

FREE SAMPLE



pitch ninja

Persuasive Pitching and Presenting

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Lake
Shark

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Introduction

This is a book about giving *formal* presentations. A formal presentation is planned, rehearsed and performed in front of a live audience.

Most of the presentations people give are *informal*. They are not planned or rehearsed and may or may not take place in front of a live audience. An informal presentation usually consists of a bunch of people sitting around a conference table or in a coffee shop talking about something. Sure, there may be an agenda or a report to go over, but the structure and flow of the presentation isn't really planned and rarely, if ever, do people rehearse what they are going to say or do during the meeting.

Formal presentations are important—very important. A formal presentation allows a relationship to move forward whereas an informal presentation may not. A formal meeting *redefines* a relationship. You can't more forward

unless you occasionally redefine the relationship. Moving from prospect to customer, for instance, is a redefined business relationship.

Think about a couple dating. They may go on any number of informal dates. They go out, have fun and enjoy each other's company; all the while they are getting to know each other more deeply and intimately. Their relationship is *defined* as a "dating couple" and the content of that relationship is based on the nature of their activities together.

Eventually, one of them (usually the guy in our man/woman dating scenario) decides he wants to ask her to marry him. This means he must give a formal presentation. He will plan the interaction and rehearse what he will say. He will plan where the event will take place and even what his body will do. For instance, he may go down on one knee or he may stand up so he will appear on the megascreen at a sporting event. He may invite friends, buy a new shirt and plan a nice meal. This meeting is most likely going to happen in person. This formal meeting will, without a doubt, *redefine* the relationship.

If she says yes, they will cease being a dating couple and will now be an "engaged couple." If she says no, they will be forced to have a serious discussion about the future, which will also redefine the relationship. If she says, "Hell no," their relationship will be redefined as single again. Let's pretend she said yes.

Now the couple is engaged. Their

relationship moves from happy-go-lucky dating to being focused on the transition to being married. They become a unit and now must redefine their relationship with those around them, including friends, family and even the government. So, they will plan and rehearse yet another formal meeting that they will perform in front of a live audience. The wedding will redefine their relationship with the world and each other, no matter what the outcome.

This happens in business all time. Informal meetings *define* the business relationship whereas formal business meetings will *redefine* the business relationship. Consider an employee annual review. This is a formal meeting that must be planned and rehearsed—especially if the news is bad. After the meeting, the relationship will be redefined. This is a small example. The more formal the presentation, the more profound the redefinition of the relationship.

So, if you want to move your relationship to the next level, you have to redefine it under the terms of the new level. The problem is that most formal presentations suck.

Bad Presentations

I've seen a lot of presentations in my career and most of them are pretty bad. In fact, most of them are completely horrible and outright embarrassing for the presenter. Just the other night I was an investor panelist at a business pitch

night and all of the presenters looked more like they were delivering *eulogies* rather than business ideas.

Think about it: here were people who are on a journey to *fulfill their life's dream* and they showed *no passion whatsoever*. It's depressing. This kind of presentation is so common, however, that we may not even realize how bad it is. That is, until we see something better.

Companies spend thousands or millions of dollars on brand images, brochures, websites, trade shows and all sorts of other marketing tools. They pore over every word and detail of their marketing materials before sending them to legal for a stamp of approval. The time and money spent developing good marketing materials can be exhausting. In spite of this, little attention is paid to how people present the company and concepts to others. Don't get me wrong, most people spend *some* time on preparing and practicing presentations. Some even spend a lot of time, but all too often they are practicing the wrong things.

When I was a kid I wanted to be a skateboarder. I sucked at it. I didn't want my friends to see how bad I was so I practiced, by myself, all the time. I'd practice and practice and practice and practice and practice. I never got better because I was *practicing the wrong things*.

Years later I put my son in skateboard lessons. His teacher gave me a few pointers and I was *instantly* better than ever. If I had only known

what I should be practicing, I wouldn't have wasted all that time never getting better!

Such is the way with giving presentations. People put together a PowerPoint deck and then go "practice the slides" over and over. So many people practice the wrong things, no matter how much they practice, their presentation will never get better. I'm going to tell you what to practice so that when you do practice, you will improve the chances of giving an awesome presentation.

