

**Transcript for Brian Brushwood | Scam School & The Modern Rogue (Episode 628)**  
**Full show notes found here: <https://theartofcharm.com/628/>**

**BRIAN:** That's when I realized that the structure of a magic trick, that the art of deception, if I could educate other people, if other people knew magic the way I knew magic, then that would put them in a position where they would have that low grade alarm ready to go off at all times.

**JORDAN:** Welcome to The Art of Charm. I'm Jordan Harbinger. I'm here with producer Jason DeFillippo. On this episode of AoC, we'll be talking with my friend Brian Brushwood. This guy is incredible. He used to be on Scam School, one of the first podcasts ever, ever. They were in there when we started. Brian Brushwood has spent the last 20 years performing on stage, on TV, on the Internet of course, and entertaining and teaching people how to harness the deceptive and self deceptive skills of scientists, spies, criminals, and con artists. But he's a great guy, just take my word for it.

Of course whether we're aware of it or not, these factors that we discuss today are the ones that shape our perceptions of the world, and if you don't learn them they can be used to manipulate you. So, on this episode we'll discover why being engaging isn't a gift, it's a practice, we'll explore something called fixed action patterns and how they can help us get others to do what we want them to do -- only for good things of course. We'll learn how to control a conversation by asking the right questions and we'll uncover the best way to convince someone to help us by making it their idea. All this and more trickiness with Brian Brushwood here on AoC. Enjoy.

This interview only took, I think, nine years to set up, so we're good, right? We're good on that.

**BRIAN:** That's about right, actually.

JORDAN: Yeah, I mean it might even be 10 but I think back then I thought I can never get somebody who's already on the Internet to be on this show. That's like impossible.

BRIAN: Meanwhile, you guys are tearing it up.

JORDAN: That's the idea man but we're glad to have you here, man. You've spent the last 20 years performing, first of all -- yeah, the Internet but, TV I've seen you. I assume you do some stage shows -- or I know you do some stage shows. You've got this cool blend of entertainment, magic is a word I always feel is overused so pardon me if that's not exactly what you're gunning for but -- kind of like deception and trickery but in a very cool, entertaining way that also educates people. "Hey, here's how you don't get burned by this by a bad person."

BRIAN: Yeah, well so everything started -- I quit my day job back in May of 99 to tour with a punk rock, blood and guts, bizarre magic show that I suspected would play well at colleges because when you say magic, you know, from 5 to 15 they think it's great and then from 15 to 25, it's not very cool. So the idea of this kind of punk rock, antithesis of what you normally expect from a magic show, where some of this stuff is 100 percent real -- you know like the fire eating or hammering five inch nails in your nose or whatever -- and other stuff is totally fake -- the mind reading or some of the slide of hand stuff -- and you're kind of constantly on your toes like, "Well, okay which one is this one? Because it seems plausible but I don't know."

That whole time I was on the road, I'd end up educating a lot of people about the difference between science and pseudoscience and the way people can be psychologically manipulated and I ended up writing a lecture called Scams, Sasquatch, and the Supernatural that I also started touring with.

And then around -- shortly before we had the idea for a scam school, I did a round of TV pitches for something. We did some of the development footage for something in a similar space to -- a lot of stuff out there now but -- scams and cons and that

type of stuff, and I could just tell that there was something that was so slow motion about the television environment, where I could watch these decisions made by committees that we were doing the obviously wrong way to handle stuff, but it's like, "Well that's what this guy's job is and you've got to do this or whatever."

And it was so frustrating when they got a real bland product and passed on it that I just got to start hosting a show. And so I -- mentally I wrote a list. "Okay what is the first thing people are going to want out of a host for a show?" and then the first item was, "They need to have already hosted a show." And so, realizing that I was like, "Okay, well then YouTube just popped and podcasting is new. I'm going to decide I have a show called Brian Brushwood on the Road." Basically it was a travel log cataloging one of my busiest tour schedules in the college market.

Over that time is where I learned how to tell stories on the Internet. I understand that what seems like a good idea when you're in front of the camera, turns out to be a terrible idea when you're the one who has to edit it later. So you learn to backup, restart, make it easy for future you to fix stuff. And then out of that, once I got some experience, I realized what people wanted the most, every time I talked to them, is just to learn a couple of cool tricks themselves, to have that opportunity to be the most interesting person in the room.

There's -- oftentimes the McGuffin is to pick up the girl or to get the girl's phone number or whatever. For me, especially being a married guy, I figured it would make more sense if the McGuffin was a little more neutral, so it's all about winning a free beer at the bar. I got to be honest, when we launched Scam School, I thought it was going to be just a first starter show, something that I would get my sea legs underneath me to present with and then 10 years later -- 10 years this year -- Scam School is now -- we edited it into two half hour pilots that are going to air in just a week and a half on the Science Channel now.

JORDAN: That's amazing. I'm looking forward to that. How did you get into this particular niche of magic, right? Everybody, of course, probably got into magic the way that other kids get into magic but why did you decide, "Wait a minute, wait a minute, I'm going to get into the psychological elements here, the manipulation elements--" why is that stuff important to you? How come that stuck out first?

BRIAN: That's interesting. Well, I think it's because when I learned the fundamentals of magic -- there's a rhythm and pacing that you have to set things up. If you do a good magic trick, you very artfully set up all the walls around the person until you reveal the effect. And by the time they see the effect and then they try to backtrack and figure how you did it, they realized that they're completely locked in a mental cell. They can't remember the right part r they were looking at the wrong place.

The moment a magician says, "Now we begin," you're already screwed. And I found that fascinating and I was utterly fascinated when I found that bleeding into other aspects of life. When I worked at the movie theater, when I was in high school learning magic, there was somebody who came in saying that he had a poker game later that night and he needed to get change for a 20, and meanwhile his wife walked down to the other end of the counter and was asking about the candies so the other guy walked down there and there was this rhythm and flow to the back and forth of, "Oh, no, no, no, no, I gave you that 10. Here let me give you two fives for the ten. We'll switch these. Remember that? Okay, there we go, that balances out. That's even."

And in that moment, there was this inherent trigger where I felt this chill and I was like, "This feels like a magic trick," and I couldn't understand why. And now I realize it was because of the priming, because of the pacing, because of the carefully selected language, also because I had been trapped in a cell bit by bit, because after he left we counted the till and I had lost \$50. And I was like, "That's amazing." That's when I realized that the structure of a magic trick, that the art of deception was

not limited just to magic itself. I wasn't there yet, obviously I got taken, but I realized that if I could educate other people, if other people knew magic the way I knew magic, then that would put them in a position where they would have that low grade alarm, ready to go off at all times.

