

# The Art of Asking Everything

## Tim Ferriss: The Fear of No

### Amanda

This is the Art of Asking Everything, I'm Amanda Palmer.

This week's episode is called "The Fear of No", a conversation with Tim Ferriss. He's a best-selling author and a massive podcaster, He's published 3 best-selling books, [The Four Hour Body](#), the [Four Hour Work Week](#), and [Tools of Titans](#), which coincidentally features a little section on me, and my weirdo husband, Neil Gaiman. I don't feel like a Titan lately, I feel like an old piece of cabbage, but that's okay.

All that aside, I actually consider Tim a friend. We've spent enough time connecting outside of so-called work.

And the reason this episode feels really special is something a little strange happened a few months ago, so let me tell you about it.

This conversation between me and Tim was recorded what feels like a lifetime ago, it was in March of 2019, in Austin, Texas, at Tim's house. I was there in Austin to promote my new record, *There Will Be No Intermission*, and I was just about to start this mega tour, that was gonna last a year. And Tim and I were both on each other's podcasts, we sat down and, in that conversation with him, I opened up about what I was doing on stage, what was I working on with this tour, and talking with him really candidly about having a miscarriage, and what it felt like, and how it changed me. And Tim is such a good podcaster, he's such a good listener, and he's so empathetic, and he asks such beautiful questions, which is why he's a great podcaster. But I also found myself wondering, should I be sharing this? And am I going too far, especially for Tim's podcasting crowd, because they're different from mine, and I had this thing in my imagination that it was mostly dudes, and people who wanted to hear about health, and working out.

And then a few months ago, I got an email from Tim, a small group email, that took my breath away. And the subject was 'From Tim Ferriss: a unusual email.'

And he said, “This is going to a short list of people, I rarely send emails like this, but this week is unique. On Monday night, I published [the most important podcast episode I’ve ever published](#). It describes my healing journey after childhood sexual abuse from ages 2 to 4.”

And I remember just staring at the screen, thinking, this actually makes so much sense. Of course Tim could have a story like this. Because he’s been on such a rampage, all his adult life, to find the answers, to claw his way out of the dark, and his love of the extreme, and his capacity for truth and pain. It all came together in my head.

And I’d always thought of Tim as the dude, this ripped dude getting into ice baths, and doing extreme sports and things, and a kind of modern tripper alpha male with a legion of dude followers who would jump off a cliff if Tim Ferriss said it was a healthy, wise thing to do. And then here’s this. Here’s the truth. And here’s Tim doing this, being this vulnerable about his past. And I was so proud of him.

And I also just quietly laughed at myself for being afraid to talk about a miscarriage on his podcast. Because what was I afraid of? Pain is pain. Grief is grief. It’s all so human, and so real.

And it also sort of sparked something in my heart about the whole world, like if this guy can talk about this thing, god, what is possible?

And yet, I was sort of afraid to listen to that episode of his podcast, I kept putting it off. And I put it off listening to it until this week, when I knew our episode was coming out, and I took a long, two hour walk, while Ash was in school, and just listened to Tim talking with Debbie Millman, who is a mutual friend of ours, she also runs this long-standing, beautiful podcast called Design Matters, and also has her own traumatic story, and healing journey, that she shares in this episode with Tim, and her story is actually kind of intertwined with Tim’s, because she opened up about her story on his podcast. And I listened to the two of them scrape their barrels of their stories, and really tell the truth, about trauma, about therapy, about meds, about pain, and sitting in it, and what happens when you hit rock bottom of pain.

And I stopped at the end of it, and I thought, I am so lucky to know these people, and be in this particular world of podcasting and sharing, and storytelling. And these podcasts, and these conversations that we get to have with one another, they build something. They build this vast network, this safe, evolving kind of network of shared space and

stories, where this sort of stuff isn't taboo. And it also isn't sensationalized, the way it can be in the media. It's just real.

