##### *Shmunis, Vlad*, 170

##### checklist for, 130–132

##### first ten seconds of, 133–134

##### Mental Method, 54–58

##### *content, adjusting*, 54–58

##### *examples of*, 58–59

##### *message delivery*, 59–60

##### *mind-body connection*, 46–48

##### *nonverbal reaction, reading*, 53–54

##### *Person-to-Person Conversation*, 49–53

##### position of speaker for, 127–130

##### tools of the trade, 127–134

#### **presenter behavior, audience perceptions of,**

##### **76–77. *See also* empathy**

##### Fight-or-Flight responses, 23–30, 63–65

##### Kennedy-Nixon First Presidential Debate

##### case study, 7, 71–78, 84–85

##### Phrase & Pause changes to, 126

##### reading from scripts, 33–34

#### **Presenter Coach, 150**

#### **Presenting to Win (Weissman), 25, 37, 138**

#### **presidential debates, 7, 71–77, 93**

#### **problem/solution flow structure, 42**

#### **projection beam, 131**

#### **psychological consultation, 48**

#### **public officials, teleprompter use by, 34**

#### **punctuation, visual, 91**

#### **Putnam, Israel, 122**

## Q

##### **Qatalyst Partners, 146**

##### **quality of engagement, 96–97**

##### **Quattrone, Frank, 146**

##### **questions, answering, 2**

##### **quiet mind, 47**

##### **quotations, in slides, 153–154**

## R

##### **Raikes, Jeff, 31–32**

##### **raising the bar, 47**

##### **Rakove, Jack, 119**

##### **range of motion, 91**

##### **Rapinoe, Megan, 21**

##### **ReachOut, 88–91**

##### case studies, 89

##### challenges of, 90–91

##### concept and origins, 88

##### ERA exercise, 97–98

- exercise for, 88–89
- Home Base, 91–92
- reading**
  - audience reactions, 53–54
  - slides, 32, 145–147, 149
- Reading the Reaction, 101**
- Reagan, Ronald, 157, 169**
  - delivery style of, 4–6, 157–159, 165–167, 168
  - empathy exhibited by, 167–168
  - expressiveness of features, 83–84
  - General Electric Theater* opening address, 166
  - as role model, 168
  - State of the Union Address (1988), 157–159
- reflexive eye movements, 142–143**
- repetition over time, 65–68**
- rephrasing content, 54**
- Republican National Convention, Reagan's**
  - 1988 address to, 4–5
- resolution, in music, 101**
- Ring Zero Systems, 170**
- RingCentral, 79, 170**
- rising/falling inflection, 102–106**
  - definition of, 102–103
  - exception to, 103–104
  - exercises for, 103
  - in questions, 103
  - UpSpeak, 104–105
  - Vocal Fry, 105–106
- Rockne, Knute, 157**
- Rolling Stone, 106**
- Roman Column method, 41–43**
- Ronald Reagan: The Great Communicator (DVD), 167**
- Roosevelt, Franklin D., 73, 166**
- Rosenberg, Howard, 5**
- Rotella, Bob, 48**
- Rubio, Marco, 24**
- S**
  - Sacks, Oliver, 5–6
  - Salie, Faith, 105
  - salivary glands, Fight-or-Flight reaction and, 24
  - Samsung Group, 35
  - SanDisk Corporation, 190
  - SATTlab, LLC, 55
  - Saturday Night Live*, 20
  - Scott, Rick, 20
  - scripts, 33–34
  - second languages, speaking in, 114–115
  - September Morn* (Chabas), 26–27
  - Seven Habits of Highly Effective People* (Covey), 42
  - Shakespeare, William, 87, 135, 149
  - sharing, involuntary, 11
  - Shmunis, Vlad, 170
  - sightlines, 131
  - SIGNAL, 36
  - Simon, Carly, 53–54
  - Sinatra, Frank, 95, 111
  - The Sky's the Limit* (film), 137–138
  - slides and SlideSynchronization, 2, 135–148**
    - bullet slides, 151
    - case studies
      - Benchley, Robert*, 137–138
      - Culbertson, Leslie*, 140–141
      - Cuomo, Andrew*, 146–147
      - Fontana, Olivier*, 143–144
      - Goldman, Annika*, 148
      - Jasper, Bill*, 144–145
      - McMillan, Don*, 137
      - Quattrone, Frank*, 146
    - content of, 32
    - design, 135–148
      - design/delivery balance*, 135
      - Less Is More design*, 136–141
    - design/delivery balance, 135
    - inbound/outbound slides, 155–156
    - Less Is More design, 136–141
      - @ Glance design concept, 138
      - teeterboard effect, 136–137
      - TitlePlus, 139–141
      - video demonstration of, 137–138
    - narrative continuity, creating, 154–156
      - Back Links*, 155–156
      - benefits of*, 154–156
      - closure of outbound slide*, 155
      - Less Is More*, 150
      - SlideSync steps*, 155
      - Suasive Master Skills Cycle and*, 156
    - numeric charts, 151–152
    - quotations, 153–154
    - quotations in, 153–154
    - reading, 145–147, 149
    - SlideSync delivery, 141–148
      - continuing around room*, 147
      - example of*, 148
      - moving to another person*, 147
      - pausing*, 143–145
      - reading slide*, 145–147
      - reflexive eye movements*, 142–143

