



# The Influential Leader Podcast Series

Influence Tips from Today's Leading Experts

## “Authenticity & Charisma”

Connie Dieken Interviews Dr. Nick Morgan

(CD – Connie Dieken, NM – Nick Morgan)

CD: This is Connie Dieken, Welcome to The Influential Leader. Here's a question for you: are you an authentic, charismatic leader? Do you need to be authentic and charismatic to lead effectively? Our guest today says *absolutely*. They are key to leadership and you cannot leave them to chance.

Dr. Nick Morgan is the author of *Trust Me: Four Steps to Authenticity and Charisma*. He is one of the country's top communication coaches and theorists. He served as editor of *The Harvard Management Communication Letter*, which I loved. He writes speeches for top CEOs to clarify their ideas, and then helps them execute them with panache. He is the CEO of his communications consulting company, Public Words. He's taught Shakespeare and public speaking at the University of Virginia, Lehigh and Princeton. Dr. Nick Morgan, thank you for sharing your time and insights with us today...



Dr. Nick Morgan

NM: It's a pleasure, Connie. Thanks for having me on your show.

CD: You're welcome. We're focusing on your latest book, *Trust Me*. Can you help us get inside your head? Why did you write this?

NM: Well, I was consumed by a couple of ideas. One was the tremendous amount of brain research that's gone on in the last 10 or 15 years, that's really transformed the way we think about communications; nobody was writing about that, specifically. The brain scientists were writing about the brain, but nobody was saying, “What are the implications for communications.”

So I thought, “There's some important things going on here that we need to know about because they overturn our commonsense view of communications in a number of ways.” The way we think we communicate and what we think we're doing when we communicate, are not actually what's going on.

CD: Mm. You know what is fascinating - because what you're saying, from this new brain research - is that every conversation is actually two conversations; the verbal and the non-verbal.

Let me throw something out to our listeners here to ponder. When you hear these two conversations that Nick Morgan is talking about – verbal and non-verbal – are you thinking that the first conversation, your verbal, your content leads to the second one, the non-verbal? If so, Nick, you say that is profoundly wrong.



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NM: Yes, it's interesting, isn't it? It's actually the other way around. What happens is that we get an intent or an emotion or a feeling deep in our unconscious brain, something we're not aware of. And then we start to gesture that. We actually realize things first in our body, which is very counter-intuitive and very strange.

And then, a nanosecond later, sometimes even up to five or six seconds later, we get a conscious thought about what we've just done. And so it's literally true that our conscious minds spend most of our days explaining to us why we just did what we did. And, of course, we think it's the other way round, and that's because it's the conscious part that's aware of it!

CD: And yet it's so hard to teach people to be authentic without making them seem self-conscious about it, which destroys the naturalness. What do you make of that?

NM: Well that's absolutely right. If you tell somebody, for example, as a communications coach, as I used to do. I used to tell people, "Well you should gesture this way." Or, "You shouldn't do this." And then what happens is that they think about it consciously. And so, as soon as they think about it consciously, then they get it out of order, because they gesture a split second after they get the conscious thought.

CD: And they become stiff.

NM: As you say. Not to look stiff, to look natural, you have to gesture before the conscious thought. And so I had to learn a new way to coach people and that's what 'Trust Me' is about.

CD: And that's how you came up with this. And you know what? The irony is – and you know this – you have to practice to look spontaneous.

NM: That's right. And the reason for that is that it goes back to that unconscious behavior. So, if you stand up in front of an audience or you walk into an important meeting and you just let nature take its course, what happens is that you will look like you're doing it for the first time if you haven't rehearsed it.

And your body will telegraph that in many ways. Maybe you won't do the obvious things; maybe you've been trained not to fold your arms nervously over your chest, for example, but you'll do it in a lot of little ways.

You'll signal to that audience, unconsciously, that you are nervous, you're doing this for the first time and you're a little on edge. And the audience picks up on that and, as a result, they're put on edge. And so you don't have a successful communication.

CD: And they may not even know what's bugging them, but something about you is bugging them.



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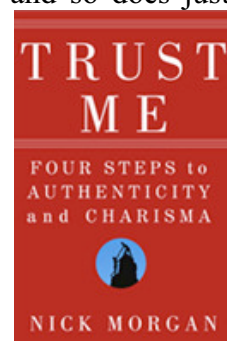
NM: That's right. It won't necessary rise to the level of conscious thought, but, unconsciously, they'll just get a feeling; "Agh, I'm not quite buying this." Or, "Agh, that guy seems kind or stiff and unnatural." or it just seems a little boring to them. They just get a vibe. And we use those kind of words, because they're coming from our unconscious thoughts.

