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## Shonda rhimes year of yes pdf free download

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By clicking below and using our websites or applications, you agree that we and our third-party advertisers can: transfer your personal data to the United States or other countries, and process your personal data to serve you with personal ads, subject to your choices as described above and in our Privacy Policy. this link is to an external website that may or may not meet accessibility guidelines. My first thought was that it was ugly. And wrong. The house was ugly and wrong. Six years ago, standing on the curb, a baby on every hip, a ten-year-old by my side, in the shadow of a for sale sign, all I could think was: What an ugly, wrong house. A rambling 8,400-square-foot behemoth the color of pea soup, it was a mess, an illogical pair of design styles. The front has a Santa Barbara mission façade, complete with hulk-ing darkwood balconies. The back was light, clearly Italian with ornate archways and shredded stone. It was as if the forces that had, on a whim, cut two different houses in the middle and glued to halves together. The result was too off-kilter to be considered strange and too confusing to be deemed eccentric. Things were only slightly better inside. With their original doors and castings, the living room and library were stunning. But most of the rooms were without sunlight and had doors in problematic places. Wrong, I muttered to myself. And ugly. Why would I want this wrong, ugly house? Because I wanted it. I wanted it bad. As someone who spends most of her days crafting stories for television (Grey's Anatomy, Scandal, How to Get Away With Murder, etc.), I can only explain it like this: The house feels like . . . good story. And every inch of me wanted to write it. That's my problem. I love a good story. I get seduced by the story every time. So even though I was a busy single mother with three kids, four television shows, and a company to run, and I should have known better, I didn't stop myself. I bought the house anyway. And then I simply decided to accept that the story would have a happy ending. From the outside, it looks like Shonda Rhimes just prop up any room and own it. As the creator of Scandal, Grey's Anatomy, and How to Get Away With Murder, the woman owns Thursday Night TV. ABC even mentioned the night (Thank God It's Thursday) because her performances are so crazy successful. But in Rhimes' new book, Year of Yes, you quickly learn that just because the woman created Olivia Pope and Annalise Keating doesn't mean she feels like a badass. In fact, until she took initiative and changed her life in 2013, she was actually pretty miserable. Year of Yes is about the 12 months (and counting) in which Rhimes decided to stop hiding from life and start embracing it. She writes early on that she's a bona fide introvert, and that if she wasn't the queen of TV, she'd be a quiet librarian in Ohio. It's pretty surprising, coming from the woman who called her company Shondaland.It everyone started on Thanksgiving 2013, when Rhimes' sister tells her that she never says yes to anything. It strikes a chord with Rhimes, so she decides to start saying yes to things, whether it's meeting POTUS and FLOTUS, losing more than 100 pounds, agreeing to be interviewed by Jimmy Kimmel, or speaking for herself when she's taken for granted. She talks about her career, her three children and her decision to say no to marriage - which seems to be a form to say YES to herself. If you're the world's biggest scandal/Grey's Anatomy/ How to Get Away With Murder Fan, you've probably already torn in the first chapter of the Year of Yes. If you need a little more convincing, here are 10 of the best quotes from the book. Click here to buy. Year of Yes is out Tuesday, November 10 from Simon & Schuster. Check it out if you need a little dose of wisdom from the woman who is creating tough, complex female characters and what Thursday Night TV looks a little more like real life. Images: James White/Simon & Schuster Giphy (10) Source: ABC Melodrama had a spotted history on television There was a time where intense relationship drama and corny crying was the realm of daytime soap operas and very special episodes of Roseanne. These days though, it's virtually mainstream in the first time, thanks to the efforts of one person: Shonda Rhimes. Since just one iconic series began, Rhime's career has since expanded into a full-on TV empire and essentially ruled the genre on ABC. Her performances have come to define high-stakes drama because she's very smart made her way to the top. Let's look at the one that started it all for Rhimes, Grey's Anatomy. When it debuted back in 2005, medical procedures were in full swing. It was a time when ER was still four years away from going off the air, House was in its only second year, and Scrubs was exactly halfway through it's nearly decade-long run. However, Grey's has filled a very specific vacuum drama, with ridiculously nice doctors dealing with an almost absurd amount of tragedy and conflict. In his 11-season run, the doctors of Grey's Anatomy went sadistic subjected to: A train crash, a bomb scare, a ferry accident, left at the altar, a meth lab explosion, a