*Speak Only to Eyes*, 147  
*TitlePlus*, 147  
*turning and clicking*, 141–143  
 SlideSync steps, 155  
 tables and matrices, 151–152  
*TitlePlus* description, 149–151  
 verbal navigation of, 151–153  
**small groups**, adjusting presentations for, 131  
**smart contact lens**, 36–37  
**Smith, Al**, 72  
**Sondheim, Stephen**, 101  
**Sonnenfeld, Jeffrey**, 18  
**Speak *Only* to Eyes**, 120–122, 130, 147  
**speaker**, position of, 127–130  
**Spears, Britney**, 105  
**speech pattern**, Fight-or-Flight reaction and, 29  
**stages of learning process**, 62–63  
**stance**  
     Fight-or-Flight reaction and, 29  
     importance of, 84–85  
     Kennedy-Nixon First Presidential Debate case study, 77–78  
**Stanislavski, Konstantin**, 45–46  
**Stanton, Tyler**, 94–95  
**State of the Union Address (1988)**, 157–159  
**Steinman, Lawrence**, 57–58  
**Stephen, Will**, 20–21  
**Still Face Experiment**, 83  
**story development**, 1  
     brainstorming, 38–39  
     Effectiveness Matrix, 15–16, 152  
         *high story/high delivery*, 21  
         *high story/low delivery*, 19–20  
         *low story/high delivery*, 20–21  
         *low story/low delivery*, 16–18  
     Flow Structure, 41–43  
     FrameForm, 37–38  
     Roman Column method, 41–43  
     summary of, 44  
     Verbalization, 43–44  
**Stumpf, John**, 16–18  
**Suasive FrameForm**, 37–38  
     brainstorming, 38–39  
     connections and clusters, 40–41  
**Sular, John**, 80–81  
**sweat glands**, Fight-or-Flight reaction and, 24  
**“sweep the room” eye movement**, 133–134

**synchronization, slide**. *See* slides and SlideSynchronization

## T

**tables, in slides**, 151–152  
**Talend**, 51  
**TD Ameritrade**, 66  
**TechCrunch Disrupt**, 24  
**TEDxPenangRoad**, 36  
**teleprompters**, 34–35  
**televised presidential debates**, 77–78  
**tempo**, Fight-or-Flight reaction and, 29  
**tension and resolution, in music**, 101  
**terms, explaining**, 54  
**Tesla Motors IPO roadshow**, 66  
**Tesla Roadster, launch of**, 66  
**Third Law of Motion**, 85  
*Time Magazine*, 106  
**Time Warp effect**, 25–26, 29  
     cadence and, 119, 124  
     when reading slides, 145  
**TitlePlus**, 139–141, 147, 149–151  
**tools of the trade**, 127–134  
     first ten seconds of, 133–134  
     position, 127–130  
     presentation checklist, 130–132  
**Toomey, Pat**, 17  
**Toronto Argonauts**, 19  
**transformative curved video screen**, 35  
**Trestman, Marc**, 19–20  
**“Tricky Dicky.”** *See* Nixon, Richard  
**Tronick, Edward**, 83  
**Tuchen, Mike**, 51–53  
**turning and clicking (SlideSync delivery)**, 141–143  
**Twain, Mark**, 23, 26, 56, 111  
**Twilio**, 36  
**Twofer**, 32