The first step in the process is to understand why most presentations are as bad as they are.

Chapter One:

Magnetic South Pole

Most people are familiar with the Magnetic *North* Pole. It's that special place in the Northern Hemisphere where the Earth's magnetic field points downward, allowing people to navigate with compasses. It gave mankind the ability to proceed with confidence in the right direction.

Magnetic *South* Pole is just the opposite and instead of attracting the needle of a compass, it only affects presenters. It appears, out of nowhere, right under a presenter's feet whenever he or she stands up to present. It pulls on the nails in their shoes so they can't move and draws their jowls down, forcing a frown. It's usually to the immediate right or left of the presentation screen and it ruins presentations.

It saps their energy and dampens their voice to a monotone drone. Seemingly unable to lift their feet, they stand in one place for the *entire* presentation using the occasional slight hand

movement. Because they don't move, they have to say things like, "As you can see on this slide," (which, of course, nobody can see).

Weaving

Because getting stuck on Magnetic South Pole is uncomfortable, some people sway their body side-to-side, shifting their weight from one foot to another in a tedious rhythm.

Horses do this. It's a "stable vice" known as "weaving" and their owners *hate* it because it's annoying—not because it's harmful (it's not). Horse owners will go to great lengths to prevent their horse from weaving, going so far as to stick a pig, goat or even a few random chickens in the stall in an effort to entertain, or at least distract, the horse so it won't weave. This kind of annoying presentation behavior is all because of Magnetic South Pole.

Pacing

Sometimes a presenter will move from the spot they are standing and proceed to pace back and forth across the front of the room. This is just as tedious as standing in one place, except now the audience has to turn their head from side to side like they're watching a tennis match that never ends.

Yet another variation is stepping forward and backward over and over. Again, this is

Magnetic South Pole at work, causing people to act in a horribly boring fashion.

Swagger

A swagger is worse than pacing. A swagger is an arrogant pace. When someone swaggers, he has a lazy stride and lazy movements that make him look like he thinks he is too good to be there.

In this case, Magnetic South Pole has taken the spring out of his step and caused him to replace energy and confidence with arrogance and overconfidence. When people are nervous, they try to correct by trying to relax. A swagger is evidence of overcorrection. You can use nervous energy to your advantage.

Podiums

To make matters worse, the location of Magnetic South Pole is often marked on the floor with a podium. This way the presenter can actually *hide* from the audience instead of doing something interesting.

Podiums are presentation *killers* and you'll have to avoid them at all costs. Unlike real ninjas, Pitch Ninjas are anything but stealthy. They don't hide behind podiums.

Laser Pointers

Magnetic South Pole is the reason there is a

market for laser pointers. If people realized they could simply *walk over to the screen and point* to it they would never even think of buying a laser pointer. Rarely, if ever, is a screen so high that a human being can't reach it. To make matters worse, your nervousness will cause the pointer to shake and the little red dot will move so much it will make you look like you are overdosing on Red Bull. If you own a laser pointer, go get it now and flush it down the toilet.



The right place to put laser pointers

In spite of fact that I hate laser pointers, I actually own several of them. That's because the manufacturers of presentation remotes actually *integrate* the foolish devices into the remote. Presentation remotes are great, laser pointers are not. More on this later.

PowerPoint

The last evidence of Magnetic South Pole is overcomplicated and over-written PowerPoint slides. PowerPoint is a great program, but over-

reliance on it is usually because someone is overcompensating for Magnetic South Pole.

I like the way my friend, David Fernandez, puts it: “PowerPoint is not the message nor the messenger.” You are the messenger, and what comes out of your mouth is the message. PowerPoint is simply there to help.

A bad PowerPoint presentation consists mostly of content to help the *speaker*. A good presentation consists of mostly content to help the *audience*.

Why Magnetic South Pole Exists

Magnetic South Pole sounds silly, doesn’t it? It’s true. It’s there. Watch for it when you see your next presentation. The influence of Magnetic South Pole is overwhelming, and for good reason—what else are you supposed to do?