So I became fascinated with the structure and the psychology behind scams partly to, you know, learn how to defend and how to tell other people to defend themselves but also to enhance the quality of my performance because those fundamentals. I realized like, once I had written my stage magic show, I thought it was good but I made the mistake of thinking that just because you had a good show, people would show up and react as if it was good. And then I realized that it's a three hour con of sorts, in that the moment you show up to a venue, you're being primed for what to expect. If you show up and there's a bunch of kids walking around and it's sparsely attended, then you are going to think, "Well this is a crap show. This guy just showed up and there's nothing good."

But if you show up and there's a packed audience waiting to get in, there's giant banners announcing the accolades of the person who's about to perform, there's assigned seats and then the theater opens and you walk in and there's a video showing the highlights of this person's career and all the reasons you should have heard of him before now, that primes you in a place to where it teaches you to be behaved and it sets you with an expectation of, "This is going to be good and I'm going to be amazed," and that is what made the biggest leap forward in the quality of my performances is recognizing that every venue is different and that what you need to do is guide the experience far before that moment you walk on stage.

JORDAN:

That makes total sense. It's amazing that the experience for a magic show, for example -- it starts when you walk in the door. It starts right when you get there. I've been to a bunch of magic show and now that you mention it, there is always a little something in the beginning. It's never quite like, "Okay, sit in theater seats, wait for show to start," it's always, "Go downstairs

and have a drink," and then, "One time, server came by, messed up our order, and then the guy running the show -- the chief magician or whatever you'd say came over and was like, 'I heard your order got messed up. I'll fix it, don't worry. Thanks for coming out. Da, da, da.'" And I thought, "Oh, that's cool," and I went back to that same place for a different type of show and what happened -- the server came over, a different guy, and messed up our order a little bit and the head magician came over and said, "I heard your order got messed up. Don't worry, I'll take care of it," and I remember thinking like, "Man this place just can't get it together," and now in the back of my head I'm like, "Wait what was that about? Was there some little trick in there?" and you just never know, right? You just --

BRIAN:

That's interesting. Well and I think that's one of the delightful things about magic in general is it's one of the few spaces where it's inherent in the rules of the game that everything is up for grabs. That-- you can argue over whether the show begins the moment they buy the ticket, whether the moment they walk into the theater, the moment the magician walks on stage -- by the way, pro tip, if you think the show begins when the magician walks on stage, you're probably wrong. I love the fact that it is an ethically and morally, utterly clean state for you to play around in using all the same methods of chicanery and deception that some of the filthiest, awfulest people on the planet use.

JORDAN:

This is really cool. It is -- you're giving your permission to be conned in a harmless way, whereas often, of course, the majority of cons happen and they are -- they're zero sum, right? You lose and they win and that's the idea. And I remember when I was a kid, I went to New York -- maybe early high school for Model UN or something-- I went to a magic shop, of all places. Now that I think about it, an ironic place to witness a scam in some ways, with the victim being the owner of the shop.

I was there talking with the guy at the desk about, I don't know, some trick or something -- some device -- and a guy walked in

and was like, "You have change for a hundred?" and the guy said, "No, sorry. We don't make change but you can buy something," and the guy goes, "Great. Give me a deck of cards," and they go, "All right," and they pull out a deck of cards and the guy hands him a hundred dollar bill and he goes, "Just keep the cards." He didn't touch the deck of cards and he walked out with a bunch of change and the owner came running out of the back and was like, "Did that guy just pay for something with a hundred dollar bill and not take it?" And then they're like, "Yeah, I sold him a deck of cards. He doesn't want it." And he's like, "Check the hundred dollar bill right now. Check the hundred dollar --" and as the guy was checking the hundred dollar bill, the other guys ran out and looked for the guy and they're like, "He's gone! He's gone." And they were like, "Damn it, this is a fake bill," and they were cursing up a storm and I thought, "Wow." Of all the places to pull a scam with a counterfeit bill, a magic shop is a ballsy place to do it.

BRIAN: Yeah. Well and the good news is that even if he got caught, magicians -- not known for their physical fitness. I'm pretty sure the guy could have outrun him.

JORDAN: The reason he was probably gone is he was probably gone is he was probably next door getting change for a hundred at a place next door. I mean this is New York in the '90s.

BRIAN: Those brief moments when you see how people take advantage of social structures like that are so extraordinary. There was one back -- I don't know, 15 years ago, back when CD stores were still a thing. There was a Sam Goody's that I was in place with a couple of magician friends and we all saw the same thing happen. We all saw this group of like four, five teenagers getting ready to leave. They walked through and they're sauntering through checking for shoplifting equipment and it beeps and flashes and they kind of look up confused. They're like, "What the hell is this?" and sure enough, they have their bags checked out and they were like, "Yeah, we don't know," and then they walked through and it's fine. And I was like, "That's weird," and then my friend who just happened to be

looking at the right place in the right time said, "Oh, you missed the whole thing." I was like, "What are you talking about?"

There was this one lone, middle aged white guy who had a handfull of two or three CDs. He lingered, pretending to shop right near the front of the store, waited until the four or five African American kids walked up to there as they were sauntering through, and he just bullets around, whips around the side, and just marches off into the mall. And so meanwhile, the brain hates the disconnect between, "What am I seeing?" and, "I want to solve what I'm seeing." So you hear the alarm go off, every eye in the place turns to the place, and then you say, "What is the picture you're looking at?" You see, you know, some young kids -- teenagers. You see the lights going on, you're like, "Oh, they must have something," and that's where everyone goes. And like a good magic trick, you can examine that and you find out that you're wrong about it, but by the time you find out you're wrong, it's far too late. There's no way for you to go back and reconstruct the rest of it.

JORDAN: Right, this is our brain confirming a little bit of bias here, right? Because the alarm goes off and someone says, "Oh, okay. Well, you know, I'll just check their bags, doesn't mean they're shoplifting." But, once they assume that that's the case, right, they're attracting much more attention than this middle aged white guy who's shoplifting CDs and he purposely, I'm sure at some level, waited. And there could have been a middle aged white woman who walked in and out but he thought, "No, no, no. I'm going to wait until it confirms other people's inherent bias." Because right now, there's a lot of people listening going, "What a jerk. What a racist." Actually, it's everyone else who's a little bit racist.

BRIAN: Well exactly. And that's the thing is that it takes advantage of those cultural biases and that's the other thing, is those biases change over time and depending on the scam you're running, you're going to want to take advantage of certain expectations people have.

