



SPI 268

How to Up Your Online (and Offline) Game with Jordan Harbinger

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Pat: This is the Smart Passive Income Podcast with Pat Flynn, session number 268. Up, up and away.

Announcer: Welcome to the Smart Passive Income Podcast, where it's all about working hard now, so you can sit back and reap the benefits later. Now your host, he's the founder and president of the 4:00 AM Club, Pat Flynn.

Pat: Hey, what's up everybody? Thank you so much for joining me today in this session of the Smart Passive Income Podcast. I'm really excited because we're bringing back a guest who's been on the show before, and he's one of my favorite people as of late because he's the host of one of the only podcasts I listen to. I actually only subscribe and religiously listen to two different shows at this point in time. The first one is The Model Health Show, with Sean Stevenson, whose also been a guest on the show before. That's not who we're interviewing today. We are interviewing Jordan Harbinger, the host of The Art of Charm Podcast.

The reason why I only listen to two shows . . . I mean, if you go back in time, I remember subscribing to over 30 different podcast episodes, which was awesome because I could get and consume all that content in a very short time period. However, I realized that the more I listened to podcast episodes, the less I was actually doing to implement those things. I've implemented what I learned from Jeremy Frandsen from Internet Business Mastery. It's a concept called, "Just in time learning." That is, I only allow myself to consume information and learn about things related to the next task that I'm doing. This really helped with cutting out all the things that aren't necessary right now.

Now, that doesn't mean I just ignore everything else except for what's next on my list, but I put those things aside. I put them into an Evernote folder, so I have all these different folders with topics ranging from Pinterest, to Facebook advertising, to technology things that I find are interesting that I just don't need right now. When it's time, when it's time for me to start learning about Pinterest, I have all that information readily available for me. It's just,

now is not the right time.

Now, The Model Health Show is a show I listen to consistently because I'm always focused on my health. Then The Art of Charm is one I listen to because it's focused on personal development in a number of different ways, from business, to relationships at home, to just having energy in your life, and having great interactions with people, which obviously effects your entire life. That's . . . Those are two shows that I listen to even though they're not necessarily exactly related to the next thing that I'm working on. They are related to just everything that I'm doing all the time.

Health, of course, important. It affects all of my business. Then of course learning to communicate and interacting with people. That's what The Art of Charm helps and serves me for. I can't stop listening to it. I'm very happy to welcome back Jordan Harbinger from The Art of Charm Podcast. You can find them; just look up The Art of Charm on iTunes, or look up, or go to TheArtofCharm.com.

What I love about Jordan . . . he's, first of all, a great storyteller. You'll hear that. He's also a great communicator. I feel like he knows exactly what to say, and this is obviously something he's great at, so great that he teaches it. He does workshops and those kinds of things to help people become better versions of themselves, and who they are, and who they represent. That's why I wanted to bring him on, to talk more about, essentially, upping our game for business, for life, for communication with relationships. All the things we're going to talk about related to how to be a better host on your show if you have a podcast or a video channel. How to be a better speaker, and things that go along with that. To how to walk into a room and have people just immediately have a good vibe with you.

All these kinds of things are really, really useful, especially if you start going to conferences and things like that, and start interacting with people in person. Even if it's done online, this stuff's going to be really helpful. Let's just dive right in. This is Jordan Harbinger from The Art of Charm Podcast. Here we go.

What's up guys? I'm so happy to welcome back Jordan Harbinger from The Art of Charm Podcast, website, and program, and all things amazing related to it. Jordan, thanks again for coming back on the show today.

Jordan: Pat, this is always fun, man.

Pat: You and I have a great history. Not only have I interviewed you and you've interviewed me, but I feel like we have a good vibe. We can relate to each other, we're a lot . . . We're very similar with where we're at in business and stuff. We're always trading spots on iTunes and stuff. What's been happening in your life recent? What's got you excited before we get into some of the meaty content of the show?

Jordan: Sure. So we hit three million downloads for the month of February, which was super exciting.

Pat: That's crazy; that's more than me.

Jordan: Well, you never know man. You and I were trading. We were literally like 98 and 99 on iTunes for months, and months, and months, and months. I just got sick of looking at us neck and neck the whole time for so long.

Pat: Okay, so tell me what you did. How can I come back to your level now? What did you do, or did you do anything that actually really enhanced where your podcast was at?

Jordan: Yeah, you know, there were a few things that I did that I thought were for sure were going to work and didn't do squat, or maybe did a little. There were other things that I did kind of for the love of the game that turned out to be some of the best things I could have done. For example, all these little trick things. I used to ask every person who emailed in, and we're talking hundreds of people per day, I used to ask all of them to review the show. I used to ask all of them to share the show. I posted every episode on social media, I engaged with everybody on those, and I engaged in discussions on those. I put them on Reddit, and da, da, da, da. All of that

contributed to very little. I mean I got a ton of iTunes reviews, don't get me wrong. But it didn't really get us into more people's brains, and more people's ears.

The things that actually made the difference for me was after a while, I . . . Well, I went on NPR. There was a journalist there that was interviewing me. She had seen me speak at an event about a hacking thing that I had done, and a talk I had given about this social engineering thing that I had done. I saw her notepad and her journal and I went, "Hey, do you mind walking me through your notes?" She had these great notes on my talk, and she had notes on the talk that she and I had very briefly after my talk, which was like 10, maybe 10 or so seconds long. She wrote longer than we talked, just based on a few things I had said to her and other reporters at this event.

Then we had a phone call, and she had great notes on that. Then she Googled me and found all these different sources, and she had great notes on that. I went, "Oh my gosh, this is how professionals prepare for a show." This was a few years ago. I started to go, "All right, I'm clearly laxed." She did a great job interviewing me and I was like, "Oh, now I know why you work for NPR. You're really good at this." It was on Marketplace, that show on American Public Media.

Then I started, instead of just having people on my show, which I used to just do this: I used to have someone on the show, I would have read their website, maybe listened to a couple episodes of their show if they had one, or looked at some of their tweets and social media. Then I would interview them, and then have a conversation. That's how I did The Art of Charm Podcast for six plus years.