There was a great scene in the movie *Talladega Nights* where the lead character, Ricky Bobby, is being interviewed for the first time on national television after doing well in his first race. As he speaks to the reporter in an overly soft tone of voice, his hands slowly rise up in front the camera for no apparent reason. He admits to the reporter, “I’m not sure what to do with my hands.”

“If you could just hold them down by your side,” the reporter responds. A minute later the hands slowly rise up again in front of the camera. Ricky has no idea what to do. It was

hilarious (look it up).

Magnetic South Pole exists because most people have *no idea* what to do with their bodies during a presentation. There are two reasons for this. The first is that they are too worried about what they are going to say. The second is that nobody has ever told them what to do. For you, that's about to change.

Virtual Dojo



Magnetic South Pole

To see a video describing Magnetic South Pole, visit PitchNinja.com and click on the Virtual Dojo or scan the code.

Chapter Two:

Persuasive Choreography

Magnetic South Pole exists because most people have *no clue* what they should be doing with their bodies. Almost the entire remainder of this book is going to cover just that—what you should do with your body, including where to stand, when to move, how to move your hands, how to make eye contact, and how to use your voice. I call it “Persuasive Choreography.” It’s the art of designing the sequence of movements that will inspire an audience to see things from your point of view.

Persuasive Choreography is putting on an *awesome* show for your audience with the specific intent to *persuade*, not just entertain. A little planning in this area will go a long way.

You can’t *bore* people into buying from you. In most cases buyers buy *in spite* of your boring presentation, not because of it. This means they were predisposed to buying what you’re selling and, luckily, your boring

presentation didn't get in the way. They were able to get the gist of what you were offering before they nodded off to sleep.

What you want is for the opposite to happen. You want them to love your presentation so much that they buy *in spite* of your product or service. By this, I mean I want them to be so excited about you and your passion that they want what you are offering no matter what, but I don't mean you should try to con anyone by pretending. Persuasive Choreography is about communicating genuine emotion, not about pulling the wool over someone's eyes.

Let me say that again lest I'm misunderstood: *This is not about conning anyone into buying a substandard product or service.* It is possible to use Persuasive Choreography to con someone, but that goes for any selling skills.

The Y Factor

Think of it this way: your idea and the work you have done around your idea or what you are selling is "X." You and your presentation skills are "Y." When you present your idea to an audience, your outcome is a function of both those factors.

X *minus* Y (x-y) means you pretty much suck at presenting and your presentation made your idea look worse than it actually is. Most people fall into this category. If they still have a positive outcome, it means their idea was so great

that it compensated for their poor presentation skills. This does happen and it lulls people into thinking they were successful.

X *plus* Y ($x+y$) means that you effectively communicated the idea and showed passion and excitement. This is less common, but pair a good idea and a good presenter and you have a slam dunk. If you don't have a slam dunk, it means your idea is so boring that even good presentation skills can't compensate.

X *times* Y ($x*y$) means that people *love* you so much they don't even care what your idea is—they just want in. People who can do this can change the world (but they still have to have good ideas).

For the best presenters in the world, Y is an exponent of X. Their presentation is X to the “Yth” power (x^y). This means the speaker added *exponential* value to the basic idea. Tony Robbins is a highly successful motivational speaker; look him up on YouTube.com and see how he moves and how he uses his voice and his hands and his face.

Persuasive Choreography is about ensuring your Y-factor has a positive or even exponentially positive impact on your ideas. In most cases people are X *minus* Y. A good speaker is hard to find!

Caring

The purpose of your presentation is to persuade

someone to your point of view. If you believe in yourself and you believe in your product or service and you believe that you will be able to add value to your client in excess of what they are going to pay you, your presentation should make this clear. Most presentations fail to make this clear.

In order to be effective, the audience needs to know that you *care* about what you are talking about. Remember that people won't care what you know until they know that you care. In order to show them you care, you have to exude energy and excitement.

This is especially important for startup companies whose products or services are bound to have plenty of bugs to work out. If the audience believes in you and your vision and falls in love with you and your energy and passion, they will overlook potential flaws with what you are offering because they want to work with you. Investors in startup companies often invest with teams they love in spite of glaring holes in their business models. It happens all the time, and it should. Good teams are hard to find. If they have a vision they believe in, they can probably find a way to get there.