JORDAN: Yeah.

BRIAN: I just realized it makes it sound as if I'm giving active instruction on pulling off scams and cons which is, of course, not what I'm about.

(COMMERCIAL BREAK)

JORDAN: Well what we should take from this instead of -- unless you're a con artist -- is that you should beware of when something seems to fit neatly into your little bias cupboard in your brain and you go, "Yep that must be what's going on." Just give it a little bit of pause and think, "What else could be happening here?"

BRIAN: That might be one of my favorite trends to see in the last half decade or so, is the increase in the number of very popular programs that deal with the fact that we're all just flawed wetware. You know, we have extraordinarily incredible brains but they were built for certain jobs that were extremely relevant 50,000 years ago that maybe are not so great in an age of Twitter and instant reactions.

JORDAN: Right, perfect information or a close to perfect information that comes by instantly via private means, AKA on our phone, things like that. Global communication -- we're just not wired for stuff like that. We're not wired for high technology that's more advanced than what we've evolved to deal with. So, our brains aren't wired to go, "Actually, maybe he just Googled this and then there's a laser pointed at that and then there's a video camera pointed at that and that's why this magician can read the writing on the notebook underneath my chair." We're not wired for that and yet if we think about it hard enough, we can do it. And the reason that this is so important is because whether or not we're aware of it, these factors, these little brain flavels, all of these biases, these shape our perceptions of the world and if we don't learn them, they can be used to manipulate us.

BRIAN: Absolutely. Those things exist. You can either understand them and master them and use them in a safe space like magic or trying to score a free beer or playing a game or trying to create a novel false memory as an experiment with your friends, or you can wilfully remain ignorant of them, in which case, you can take it to the bank that they will be used on you at some point.

JORDAN: You've said in -- I believe it was on your YouTube channel or possibly I heard this during a previous conversation that we've had but -- being interesting isn't a gift, it's a practice. I'd love for you to talk about that a little bit because I think there's a lot of people that think, "Oh, you're born charismatic or you're born a showman," but really, it is a set of skills and this is one that you practice.

BRIAN: Yeah. Well and part of it, at the core of all that is -- you know, one the biggest gifts anyone can have is being comfortable being uncomfortable. Take a jet fighter pilot, right? This is somebody who has to get very, very uncomfortable and has such a rare and extraordinarily important gift that only the best of the best get to fly, you know, these planes and so on. But, when they're in the middle of pulling, you know six Gs or whatever, they're not having a great day but they understand. They can back up and say, "Okay, what is happening to my body? What is happening to my field of vision? How is that affecting the controls or whatever." By distancing themselves in the moment, they are noting everything.

Now you could do that socially, because as we all know, whether you're a shy person trying to come out of your shell, whether you're somebody who wants to become good at doing magic or writing or doing any endeavor along which there are big, big pain points that you're going to have to navigate. And if you can begin knowing that there will be moments of pain but that you will use the practice of being comfortable being uncomfortable then there is extraordinary experiences waiting ahead of you. For example, when I first started in magic, I had very little experience. I had a few tricks and I thought, "Okay, well what does everybody I respect in magic have?" Like, how

did they get there? It's like, well they all have experience. And I was like, "Okay, now if I talked to them and I said, "Have you ever had an astonishing failure, will they have good stories or bad stories?" And of course they'll all have really good stories.

For example, Teller wrote me in an email once talking about how they've performed in the middle of a full on race riot because they needed the money. And so they realized they were afraid to stop the show because they were afraid of not getting paid and so they went through the whole thing. I guarantee you that was not a fun time for them but that experience, as painful and as horrifying as it was for them at the time, led to them being more interesting. You know, we all live our entire lives for those last few minutes before we die and we reflect back on what kind of life we had. And it'll either be an interesting life because you said, "I am willing to eat a lot garbage along the path to win and fail and try again and buy an awful lot of lottery tickets in life," or you're not. There's not a value judgement about being one good way and one bad way but I can definitely vouch for the fact that one is a more interesting way to live your life as opposed to the other.

And by the way, there's not a case where you become masterful in your art and suddenly you don't have to take risks or deal with failure again. After 20 years, since I quit my day job, and after we had Scam School and after I finally had a TV show, I got reached out to, to do of all things, participate in a reality dance competition show. And I can not dance. I can not dance. And I did not want to do it at all. Not one bit. I mentally wrote down a list like, "Okay what are all the reasons you should not do this?" and at the top of the list was, "Because I don't want to." You know, other Brian in my head says, "Sorry broman, that's not a real reason. We can't count that one." And so ultimately I said, "Yes." I cringe to even look at all the footage now but we did win one of the mini competitions. So, it turns out that I am a more interesting person for having faced that demonic fear in the pit of my heart.

JORDAN: Some of these concepts remind of what Commander Hadfield actually, who was on the show earlier and is a test pilot, to use your exact analogy here. He spoke about that a lot. Compartmentalizing this, being able to kind of separate these things in your mind -- I know that these also lead back to your stage show, not just becoming an interesting person for example. But, we talked about Cialdini's fixed action patterns, another guy who was also on the show. Super interesting thinker. Can you tell us about these fixed action patterns and how these are used what these are?

BRIAN: Oh, sure. As a matter of fact, I'm sure many of your listeners have already read Robert Cialdini's amazing book [Influence](#). He just came out with a new one, 20 or 30 years later after the first one, called [Pre-suasion](#), which is excellent as well. [Pre-suasion](#) really talks about a lot of the stuff that I had figured out intuitively.

I perform for a show in West Virginia and I had developed a magic show that was intentionally countercultural, running in the opposite direction of what every other magic show was doing. Turns out they wanted the very traditional magic show. When the show ended, some dude threw fruit at my stage -- smacked it on one of my props. He did not like the show. That was not fun and on the six hour drive back I was like, "Okay, that was a miss. So what are the vectors? What do we know? From that, you replay it in your mind and figure out, "What could I have done next time," or, "What were the warning signs I should have noticed that what I was pitching and what they were buying was not the same thing?" And out of that, you know, came a lot of the priming stuff that I do in the show.

These fixed action patterns are what Cialdini calls these automatic stimulus response relationships. When you think of like, animal mating behaviors, you know, that doesn't just vanish from us. There are certain aspects of that that are mechanical. These are -- heuristics is the best word for it. These are patterns that you slip into because on balance they tend to work enough that it's like, "Okay I'm going to make this

one association here." Out of everything Cialdini mentions in Influence -- and some of them, you know -- he talks about the liking fixed action pattern basic -- if somebody likes you they're more likely to grant a favor or something if you are similar. If you both happen to have the same birthday, that kind of thing makes a difference.