After that point, we'd just passed our 10th birthday. After that point, after the sixth birthday or so, give or take, I started to really kick things into high gear because of that APM Marketplace interview. I started to read the book that the person had written in its entirety. I would read the thank you page, and I would reach out to some of the acknowledgements people, try to get anecdotes. I would look at the Amazon reviews. I would read the different sources online

from this person. I would listen to interviews of them done by other people. I would get these great notes, or these decent enough notes. I might as well put my law degree to use at some level. I put those to use, and I would create those notes. Then I would go over those notes the day before the show and write questions about my own notes in my notes. That became the structure of the interview. I went from mildly entertaining conversationalist to possibly the most comprehensive interviewer that most of the guests on the show have ever actually spoken with, outside of their particular niche.

If I'm interviewing, say, Mike Rowe from Dirty Jobs who was just on the show recently, I will watch dozens of episodes of that. I will read everything that the guy's written on social media, and online. I'll read dozens of interviews about him online. That level of preparation, even though a lot of it was redundant, really resulted in me knowing this person's content almost as well as they did. I started to kind of go for it with some of these guests and scientists, and I know I've done a decent job within any given interview if a neuroscientist, or behavioral economist or something like that, if I ask them a question, and they go, "Huh, good question. Nobody's ever asked me that."

Pat: Yeah.

Jordan: "I don't know if I know the answer, but I think it would probably be this, this, this, and this." Or, "Great question, I don't think anybody's ever caught that. You clearly read the book." Those are the kind of things that you want going for you. What it means is you're dragging them out of their autopilot mode in terms of giving their sound bytes during an interview, and you're making them think. Very, very, very few show hosts do that. If you're making the guest think, you're making the audience think. For people who listen to The Art of Charm, they're not just listening because of corny jokes or something like that. They actually want to think. They want to learn. Same with your audience.

Pat: Mm-hmm (affirmative). Mm-hmm (affirmative).

Jordan: You're making them think. They go, "Huh, this is a good use of my time." Not, "Ugh, not another show with a bunch of crapola on it that I don't care about," right? You really want to challenge them, the guest and the audience. That results in a lot of people sharing. When people learn a lot, when they're challenged, they can confidently say, "You need to listen to this show. You need to listen to this show." Not just, "Eh, kind of have this one on my podcast, and then this other one's kind of funny." They know that they can confidently share it because you're not going to disappoint the person they're sharing it with, so it doesn't cost them any social capital to recommend you, right?

They're not going to . . . it's not like when you recommend a restaurant, and the person goes there and goes, "Yeah, I got sick from that place." And you go, "Ugh." Then they think, "I'm never listening to Pat again; he's got terrible restaurant recommendations." They actually gain favor. They gain social capital by recommending Art of Charm because the person goes, "Wow, that was definitely worth it. What else do you have in mind?" They want to talk about the content with their friend.

Stepping up the craft of interviewing and the preparation made a huge difference in the quality of the show, which actually resulted in a lot more sharing, which actually surprised me.

Pat: Yeah, that's really interesting. You're almost creating the show as a tool for people to gain social capital. When you take that approach, you have to make it great or else people aren't going to share it at all.

Jordan: Exactly.

Pat: My question to you, related to that, and I told you earlier, who knows where this interview is going to go . . . Last time we had Jordan on the show, we were going to talk about the whole business plan of Art of Charm, and we didn't even discuss that at all. I don't even know if we're going to get into that today, but I like where this is going right now. Which A, or B, or C, whatever letter we're at right

now, is also another sign of a good interviewer, right? You kind of just take things where you want them to go based on what vibe you guys have at that time.

Where I want to go right now is ask you, if you take that level of preparation, how do you make sure you still connect with your audience? I've listened to podcasts before where it's obvious that the person did their research, but when they are asking questions, when they're having a conversation I'm like . . . I feel left out as a listener, like, "Oh I don't . . . You skipped over a bunch of stuff." How do you make sure you bring your audience with you instead of leave them behind?

Jordan:

Yeah, this is really an important question because I think for us, a lot of times, it's really easy for us as hosts to be so into, let's say, Smart Passive Income strategies, or online business. It's really easy for us to lose the audience. You kind of have to remember that every single episode you create, it's someones first time hearing you. You gotta make sure that what you're talking about is applicable to everyone regardless of whether or not they've heard your show before, and you've also got to make damn sure that you're not . . . What is that sort of term for when you're talking in a jargony bubble and no one understands? Is it group . . . It's not group think. It's basically when you and I are talking in such jargony, coded, esoteric language that people who aren't at our level won't understand. That's a great way to alienate your audience.

I've switched off many a podcast about business when they start talking in that way. I've switched off many shows for every reason when they start really getting into details that are . . . would take me too much time to go back and think about. You have to not only think like a beginner when you're a host, but you also have to keep the advanced folks entertained. That's a very tough balance as a host to do in real time.

I think it's very crucial to make sure that you can do that. The best hosts around, they're able to take complicated topics like what you take, and make it really relatable, instead of highly technical and

intimidating. That takes, in my opinion, takes years of practice.

Pat: It does, it absolutely does. I'm still improving myself, and I'm sure you know that there are ways that you can improve as well. If you were to comment on your own podcast, what would be one area that you wish you could improve upon?

Jordan: Well it's funny you should mention that, because I'm always working on some specific area of my presenting skills on The Art of Charm. You had mentioned, "Yeah, when you're a good host you just take things where you want to go based on the vibe you're getting." I went through, I'm going through different levels of competence when it comes to hosting for example. When I first started it was like, "Okay, prepare everything and write an outline of the show, and present it." Then after that it was, "Oh, don't write an outline, it's too mechanical. Just have a conversation."

Then I kind of went back to, "Actually, you need to have a really good outline with a lot of details, and you need to know that outline so well that you can have a conversation about it that sounds really laid back, and sounds like you're really well informed naturally, but you've really put in a ton of work to it." Sort of the next step for me is rounding out that vibe a little bit more. Making it sound even more conversational, even more laid back, even more sort of just two guys hanging out, or a guy and a girl hanging out, talking about business, talking about . . . I mean, we've had the head of the CIA on recently, and we had General McChrystal on recently. I mean, these are guys that live in a different world than me . . . making that sound like I just sort of met them at a restaurant, and we're having a conversation. That's the vibe I really want, but I also want all of the background information and learning to be present there. To be able to deliver that vibe, but also have that amount of background study in any given topic, that's been very challenging, and that's what I'm working on right now. Does that make sense?