And I felt so honored that these people are the sorts of people I get to know, and that I get to call, and that I get to text Tim and say I'm so proud of you and Debbie for talking about that, and I get to interview them, and they get to interview me, and these people, and their desire to look under the rug, and to go deep into the dark, and do the work, of healing, even though it's so fucking hard, these people feel like a very special and important kind of family to me. And you, listening, you are also part of that, now. And I hope that you will consider going and listening to Tim and Debbie's conversation, too. It's really long, it's two hours, you guys. But I will link it everywhere when I post this, and you can find it easily by searching, you can just google "Tim Ferriss My Healing Journey", which is the name of that podcast, and it includes an extensive resource list, which is really important, of books, and links.

And in one sense I sort of wish I had heard Tim's story before we talked. But also, what we did talk about in this episode, it feels so profound now, listening to it through this filter. All the things we discussed about how you can't avoid certain outcomes and truths, and our fear of rejection, and where that comes from in us. Just our fear of the word "no", especially when we've been through trauma. And how freeing it is to understand that you can ask for things, to ask for what you need. This is Amanda's favorite topic, asking. And this, especially this: how things don't have to hurt. I feel like Tim and I, and so many people I know, come from that school of thinking, where we think things have to hurt. If you wanna be productive, it has to hurt. If you wanna be successful, it has to hurt. Oh my god everybody. Tim, Debbie, my inner child, my artist friends especially, maybe it doesn't have to hurt so fucking much all the time to be good, you know?

Exhale. Let's do this.

Tim Ferriss, everybody. Author, speaker, early-stage technology investor, fan of psychedelics, like yours truly, and host of one of the most popular podcasts in the world, The Tim Ferriss Show.

Here is my talk.

### **Amanda**

Tim Ferriss. Thank you so much for talking with me. I wanna start with something that really struck me at the beginning of your book, The Four Hour Body. You talk about

drinking a glass of wine while reading some internet comments, and having a chuckle to yourself, because you can feel the hatred, and the cynicism, or the scepticism, coming at you, because someone's shouting at you on a screen.

But also, I read that, and I thought, Tim needs to write that. Because it still hurts to be criticized.

### **Tim**

Oh yeah. I think that's a way of embracing it, or deflecting it. Much like you embraced Amanda Fucking Palmer, right? I mean, to take it and try to transmute it into something of use, when it seems so frivolous, and unnecessary. For me, I've tried to, whenever I wanna cry, not always, I mean there's sometimes I'll just cry, but to offer myself the option of laughing. Trying to find the absurdity in the situation. Which I don't view as subjugating my feelings, because I may feel it, but then I'll try to somehow convert that into hilarity. Not at all times, but there's often a seed, or much larger than a seed, of absurdity, that can allow you to look at it and just be like, okay, you got me today.

### **Amanda**

That's actually funny, because I've actually been doing that, especially in the last year. When something goes ridiculously wrong, I have sort of picked up this mental trick of, instead of going immediately into the self-criticism and whatever kind of configurations usually happen up there, I just laugh. I just step two inches outside myself, and I just look at it, and I'm like, there you go!

Humor is insanely powerful. We couldn't survive on the planet without it kind of powerful.

### **Tim**

And it's something you can work with others to cultivate. I'll give you an example. So in the case of internet comments, which by the way I seldom engage with, in part because I remember our conversation, I was being viciously attacked, it happened to be related to an awful misquote also, in a very large publication.

### **Amanda**

And that's frustrating in itself.

### **Tim**

Which was just bothering the shit out of me, because I knew it was gonna live forever. At that point it's like, alright, it's already become a citation in 12 Wikipedia articles, I'm done, I can't pull that back.

**Amanda**

What was it? Can you share it and put it into context, so it causes you no more pain?

**Tim**

It doesn't actually cause me that much pain any more, but at the time it did. It was a profile in a very, very, very, very well known magazine, on my birthday, with a whole slew of misquotes, that I had corrected in the fact-checking process.

**Amanda**

Bitches!

**Tim**

But they had nonetheless not fixed prior to the print, which I do not think was accidental. So I was contending with this, and a friend of mine, Kevin Rose, gave me some really good advice, which was, do you really want to engage with someone who has infinite free time?

**Amanda**

Ah, a losing game.

**Tim**

And I said no, that sounds like a terrible idea. So there's that basic heuristic, but I also have a number of friends who are exposed to the public in some way, and have to deal with crazies, and haters and so on. And so we will share the most ludicrous comments that we get, with one another.

**Amanda**

Support group. Troll support group.