There's also reciprocation. The idea that if you give someone a token, and it doesn't matter how big or small it is, if you give them a gift, they will want to balance the scales and in the case of Scam School, what we do is give the gift of something interesting. So people ask, "How do I begin performing magic at the bar?" and I say, "Well, do an old salesman's trick. Remember that the person asking the questions is the one in charge of the conversation." So what I'll do -- keep in mind, I am the host of a show called Scam School but you can steal this whole script and just talk about this show called Scam School that you saw. You're at the bar, just turn to literally anyone and just say, "Hey, I've got a weird question. Do you know any good bar tricks?"

And now, their answer will either be -- if it's yes, then all of a sudden you get to be the one asking them to perform for you which will make them excited or happy, but most likely they'll say, "No I don't know any," and then it's like, "Well because I've been watching this show called Scam School and this guy has got all these tricks. Can I try one on you?" Again, you're just asking questions. You know, you do an opener to get them engaged and then very quickly you build up value because you're essentially giving a free performance for 5 or 15 minutes, long enough to build up value and make them feel, at some level, that they've received something, they are in your debt, and then you come up with one of these unbustable puzzles that we do on Scam School.

These traditional bar scams -- something that creates a social hook that you can offhandedly say, "And if that is that -- your card, I mean that would be worth a free beer, right?" And at this point, what you're doing is you're setting up a simple, socially appropriate way to set up pay for play and they're more than

happy to buy it because you've given them something of value first. But out of everything in the fixed action patterns that Cialdini wrote about, the one that I have realized -- learned the most about in the last five years, has been social proof. Social proof is the reason that we have laugh tracks on television. It's the reason that everybody wants to check with Yelp beforehand. Because even though you don't know who these other people are, you know 500 people have given it a three, four, five star review.

We want to do what the crowd is doing and we assume that the crowd knows what they're doing so we tend to follow along. And that was never more apparent to me than the time that my friend Justin and I faked a best selling erotic fiction novel and this is not even a joke. The second Scam School book came out right around the phenomenon of Fifty Shades of Grey and at some point we had joked about like, "Well maybe my next book should have a cover that looks like Fifty Shades of Grey," and then we had said, "Wait a minute, what if we just wrote a crappy knockoff of Fifty Shades of Grey?" Because there were crappy knockoffs of Fifty Shades of Grey populating that top 10 on the iTunes bookstore.

And then we realized, "Wait a minute. What if we don't even write the book. What if we have the Internet write the book?" So we got on our comedy show, Night Attack, and we told the audience, "Hey we want to write a book. We came up with character names. We'll write the first and last chapters. It's about a jilted lover in Silicon Valley who, each chapter has sex with a different person to exact revenge on her fiance that left her," and everybody just wrote the most horrific, over the top, like, "Oh, jeez, these are our fans?" And we collected it together, called it The Diamond Club, and put it up on the iTunes bookstore and then we recorded a short video, put it up on Reddit, about how we were utterly puzzled and befuddled by this phenomenon and that we wanted to try to play along.

And so we said, "Here's what we're going to do. We've made a book, we haven't read it, here's some clips of it, it's ridiculous,

it's outrageous, but then again so is Fifty Shades of Grey." Poorly written -- all those tropes. And it's like, "But if you want to stir the pot, if you want to play with fire like we do, here's what we're going to do. We're going to release it today, every buy it at exactly 2:30pm. It's 99 cents and it should get into the top 10. Once it gets into the top 10, who knows? Maybe it'll catch fire and confuse lonely housewives or something." And sure enough, you know, the thing blew up to the front page of Reddit, then it exploded.

And so, we ended up selling tens of thousands of copies of this thing and the amazing part was we thought we had already won. We thought the game was over, we blew up the Death Star. But then, this is the part I didn't realize, the power of social truth meant that because it was in the top 10, it tended to stay in the top 10. So all of a sudden, everybody who's buying Fifty Shades of Grey, they're all like, "Oh, three \$10 books. Oh, this one's only 99 cents and it's number four on the bestseller list. Well, I'll grab that one too."

And so because so many people were buying, going along with the crowd, obeying that social proof, that eventually, on that little line at the bottom that says, "Customers also bought," it used to be all of our fans' books -- you know, the Scam School books and so on -- but then over time, customers also bought became nothing but other romance novels. And we realized that we had finally reached the intended audience. You know, everybody who bought it as a gag, you know, they left a five star review talking about, "It's the best since Fifty Shades of Grey," and then people who felt like they were swindles, they gave a one star. But to me, the fascinating ones are the people who gave it three stars. People who never knew that this was a gag, who never knew that there was no Patricia Harkins Bradley but they read the book and they were like, "Yeah, it's pretty good. It's got some steamy scenes. I give it a three." Like that was amazing to me and that's all straight up the power of social proof.

JORDAN: That's incredible. And look, we don't even think of it as social proof. We think, "Well of course I'm going to let other people vet which novels and apps are best." If I'm bored and I know I'm going to be stuck somewhere for a while and I'm sick of reading, which rarely happens, but I'm like, "Oh, I need some sort of mindless game," right? I don't look at every game in the app store. I just look for the top 10 and I download three of them and then I play for half an hour until I get bored. Those games have millions of users who are doing the exact same thing. So, our brains look at social proof and we don't even think, "Oh, well I'm being manipulated by social proof," we literally just think, "This is how you're supposed to do things." That's because this is the way that this makes the most sense.

BRIAN: It precedes that conscious thought. In Daniel Kahneman's book [\*Thinking, Fast and Slow\*](#), he calls it system one and system two. You've got your one gut instinct system, the one that just reacts. You just happen to know. It's like, "Yeah, no, of course. It's like that because I've seen this kind of problem before and they always go like that so it's got to be like that." And then system two is the more plotting one. The one that says, "Hold on, let me go through. Bleep, blop, bloop. Yep, that's how you do it. Okay." They're not the same level of intelligence. One can be much more easily manipulated than the other and in a world where we rely on both system one and system 2, even a slight edge on, you know, one system or the other, will definitely out affect activity in the long term.