CD: Yes. And you know what's also interesting? It's the leader with happy feet. The guy who can't stop pacing as he's delivering his message. He thinks that he's being casual, and 'I'm one of you, so I will walk amongst you and I'll move around', not realizing that he also many be destroying his authenticity and his credibility.

NM: Right, because while some movement is good, it's more interesting for us because we're trained, as unconscious beings, to follow movement. That's just how we've evolved; to stay safe, we react to sudden movements especially. But we react to people moving more so than people staying still.

But if you just move randomly as you described, the happy feet syndrome, where the speaker has a lot of adrenalin and he or she is trying to get rid of it, and so does just wander. Then what happens is that we quickly get the message that this person is lost or like a caged tiger, just pacing to no purpose. And that's irritating, after a while, for us, and so we tune out and we start to find it very distracting.

CD: I find all this so fascinating. So I was sitting on an airplane, recently, reading *Trust Me* and my seatmate is a software consultant named Raymond. He leaned over with a sly smile on his face and said, "So... are you learning how to *fake* being authentic?!"



What do you make of Raymond's response to the title?

NM: Well it's a great response, and it's very natural. And several people have asked me about that kind of thing; "Isn't it sort of fake?" But the truth is that, when you stand up in front of an audience or when you walk into a meeting, you are not being you in the simple sense of just coming across as you.

What's happening is that that audience or that group of colleagues are interpreting you in terms of their own needs and desires and wishes. And so they're looking at you and saying, "How is this person coming across? What's in it for me? Is this person a threat to me? Is this person a friend? Is this person offering me something I can use? Is this person boring?" whatever the reaction is.

They're interpreting what you're doing. So it's not you, it's the behavior that you're showing. It's not your soul or something deep inside, right? It's how you're showing up. And, if you can't learn to control that, then you've got to take the chances on how you



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show up and, as the brain research shows, a lot of that is going to be unconscious behavior that signals how you're feeling that day.

And how do most people feel these days? They're distracted, right?

CD: Worried and distracted and impatient.

NM: Right. And that's what's going to show up.

CD: Yes. You know, I've always found it fascinating that most of us don't realize the impact that we have on other people. That our intent and our impact are not aligned.

NM: That's right.

CD: And what do you find happens when your intent and your impact are not aligned?

NM: Well, what happens is that people believe the non-verbal messages, so they interpret the intent, as I said a moment ago, as it pertains to them. So, if you show up and you think you're ready to go, but you're actually signaling all kinds of distracted behavior because you've got a lot on your mind – you're thinking about what you're going to have for dinner and your 'to do' list and whatnot and you're not really fully focused in that moment – then that's how you're going to show up and people are going to interpret that as not caring.

And that's not what you intend, is it? You're just thinking, "I've got a lot on my mind." But you have to think about it in terms of how people interpret your behavior. And we interpret it as to how it's meaningful for us. And so, if somebody shows up as distracted, you think, "Well, they don't care enough to be not distracted. They don't care enough to pay attention to me!"

This is the classic mistake we make with our teenagers all the time, by the way!

CD: And you also explain about even transforming your face, because, by body language and such, you don't just mean arms crossed; it's the whole body, aligning everything. And even the way that you align your face, some people can get the impression that you smelled something bad! That you are disinterested, above it all. But that's not what you intended. You just were unaware.

And that comes down to some of these rules. I'm sure people are wondering, "Okay. If it's four steps to authenticity and charisma, can you give a synopsis of openness, connection, passion and listening?" Your four steps that you discovered – over how many years, by the way?

NM: 25 years of research and work with clients and audiences and people at Harvard and whatnot, so it's been a long road.



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CD: Yes. But this openness, if we can start with that one. What's your intent? What do you mean by openness?

NM: Openness is the first condition of any kind of communication. Without openness, nothing else happens. That's why it's so important to get that right first. And this is the way it works; when you walk into a room or when you walk out on stage, the first question that audience is going to ask is, 'friend or foe?' We're just wired that way.

And, obviously, if they know you, they know you're not a foe in the literal sense but, in evolutionary terms, that's still what they're thinking. They're thinking, "Is this person coming in full of threat, full of tension, full of anxiety, full of defensiveness?" And the thing is, especially with public speaking, we tend to show up nervous.