**Tim**

Yeah, it's a support group, but usually the way it'll work is we'll be able to share our hilarious case studies, so if someone is online, and they're like, you fucking suck! Like, eat shit and die! Then if I reply with, tell me how you really feel, or what are you trying to say? Just to get them all spun up. Then take a screenshot and send it to somebody. Or if there's just something completely absurd, sending a link to whatever it is with 'this

seems reasonable', as a comment before the link being sent to a friend. It helps to really diffuse it, because I think that, no matter what you do, and this became really clear to me when I was helping fundraise for a non-profit called [DonorsChoose.org](https://www.donorschoose.org) which I've been on the advisory board forever, and they do incredible work in under-funded public school classrooms, all over the country. And I was doing this fundraiser, and this guy went off his rocker, because of some turn of phrase in a blog post, and started sending me death threats. He was completely loony. He was like, you're the four horsemen to our children, I will deliver you upon judgement day, crazy crazy.

And I realized that no matter what you do, let's just call it, 10% of the people who come across whatever you do, are going to find a way to take it extremely personally. It's like the value added tax. It's just part of the experience.

### **Amanda**

Yeah, that's actually a really good word for it, and it's a word that I've actually found myself using lately. There is a tax. There's a fee that goes along with going on this ride of conversing publicly. And that's the cost.

### **Tim**

And I remember chatting not too long ago with [Robert Rodriguez](#), who's a filmmaker, El Mariachi, Sin City, a ton of other films. And he was saying to me, novice filmmakers come up to me all the time and they're like, yeah, I made this film, it didn't turn out the way I wanted, because the lighting guy did this, and then the budgeting happened with this, and then the marketing did this. And the point he always makes is, that's your job. You think you have your job and then all of these things went wrong, but in fact, if you're gonna be a filmmaker, your job...

### **Amanda**

Is to deal with 100,000 crises in real time. That's the job.

### **Tim**

And so I think if by reframing my job description, where that is not a side effect to be minimised, although you can do things to mitigate it, but it's a necessary ingredient in the service I'm trying to perform.

### **Amanda**

Yeah, I feel this way in my so-called job. The problem A) with the English language, and B) with the way things get boxed, titled, and compartmentalised, is really kind of a tragedy. Because what I do, for instance, or what Laura Jane Grace does, or what any

of these musicians do, is so multi-faceted. Yes, you write songs. You learn how to perform them. You learn how to record them. There's a huge skillset column under each of those acts. But then there's the real job, which is connecting all those things together and dealing with all the crises, and the extra sub-jobs that come again and again and again under all of that.

One of the fascinating conversations I had this morning with [Laura Jane Grace](#) was about what no one teaches you when you do this kind of work, and what you don't even know you don't know. What you realise, gradually, over long spans of time, what you realise you could have asked for, you could have arranged. But you actually thought that this was some kind of a real job with constraints, and so you just didn't...

This gets me to the meaty question that I kind of wanna ask. When you, Tim Ferriss, think about the subject of asking and exchange, what it is that we are and are not able to ask of one another, what comes up?

**Tim**

I think there is a lot of fear in asking, and I think there are different breeds of fear. One is that I'm afraid I won't get what I'm asking for. The other is that I will get an unpleasant response, even if I get what I'm asking for. If someone's like, well, okay, fine, I knew you would ask for something like that, fine, but just so you know, you owe me...

**Amanda**

Baggage.

**Tim**

And the way that I've thought about this more recently, especially after really reinforcing it with practices and books, for instance I'm a huge fan of [Sam Harris's Waking Up app](#), which provides a logical progression for observing your own experience of perception of reality, and experience of emotions, so along with a book called Awareness, which I think you would love, by [Anthony de Mello](#), subtitle The Perils and Promise of Reality, which sounds very abstract.

**Amanda**

A little light reading.

**Tim**

Yeah, it's actually very fast, and very funny, because it's more or less a transcription of a number of talks that this Jesuit priest/clinical psychologist gave, is that a lot of the fear

of asking goes away, if you recognize that you are free to ask anything you want. That is within your control. And the response is outside of your control, so try to free people. You can ask for anything you want, as long as you recognize the right of someone to refuse that ask, or to redirect it, or to be upset. You can ask for anything you want.