Pat: Yeah it does, thank you for sharing that. Do you feel like every time you go into an interview now, you're confident that it's going to be great? Or are there interviews that you go into where you're just not

getting that response that you want? If that's the case, what do you do at that point?

Jordan:

I actually have a lot of . . . Yeah, I go into every interview pretty much expecting it to be great. That's not just like, "What you visualize becomes reality." I just mean I expect it to be great because of the level of prep that's gone into it. I'm not afraid to "kill my darlings," as our friend Michael Port likes to say. What I mean, and it's his wife who mainly says that, Amy Port . . . what that means is a show biz term. What that means is, you might create something, and it's amazing, and you think it's awesome, and it just doesn't fit, and it doesn't make it into the final product, and you can't really lean on your sunk cost.

This works in business, and it works in writing, and it works in podcasting. It works in everything. What I mean by that is I might read an entire book and go, "That was just fascinating. I can't wait to talk to this guy." Then I'll record the interview, and then at the end, my producer or me just goes, "Yeah, that was only okay." It's very tempting to go, "But, but I read the whole book. We recorded the whole thing. We have a picture, I flew to LA to record it." It's just like, do you want to put out something that didn't end up how it was supposed to, or do you want to kill your darlings and basically respect the audience's time knowing that what you've created is not worth putting them through? That's been very tough, and that's something I had to learn the hard way a lot.

Now to answer your question, there's so many things that go into show preparation and screening and guests and this and that and meeting with my producer, and all that stuff, that by the time it gets to be the point where I'm jumping on Skype or meeting them in person, that interview . . . there's almost no chance it can go wrong, unless the person . . . And the cases when it does go wrong, it's when usually the person is like, "I'm sick today, but I'm able to do it." You're thinking, "Oh no." Or they're like, "Hey, the studio thing broke so I'm in a conference room." You're just like, "Oh no, this is not going to go as well as planned."

There's always those sort of little X factors, which is why real big time radio and TV studios, those people control everything. I don't know if you've ever been on a daytime TV show for example, but if you have, for those people who have, they're so weirdly . . . At first I thought it was weird. Now it makes sense. They're very good about control. They're good about controlling the environment. What I mean by that . . . I went on the Today show. They're like, "Oh, okay. You're going to stay at this hotel." I thought, "I live in New York, I don't really want to stay at a hotel. It doesn't make any sense." They go, "Yeah, please stay at the hotel." I'm like, "Alright."

I go to stay at the hotel, and they're like, "We're going to pick you up in the morning." I thought, "I can take the subway. I have a metro card, and it's five blocks away." "No, no, no. We're going to pick you up in the morning." I thought, "Ugh, alright, fine." I go to the hotel, and I get some sleep, and I go up in the morning. There's a car there, and there's a driver there, and he drives into the underground garage at the Today show. We get out, and there's a makeup person, and a hair person, and a clothing person.

Then after I did that, I remember talking to our PR person (this was when I was on Sirius XM satellite radio), talking to our PR person and saying, "Why did they do that? It's just a waste of money." She goes, "No, they want to know you're not out drinking the night before." I realized we did meet with the producer at 9:00 PM. That was weird, this weird late meeting in Manhattan to talk about seemingly nothing. When I got up, the driver was there, and we got in the car. They knew as soon as that driver saw me, he could call the executive producer, or the associate producer and go, "Got him," right? "They haven't overslept, they're not drunk or hungover, or missing in action. They're not freaking out. There's nothing weird going on. They don't have a black eye. There's nothing happening here that's going to be strange."

We go in for hair and makeup, and we're there so early. I remember thinking, "We're just killing time here." The reason is because they want to make darn sure, for a live show, that they know where you are, they're controlling what you're doing, they've got time to feed

you, and give you coffee, and get you dressed, and get you cuff links, and do your hair, and make you shave again. Whatever it needs, they require that level of control.

Now, we can't do that as podcasters just yet. However, it really showed me the amount of thought and control that goes into creating a really good show, whatever you think of the Today show.

Pat: Yeah, mm-hmm (affirmative).

Jordan: Every daytime TV show does something similar. To me, that was fascinating. It made me sort of up my own game when it came to doing this show. People might think, "Oh yeah, you know. Radio shows and podcasts, you just have a conversation. I'm great at conversation." No. Good hosts, they make it look so easy because they're so practiced, and they're so versed in the content. Truthfully, they have worked ridiculously hard to make it look as easy as it is. It's just like an athlete playing basketball, or Tony Hawk, who we had on the show skateboarding. I mean, the reason he looks like he can just sort of put one foot on that thing and cruise, and do some 920s or whatever, is because he's been doing it for decades. If you get on that skateboard and you try to do a flip or a half pipe, you're going to the hospital, right?

Pat: Yeah, yeah, absolutely. That is really fascinating actually. I'd love to experience that in person. I've never done that, but I think I would be very inspired by kind of the production, and how things are put together. It almost makes me remember the recent viral video that just came out. I don't know if you've seen this Jordan, but we'll link to it in the show notes in case people haven't seen it. I'm sure you probably have. It was on the BBC. Some guy was doing an interview, and this guy was in his home doing this very professional interview. He's in a suit at his desk, and then the door opens behind him, and it's like, his little toddler toddling in. Then the one in the roller comes in, then the mom, or somebody comes in and just rips them out of the room. It was just hilarious. It just makes me wonder if you've experienced anything like that in terms of, okay, unexpected things that have happened during interviews, or during

recordings, or something. If you have one in mind, walk us through it and kind of what happened from there.

Jordan:

Oh yeah, gosh, there's so many little things that go wrong. Once I had a different audio desk . . . Right now I've got this nice, wooden, custom desk that I really love. It's got all my interfaces in it. Before I had this big plastic roadie case, like a lot of people carry for audio gear. Once my cat got stuck in there, in the middle of a show. It's kind of a problem, because there's wires in there. Not only could the cat unplug something or damage something, but I don't know, they could get shocked. I really don't know how all that gear is built. And it's really hot in there. She might have gone in there thinking, "Oh, it's nice and warm in there." Then I realized, "Oh my gosh, you can't get out."