hospital shooting and a plane crash. If it all happened to a single city in real life, we'd assume they were in a war-torn third world country. Instead, it's in Shonda Rhimes' portrayal of a Seattle hellselection where no vehicle is safe, and doctors have a worse mortality rate than the patients treating them. And yet the show has somehow managed to root itself enough in fact to collect an enormous and insanely devoted audience. Rhime's brand of melodrama took all the tropic soap operas and made them socially acceptable in a primetime setting. Her collection series has since expanded far beyond Grey's, in the spinoff Private Practice, and of course the wildly popular Scandal. For the latter show, Rhimes portrays an impossibly dramatic presidency in which the chief-of-staff has a not-very-well-hidden relationship with a D.C. powerplayer and generally puts the whole world at risk because their love is real. But the audience for Scandal is just as big and committed, choosing to set aside logic in favor of taking in melodrama in its most extreme form. For the same reason reality TV is attractive, Rhime's collection of shows is addictive and entertaining in all the best and worst ways. There's really no one else who taps into that basic need to do intense drama like Rhimes. We see parallels in a network like The CW, but their audience is definitely younger than that of Grey's, Scandal, et al. Over her decade plus in the industry, she co-opted an audience that had never before been living in network prime time. Now there's a place for that demographic to ind appropriately overwhelmed TV, managing smack dab falls in the middle of the spectrum between guilty-pleasure watching and an appropriate amount of drama for an average series. All the Rhimes properties continue to soldier on and continue to open ABC's special niche of television. Thanks to her, melodrama is alive and well into today's sprawling world of offers, something few (if any) follow after her is likely to be able to duplicate quite a bit to her level of success. For better or worse, melodrama is alive and well in the hands of Shonda Rhimes. Follow Nick on Twitter @NickNorthwest More of Entertainment Cheat Sheet: I have an upcoming book, Bring Your Value: Level Your Creative Power, Value and Service in the World, Degrade How We Undervalu Ourselves as Creative Professionals, Independent Hustlers and Intrapreneurs. It comes on February 7. And trailblazer Shonda Rhimes did the exact same thing with one tweet. Specifically, four words. Why say reporters writers were lured? Like our kids follow a trail of delicious things. I have a \$2B+ revenue stream for a big Corp with my imagination. Imagination. do not follow paths of deliciousness. I'm the nicedy. shonda rhimes (@shondarhimes) December 20, 2018! is the nicedy, indeed. Here's what she and I are talking about. It doesn't matter if it's a billion-dollar corporation or a local mom-and-pop store, every contract you enter is a partnership. Not 30/70. Not 49/51. If they didn't need you, then they wouldn't work with you, would they? With startups, I love the energy they bring. They understand that there is a risk that they will not succeed, and this is very useful for us. We firmly believe you should be able to fail to scale. That's a good deal of culture. We lose something when we go into business relationships thinking that our partner gives us a break or does us a favor. No, we're partners. It's worth remembering how one of the most powerful pop stars of our time fought to regain their independence (and lose their catalogue along the way). Shonda Rhimes created her own wave and made television (Grey's Anatomy, Scandal, How to Get Away With Murder) with powerful female cues, many diverse casts and specific cultural references. It was a vision she had to see, and fight for, as mainstream mediums didn't see the changes happening in the audience. While I'm speaking in Bring Your Worth, we can't wait for permission to serve our audiences. Otherwise, we can undervalu our financial value by letting gatekeepers decide what we're worth. To paraphrase war of art writer Steven Pressfield, our life is in the fight. It wasn't meant to be understood by everyone simultaneously. And that sometimes means going independent, creating your own wave or building love directly with the audiences before you get that corporate cozy - and will often lead to better money in the long run. Steve Jobs said all dots in our life are finally connected. True wisdom, however, is knowing which dots matter most when living your life. I found it by serving people, as I shared with entrepreneur Will Lucas during my last book launch. There has to be a why, not just a What, and it drives you forward. I know people who have made a financial murder, and who are in high demand in the market, but miserable because they know there is something higher, something more important, for them to do with their lives. The movers and shakers we admire today - the Shonda Rhimes of the world - knew that they had something to offer before people literally threw money at them. You have to understand that before someone tells you. Otherwise you're just waiting for someone to say Yes - and it could be a long time. Time.

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