Most people get nervous before a speech and, as a result, we want to defend ourselves. We want to cover that nervousness, and so we tend to show up with defensive behavior. That comes across and gets interpreted as defensiveness and insecurity, which people interpret not as friend, but as foe. Not as open, but as closed. And so that comes across as closed behavior.

It's literally the case that, just by walking out on stage in front of a big audience, you can shut down the possibility of all communication between you and your audience, before you even open your mouth, by what you signal. And the reason for that is because we have these things called mirror neurons in our heads.

This was a wonderful discovery by an Italian neuroscience team, about five years ago, and those mirror neurons literally fire the same emotion as we see in the people around us. So, if somebody walks into a room and has a strong emotion; excitement, nervousness, happiness, fear, whatever it is, then we will literally experience that same emotion in our head.

It's not a neuron saying, "I understand the emotion of that other person." It's the same emotion.

CD: Is this different than reciprocity?

NM: It's really how we're empathetic. So yes, it is. It's why we're capable of being empathetic as a species. It's why, when you're in a room and everybody gets excited, you get excited too. Or why everybody laughs together when you get a large crowd together and somebody starts cracking jokes.

CD: Or like a basketball game, when it gets all exciting!

NM: That's right.



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CD: Everybody's experiencing something together.

NM: Yes, and to my favorite, Boston Celtics, for example; we Celtic fans are intense about our team and when they're doing great there's a wonderful feeling in that room and everybody shares that emotion. But, as soon as we think the Celtics are not up to snuff, I'm telling you; towards the end of that game, if they're not in the lead that room can get ugly pretty quickly.

And up here, in New England, with our tough winters, we get cranky! And we want our team to win. And it's amazing, if you sat in that audience, to feel the whole thing turn. And that's those mirror neurons, because it's very contagious. We share that with the people around us, and it's like a ripple effect, as it goes across a room, across an auditorium, or even across a big place like the Boston Garden.

CD: Is openness like playfulness too? I mean, it's the opposite of being closed, but how do you get to openness if you're in front of an audience and you're nervous? How do you get to openness?

NM: It's a great question. It's not a natural act, because the natural thing is to be nervous. That's why it's important to rehearse, because you have to practice that openness, otherwise you won't come across as the way you intend to, which is to make a connection with that audience. You come across as the way you are, which is nervous.

So the way to do it and what I talk about in the book is to practice the following thought experiment – or the imaginary techniques that actors use, which is: before you start to speak, imagine you're going to be talking to a close friend or your favorite person – maybe your spouse – that you haven't seen in a while.

You're so excited to see that person, you're thrilled to connect with them. Then what happens is, when you actually get in the room with them, what do you do? Well, you smile, your face lights up. You embrace them. You get close to them physically. All those things, all those kind of intents in the body will show up in wonderful, positive, open ways if you can imagine that before you go on stage and speak to an audience.

CD: And that will prevent you from morphing into your evil, boring twin. Serious person! Because that's what happens sometimes; we decide, "Oh, we need to impress people," So then we morph into this boring version of ourselves. The serious version. And we shut everything down.

NM: Well, that's right. And, for some people, that's not because they're trying to be boring, but it's just because of adrenalin. What happens, under extreme cases of adrenaline, is that all the sort of higher functions shut down and it's just the brain stem that keeps working. So that means that you lose all in your face, and you get that kind of robotic, monotonous tone



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of voice where the person never raises their voice or changes the pace, and there is never any expression on their face.

And yes, that's the boring evil twin. And that's because of the result of trying to deal with that adrenalin.

CD: But some people use adrenalin for good, and it actually helps them have a better performance. How can we do that?

NM: Well I always say 'embrace the adrenalin', because it's your friend. It helps you stand a little straighter, it helps you think a little faster, you can be a little bit ahead of that audience.

CD: You're smarter than you normally are, right?

NM: That's right. You're better in lots of ways, and so adrenalin is good. And, if you redefine those symptoms instead of the way we typically define them, which is, "Oh, I'm getting a fast heart rate, my palms are getting sweaty, maybe my legs are shaking a little bit." Those are bad symptoms, therefore something bad is about to happen.

If, instead, you redefine those as "Oh, I've got some adrenaline, that's a good thing because that means my energy is going to be high and I can succeed in front of this audience", then it doesn't seem so terrifying. That takes a little practice, but it does change how you experience those symptoms. It's just a matter of labeling them 'good' or 'bad' and, right now, if you haven't thought about it, you're going to label them as bad things.