You also, and this applies certainly in the business world, but it applies a lot of places. You don't get what you think you deserve, you get what you negotiate. And that can apply to your kid who doesn't want to go to sleep, that can apply to the salary you think you're entitled to. No, you have to negotiate. What I've tried to do, at least with my audience, is to emphasize that for a lot of these areas of discomfort, whether that's asking for what you want, or telling people what you don't want, it requires training and practice. You can't just decide that now you're going to always ask for what you want. End of story. Phase Shift, you're a new person.

**Amanda**

Zero nuance and zero training.

**Tim**

Yeah, you have to practice it. You can do, for instance, a friend of mine, Noah Kagan, who has started a number of different companies, and has a lot of entrepreneurs ask him for advice, his recommendation is to do something he calls the coffee challenge. And the coffee challenge is really simple, the coffee challenge is you walk into a coffee shop, you can't tell them that you're doing an experiment, you can't tell them that you're trying an exercise, you have to ask them, and it really doesn't matter what the outcome is, but you have to ask them for 10% off your coffee.

**Amanda**

I've heard about this.

**Tim**

And I've had friends of mine who are aspiring entrepreneurs tell me like, that's ridiculous. That's so ridiculous. I do A, B and C, I do D, E and F. I don't need to do that. I'm like, are you happy with where you are, with respect to asking for what you want and negotiating? And they'll be like, well, mostly I'm like, okay, then do the coffee challenge. And I remember one friend, he's a young guy just out of college. And I said, send me a photograph of the receipt, whether or not you get the discount, and he sent it to me and he goes, holy shit, I walked around the block for like, 20 minutes before I actually did it. I had no idea this would be so difficult.



It's that type of thing that I think begins to inoculate you against the fear of outcome because you realize, in most cases, the worst case scenario is you're fucking fine. Somebody just says no.

**Amanda**

Yeah, someone says no. But someone says no, is pretty loaded for most people.

**Tim**

It can be.

**Amanda**

Because anyone looking at you saying no is a small dagger to the heart.

**Tim**

Totally, totally. I mean, I remember what it felt like when my first book was turned down. 27 times? 26, 27, somewhere between 26 and 29 times.

**Amanda**

No no no no no no no no no no no no.

**Tim**

And these were not all politeness books.

**Amanda**

Your book sucks, Tim.

**Tim**

Yeah, some of these were so unnecessarily, just like insult to injury. I was really stunned.

**Amanda**

I went through that same process by the way with my first record. Rejected from every label under the sun.

**Tim**

Man. And at the time, it's my first time setting foot into this supposedly professional, refined...

**Amanda**

The literary world.

**Tim**

Yeah, the Literati, governing the information we all consume. And I was like, wow, do these people know something I don't know? Like, what I'm putting forth I've tested in classes and speeches and so on, I know this gets a good response, and they're telling me it's dogshit like, what am I missing?

So it does hurt. I think that deliberately asking for things you think you won't get is a good practice for that. Because you expect the answer to be no. So I will very often go through periods of just being like okay, look, where could I ask for more, or something different, where I think it's so outrageous, but not totally unreasonable if that makes any sense. Like the other person, if they said yes, it wouldn't do any damage to them, it's just something they're likely to say no to, to practice asking for things you, on some level, know you will not get, 9 out of 10 times you get no, then you start to get the yeses. And I think by hearing no more often, you also are able to...

**Amanda**

You build up a little bit of resistance.

**Tim**

Yeah, you're able to build up sort of a base tan, so that you can walk out in the sun and not worry about it as much.

**Amanda**

You and I have quite a bit in common then, because the first journey I took into the arena, when [the Dresden Dolls made our first record](#), and our first record was self funded, self financed, I just asked the richest people I knew if I could borrow 5000 bucks from every single one of them, I pointed to the fact that the band was actually doing really well, and that I thought we were going to make all the money back when we went out and we sold those CDs. All those people trusted me. I did pay them all back. But then we had this album that we owned. Our shows are selling out, my band is amazing, this material is audience tested, audience approved, who could possibly say no?

And then label after label after label after label rejected us. And I did find myself thinking like, well, wait, are we crazy? Is this it? Is it just us and these 200 people, and it will never grow larger than this, because all of these labels must be right, because they're professionals? Are we just wanking?