In fact, in most growth-oriented companies you will be pitching to clients that are out of their league. Most companies grow because they are consistently pushing the boundaries on what they are capable of doing. Few companies grow because they are playing it

safe and fishing in tidal pools. In order to grow, you've got to venture out to the big, blue ocean.

Every time you present, you are selling yourself as much as you are selling your company. In many cases you are selling yourself more because your company may still be developing, growing and changing. The buyer has to believe you *and* believe *in* you. The buyer has to love you and you have to love your client. Business relationships are real relationships.

Who Are You?

If you are still with me and I've been able to convince you that showing passion, energy and belief in yourself and your product is important, you have to ask yourself the following question: Who am I?

Are you someone who is passionate about what you are presenting? Do you actually believe in yourself and your team? Do you actually believe that you have something to offer of value in excess of what you are charging? Do you actually believe you can provide that something to your potential client? Are you worthy of being trusted by your client? *Are you worthy of being loved?*

If you do a little self-examination and realize that you don't believe in yourself and your team and your product and the value you offer and everything else I asked, you should probably find a different line of work.

Everybody has doubts and fears and

reservations, but if you genuinely care about what you are doing and you rise above these feelings and exude confidence, poise and bravery, you will be much more successful at presenting.

Authenticity

What I'm going to ask of you in the following pages may feel very strange and awkward at first. I've had clients or students tell me that Persuasive Choreography doesn't feel natural. That's because it's not.

What's natural is to get overcome by Magnetic South Pole and let it sap your emotions and force you to give a boring presentation.

Dancing like Michael Jackson isn't natural either, but it's still awesome.

Just because something doesn't seem natural doesn't mean it's not authentic. Go find a guitar or other instrument that you have never played before and try to bang out a tune. Chances are that it will sound horrible. Playing an instrument is anything but natural, unless you know how. However, if you know how to play guitar, you can use it to express your authentic self in interesting ways.

If I teach you to paint, you can communicate your emotions through art. If I teach you how to write, you can communicate your emotions in stories. If I teach you how to sing or play music or any other form of communication, you can communicate your

emotions using your new skills. I'm going to teach you the art of Persuasive Choreography so you will be able to communicate your authentic self to an audience.

These skills take practice, but even a little progress will go a long way. You don't have to be perfect. It's like a wedding dance. Seeing a newlywed couple try to pull off a dance with no prior practice or training is just plain embarrassing. A little effort turns the dance into a touching event. If the groom dips the bride at the end, the crowd goes wild! Yes, it may be a little corny, but it's the couple's willingness to push the limits of their own capabilities that touches us, not their perfection.

That being said, a wedding couple that puts some real effort and practice into their wedding dance winds up going viral on YouTube.com. Just because it is kick-ass doesn't mean it's not authentic.

If you get through this book and still don't think Persuasive Choreography is compatible with your personality, I recommend that you consider getting in touch with a good therapist who can help you "find yourself." If your personality is more closely aligned with Magnetic South Pole you are going to have life problems beyond your ability to present well.

I'm going to assume from here on out that you are someone who believes in yourself and you are someone who can show passion, excitement and energy for what you have to offer.

In order to persuade an audience, you are going to have to replace the boring style of Magnetic South Pole with a bold, exciting and passionate style. You have to have something, other than nothing, to do with your body.

First, You Need the Right Pitch Ninja Moves

You can't choreograph anything unless you have a few dance moves. Michael Jackson had lots of moves. He had the Moonwalk, the hat tip and the wiggle-leg thing, along with many, many others.

Ballet dancers have lots of moves too, including *plié*, *passé*, *jeté*, *fouetté*, and other moves that are spelled with accent marks.

Ballet choreographers arrange ballet dance moves into a full dance that can be enjoyed by audiences, and the best performances communicate real emotions. The best performers and choreographers can make the audience feel any way they want. A sad dancer will make the audience cry, while a happy dancer will make the audience smile.

In the next chapter I'll go over a number of key moves that good presenters use to persuade an audience.