CD: Yes. But, when you would label those things to your students say, at Harvard, and say, "Your palms are sweating. You're excited. Your heart is racing, What's going to happen? What are you about to do?" What would they yell out?

NM: Have sex! Well, they're 20 year olds, you know! So that would always get a big laugh, and they'd get it, you know? They'd say, "Oh I see. It's the same symptoms. If I just re-label them, then they can be positive."

CD: Then they can be a good thing! Alright, so we have openness. How about connection?

NM: Connection is what happens when you've achieved the state of openness, so the other person and you have said, "Okay, we're not threats to each other. We can be friends here. We can relax a bit. And now we can get on the same wavelength." And I always use the example of: if you happen to have kids, kids of all ages are very gifted in not paying attention to their parents when you tell them what to do. And so what do you do to get through to them, especially in the case of teenagers?

What do you do? You might raise your voice a little bit, or maybe you're cooler than that. You just draw a little to them. Maybe you touch them on the shoulder.



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CD: Text them, Nick. You text them!

NM: Yeah, you text them now, that's right. You use all kinds of non-verbal techniques to connect with them, to get their attention. And you know when they're listening because you've got their eye contact, they pull the ear buds out of their ears and they've got that look on their face which says, "Yeah, mom?" or "Yeah, dad, what is it?" So it's that, but in front of an audience or in front of your colleagues.

You use all those same techniques, just, appropriately, in a room full of people. You might walk closer to them, you might raise your voice a little bit so that everybody in the room can hear you. And you might also think about starting in a way that connects with them, in terms of the information, in terms of the content.

CD: Yes. Frame the content. I call that frontloading too. And we've got to get to what's the most important question on their mind, which is, why does this matter to me? Why am I here?

NM: Exactly, exactly. In fact, that's how audiences start out. I always tell people that we're working with; first question you've got to ask – and you've got basically one to three minutes to answer it in front of that audience – that audience is asking, "Why should I care? Why am I here? Why is this important to me?"

You answer that "why?" question first, for that audience, in the first one to three minutes, and then they're happy bunnies. They'll sit back, they'll relax, and they'll go, "Okay, got it. I see why I'm here, I see what I'm doing for the next hour or so, and I'm okay." And then, if you're successful and you take them on the right journey, then they'll start asking "how?" questions. How do I get started? How do I make this my own? How do we implement this?

CD: Yes. And this works for all kinds of communications too. I had a senior executive, who I was coaching, who finally got so fed up with all of these emails coming to him that didn't appear pertinent, that he would respond with one word, with a question mark added. Do you know what that word was?

NM: I'm guessing it was why?

CD: Relevance.

NM: Relevance. Even better.

CD: Yes. Like, "Why are you sending this to me?" Because some people will over-communicate to cover their butts, and will send along so many communications. And we're all so inundated today.



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NM: Exactly. We're awash in information and, "If you can't tell us right away, if you can't hook us in the first minute or so with the relevance of it – I like that a lot – then we're going to move on and do something else." We're on our BlackBerrys or whatever other distraction we have.

CD: Something else that's more exciting than we are! Which brings us then to number three. We've had openness and connections, which brings us to the next one; passion. Tell us about that.

NM: The way I always introduce this is I say, "So, imagine you're walking down the street in New York City, and up comes one of those scary strangers that has the flyaway great hair and lots of ill-fitting and strange looking smelly clothing and they grab you by the arm and they say "The end of the world is coming, the end of the world is coming!". What do you do?"

Well, if you ask a New Yorker, they say, "I punch the guy and I get him out of my way." If you ask anybody else, they will say, "Well, I back off" or "I get out of the way" or "I run to the other side of the street" or something. That person has plenty of passion, doesn't he?

CD: Mm hmm!

NM: He's convinced the end of the world is coming, and he wants to share it with you. But, because you haven't established openness and connection with that person first – or rather, he hasn't established it with you – you're not ready to hear that passion.

So that's why openness and connection are so important. We have to first of all signal that we are open to a communication. Then we have to get on the same wavelength; we have to connect, we have to say, "Yeah, okay, this is what we're going to talk about. This is why we're here." We have to answer that 'why?' question.

Once we've done that, then we're ready. In fact, we *want* to hear the passion. We want to hear what do you care about? Why is this important? Alright, tell me. Tell me it with passion so that I know that you believe it's important, because one of the ways we gauge importance is by how much your body language, your tone of voice, the way you wave your hands in the air, the way you stride up and down, all the things that signal passion, how much of that is going on?