There was a paradox going on there, because on the one hand, I had absolute and utter faith, that me playing these songs that I believed in, and other people receiving them on the other side, and being moved, and responding, or weeping, or embracing us at the end of the shows, saying your music is changing my life, that was all so real. And yet, at the same time, there was this seed of doubt, that maybe if someone else was telling me that none of this was real, maybe it wasn't real. Or that maybe it needed to be authenticated by someone from the outside to be called real, that we couldn't name it.

I've gone through so many iterations of this. I'm even going through one right now with my new record. But I've gotten to the point now, at 42, that I barely need any authentication from the governing forces, because the work and the connection from me to them, them being the audience, the actual recipients of the music, is so true, and so real, and so vast, that it actually wouldn't matter if Rolling Stone actually reviewed my record, which they never will, and just gave it negative two stars for being the worst record ever recorded, because I know it works.

**Tim**

And it works for the people who are your audience, right? I mean, I remember in your book you writing about Dita Von Teese. The one guy, right? So 9 out of 10 guys, and maybe 19 out of 20, care about the bleached blonde, huge tits...

**Amanda**

The Barbie stripper.

**Tim**

The Barbie stripper, and they're all tipping singles or fives, and then Dita will do this very slow, very in some ways conservative striptease, completely different look. And then there's one guy who gives her 50, and it's like...

**Amanda**

That's the guy, that's your audience.

**Tim**

That's the audience. And I would also say that having people say no is not necessarily a bad thing. There have been many cases where I asked for things, people say no, and either in the long run, it turns out it was a good thing they said no, and in many many, many, many cases, it is totally reasonable for them to say no.

**Amanda**

And you have to allow for that when you ask.

**Tim**

You have to allow for that, because we are all the lead actor or actress in the movie of our own lives, right? Everyone else is kind of supporting cast or extras. But everyone is the lead actor or actress in their own movie. And what I've come to appreciate is a fast no. Someone who's like, I'm saying no, here are the reasons, I wish you luck, this isn't in my wheelhouse. And I try to in some cases force or encourage a fast no, because what kills me is the slow no.

**Amanda**

The wishy washy obfuscated no.

**Tim**

The maybe we'll get back to you, I need to talk to the Senior VP, we'll get that, let me have legal look at it for months and months and months and months and months.

**Amanda**

And we know we're probably gonna say no.

**Tim**

This was a no to begin with.

**Amanda**

Yeah, the evil twin of the slow no, is the fast yes with the slow no that follows. Do you know this one?

**Tim**

I think I may, but why don't you run me through it? Because I can imagine what it is, but I'd like to hear what you mean.

**Amanda**

So, you're asked something, and in that moment of being asked, you really want to say yes, because you want to give, and you want to feel the instant gratification of being generous, and being included, and being connected, and saying yes, and of course I'll do your project. And there's a small part of your brain that knows that you might not be able to deliver what it is you are promising, and you might not be able to deliver it, you won't be up to task. In Neil's department, it's often someone asking him for an introduction, or for an article, or for a book blurb. In my department it's someone asking

for a collaboration, or for my attention on something that's actually going to take three or four hours, and I say yes, because I want to. But then I can't deliver.

In business speak, we would probably just call this over committing. And one of the things that Neil and I have both been working on in our life, especially since having a kid, is the generosity of saying no to people. Because then you're not fucking them with a false promise. You're still, in this moment, with your ungenerous yes, you're still sort of remaining the star character, and you're not actually respecting that person's time and energy, by being completely upfront with yourself in their regard.

Because a lot of this is just about tone. Neil is British, so a lot of the things that come up for him are, well it's just rude to say no, so I'll say yes, but perhaps I will backpedal later, when it's safe. And I'm like, that's actually quite rude. You think you're being polite by saying yes and not embarrassing this person and sending them off with a no answer, but actually, it's a form of rudeness to then leave them hanging. And I have been finding it very hard to say no to stuff lately. I have been noticing that in the grand scheme of things, if I can slow down, and consider the tempting chocolate candy that I want to put in my mouth of saying yes to give you a warm fuzzy right here right now, makes me feel like a much bigger person. And I will actually be generally more helpful to the universe.