The Stage

All presentations happen on a presentation stage. That stage might be a wide-open lecture hall appointed with the latest technology, or that stage

might be a crowded Starbucks. It could even be an elevator. No matter what, you as the presenter have the right and the responsibility to set the stage however you want. This means you can move the chairs and furniture (if practical) and even assign seating to the audience members.

In Chapter 5 I'm going to introduce you to one of the most powerful concepts in this book. It's called the Super-Awesome Presentation Zone Program and it helps you understand how to coordinate your moves and your content for maximum impact.

In theater, "blocking" refers to the movement and position of actors on a stage. Just like in theater, you will be mindful of blocking when you present.

Be a Silverback Gorilla

If you have something important to say, you need to *own* the room and command attention from the audience. You will use your body language and voice to command the audience and control the environment.

In the wild, the silverback gorilla is the center of his gorilla troop. Everything revolves around him. All decisions are made by him; he is the master of his universe. When you present, *be a silverback gorilla*. I said before that Pitch Ninjas aren't stealthy like real ninjas. Pitch Ninjas establish a presence.

To do this, you will have to stand up

straight, put your chin up, smile and show your armpits a lot. Silverback gorillas show their armpits when they want to take command. You will also have to square your body up with the audience. This, “silverback gorilla” stance should be your default. You won’t use it all the time, but you will use it enough. When in doubt, act like a silverback.

This is important because as presenters, we are rarely in a power position. People in power positions usually don’t have to do formal presentations if they don’t want to. Have you ever heard of a venture capitalist making a presentation to an early-stage startup? If it happens, it’s because the startup is so awesome that the VC feels the need to convince them to take their money.

When you present, you owe your audience. When the president of the United States speaks, he or she owes his or her audience an explanation of what’s going on with the country. When the salesperson presents, she owes the audience a solution to their problems (if they have problems).

So, because the presenter is essentially liable to the audience, the best thing she can do to deliver is to become the center of the room long enough to make her point. Once the point is made, the audience can decide what they are going to do. If, however, the presenter *allows* the audience to take control, he may lose the opportunity to get the full message across and

wind up following the audience's agenda and not his own.

I'm aware that many people are used to more conversational meetings with clients and potential clients and many times those types of meetings are appropriate. However, if you want to persuade someone, I *highly* recommend you take control of the room long enough to make your persuasive point. This means you'll have to get there early, set the stage and present from a *standing* position. Michael Jackson never entertained his audience from a seated position and neither should you.

Chapter Three:

Ninja Moves

The first thing I'm going to do is teach you a few critical dance moves, then I'm going to provide an overview of the stage and finally, I'm going to tell you how to match the moves to the stage and your content so you can choreograph your presentation.

The top five *most important* moves in Persuasive Choreography are:

1. Smile
2. Smile
3. Smile
4. Smile
5. Move your body

Smiling is—by far—the most important thing you can do to win over an audience. If you don't smile, not much else matters. Think about it—if your own product or service isn't interesting enough to make *you* smile, why should

it be interesting enough for your prospect to buy or otherwise be persuaded by your message?

Smiling

If you learn *nothing else* from this book, please learn the importance of smiling. Smiling is everything. Magnetic South Pole is the enemy of smiling. It draws the jowls down so the mouth can't help but frown. You have to fight to smile.

When you smile, people like you. When you present, it is *absolutely imperative* that the audience likes you. They won't buy from you or invest in you if they don't like you. There are no ands, ifs or buts about it. No like = no sale.

Most people are at least a little nervous to present in front of an audience and, therefore, they don't smile.

There are two components of smiling. The first is to know *how* to smile and the second is *remembering* to smile.

How to Smile

Most people know how to smile. People smile everyday—even on bad days they sometimes smile. A genuine smile is called a *Duchenne* smile and it's the smile that creates crow's feet around the eyes. When you give someone a Duchenne smile you give them a warm feeling inside. It conveys warmth, trust, love, interest, excitement and a flood of emotions

that are important when you are trying to persuade someone.

A fake smile does not engage the eyes and, therefore, no crow's feet appear. This smile, also known as the "Pan Am" or "Botox" smile, is more of a polite smile and does not express the same level of intimacy.