Because if it's just low key, then we're going to miss it, frankly. Especially in this day and age. As you just said, we're awash in information, where there are many, many other claims to our time and attention. So, unless you've got some real passion to inject at that point, then you're not going to grab us and you're not going to convince us to change or to do it your way or to pay attention or to try the idea that you're advocating.



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CD: And scripted pseudo passion doesn't work. The "It's nice to be here. I'm so excited to be here.", as they read from a speech. And you're thinking, "No, no, no, no, no!" So, again, with these two conversations going on, which one are you going to believe? The words or the tone?

NM: That's right. And you believe the body language every time. That's what signals it. I use simple examples to explain this to people. So, let's say you go home to your significant other, your spouse, and you say "How are you?", and your spouse is standing there with arms folded, a scowl on his or her face and he or she takes a step back and says "I'm *fine*." The words say that that person is fine, which do you believe? Everybody goes "Oh, I get it." Because, at that point, you know it's not fine, whatever it is.

CD: That word is not good: 'fine'.

NM: Yeah, that's right. And of course in much subtler ways, and in less obvious ways, when we're listening to a speaker, we do exactly the same kind of estimation and we always believe the body language. We always believe the non-verbal messages, because we think that that's really being signaled.

CD: You said the next word, on your four steps: listening. So you're open, you're connected; you have passion, now you have to listen. Tell us about that.

NM: Yeah, that's surprising to some people, especially for speakers, this technique and the experience applies to all kinds of communications – whether it's meetings or one-to-one conversations – but the sort of highest ante is for public speaking. That's where people get most worried about, and so they say "Wait a minute. I'm the guy, or the gal, giving the speech, why should I listen? This is about me talking to them." But communication is two-way and, getting back to authenticity, people do not perceive that you are authentic if you just blather at them all the time and you never ask for their feedback. And so, to do that, you have to be willing to listen. I saw a speech, the other day – it was a gentleman who was supposed to be educating us about LinkedIn; how do you get info on LinkedIn...

CD: Uh oh. The words 'supposed to be' do not bode well here, Nick.

NM: Yeah, and it was all about him. It was a 30 minutes sales pitch. And, by the end of it, he hadn't listened to a word that anybody had said. And it was all about him and we were just fed up by the end of it; it was a complete disaster in terms of connecting with that audience, because there was no two-way connection going on. And I think that that's always been the case one way or another, but it's especially true now.

CD: I think so; audiences definitely value a dialog over a monolog.

NM: Yeah. I think that that's more true than ever.



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CD: Yeah. And we expect it. And you know what? The other day, I was finishing coaching an executive and, at the end, I excused myself to go put in my contact lens. When I came back, he said – I had a keynote speech coming up – and he said “Oh, you need to see your slides.” And I said “Nope. Just the opposite.” He said “What do you mean?”, I said “No, I need to see the people in the very back, in the escape seats. My job and your job, when you are presenting, is to read that audience, is to realize ‘What do they need? What do they need more of? Less of?’” You know “Do I need to truncate? Do I need to elongate?” We need to watch, don't we?

NM: That's right. And that's part of listening. And the other part of it is that, when you do go out into the audience and when you ask questions, one of the bad habits that speakers get into – and I've been guilty of this myself – is that you get the question – because you're in adrenalin time, you're moving fast – you get the question and the first couple of words of the first phrase or two. And you nod, and then you start to move on, you move away from that person.

And I always say “No, listen to that person with your whole body; stay there, wait until that person finishes, make that listening experience a *real* experience. And the courtesy that that gives your audience member, that single audience member, will be appreciated by everybody in that audience. And you may hear something that's a nuance or that's a slight switch in tone or emphasis that you need to hear.

CD: Because you're showing respect. Everybody, today, wants to be heard. Probably now more so than ever.

NM: I think that's right. And that's part of authenticity. We don't believe people are authentic if they're just all about themselves. We think that authenticity means “Not only do I say my piece, but I also listen to you.” And that's a funny way to think about it. But that's the case, isn't it? That it is two-way, that people do want to be able to express their opinion. Customers expect to be able to give feedback to the companies that they purchase things from.

CD: And, if they don't, they'll get on Twitter and complain, won't they?

NM: They'll do it anyway! Yeah, that's right.

CD: You know, we haven't really touched on charisma too much. But I think that some people believe charisma is innate: you either have it or you don't. But you disagree.