JORDAN: Incredible. It's so interesting to see how our brains work in real time and then go, "I'm not going to get tricked now because I know how my brain works," and then you just immediately follow right in line with what everybody else is doing. It's almost -- awareness still isn't enough, right? We still watch magic shows and think, "Okay well that part might have been actual magic." I mean there's real things, especially with mentalism, where you just --- you can't figure it out and you think, "Actually, this person has figured out some sort of secret thing," even though you know and they are telling you, "It is a trick," especially Penn and Teller. "This is a trick. I'm not really

catching a bullet in my teeth." There's still a percentage of people who go, "That's what they want you to think." They're telling you about it.

BRIAN:

I think you just spoke some magic words that caused me to have an epiphany about why I'm doing what I do on Scam School. Because a lot of Scam School, a lot of my desire to reach out to non magicians and get them seduced into magic is because I want Scam School to be kind of the gateway drug that gets people into magic. But the question is, "Why?" You know, magicians -- some magicians who have a very scarcity mentality say like, "We've got enough of us. You're just polluting the waters." But I think morally, it's important that people understand and not just understand but perform magic. And I did not have words until just now during this interview, for why.

The reason is, is because there are a number of fraudsters out there. There are people who claim to have actual telekinetic powers, people who claim to be clairvoyant or psychic or talk to dead people. Without exception, when under double blind, peer reviewed circumstances, they were all proven to either be playing the odds, outright deceiving people. When it came to debunking these things -- legendary magician James Randi -- he once put up 100 dollars of his own money, then it became \$1,000 of his own money, then \$10,000 of his own money, then a million dollars of money from trustees, that for years was run as The James Randi Educational Foundation. It was a million dollars, it was real money, you could see pictures of the money. You could see documents that forced them under law to give that money to anyone who could prove any kind of super natural talent in a double blind, peer reviewed test of their cooperative designing and nobody came close.

One of the things that James Randi would do, is he would go on television shows and he would duplicate, using magic methods, the exact effects of certain people who claimed to be psychics. He would play coy on the method because magic is a culture that values secrecy and they don't want all their tricks ruined

because these are used by a lot of magicians. He couldn't tell people how it was done but he just had to say, "Well no, it was done with non magical means," and what that does -- that appeals to system two. I hope I'm remembering the systems right. The slower plotting or the thing we think of as our conscious mind. You watch that and you say to yourself, "Okay. I now understand that this can be replicated in non supernatural ways."

The hope is, now they won't get fooled because they know they could be fooled. But I don't think that was strong enough and I think that people still have a tendency to get suckered all the time. And I realize that by getting people into magic on Scam School, what I'm really doing is I'm forcing them to practice and perform and actually automatize the maneuverings that make magic possible. You get people to say one thing while consciously thinking about doing something else. And as it becomes rote, it becomes more of that system one -- God, I hope I'm remembering which one is which -- that instinctive brain so that what I want people is not to consciously know that they could be fooled, but instead to have attempted to fool other people enough, in the safe space of magic, that they are fully equipped to where they don't need to engage their conscious brain to smell when there's something weird about the way change is given or there's something odd about the way an offer is being made. It just suddenly feels instinctively like, "This is a magic trick."

I guess that's why I'm doing all this is because I want people to have that low grade radar against fraud at all times because they've engaged in a benign form of fraud so much with their friends.

JORDAN:

To throw this back to what you mentioned earlier, it was like when you got conned the first time and you said, "This feels like a magic trick." There were little subtle things, sort of a Malcolm Gladwell *Blink* type thing where it's like, you're not detecting this in real time but it's -- maybe your brain's saying, "Huh, this person's talking like they've done this before so it doesn't seem

as spontaneous as it would feel if they were really just confused about the math. Also, this is pretty complicated math. They're staying on top of this certain complicated part but seeming to lose track of the simple part. That doesn't seem right either," but all your conscious brain thinks is, "Okay I guess this person's confused and I'm going to help them out."

And to clarify, system one is the brain's fast, automatic, intuitive approach. The *Blink* system, if you will. System two, the mind's slower analytical mode where reason dominates. So, right, con men are trying to get you into system two which seems counterintuitive. Why would you want the brain in analytical mode where reason dominates? We want to get there and then we want to trick it with emotion or something else or over too much stimulus so that the analytical processes fail because if we're in the fast, automatic, intuitive area, we might actually be able to keep up with somebody who's conning us or lying to us.

BRIAN:

Right. Well, and of course what they're doing is they're hitting both systems at the same time and what they're really trying to do is -- we're all very, very uncomfortable with mystery. We don't like the superposition of knowing, "It could be anything and I don't get to know which one it is." And that's why so many people after a magic show will seek to resolve that discomfort of not knowing how it's done by manufacturing a narrative. They will actively go to work and massage their memories of what happened.

They won't do it consciously but they'll tell themselves over and over and over again, like -- maybe it starts with like Teller eats needles -- then threads them inside his belly and there are people afterwards who'd be like, "Oh, no, it's candy needles." By the way, this is all straight out of Penn Jillette's amazing monologue that he gives on fire eating. He says that it's the sceptics that are comfortable with the mystery and other people want to resolve it so much that they manufacture a narrative and whether it's true or untrue, they will resolve it by massaging their memories and stuff to make that work. And so,

what the con man does is he creates a problem for system two, but meanwhile gives all the cues on system one that will instantly resolve it.

The cues on system one indicate trustworthiness, openness -- "Oh, he's in a rush. He said, you know, he needed this. He gave a reason for this. He's a nice guy because, you know, he mentioned we both have the same birthday," all this stuff. All that speaks to system one, that instinctive heuristic that spells trustworthiness and as a result, that shapes system two saying, "Yeah it is kind of weird that he needs \$20 for gas at this moment but everything else feels right about this so I'm just going to give him 20 bucks. I'm sure it'll be fine."

(COMMERCIAL BREAK)

JORDAN: How do you suck people into your magic act? Can you paint the picture in our minds? Because you're obviously using these cues. Are you able to share any of these any of these things?

BRIAN: Yeah, sure. Well, I was lucky enough to build my stage magic show outside of the bubble of magic. I did a couple of magic competitions for little things but in general, I wanted to perform outside of the traditional venues for magicians. So when I got started I would perform just off of 6th street. It was, first of all, on the street. Again, there would be a band that would take a break and I would go up and do 15 minutes then pass the hat. And I realized that was a really challenging venue.

Here I was, I had no tech, I had no way to prime the audience to convince them that they were really there to see me. I was an invader somebody else's show. You had this entire room, the band plays for an hour and a half, they say, "We're going to take a break," and then I get on stage and I realized my priming needs to begin immediately the moment I walk on stage. So I immediately -- I knew I would be doing a straight jacket later but I needed to engage everyone. So I bought one of those gigantic, old fashioned, marathon timers. The ones that they would use at literal marathons. I bought one used for like \$800

and I put it up on the side because I knew that even though I was acting like I was just moving stuff on stage, I was setting up a question and an expectation, I was speaking between the lines -- something's going to happen. Whatever it is, is going to happen.