It's important—critically important—that you understand that although a Duchenne smile is better than a Botox smile, *any* smile is better than no smile at all!

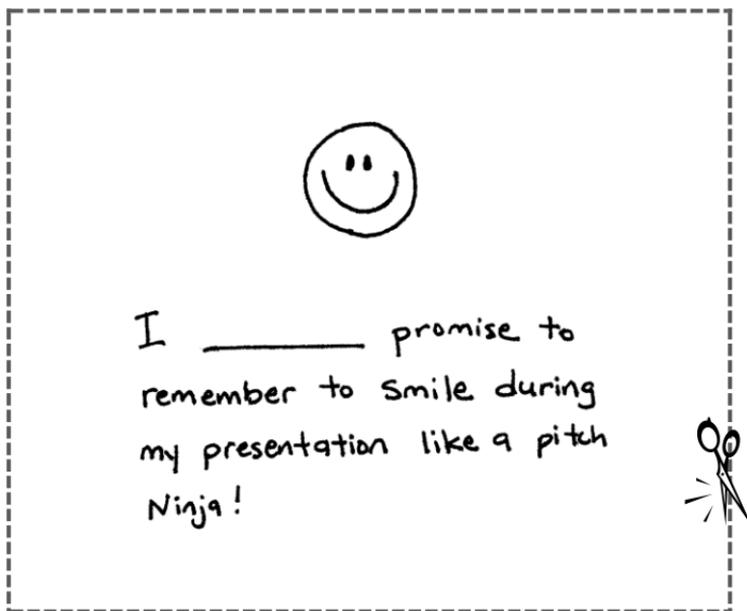
Remembering to Smile

The biggest problem with smiling is remembering to do it. So, I'm going to show you how. To remember to smile, do this:

1. Take out a piece of paper and tear off a piece about five inches long by five inches wide. Precision is not important.
2. Draw a smiley face on it.
3. Write "I [your name] promise to remember to smile during my presentation like a Pitch Ninja."
4. Wad it up into a little ball.
5. Stick the little ball in your shoe right under the arch of your foot.

Now every time you take a step, the sharp edges of that wadded-up little paper ball will jab into the bottom of your foot. It can be quite

painful. If it hurts enough it will remind you to smile. Remember, any smile is better than no smile so a pained smile will have to do if you can't remember to use a Duchenne smile.



If you use this smile reminder trick, something very interesting will happen. Your pained smile will actually start making you happier and your smile will magically become less pained and more genuine. The edges on the little paper ball will get smashed down as you move and won't hurt as much, but its presence will continue to remind you to smile.

Of course, it's not always appropriate to smile. If your presentation is about saving the starving children in Africa, you probably don't want to smile while you describe their hardship,

but it's certainly appropriate to smile when you describe how promising your proposed solution is and how excited you are to bring them nourishment.

If your presentation is on a somber subject, you should look for opportunities to work in positive messages during which it will be appropriate to smile. The more smiling that happens, the better your presentation will be.

At first, smiling may feel weird and unnatural. I warned you about this. Do it anyway. It's not weird and awkward to your audience. What *is* weird and awkward is to hear someone described their passion with a deadpan expression.

Newscasters are great at smiling all the time. Next time you watch the news, pay attention to how they smile. They smile at all sorts of things—even the weather!

Eye Contact

The next super-powerful move presenters have is eye contact. Your eyes are one of the most communicative parts of your body. They can either help build trust or foster suspicion. There are lots of things that a person can do with their eyes, but for the purposes of presenting I want to focus on two: *gentle* eye contact and *steady* eye contact.

Gentle Eye Contact

A social, or professional, gaze is one where your eyes move within a small triangle formed by the other person's eyes and mouth. If your eyes wander outside this little triangle, the gaze becomes more intimate and, therefore, less comfortable in a professional setting.



In a professional setting it is polite to look at someone's face, but less polite to let your eyes wander to their hair, eyes and chest. Even if the person is super-hot, you don't want to undress them with your eyes while giving a professional presentation. It's not cool. Keep it professional.

Steady Eye Contact

The next type of eye contact I want to emphasize for presentation is *steady* eye contact. This means a steady stare at the other person's eyes. If you are standing far from them (which is likely) you will concentrate on the space below the other person's eyebrows and above their cheeks.