I've had cat issues where I've had to stop and surgically remove a cat from an entanglement of cables, plug everything back in and get back to it. There was another time where I was on the Jeff Probst show. He's the host of Survivor, and this is a daytime TV show. It was being filmed as we did it. I sat on this couch, and as I sat on the couch, there was a . . . Whoever was the guest before me, this sounds awful. Whoever was the guest before me was significantly overweight, and I took their seat.

At first I thought, "Wow, this person really squished the cushion down. It should recover soon, maybe I'll slide over." What I didn't realize was there was clearly a board underneath this cheap studio couch. There was a board that had come dislodged, or a metal pole, or something that had gotten dislodged and bent. Midway through one of my sentences, you hear a, "Thump," and my legs go up in the air, and my butt sinks down like half a foot.

Pat:

Oh my gosh.

Jordan:

I'm airborne, like sitting way back like a dentist's recliner chair. I'm in the middle of this daytime TV show. At the end of the day when they aired it finally, I mean when it was broadcasting and it was going, it was out there. I think in all subsequent reruns, cause when

I looked for the clip online there was kind of this abrupt cut where the beginning of my sentence sounds like a sentence fragment, then they just immediately shift to the host saying something like, “Well that’s certainly interesting.” It’s like, “What happened? What happened there?” I realized, “Oh yeah, that’s when my feet went up three feet in the air and I ended up having to put a pillow under me so that I could sit upright.”

It was the most awkward thing ever, because of course as soon as that happens, you’re under studio lights, you turn red, your makeup you feel like is running. You don’t want to keep touching your face cause you’re on camera. You’re sweating, and you’re sweating, and you’re sweating, and you’re sweating. I’m just trying to ignore this whole thing, and realizing that I’m doing a terrible job of looking calm and collected, right? All on national TV. That was kind of fun. I realized at that point that no matter how much effort you put into something, no matter how much kind of control you’ve got over the situation, there’s always going to be these wildcard things that happen that you just can’t do anything about, like a fat guest sitting in your spot before you get there.

Pat: Yeah, that’s so funny. I love it. Now, you had mentioned our good friends Michael and Amy Port, who help a lot of people with public speaking, and getting on stage. We sort of talked a little bit about the podcasting stage already, or studio stage. What about the real life stage in terms of public speaking? I know that the last time we spoke together that was something that you were hoping to get more into, and it obviously sounds like that’s going very well for you. Tell us about that journey, what it was like to sort of shift from podcast stage, to real life stage.

Jordan: Sure. Switching from the podcast “Stage,” AKA, a really hot room in my house that’s probably going to be a kid’s bedroom someday, that’s sound-proofed, which will also help when it’s a kid’s bedroom.

Pat: Yes, absolutely.

Jordan: The speaking on the stage thing was interesting. The reason I

picked it up was, originally I thought, “Oh, this is great. I’m going to be in front of more people.” It’s not really the case. Your podcast is most certainly going to be in front of more people than the few hundred that fit into any given room.

Pat: Totally.

Jordan: However, for me it was kind of like, “Am I really that good? I’m seeing and hosting a show. I mean if I can’t do it on stage, am I really that good at it?” I thought, “Why not just get really good at speaking?” When you see people who are really good at speaking, it somehow adds credibility to just every other area of their life. There was also something that just didn’t make sense. Here I am hosting The Art of Charm about charisma, personal magnetism, networking, relationship development. It would look pretty weird if I got on stage and was like, “Uhm, hello everybody,” and shaking, and dripping sweat. That wouldn’t look too good. It would look like I didn’t walk the walk.

I did hire Michael and Amy Port to whip me into major speaking shape, created a keynote which I have given a lot of times on really big stages. I . . . like you, I felt like I just kind of was decent at it, and it became really fun. I mean you give huge keynotes. You give really good ones. It seems like you’re also into speaking, right? I mean you can’t not be if you’re hiring freaking Deloreans to roll . . .

Pat: I’ve had such a blast doing it. It’s something that reminds me of when I used to perform with the band, literally the marching band. Not the rock band, although that was probably my dream back in the day. Even before marching band, you practice something, you’re rehearsing it over and over and over again, and then all of a sudden it’s time to go out and perform. That’s what I feel like when I’m on stage. I get that rush that I got back in the day. I sort of zone out when I’m on stage, and it’s just on autopilot because I’ve been practicing so much.

Then afterwards, I’m just like, back into reality, and I’m like, “What just happened?” I have this amazing high coming off the stage.

Plus, the interactions that you have with people afterwards . . . I'm 100% you've experienced this as well . . . People coming up to you saying what a great job you did. Not only that, just how much they've learned from you, and how much you've been able to effect their lives, or what their decisions are going to be from that point forward. It really is an amazing experience to have. I mean, what do you feel being on stage and after it's all done?

Jordan:

I always am secretly relieved that it's over, I'll tell you that. But I love the fact that I'm able . . . Speaking was also great for these reasons. Yeah, let me . . . That's a great question. I love the feeling I get when it's done. I love the feeling of the visibility, and the people coming up to talk to you and saying they really like it. You're right, there's one thing that I miss that was one of the main reasons when I learned how to speak, which was when you go to an event and you're a speaker, not only do you get promo from the event, from the marketing, and from everybody knowing who you are. But when you go to an event and you want to talk to one of the speakers, they're often really busy, and other people are slammed, etc., etc.

If you want to go to an event and talk to one of the speakers, and you're another speaker, they're often like, "Yeah, let's go to dinner." Or, "See you at the speaker dinner, at the VIP thing." Or you say, "Hey, me and some of the other speakers are going to go grab a beer, do you want to come with us?" You're kind of in this other pool of people that are sort of pre-screened and vetted. These really, really busy speakers will often say, "Yes, I want to go and hangout with the other speakers."

It's kind of like an automatic ultra VIP ticket to every event that you go to that is also free, or even ROI positive, in that some events will pay you to come and speak and take you to a speaker dinner, and put you up at a retreat after the event with all of the other speakers. In fact, I'm going to an event in Australia called We Are Podcasts. It's a podcasting event. The event itself was really fun, the people are really cool who are in it, but after that event there's a speaker retreat that's four days on the beach at a beach house, and it's awesome. I went last year, and I ended up becoming really good

friends with all these people staying in this house, and grilling up veggies, and eating, and going surfing and swimming.