### **Tim**

What type of tone or delivery or wording have you found helpful?

### **Amanda**

That's a good question. So there's two things worth talking about here. One is how you ask, right? When you ask, there is a tone that you can use where you are allowing for any answer that's going to come at you. And if you aren't using that tone, it isn't good asking, it's demanding, which is shitty, or it's like begging and pleading, which is shitty. And there's always a nice, Goldilocks zone in the middle, where you really are asking, generously, to not put that other person on the spot in emotional danger. And when you're saying no to someone, which here we are flipped around, it's basically what you already alluded to with the fast no. When you're saying no to someone because you know that you can't deliver what it is that they need, if you think of it actually as a kind of act of generosity, that you are not wasting their time with excuses, or maybe I'll make it later, but probably not, or whatever. If you look at that as its own act of generosity, it'll come out the right way, which is, I would actually love to do this. I know I don't have the bandwidth, the time, and the energy. I'm going to have to say no, it pains me to say no, but I don't want to waste your time.

And then if you want extra credit, ask me again in a year when I'm not as busy, because I would like to say yes. And if someone is asking you for something that you know, you're never going to be interested in, you don't have to tack that on.

There's always a way of being generous. There's always a way of being authentically honest, when someone is coming to you for something that they want, that they need from you. And then there's always going to be the people who feel entitled, and won't take you on, no matter how generous you are, or how kind you try to be, or how connected you are. In those cases it's best to just get the fuck out of dodge very, very fast, because it's shitty and toxic

### **Tim**

Totally, and I think there are different times and ways to say no. The timing can make it more difficult for people who are accustomed to, for instance, keeping their word, and this is what I mean. So you can get better at saying no upfront. Chances are, at least speaking personally, you will still slip in the moment, in cases where you're not looking at your calendar, you're not considering A, B and C, oh shit, I thought that was next month, and now it's actually this month, and fuck, I have some kind of conflict, or just like a 12 car pileup of scheduling insanity.

### **Amanda**

Can I also interrupt you, and remind everyone listening that even though we are talking about schedules, appointments, and asks, that all of these things sound applicable to people who are emotionally over committed too.

### **Tim**

Oh, totally. So what I've historically had a lot of trouble with, but have become a lot better at in the last handful of years, is renegotiating contracts in light of new information. And I'm wording that very deliberately. What I mean is, you agree to something based on the information you have at the time. And come hell or high water, because I view myself as a person of their word, I would then try to force fit it in if I later realized this is going to be a disaster, I'm over committed. And I've tried to become self aware enough, and honest and generous to the other side, to tell them, I am going to do a shitty job. And I didn't realize it when I committed, I feel really badly about that, but I've looked at my calendar, I've looked at the things I've committed to, and it's gonna be very messy, and I feel there's a really high likelihood I'm going to let you down, and I don't want to do that, o I wanted to tell you now, and not lead you along, hoping that this problem would miraculously solve itself, so I have to drop out. So I've cancelled, if it's tomorrow, and it's something I've committed to six months ago, then I've been too

cowardly in bringing it up sooner. So it takes practice to make sure that you're not totally fucking the other side. But a lot of these commitments are re-negotiable if you have new information, or you've just had new observations, and I've become better at doing that.

### **Amanda**

And if you can frame it where the principle is that you want the end result to be a win win for everybody, and not just about what was inked on the paper, and not just about the statistical logistics, but if it really is about you doing a talk, and people receiving it and being happy, and you're going to do a shitty job because you're unprepared, then it isn't just about the bureaucratic people over there, going check, we did this thing, we paid our check, we got our speakers, and you're going check, I delivered this job, I got that that paycheck.

What's fascinating about this stuff is that it translates directly to what I have been experiencing in my personal relationships, which is over committing, over promising, and then not being honest about what you have available in the gas tank at the moment. When you're in a good relationship, both people have to understand that you're both a moving target. It's all re-negotiable. It's re-negotiable tomorrow, it's re-negotiable next week, the rules are re-negotiable, as long as we're being very honest with each other. Yes, I know that worked for you five years ago, it's not working now.