When you do this you are letting them know that what you are saying is important and that you need to know that they understand what you are saying.

When using steady eye contact it's important that your eyes continue to blink and that they move between the person's eyes. This can be tricky if they have one eye or a lazy eye, but do it anyway. Failure to blink and keep your eyes moving can be misinterpreted as aggression.

Staring without blinking at the space on the other person's forehead just above the bridge of their nose is called "power" eye contact and it expresses your intent to overpower the other person. It can be very off-putting to them. Steady eye contact shows concern for understanding. Power eye contact is threatening.

Making Eye Contact

The way you make eye contact with audience members matters. Hold eye contact too long and you'll come across as creepy. Hold it too short and you'll appear shifty-eyed and untrustworthy. Luckily, there is a simple trick you can use to make sure your eye contact is just right.

As a rule of thumb, make eye contact with an individual long enough to complete one or two sentences or phrases and then move on to the next person. This allows you to finish a complete thought on one person, which is long enough to engage, but short enough to be natural. If you break eye contact *during* a sentence or phrase you will look shifty-eyed.

There are a number of exceptions to this rule that are worth mentioning. First, if you are

answering someone's question, you can focus on that person while you answer her question.

Second, if you notice someone in the audience who isn't paying attention, you can hold a gaze on that person until your eyes connect. Then hold the gaze a little longer to bring them back into the presentation. When you have too many people not paying attention, you begin to lose the whole room.

Third, if you see someone who has their arms crossed, has a furrowed brow, or is otherwise indicating confusion, you can keep your eyes on that person until they loosen up a little. If there are a lot of people doing this, you might have to adjust your message a little. Crossed arms are an especially bad sign. It means people aren't receiving your message very well.

Like all the moves I'm going to cover in this chapter, I'll go into more detail about how and when to use eye contact later in the book. For now, I just want you to understand what the moves are.

FREE SAMPLE END

This is the end of the free sample! I hope you have enjoyed it. The rest of the book goes into detail about additional moves, content organization and putting it all together with the Super Awesome Presentation Zone Program.

You can buy the book on Amazon.com. If you have any questions, please let me know at mike@pitch.ninja.





About the Author

Mike Moyer discovered he was a Pitch Ninja when the teams he coached for business plan competitions seemed to always win and his clients closed bigger and bigger deals.

A professional entrepreneur, he has started companies from scratch, joined startup companies, helped others start companies, raised millions of dollars of startup capital and helped sell startup companies.

He has worked in a variety of industries ranging from vacuum cleaners to motorhome chassis to fine wine.

Mike has an Master of Science in Integrated Marketing Communications from Northwestern University and an Master of Business Administration from the University of Chicago. He teaches entrepreneurship at both universities.

He lives in Lake Forest, Illinois, with his wife, three kids and the Lizard of Oz.

Other Books by Mike Moyer

Now that you are finished with this book, you

might want to take a look at some of Mike's other books, including:

The Virtual Dojo Series

Pitch Ninja is part of a series of three books that helps people master environment-specific communication scenarios that are outside the normal situations we find ourselves in every day. The three unique scenarios covered in the series are presentations (this book), trade shows and job searches. The other two books are:

- *Trade Show Samurai: The Four Core Arts for Capturing Leads*
- *Job Jitsu: An Employment Guide for the New Reality*

Slicing Pie Series

Entrepreneurs all over the world have discovered the benefits of Grunt Funds, a perfectly fair way of dividing up equity in early-stage companies. Slicing Pie provides detailed instructions on how to make sure each person in a startup company gets what they deserve—no more and no less. Books include:

- *Slicing Pie: Funding Your Company Without Funds*
- *Get Them Gators: A Primer on the Power of Dynamic Equity Splits for Potential Investors,*

Partners and Employees

- *Pie Slicer Handbook*

Other Books

Mike has also written books for high school and college students, including:

- *How to Make Colleges Want You: Insider Secrets for Tipping the Admissions Odds in Your Favor*
- *Business Basics*
- *ACI: Career Basics: the Insurance Industry*

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