That's the kind of thing that you actually couldn't buy a ticket to that, right? You just couldn't. It was an experience only available to the event organizers, and some of the speakers at the event. That kind of access creates relationships, which as you know from the entire point of The Art of Charm, is that relationships are your strongest lever. Being able to put myself in a position that created those super strong relationships and those levers was a no-brainer. Even though it required learning how to speak, facing my fears, paying a bunch of money to have Michael Port, one of the best guys in the world, and Amy Port train me how to do this, and flying out to them to do it. It was a 20 day class I took with them, spread out over four weeks in freaking Philadelphia, and I live in San Jose. It wasn't cheap in terms of time or money, but it was so worth it to learn that skillset.

Pat: Yeah, I mean was that something you were planning for in terms of connecting with other speakers as you were starting to become a speaker, or is that a byproduct of everything?

Jordan: It was actually something I was planning for, which is why I was surprised I didn't mention it earlier. I was actually planning that because I thought, "Oh, I'm going to speak at some events. I'm going to meet the other speakers." I didn't think that some of those speakers would become some of my closest friends. I've met you speaking at events, I think we may have known each other before, but we definitely hung out at different events as speaker. I know, was it NMX or something?

Pat: Yeah. Back in the day. That's when we met each other, we got close, and we've since stayed connected with each other.

Jordan: Yeah, yeah, exactly. I met Noah, I don't know if you know Noah Kagan.

Pat: For sure.

Jordan: I met him at Fin Con, where you were also. Now he's one of my

closest friends. Super strange guy, love him. I probably would have never met him had we not been speaking on the same stage together. I've met a lot of my closest friends by hanging out at some weird speaker dinner thing, and then going bowling or whatever, right? Just being like, "Oh my gosh, this is a really cool sort of club to be in." The way to do that is to get really good at delivering content. You can know content really well, but if you can't deliver it on stage, people just don't want to have you come to the event. If you've got great content or good content, and you can knock it out of the park, well now you're in Vegas driving a DeLorean with your hat on backwards, like Back to the Future, like you.

Pat: Yeah, yeah. Ah man, I miss those days. That was fun. Obviously speaking wasn't something that came natural to you, or was it? I mean I know you were very well versed in podcasting obviously, and obviously in person socially as well. Being on stage is a whole different ball game. What were some of the challenges for you? Why did you need to hire Michael and Amy?

Jordan: Well for me, I knew that I was okay at speaking. I could get up there, and be really nervous, and I could talk, and sort of hide those nerves. I was a little sweaty, and I really didn't know what I was doing, and I was pacing around a lot, and talking really, really, really fast. It was passable, but I had started to . . . The Art of Charm as a show has a large enough audience. We mentioned that before. I also started to get contracts, or I should say, we started to get contracts from the United States Government Special Forces. We have a lot of intelligence agents, and special operators, special forces personnel coming through our live program in California, where we teach things like body language and non-verbal communication.

A lot of those units were like, "Yeah, before we send our guys through, why don't you come to Fort Lewis, or why don't you come to Second Ranger Battalion and give us a quick preview of what we've got? I'll have the colonel there, and he can approve this, and all this." I thought, "Okay, I can't just show up and be passable, or even just good. I've got to go there and be, they have to go, 'Alright, we can't afford not to hire this person's company, The Art

of Charm'. They have to just be wowed." I'd taken a ton of speaking classes, and a lot of the classes I had okay, to mediocre, to even poor advice. I found that the people in the classes were people who were like, "My boss said I can't get a promotion unless I know how to run a meeting." I'm thinking, "Ugh, okay. I'm not really still stuck at that level." I was taking classes with those people over, and over, and over, and over again, and spending thousands, tens of thousands of dollars, on classes like that.

John Corcoran, another mutual friend of ours, introduced me to Michael Port. I thought, "This guy is super cool, super charismatic. His wife Amy is really outgoing, and they're clearly really good at what they do." Then I watched a couple of videos with them, and I went out to dinner with them, and they talked about how they have this event, Heroic Public Speaking. I thought, "Okay, totally going to go check that out." I went there thinking, "Maybe they're good at it, but can they really teach these skills?" At The Art of Charm, we teach a lot of non-verbal communication. I know how hard it is to teach this type of skill. Most people cannot do it. We have a week-long program where people stay in our school. I thought, "How are they going to teach people how to speak? This event must be really intense."

Sure enough, I went there, and I stayed in the hotel where the event was. I saw them pull people up on stage, and the people got so much better so quickly that I actually thought maybe it was fake. I actually thought, "Wait a minute, is that real?" I saw them do that over and over through the weekend to the point where I thought, "Okay, this is definitely real." Then when they offered that intensive program, they had a couple people who bought . . . I should say they had a few people who bit on that one. A lot of people bought. I, for one, thought, "If they can do that in an hour, or not even, probably in like 15 minutes on a stage demonstration, what can do they do in an hour, and what can they do in a month?" Which is how long this course was split up over weeks. For me, it was a no-brainer to hire them for that.

I'd already taken a lot of other coaching that was subpar. That's, I think, similar to the reason why a lot of people hire and come to

The Art of Charm program is because they take a course like Dale Carnegie, and it's like, "Have a firm handshake and look people in the eye." We're kind of like, "Okay look. If people aren't giving you jobs, they're not giving you clients, they're not giving you gigs, relationships, friendship, love, intimacy, whatever, it's not because you don't have a firm handshake and you have bad eye contact. There's something else going wrong here. You're not developing rapport, people don't know, like, and trust you. Let's get down to brass tacks." That's what I started to focus on. When I see people who really dig deep with their coaching, with their content, and things like that, that for me is a really good sign that I need to basically get on that train with that person, with that coach.

Pat: That's really cool. I've actually promoted Heroic Public Speaking back in the day. I was part of the program when it first started. I highly recommend it. It's amazing. I got a lot of great information there, plus the community of people there, everybody's out going and they're there for the right reasons. That's a free plug for them; that's cool.

Jordan: Yeah, did we just get tricked into giving Michael Port a shout out? Sorry.

Pat: See how good he is at this stuff? He's just . . . I don't know, man.

Jordan: The program is still running in the back of my head.