And then I would bring out, you know, a bed of nails, set it up on stage -- I would take a board with nails all over it and I would crack the stage in front of them for about five minutes and then when it was time to start the show, I didn't want to push them. You know, you could push or pull. In the early days I would say, "Hey could somebody from the band -- somebody they know -- could they like, talk me up and then get it going or whatever," that works to an extent. That gets you the first 30 seconds or whatever but that's the push and the moment that their friend from the band is no longer on stage, very few people feel the need to really give you the courtesy and full attention.

So what I did, is I wanted to pull them so I had no introduction. So, I would get up and set everything up and then I would light a torch and just spin it in my hands. And of course, in a darkened theater, where people are normally accustomed to seeing music, people over at the the bar, there's noise or whatever -- you could kind of feel this bubble of around three to thirteen feet that you instantly have those people's attention except for a few stragglers. And that's what I think of as the nucleus of crowd dynamics.

No matter what situation I'm in, whether it's a community college and I'm performing in a hallway, whether it's street performing, whether it's at a trade show, whether it's in the middle of a VIP dinner at a conference, I always seek to make a nucleus around me. And in this case, in this venue, it was to light the torch and just spin it slowly, kind of lazily and then wait until it felt -- maybe 15, 20 seconds where you could tell enough people had gotten quiet that you felt this ripple, and then I would just put one finger up to my lips and go, "Shhhh," and it was the most powerful thing. It was like this wave comes over everything because there's fire on stage, there's clearly

something crafted, now you're being told very gently, you know, to shush, and then I begin my fire eating presentation.

The fire eating routine -- every single thing in that fire eating routine is built because it doesn't ask anyone from the audience for anything whatsoever. I could perform that full routine, in it's complete, for a wall, and it doesn't matter. The purpose for that is for me to tell the story, The History of Fire Eating, and then I do a joke or whatever and there's brief moments where I just kind of comment like, "And then this guy did this trick," and then there would be a pause and I'd say like, "You know, his audiences went freaking nuts. It was amazing." So there's a slight suggestion that if you've enjoyed reciprocation, if you have enjoyed the four or five things you've seen me do up in this first two minutes, it's okay to clap.

Now we've set that and then when they do clap, they're immediately rewarded with like, "Now we're talking," and then we keep on going through the story The History of Fire Eating, and then we get to the end of that routine where it's always dead silent. Every single eye in every space is staring right at it as I say, "Oh, I got one more. Let me try this one for you. It's one of the hardest things I know," and then it gets a big reaction." And then, at that moment, I now need to crack their expectations as to what this is and what they're watching. So I always ask the same question, "We have an important distinction to make. We can either try some traditional magic or we could try some freaky stuff."

What that does, of course, 100 percent of the time, everyone just shouts, "Freaky stuff," and that is so important because the next phase of the show is super gross sideshow stuff. I'm going to hammer a nail in my face, I'm going to stick a nail in my eye, I'm going to cut off my tongue and there's going to be blood everywhere. It's important because of that consistency, and this goes back to Cialdini. Cialdini did an experiment in one neighborhood where he tracked recycling rates. And in one neighborhood he just said, "Hey do you recycle?" Okay, he took a survey, great. In the other neighborhood, he did the same

survey but then people who said they recycle, they got a nice, framed certificate to hang up in the place to remind them and thank them for being a good citizen who recycles. It's very difficult to look at that sign, to know your own actions, and to know what you said and then not recycle.

So as a result, those neighborhoods had more recycling. Likewise, it's very difficult for me to ask the audience, "What do you want to see, traditional magic stuff or freaky stuff?" and have everybody immediately shout, "Freaky stuff." Once that happens, they don't get to pull all the way back and go silent or dead when I start doing something gross. They definitely asked for it. They have both social proof, because everybody cheered for it, the clapping is coming along, and we've primed the stage for the rest of the magic routine that would eventually go on until I did my straight jacket escape. Again, I didn't want to hit them up out of nowhere afterwards, to say, "Hey by the way, I need money. I'm going to pass the hat." So instead, I set it up as a challenge where I said, "If I don't escape in under two minutes, I will not pass the hat and I won't ask any of you for a dime for today's performance. But if I do, all I ask is that each of you leap to your feet yelling and screaming and, you know, give me the standing ovation I've always dreamed of," or whatever.

So you've set up this contract and so at this point, by the time the show is over, the -- I've escaped just in time and, you know, maybe a couple seconds right up to the edge, and then you get a whole room of people jumping up -- occasionally, sometimes it really lands. When the next thing out of my mouth is, "You guys are the best. Thank you so much. You know, hey, I'm going to walk around and pass the hat. If you enjoyed the show, you know, we'd love to have whatever you've got," there has been between the lines a contract and an escalation that hopefully, in a benign nature, puts people in a state of mind where it's like, "Wow, this guy gave me a lot. He virtually never asked anything of me," although, truthfully, I was asking things of them at all times, but constantly, you know, you fill the bucket up then you make a withdrawal. By the time I would pass it around, you

could make a decent -- what seemed like a mint to me at the time -- you could make a good 50 bucks or whatever.

JORDAN:

It's incredible how this is something that you would have had to spend years and years refining. And I would love to hear a little bit about that process because you didn't just think, "Oh, I should ask this question." What's your thought process like when you're like, "All right, I've got to get them fired up for this. What questions can I ask?" Or is it even more rudimentary than that, where you're just -- are you brute force testing this? It seems to me like you would have to think, "How do I get people to think a certain way?" Are you consciously using questions? It seems like you do use a lot questions, actually.

BRIAN:

Well, keep in mind that everything I've done, I learned by trial and error. It's only been in the last decade of reading all the psychological stuff that I realized in so many ways, magicians are like scientists of psychology. Five hundred years ago, nobody knew what genetics were but if you ran a farm, you kind of figured out what the best practices were to get, you know, hybridized foods that had bigger yields. Nobody knew why it worked, they just knew that it worked. A magician is very much the same way. You're there in the room, you feel the vibe, and you're like, "I don't know why this always gets a laugh but it always, does so I'm going to keep doing it," and eventually you figure it out.