NM: That's a very common belief. Yes, it's something that you're either touched by your god with charisma, or you're like the rest of us and just kind of ordinary. But, in fact, charisma is focused emotion. And the people that we think of as charismatic – actors, certain politicians, celebrities of various kinds – those people have learned how to focus their



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emotion when they're on stage, or when they're in front of the cameras, or when they're with an audience. They've learned not to let those other distractions come in. Because of those mirror neurons, when somebody gives out a focused emotion, it comes across very strongly. We pick it up very fast. That's how we've evolved; it's very important for our survival. If somebody came in radiating danger, then we need to know that immediately.

And so that's why, when somebody who is charismatic walks into a room, all the heads swivel to it, because that person is focused, has focused emotion. And that's something that we can all learn to do; it's not easy, it's simple to understand, but it's not easy to do. It takes some practice, you have to work on what it is to experience an emotion and to focus that, and to drive out the other distractions and all the things that we normally think about during the course of the day.

CD: That is brilliant, Nick.

NM: Thank you.

CD: If you want to exude charisma, think focused emotion. And let all those other distractions and things go; you've got to be in the moment. Stay in the moment, right now, and exude it.

NM: That's right. And what I say to people is "Before you go into that meeting, before you get ready to give that speech, before you go home to your significant other, let go of all the other distractions and focus on the way you want to be with that person, in that conversation or in that meeting or in that presentation." Whatever the appropriate emotion is; it could be excitement, it could be energy, it could be happiness, it could be anger.

Whatever the emotion is. It'll depend on the situation and the people involved but, if you want to show up as charismatic and as truly connecting with that other person or people, then you need to focus. And, in fact, the irony of this is that, if you do that, they will experience you as much more authentic.

CD: You know, I call this 'stay in *their* moment', because where your focus needs to be is on them, not on you. And that's where so many people have such a tough time with speaking and leading, because they're inner-focused, they're focused on themselves, and I tell them "Just switch that around, shift your focus to the audience, on what you can do to give *them* a good experience, instead of self-focusing, thinking 'Oh my gosh! Everybody's looking at me!'"

NM: Perfect. That's exactly right. And, by the way, you'll have a much better time, because it beats self-consciousness all the heck!

CD: Well, since this podcast is called The Influential Leader, we'd love to hear your thought on influential leadership.



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NM: I think that influential leadership is about authenticity. I think that, in this day and age, we have such a very highly attuned bullshit factor, if I can use that word. We're very quick to determine 'fake' in people and in companies; so I think that powerful leadership begins with that: "What are you really about?". Focus; focus a down forming, give me the essentials. I think it's the job of a leader not to just have a vision, but to spend the time getting that vision down to its simplest, purest essence, because of the information overload that we've talked about.

I think that the requirements, the ante has just been raised; maybe it used to be simpler, but now it's tough. And that's what you have to do. And so leadership keeps getting harder and harder but, in a sense, there's good news; and I think it's all more and more about being truly real, being authentic. And, with that authenticity, comes focus; and, with emotional focus, comes charisma. So it kind of flows naturally out of getting the authenticity right.

CD: And then, of course, you've got to make things happen. You can't just be a person who says things but doesn't actually execute.

NM: Right. And we're getting out of my head into yours, but that's exactly right; leadership, ultimately, is about changing lives, changing behavior, getting people to do things that they wouldn't do on their own together.

CD: Wonderful. Well, our listeners here, you may be wondering "Wow! How do I learn more about Nick Morgan and his book?" Well, you can find *Trust Me* wherever books are sold; you can also visit his website: [publicwords.com](http://publicwords.com). I highly recommend you do this and that you subscribe to the blog too. Can you tell us about that? What else can they get from you, here? They can bring you into their organization; what other experiences can they have with you, Nick?

NM: Well, it all starts with the website and the blog. You can sign up for that. I'm a regular blogger; there's a huge backlog there of video, of writing, of e-books that I have now, both on Amazon and iTunes, so there's lots of ways to get more information. Most of it's free; a few of them, like the books, cost a bit of money, but...

CD: Worth every penny.

NM: Thanks.

CD: Just every penny. Well, Dr. Nick Morgan, again, thank you for joining us.

To all of our listeners, you can learn more about how to be a person of influence and how to win a *free* copy of Dr. Morgan's book on our website: [InfluentialLeaders.com](http://InfluentialLeaders.com). Until next time, this is Connie Dieken. Now, get out there and influence your world.