Pat: I do want to talk about Art of Charm, and what you guys teach people. I mean, not just the podcast, which is obviously amazing, but your program. I think a lot of people don't even know, at least on our end here, that this program exists, and really what it's for. I think talking about social engineering, and those kinds of things are really fascinating, the things that we don't even . . . Before we even say a word, we're already saying a number of things. Where would one even start with getting better at those kinds of things? This is a skill that nobody teaches that I know of, or it's obviously not taught in school. It's just something you learn over time, and some people never learn it. I mean, where would one even start with improving the way they are socially with others?

Jordan:

Sure. So this is something I may have touched on in another show with you years ago, but I don't think I gave the same exact drill. Basically, there's no real easy wins when it comes to charisma, magnetism, non-verbal communication. I'm going to give the easiest win that I can, and it still takes a little bit of work. It's a game-changer. We are always forming first impressions of people non-verbally. This is counterintuitive because a lot of folks think that our first impression is made when we open our mouth, but that's not the case. It's made when we become a blip on other people's radar, so when they see us.

This is just evolutionary psychology. There's reasons for this that have to do with safety and security. If you don't believe me or you want to test it, walk outside your house, or walk outside your office or wherever you are, and the next few people you see that you're not related to, you're going to start making quick judgements like, "This person's athletic, this person's not. This person looks like they might be strange, this person looks a little dangerous, this person's a little bit of a hipster. This person looks really tall." I just mean very basic observations that, to us, are constantly going through our subconscious mind. These things happen all the time. It doesn't matter if you think you're not a judgemental person. Your brain has evolved to think this way. What this means is that, of course, other people are doing this to us as well, for better or for worse. That means that our first impression is always made non-verbally, because they see us before they can hear us, or before they can engage with us.

For most of us, for many of us, this is a problem because that means that first impression, that non-verbal first impression, is maybe the kind of impression that you get when you look at somebody who's been seated at a computer for 18 years, that works really hard and is kind of tired. That's distracted and looking at their phone, or looking at the ground, or dazing off into space. We need to make sure that our non-verbal communication is on point. A lot of people know this, and so when they walk into work, or they walk into a networking event, or they walk into a presentation, they've got their chin up, and their chest back, and their shoulders back, and smile on their face. That's great.

The problem is, our conscious mind really only has so many bits of computational power. If I'm coming into an event, and I'm talking with you, I might be able to be present, and I might also be able to sort of micromanage all my body language, but if I'm really nervous, or if I'm feeling a little bit like, maybe vulnerable, which is ideal up to a certain point in an interaction with somebody, my body language and non-verbal communication is going to reflect my internal state. We're always communicating whether we want to or not, and we're always communicating our internal state whether we want to or not.

The way that we start to see, or the thing that we start to see is that our non-verbal communication starts to degrade as we get into conversations and interactions with other people, or when we think other people aren't looking. We default to our default mode of non-verbal communication, which might look like a guy who sat at a computer for 18 years. We have to relegate and delegate our non-verbal communication to the level of habit. The way that we do that is with what we call the "Doorway Drill": when it's a habit we don't have to think about it anymore, and it becomes our default. The doorway drill is this: Unless you're driving right now, stand up straight, shoulders back, chest up, chin up, smile on your face. In other words, shoulders back, chest up, chin up, smile on your face.

Open, positive, confident body language. What that does is, of course we know the mind follows the body, and the body follows the mind. That's kind of recent generally accepted science. However, I want you to go through a doorway. Every time you go through a doorway in your house, straighten up. Chin up, chest up, shoulders back, smile on your face. You don't have to exaggerate. You're going to look like kind of a dweebus if you try hard, if you're really exaggerating this. Every time you walk through a doorway, even in your own house, your own office, straighten back up like that and have that open, confident, positive body language.

We're going through doorways hundreds of times per day, sometimes depending on how busy we are. What I recommend in order to just not forget to do this drill every time: Grab a set of Post-It notes, those little tiny ones that are like hot pink. Put them at eye level on every doorframe that you use in your house. What

that does is it breaks the autopilot pattern that we go through every time, and every time you go through the door you'll see that little Post-It note, and you'll think for just a split second, "What the heck is . . . Oh yeah right, doorway drill." You'll straighten up, and you'll eventually over time develop that upright, open, positive confident body language as a habit.

Of course, when you go through a doorway often, you're leaving a room, but usually as well, just as usual I should say, you're entering a room. If you straighten up and you've got that open, positive, confident body language every time you enter a room, there you are with that great non-verbal first impression. This is great, because not only can we then be present, we don't have to worry about who's looking at us and when, 'cause we always have that default non verbal communication, that body language. And, since we judge other people subconsciously when we see them, and we know that they do the same thing to us, those subconscious judgements tend to be what? Open, positive, confident, in response to our body language.

When we judge people that way, their behavior towards us changes because they're treating us as if we are upright, open, confident, positive people. Other people's treatment of us also informs our opinion of ourselves. When other people treat us that way, we start a positively reinforcing cycle of a different first . . . A different self-impression that we have of ourselves. We're not only being treated differently; we're starting to feel differently. That's what changes it just from faking positive confident body language to a core level identity shift in the way that we see ourselves, not just the way that other people see us.

Pat: What's going through your head when you're entering that room?

Jordan: Me? I'm just thinking, I might even be thinking, "Open, upright, positive, confident body language." Or I might just scan the room for the first person near me, and I might just say, "Hello." I'm generally looking to create relationships, depending on where I am. I mean if I'm in Starbucks, I'm not like, "Hey Jordan Harbinger, how you doing?" everyday. Or, "You need a used car? Here you go." I'm not

doing that, right? I might walk into that room, and usually I'm not even thinking about straightening up because it's just a default habit pattern at this point. I'm really probably not thinking about any of this consciously, I'm just straightening up by force of habit, because that's when I walked into that room and did that.

If I'm at a networking event or something, my behavior might be different. If I'm at a conference event, if I'm at Fin Con, I don't go into an event . . . Or if I'm at some sort of thing with business where there are speakers and an audience, I might be thinking, "Alright, I'm here to meet people. Start talking." Yeah, if I'm just there to get coffee, I'm not there to over think this.

Pat: Right, right.

Jordan: I just have that type of non-verbal communication so that I'm treated in a certain way, so that it then reinforces my perception of myself. Does that make sense?