## U

**unconsciousness of competence**, 63  
**unconsciousness of incompetence**, 62  
**United Nations General Assembly**, Khrushchev’s address to, 6–7  
**Unlimited Potential Group (Microsoft)**, 41  
**Unwords**, 112–113, 149  
     elimination of, 66–68  
     Fight-or-Flight reaction and, 29  
**UpSpeak**, 104–105



**Valley Girl Talk, 104–105**

**value, adding, 54**

**Verbal dynamic**

- definition of, 2
- verbal navigation of slides, 151–152
- Verbalization, 43–44

**verbatim reading, 32**

**video, Complete the Arc in, 102**

**videoconferencing. See virtual presentations**

**virtual presentations**

- backgrounds, 82–83
- Bellows Effect in, 94–96
- eye level, 81–82
- EyeConnect in, 79–80
- Phrase & Pause in, 123–124

**Visual dynamics, 1–2**

- of audience members, 53–54
- audience perception of, 76–77
  - Fight-or-Flight responses*, 29–30, 63–65
  - Phrase & Pause changes to*, 126
  - reading from scripts*, 33–34
- backgrounds, 82–83
- Bellows Effect, 92–96
- case studies, 71–77
  - Ahmadinejad, Mahmoud*, 87
  - Benioff, Marc*, 89
  - CEO NetRoadshows*, 8–9
  - Fallows, James*, 7–8
  - Fauci, Anthony*, 81
  - Fellini, Federico*, 3
  - Gladwell, Malcolm*, 3
  - Kennedy, John F.*, 7, 71–77
  - Khrushchev, Nikita*, 6–7
  - Maher, Leah*, 84
  - Marceau, Marcel*, 8
  - McNeill, David*, 6
  - Netanyahu, Benjamin*, 87
  - Nixon, Richard*, 7, 71–78, 84–85
  - power of*, 3
  - Reagan, Ronald*, 4–6, 83–84
  - Sacks, Oliver*, 5–6
  - Tronick, Edward*, 83
- Chain Action exercise, 97–98
- comfort zone paradox, 63–65
- definition of, 2
- ERA exercise, 97–98
- eye contact, 77–83, 101
  - case studies*, 71–78
  - early neurological imprinting*, 77–78
  - exercises for*, 79, 97–98