It took me 10 years before I understood why people laugh throughout my whole show. I don't tell any jokes. I don't tell any jokes the entire show long and yet people tell me it's the funniest show that they've seen and so on. And I felt guilty, I felt like a fraud, until I understood -- I was doing some reading on the evolution of humor -- the reason we laugh is because, you know, back in the savannah days, you're there with a tribe of other hunters, you're there out in the woods, and then you hear a branch snap off to the side. Instantly, everyone freezes, instantly everyone's skin runs cold because you don't know if this is going to be a Saber Tooth Tiger or whatever.

And in that moment, then you see a -- you know, a cute little chinchilla wander past or whatever. So what did they do? Even in a pre-language -- I assume, I'm making this up -- but you laugh and laughing is a cue that says it's okay to release the tension. And everyone else laughs like, "Isn't it funny that we were so tense but it turned out to be just this cute little rodent?"

The same thing was what I was intuitively doing on the stage magic show the entire time, is I'm constantly putting myself in the threat of perceived danger and just at that moment when the tension is tightest, I'll make a self deprecating comment or just point out the absurdness of it or just create any sideways moment that gets people to release that tension. As a result, when I'm doing the nail in the eye gag, there's this moment that sometimes the room just goes completely cold and I think to myself, like, "Oh, you're going to thank me later. You're going to tell me that this is the best part of the show." And sure enough, more often than not, that turns out to be the case.

JORDAN: I'm still focused on your questions because I know that you use -- and we, in general as persuaders or influencers, whatever -- we're always using questions. Questions are better than answer. And you and I talked about this a little bit pre show and you'd mentioned -- I think even earlier in this show -- salesmen say something like, "The person asking the questions is the one in charge of the conversation." How can we practice that skill on our own so that when it matters -- right now we can practice in low stakes so that when it matters, we can own a high stakes conversation.

BRIAN: So for me, the transformative moment -- like I had heard that old adage and I understand that when you -- it's a challenging thing to pick up the phone and make a cold call and just try to get someone into a headspace where they're ready to possibly book you for a gig or whatever.

But it wasn't until, of all things, at the Las Vegas Hilton, where they had something called the Star Trek Experience back in the day. You know, you did the theme ride and then they had this

themed bar -- Quark's Bar -- and then, you know sitting there eating a hamburger that costs too much and then out walks a dude with a giant plastic forehead on, pretending to be an alien. And I'm just like, "Ooo I don't want to talk to alien man. He's pretending like he owns this bar and it's very -- ugh, so weird." And you watch him going table to table and then finally he comes up to us and I'm like, "Oh, this is going to be so awkward. This is going to be so awkward," and he just says, "Hi, where are you guys from?" and I think to myself, "Oh, I know that, Austin," and then he immediately says like, "Oh, Austin's lovely. I once went to Barton Springs. Is Barton Springs still there?" And I'm like, "Oh, I know the answer to this. Yes!" And before I knew it, I was having a totally pleasant conversation and I really enjoyed the five minutes I'd spent talking to an actor with a plastic forehead on pretending to be an alien because he expertly set up easy questions that always kept the conversation going.

People think that the way to keep a conversation going is to learn to be able to bloviate, like I'm doing right now. Just speak constantly into a mic, even though I'm in the room by myself. There are people who can do that. That's not the most universally beloved form of discourse that is out there and instead, if you can ask questions that move things closer to what you want to talk about or and make other people feel important, what it does is it raises the fidelity of understanding between the two of you. If one of you asks a question, "Hey can I borrow the light board?" and the other person says, "No," then that's it. You're screwed. But if you instead say, "Hi, I'm doing a kids' charity over in the gymnasium and we noticed that there's no lights on. It looks like you guys are going out. Is there a way to get the lights on?"

And then -- now notice, I'm not asking to borrow the light board. That's what I would have assumed would be the way to do it because I know how to turn on the lights. There's no light board here, I need a light board. And then that guy just says, "No. I don't know who you are. I'm not going to give you a light board," so instead you begin with, "Hey it looks like you're here for a speech tournament or something. Do you have like just

three minutes to listen to me," explain my problem, walk through what are the things that are possible, and then finally, for me, this is -- by the way I'm talking about a real situation that happened where I realized that I had communicated ineffectively because I was asking for a light board and I didn't even want a light board, what I wanted was light.

And I never got the chance to really say that because I hadn't asked enough questions to find out how much bandwidth does this person have, what are they capable of doing, how interested are they on helping, and then ultimately the final question oftentimes, is like, "Okay, I feel like you understand my problem. If you were me, how would you handle it?" All of those little back and forths increase the opportunity for both sides to understand the other person so that they can both ask for the favor or get to success for both parties as fast as possible.

JORDAN: I love the idea of not necessarily directly asking for something you need but instead placing them or placing ourselves in a position where things naturally flow to us. I think the expression is, "Water flows downhill." And of course, people want to solve problems with the least amount of effort and things like that. Tell us about your phone technique, about changing our language to shape other people's response. This is a brilliant little practical that I think people can try to use this week, as long as their on the light side and not the dark side.

BRIAN: It has been amazing to me to see how many of the techniques of good communication that make magic work also work in very, I don't know, menial ways. Whether it's dealing with a customer service rep in person or whatever. For example, if you know -- the biggest mistake I see people do is asking any question that it is possible for people to say yes or no to. They're hoping for a yes but a no is possible and then they just say no. Once that happens, that's like getting checkmated in the very first move. Instead, what you need to do is speak honestly and directly, have a good discourse back and forth, but get to a place where they fully understand your position, because if you ask, "Can you just extend this warranty," or "Can you validate this

purchase? Can you remove this fee?," their default answer is always going to be no because no is the easier of the two options. Yes means they have to open up the system and they have to bleep, blop, bloop, and they have to request authorization, they have to void the so and so -- that's trouble.

So when you say, "Will you remove the fee? Yes or no?," what you're really asking is, "Would you rather go through a bunch of paperwork or would you rather tell me no," and the answer is they're always going to want to tell you no. But instead, if you refuse to get straight to your real question, but instead begin with a couple of lines, get their name, remember their name, talk to them directly, as if they're an actual human being -- you can hate the machine but love the cog. It's not the cog's fault that the machine is garbage. It's not their fault that you spent four hours and ultimately got to a place where somebody told you a lie to get you off the phone. But it is important that you present this full story. So I always begin, when I'm dealing with an issue that I'm super frustrated with -- the moment they get on the phone, I make sure I get their name -- "It's Janelle? Hi Janelle, I'm Brian Brushwood. I need a superhero. Do you have just a few seconds for me to kind of bring you up to speed on what's going on?" Now of course, this is a yes no question but it is her job to say yes. She can't do her job by saying no. So, we get her saying yes. I'm like, "Great, oh, do you need a customer number before we get started?" Yes, of course she does so she says, "Yes." So, I give that and I'm like, "I don't know what's in here but here's what's happened so far," and so I explain the story thus far. Then, I still don't ask a question. If I do ask a question, it's to make sure she follows everything. Then I explain the challenge -- the reason that everything that I've done so far isn't working and then I explain the deadline that is coming up. I explain about the boss who's going to fire me unless I can come through, I explain about all this stuff and then finally, I get to a place -- now that I've given you all the information, doctor, what is it you recommend I do? I never asked for them to remove the fee, I never asked them to do anything.