Pat: Yeah, it does. It does. I really love that exercise, it's a very simple one but I think can lead to some great habits, and that positive feedback loop like you said. When you are at an event, for example, obviously the thing you need to do is start talking to people, like you said. How do you engage in a conversation? I think this is . . . I think we've also touched on this a little bit the last time, but it's definitely worth bringing back up. I don't know if you've come up with a similar strategy for how to approach, just initiating the conversation. Correct me if I'm wrong, that's the hardest part, just starting the conversation. Typically once you're in it, you can just have a natural conversation. How do you even start a conversation?

Jordan: Yeah, I think a lot of people feel that way. There's a lot of people who can probably start conversations and then go, "Oh crap, I don't have anything to say." Then they sort of dip out. I think that's probably a less common problem than people who are thinking, "Oh, I don't know how to start a conversation." Frankly, I totally sympathize with that. I think that a lot of people put too much pressure on starting conversations with other people because they're worried about having their agenda kind of come through

on that. I think if your agenda is, “What can I get from this person because I’m at this event to get clients.” You’re going to feel a lot more pressure to start conversations and have them go well.

At Art of Charm, we call that, “Outcome dependence.” Where if you’re . . . Say you’re a financial planner and you’re at a conference, and you’re like, “I need to get a bunch of clients so that this event is ROI positive.” Every conversation you start, you’re thinking, “Alright, this is a sales conversation.” That’s a bad mindset to have, because then you have something that you can lose during that interaction. If your agenda is . . . That sort of mindset is A-B-C, “always be closing.” At Art of Charm, we would call this A-B-G, which is, “Always be giving,” or, “Always be generous.”

What that means is I’m just looking for ways I can help other people that I meet. That makes starting conversations a lot easier, because then it’s kind of like, “Well, the tactic doesn’t really matter, I can just introduce myself.” If that person is thinking, “Oh, what does this person want?” That doesn’t last very long because I’m generally . . . if I’m trying to help them, I’m showing genuine curiosity. Where are they in from? What do they do? What other people are they looking to meet at that event? Those are the types of questions that you find yourself asking when you’re looking to help other people.

When I go to events like that rather than thinking, “What can this person do for me?” ABC, I’m always thinking ABG: “What can I do for this person?” I might go up and talk to somebody that is saying, “Yeah, you know. I’m really looking for somebody who can help my food truck business get off the ground.” I’m not thinking, “Great, this person’s going to hire me. I’m going to do this food truck consulting,” or whatever. I’m thinking, “Oh, I wonder if they know about Pat Flynn’s food truck stuff. I should introduce them to that. I’m going to get their email and send that stuff to them, or send an intro to somebody who works in that business with you.”

That makes it a lot easier to interact, because there’s nothing for me to lose there, and I know that I’m doing them a favor. I really have no nerves or anxiety about that interaction because they’re kind of lucky that they met me at that point, because I’m going to help

them out with something if at all possible. Since the agenda's totally different, the mindset is totally different. Then we're just mostly coming down to tactics, right? "Well what do I say, what can I do?" The tactics become so easy, because since they can't really reject me cause they don't know me, and they can reject my help, which is just weird, and on their behalf I think is just strange. I'm not really worried about introducing myself and saying, "Hey, where are you in from? What kind of people are you looking to meet at this event?" And things like that.

The more practice you have doing that, the more natural those types of interactions become. I find people are mostly nervous when they want to get something out of that particular interaction, or that particular engagement, or that particular relationship. When you change the mindset, and you change that agenda, the tactics change, and it becomes so much easier to do.

Pat: It's still possible, even if you are sent to a conference with a specific ROI, you can still change the mind in the way of approaching a conversation. Is that correct?

Jordan: Yeah, I mean you can definitely . . . Let me see if I'm getting the right question. If you find that somebody needs help with something and you're just the person for it, you can then, yeah, build a relationship with that person, build some trust. Follow up with them and say, "Oh, actually I might be able to help you with that." Since it wasn't your goal all along to kind of enroll them in your particular business, starting an interaction is so much easier. If I start an interaction thinking, "Alright, I need Pat to invest in me, I need Pay to invest in me, I need Pat to invest in me." When I'm walking up to you, I've got a lot . . . The stakes are high.

If I'm just thinking, "How can I help Pat? How can I help pat? Okay, I've got some ideas. Let's see what they really need." Then I start a conversation with you, the stakes are pretty low. Even if you're like, "Well, I'm really busy right now, I can't talk." That's fine. I didn't need anything from you. I was going to help you. It's kind of your loss at that point." If you're like, "Ah, I really need somebody who can host a good podcast, and edit audio." I might go, "Oh, actually that's kind

of what I do. Here, give me your email.” It comes very much laid back, and the agenda isn’t super transparent because I didn’t have it walking into the interaction.

Pat: Right, and like you said, they almost feel lucky to have found you at that point.

Jordan: Exactly, yeah. Exactly.

Pat: Yeah. Man, this is great stuff. I feel like we could talk about this stuff for days, and luckily, you’ve already done that on your show, The Art of Charm Podcast. I highly recommend y’all check this out. This is just a slice of what you can get on that show. Jordan, any final words of advice for people who are just starting out in their business career? And they want to go out there, and they’re meeting people, they’re producing content, they are typically doing the right things, but they’re just maybe not getting the results yet? What could be that one piece of advice from Jordan they could really take with them into the kind of next space, and next level that they’re trying to get into?

Jordan: Sure, so aside from the doorway drill and ABG, always be giving, I would say that one of the main things that I see in people who are entering the business world, or in fact just creating relationships and networking for any reason, is there’s a lot of people that are keeping score. That’s a really bad habit. What I mean by that is, say I help you. “Oh Jordan, I need a new web host.” I’m like, “Oh, I’ve got a great guy for that,” or, “I know graphic design. I can help you with this, and that, and the other thing.” I want to always be helping people, and giving generously without the expectation of something in return.

The reason is because most people won’t be able to help you back right away, or even over time. They just won’t. There’s just not going to be a fit, there’s not going to be a reason that they can help you, there’s not going to be an opportunity to help you, they might not have the expertise to help you. The problem with keeping score is if I help you with something and I think, “Now you owe me one.” Well, when you can’t help me or you won’t help me, then I have created

a covert contract. What a covert contract is, is I think, “Well, I helped Pat with that graphic design person, so he owes me one.” If you’re unable to reciprocate, the covert contract is broken. It’s covert because you don’t know about it. It only exists in my head.

Pat: Right, right.