*eye level*, 80–82

*EyeConnect*, 79–80, 97–98, 101, 120–122, 130, 147

*Fight-or-Flight reaction and*, 23, 29

*illumination for*, 130

*importance of*, 77–78

*reflexive eye movements*, 142–143

*Speak Only to Eyes*, 120–122, 130, 147

*“sweep the room” eye movement*, 133–134

*in virtual presentations*, 79–80

facial features

*example of*, 84

*importance of*, 83–84

Fight-or-Flight reaction, 2, 49

*audience perception of*, 29–30, 49

*audience perception of reflective behaviors*, 29–30, 49

*body language and*, 26–30, 49

*Body Wrap*, 28, 49, 91, 92

*comfort zone paradox*, 63–65

*physical responses during*, 23–24

*Time Warp effect*, 25–26, 29, 145

*Yikes! moment*, 30

head movements

*Fight-or-Flight reaction and*, 29

*head nods*, 53–54, 56, 84

Kennedy-Nixon First Presidential Debate

*case study*, 7, 71–78, 84–85, 93

lecterns, use of, 131

limb movements

*ERA exercise*, 97–98

*handshake*, 88

*importance of*, 85–88

*ReachOut*, 88–91

nonverbal reaction, reading, 53–54

paralysis by analysis, 96

power of

*case study*, 3

*exercise for*, 3

*Gladwell case study*, 3

qualitative versus quantitative, 96–97

stance

*Fight-or-Flight reaction and*, 29

*importance of*, 84–85

*Kennedy-Nixon First Presidential Debate case study*, 71–78

visualization, 47

**visualization, 47**

**Vocal dynamics**

animation, 92

Bellows Effect, 92–96

## THE POWER PRESENTER

- benefits of*, 92
- case studies*, 93–94
- exercise for*, 92–93
- in virtual presentations*, 94–96
- case studies
  - Buckley, William F. Jr., 93
  - Chang, Amy, 94
  - Crosby, Tripp, 94–95
  - Kennedy, John F., 93
  - Sinatra, Frank, 95
  - Stanton, Tyler, 94–95
- definition of, 2
- inflection, rising/falling, 102–106
  - definition of*, 102–103
  - exception to*, 103–104
  - exercises for*, 103
  - Fight-or-Flight reaction and*, 29
  - in questions*, 103
  - ReachOut and*, 92
  - UpSpeak*, 104–105
  - Vocal Fry*, 105–106
- pauses
  - benefits of*, 112–116
  - challenges of*, 117–120
  - definition of*, 112. *See also* Unwords
  - exercise for*, 124–126
  - Person-to-Person Conversation and*, 124
  - Phrase & Pause*, 122–126
  - SlideSync delivery and*, 143–145
  - Speak Only to Eyes and*, 120–122
  - speaking in a second language*, 114–115
  - Time Warp effect and*, 119, 124

- phrasing
  - Complete the Arc*, 100–102, 107–109
  - definition of*, 99–100
  - rising/falling inflection*, 102–106
- reading slides, 145–147, 149
- speech pattern, 29
- tempo, 29
- Unwords, 112–113, 149
  - elimination of*, 66–68
  - Fight-or-Flight reaction and*, 29
- Volume, 29, 92

**Vocal Fry, 105–106**

**Volume, 29, 92**

## W

**Warren, Elizabeth, 17–18**

**Wells Fargo Bank, 16**

**West Side Story (Bernstein), 101**

**White, Theodore H., 76**

**WIIFY, 37–38, 54, 92, 136, 151**

**World Economic Forum, 171**

## X-Y-Z

**Yikes! moment, 30, 130–132**

- learning process and, 68

- mind-body connection and, 48

**“Zone,” 47**

**Zoom, 79**

**Zuckerberg, Mark, 33, 82**

**Zwillinger, Joey, 118**

# PRESENT WITH POWER, POISE, AND CONFIDENCE— IN ANY ENVIRONMENT, LIVE OR VIRTUAL

To succeed, leaders must deliver powerful presentations at every opportunity: speeches, fireside chats, briefings, pitches, virtual meetings, videoconferences, podcasts, and beyond. Whether you're in front of a live audience or a webcam, the way you present yourself *verbally and non-verbally* is crucial to your success.

Top presentation coach Jerry Weissman gives you the same battle-tested techniques, styles, and strategies he has provided to senior executives at thousands of companies. His proven methodology has enabled presenters to attract investors, sell products, propose partnerships, and get high-stakes projects approved. You'll follow a step-by-step plan to shape your content, control your nerves, master your body language, integrate your graphics with your delivery, and much more.

## Part of the Jerry Weissman Presentation Trilogy!

Also look for updated Third Editions of:

- *Presenting to Win: The Art of Telling Your Story and Designing Your Slides*
- *In the Line of Fire: How to Handle Tough Questions...When it Counts*

**JERRY WEISSMAN**, founder of SUASIVE, Inc., is the world's #1 presentations coach. Known worldwide for his confidential executive coaching sessions, his private client list includes leaders at Salesforce, Netflix, Lyft, Twilio, Intuit, Cisco, and Microsoft. He has helped over 600 companies create successful IPO roadshows that have raised hundreds of billions of dollars. Weissman's best-selling books include *Presentations in Action* and *Winning Strategies for Power Presentations*.

**Register Your Product ►►►**

at [informit.com/register](http://informit.com/register) for convenient access to downloads, updates, and/or corrections as they become available.

Cover design: Chuti Prasertsith  
Cover illustration: VikaSuh/Shutterstock  
Category: Business/Leadership

 **Pearson**  
**Addison-Wesley**

ISBN-13: 978-0-13-693374-8  
ISBN-10: 0-13-693374-2



9



\$24.99 US