What I did was I gave them a full analysis of my problem and I asked them for a diagnosis. I didn't say, "What can you do for me?" I said, "What should I do?," and the answer can't be, "Get off my phone," the answer can't be, "Call someone else," the answer has to be -- at this point, the easier -- now they're not deciding, "Do I want to do paperwork or do I want to tell this guy to bug off?" -- I guess bug off is still on the table but that's the least attractive because now they become a part of this story and because you've established that you know her name, that she will be named as part of this. So now, it's like I could do 30 seconds of paperwork and just take care of this guy or I can invest time, energy, and effort to tell a story to argue with him or whatever. And once they understand the story, often times the easier of the two solutions is to just grant your wish. Not that they're doing it in a begrudging way -- hopefully if you've done your job correctly, you've explained your situation to the extent that they feel really good because it feels good to help other people and when you present someone with an opportunity to do that, then you set both of yourself up to have a good exchange and to both come out winners.

JORDAN: So never ask that yes or no question when you need help because since people want to solve problems in the most easiest way -- and by solving problems they mean just get rid of the problem, whether or not it helps you. Then, the easiest way is always to say no but if we can structure our conversation in which the easiest solution is for them to actually handle it for us, now we're cooking with gas.

BRIAN: Think about it this way, every time you ever talk to a customer service rep, both of you have a problem. You have the problem you called about and they have the problem of talking to you. And so you want to make the easiest way to solve the talking to you problem to be to just help you out and fix this thing.

JORDAN: Perfect. Brian, is there anything I haven't asked you that you want to make sure you deliver to the AoC family?

BRIAN: All right, so this is actually the 10 year anniversary, to the month, of the moment that I had the idea for Scam School as a series about winning free drinks at the bar, being the most interesting person in the room. After 10 years, we finally have taken a bunch of the episodes, carved them up, we recorded brand new stuff, and we're putting together Scam School as a TV show. And here's the weird part, it's going to premier on Saturday, June 24th on the Science Channel.

The Science Channel only has one feed, nationwide. It's going to be at 8 o'clock am on the Science Channel, which on the surface, you say, "Well that's not a very good time slot," to which I say, "Yes, unless your goal is to way outperform the usual competition, in which case, it's the perfect time," because what I want is if anybody who's enjoyed Scam School, anybody who's learned a trick, just set your DVR right now. I'm not going to ask you to get up at 5am on the west coast to watch it, although if you did, you'd be totally awesome and you would be just like me and my family who are all going to get up, wear PJs, eat Fruit Loops, and watch this as if it's Saturday morning cartoons. And, we're going to live stream it too. But, if you don't want to get up, just set your DVR. It's on the Science channel and of course, if these do well, we can see a lot more of Scam School on TV.

JORDAN: Brian, thank you so much, man. This has been super fun.

BRIAN: Absolutely, man. I'm glad we finally made it happen.

JORDAN: That was awesome. Jason, we've only waited a decade to do this. What do you think?

JASON: It's fantastic. I met Brian long, long ago on the first episode taping of Scam School and I'm actually on one of the first episodes. So I've known this guy for a long time.

JORDAN: Yeah, it's cool. I mean, he's always doing new, fun stuff. This guy is like the kid that never grew up and is now doing all of the awesome stuff, right? They blow up cars -- I mean, I don't know why, I feel kind of silly saying it but it's fun stuff. The guy is

awesome. Great guy, obviously really good at articulating exactly what it is in terms of the psychology that he's using with the Scam School and the magic and the illusions -- I mean, he's just doing it. He's doing it right and he's been doing it for a long time and I can't wait to see his new series.

JASON: Absolutely, yes. And if you're listening to this when this comes out, check out at the end, he talks about where to set your DVR to check out the latest episode of Scam School on actual television, on the Science Channel.

JORDAN: Congrats to him for that and a great big thank you to Brian Brushwood. His show and some of the other resources, including the YouTube channel we were mentioning earlier, will be linked up in the show notes for this episode. And if you enjoyed this one, don't forget to thank Brian on Twitter. We'll have that linked in the show notes as well. And tweet at me your number one takeaway from Brian, if you would. I'm @theartofcharm on Twitter.

If you want to see the show notes, go to the website or tap the album art on your podcast player. In other words, tap your phone screen. Also, I want to encourage you to join the AoC challenge, [theartofcharm.com/challenge](http://theartofcharm.com/challenge) or text AoC, that's A-O-C to 38470. The challenge is about improving your networking and connection skills and inspiring those around you to develop a personal and professional relationship with you. It's free, it's unisex, it's a great way and a fun way to get the ball rolling, get some forward momentum in all of these areas -- becoming a better thinker, becoming a better networker --

We'll also send you our fundamentals toolbox that I mentioned earlier on the show. That includes great practical stuff, ready to apply, right out of the box. Reading body language, charismatic nonverbal communication, the science of attraction, negotiation techniques, networking and influence strategies, persuasion tactics, and everything else that we teach here at The Art of Charm. This will make you a better networker, a

better connector, and a better thinker. That's  
[theartofcharm.com/challenge](http://theartofcharm.com/challenge) or text AoC to 38470.

For full show notes for this and all previous episodes, head on over to [theartofcharm.com/podcast](http://theartofcharm.com/podcast). This episode of Aoc was produced by Jason DeFillippo, Jason Sanderson is our audio engineer and editor, show notes on the website are by Robert Fogarty, theme music by Little People, transcriptions by [TranscriptionOutsourcing.net](http://TranscriptionOutsourcing.net) -- I'm your host Jordan Harbinger. Go ahead, tell your friends because the greatest compliment you can give us is a referral to someone else, either in person or shared on the Web. Word of mouth is everything. So, share the show with your friends, share the show with your enemies, stay charming, and leave everything and everyone better than you found them.