Jordan: When it’s broken, I start to resent you and go, “You know what? Screw that Pat Flynn guy. He’s a selfish jerk.” That’s not really true, right? I was helping you, in theory, because I just wanted to help you. If I keep score and other people don’t reciprocate, which happens a lot, that resentment that only exists in my head, because that contract only exists in my head, starts to poison the well, and it starts to build that resentment up, so that next time you’re like, “Hey Jordan, you want to go out to dinner with us?” I’m just thinking, “The balls on this guy, asking me to go eat some food after he stiffed me on that graphic design project. How dare you, Pat Flynn.” Meanwhile you think we’re friends and I’m just a total jerk face, right?

People do this because it’s natural. Reciprocity’s very natural. You cannot, and you should not, keep score because of those covert contracts. They will destroy pretty much every relationship that you find yourself in, because even if people do reciprocate, if you’ve got a covert contract, very often the other people’s reciprocation is not enough to satisfy what you think they owe you in your own mind. You end up really burning a lot of bridges that shouldn’t be burned at all, and you end up forfeiting a lot of relationships that could have turned out really well, except for your keeping score. Don’t do that. Get used to not being reciprocated, and just be okay with it. You’ll find that your relationships are really fruitful.

Pat: Yeah, wow. That’s a really amazing piece of advice. On the other side of that, for example, if the other person does reciprocate and they reciprocate way over the top, and you’re keeping score, it almost makes you feel like you’re behind and now you have to make up for it, right?

Jordan: Yeah, it creates anxiety, right? You’re like, “Oh man, this person did something really good for me. If I don’t reciprocate they’re not going

to like me anymore.” That’s 99% of the time totally untrue. In the one percent of time that it is true, that person’s keeping score, and it’s only a matter of time ‘til you can’t pay them back and reciprocate, and then they’re pissed at you. Keeping score is never good on any side of the coin, any side of the fence.

Pat: Alright, well, we’ll all stop keeping score, but I know I’m keeping time here. I don’t want to hold you over too much. Jordan, thank you again so much for being on the show. Where can people go, or where would you recommend people go to get more info from you?

Jordan: Sure, so you’re listening to a podcast, which is what this is, in case you didn’t know. Check out The Art of Charm Podcast wherever fine podcasts are sold. If you like the networking and relationship development stuff, we have a challenge where we give out little missions every couple of days. It’s free, it’s at TheArtofCharm.com/Challenge, or people can text. If they’re in the States, they can texted the word, “Charmed,” “Char-med,” C-H-A-R-M-E-D to 33-444. When you text charmed, char-med to 33-444 we send all that stuff to your inbox, including the missions, and the body language stuff. I would just love it if people would listen to The Art of Charm Podcast and tell me what they think.

Pat: Love it man. Well I love it, and I’m sure those of you listening, once you start getting into it, you’re going to love it too, if you loved today’s episode. Jordan, thank you so much for being on. Always appreciate you, can’t wait til next time we chat. Keep rocking it man. Appreciate you.

Jordan: Thanks Pat, much appreciated.

Pat: Alright, I hope you enjoyed that interview with Jordan Harbinger. Again, you can find him and his show at The Art of Charm. Just look it up on iTunes and of course TheArtofCharm.com. Jordan, I know you listen to the show. Thank you so much for coming on. I appreciate you. You always have some great things to say, and it’s always fun to have a chat. I hope we don’t have to wait as long to just chat again. Hopefully we can do it outside of a podcast episode at some point, ‘cause I just love talking to you man. Hopefully I’ll see

you soon at a conference later this year.

I also wanted to take a quick moment to thank today's sponsor, which is Allison from PrepDish.com. You might remember Allison, or Prep Dish because that was actually the episode 201 of the Smart Passive Income Podcast. I featured Allison, and she talked about how she had built her business. She's a chef, and she created this amazing subscription service that anybody can sign up to and get an email every single week that has grocery lists for all the gluten free and paleo type meals that she recommends. The variety is amazing, there's also other kinds of meals in there too, like breakfast, and sides, and things like that. Desserts, even.

I'm subscribed to the service, and it's fantastic. I get an email every single week. Just really easy to do that. She wanted to come on and sponsor this episode to let you know about an upcoming 21 day meal prep challenge. One of the biggest obstacles with meal prep is just getting started, right? That's why this 21 day meal prep challenge exists. It's fun, and it'll motivate and encourage you to get started with meal prepping, and turn it into a lasting habit. This is what happens, when the challenge starts you'll get an easy to follow guide for prepping all of your meals, breakfast, lunch, dinner, and snack for the full 21 days. They're also including their best tools to keep you on track, like checklists, bonus recipes, a guide to eating out, a Facebook group for accountability, and more. If you've always wanted to implement a meal prep system, I actually do meal prep myself as well, and you just need a little bit of a kickstart, you need to check this out. Prep Dish has thought of everything to set you up for success. All you have to do is go to PrepDish.com/SPI21, 21, and it starts on June third. Register today, and if you're listening to this later, I'm sure there will be something there for you as well, even if after the challenge finishes up. Check it out, 21 days, begins June third. Register at PrepDish.com/SPI21.

Then finally, I just want to thank you for listening to the show of course and also let you know about how excited I am about the next open enrollment period for Smart From Scratch. My course that helps people who have always wanted to get started with business, and need that blueprint, need that step by step and accountability



to go along with it. If you go to SmartFromScratch.com, you can sign up now for the wait list. You'll hear about the launch when it opens in June. That's June fifth to June ninth of 2017.

If you're listening to this in the future I would still recommend going there and signing up for the wait list, SmartFromScratch.com. It's going to help you validate a business idea. We've had students go through and even already have customers for their brand new business idea. I highly recommend you check it out.

If you already have a business and you have a blog, and you already know what you're doing, don't worry about it. This course is not for you. This is literally for the beginners who haven't even gotten started yet, or those who did get started and they just know they're not on the right path. SmartFromScratch.com is where you go, and I look forward to seeing all the new students in there next week. That's June Fifth, sign up at SmartFromScratch.com.

Alright everybody, thanks so much for listening again. I appreciate you, and I look forward to serving you in next week's episode. Keep crushing it, guys. Bye.

Announcer: Thanks for listening to the Smart Passive Income Podcast, at WWW.SmartPassiveIncome.com.



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