And this was one of the biggest humps that Neil and I got over a few years ago, when we were actually in therapy together, and I finally found words to put to something that was really bothering me. He had his issues with me too, and we worked through a lot of them, but one of the things that was really driving me insane, is that he wouldn't let me change. That he was so attached to the picture that he had of me, as the person from two years ago who did this thing and hurt his feelings, or had these habits, that he hadn't even noticed that I had been striving to improve them, and to be more careful, or this, that, or the other thing. It was almost as if he didn't want to see the changed person, the evolved person, the more caring person, because he was so busy being hurt by the person from two years ago. And I was like, I want to just wave you down. You need to create space to let me change, because then you'll actually love me more, if you look at me over here instead of me over there. It was a really powerful thing to be able to just say to him, that I was trying, and I wanted credit. Baked into that is I had to admit, I had done some really insensitive things, I had been careless, I had been careless with his feelings. And we still stumble through these things all the time, but it's right in the same ballpark, of things being negotiable, and both sides in any equation having to constantly drop the old plan, drop the old narrative, drop the old script. That's the only path to survival. Otherwise, you're just stuck, stagnating and dying.

**Tim**

Totally. And for people who are looking to navigate these types of conversations where circumstances change, people change, how does the agreement or the perception need to change to match where we are? I have found, and it can be a bit formulaic, but I do find it useful nonetheless, I think it's Marshall Goldsmith, who has really put together a lot of material on nonviolent communication. And it gets a little long in the tooth after you've listened to it, and I do recommend the audio version, which was actually recommended to me by a different Neil, Strauss, which I think is a peace sign on the cover of the lecture, it's five something hours long, you can find it online. The basic structure is along these lines: when you did X, and it's important that that part is what a video camera would have recorded.

**Amanda**

The facts.

**Tim**

Just the facts. You can't say when you were rude. No, that's debatable. It has to be like when you did X...

**Amanda**

When you dropped that vase on my foot.

**Tim**

Right, exactly. Or when you said you would do X, but you left the dishes uncleaned for the entire day, or whatever it is. I felt Y, because I have a need for Z. And you can add a bonus credit, this relationship is really, really important to me, so I want to bring this up. Would you be willing to, specific ask? And it doesn't have to be a change necessarily, it could be, would you be willing to set aside a time to talk about this? Next Thursday, or tomorrow night. It gives structure to what otherwise could be a conversation that is thrown into a tizzy by emotion. I found that helpful.

I don't use it all the time, because after a while if someone's like yeah, yeah, yeah, I get it, I know it's coming next, let's skip to the point. But in sensitive circumstances, where I'm like, okay, let me not let how pissed off I am about this get the better of me, where I'm gonna start off with good intentions and then just lose it.

**Amanda**



Neil and I have literally used that system to work through some really painful spots in our relationship. And it's been incredibly useful.

**Tim**

It's really, really effective as a life raft when you need the life raft. That's something that I've also found helpful for not just navigating statements, but making requests, so we're talking about asking, that's one format you can use for asking for things you're uncomfortable asking for.

**Amanda**

This exact subject segues beautifully into something that we were talking about before we started recording, which is how you ask an audience, and how you manage a listenership, a readership, a community, the way I do, and the way you do.

**Tim**

I've used various types of support over the years to produce the work that I produce. So I've done traditional publishing deals, I've done atypical publishing deals, I have more recently, although I guess it's not that recent, I keep feeling in my...

**Amanda**

I keep saying that I just had a baby. It was three and a half years.

**Tim**

Yeah, right, so for me, it's like, well, I started this podcast a year ago, it's like, no, it's been actually five or six or however many years. I didn't actually start doing this until it had grown to a pretty significant size, but working with sponsors, I turn down 90-plus percent of the sponsors who reach out to the show, so I actually do believe in the products and services and so on that end up being part of the package. Nonetheless, seeing the tools that have developed over the last handful of years, and not just develop, but become de-stigmatized and popular, whether that be Kickstarter, or Patreon, or other direct models. There are all these options on a spectrum that broadly fall into the category of crowdfunding, fan-supported, and I've been looking at it really closely, and I'm just really wondering what you've learned, and what the pitfalls are.

So for instance, I've looked at some options where I'm afraid I'm incentivized, by the way it's structured, to produce a high volume of stuff. And I worry that the quality of my output would drop, because a lot of what I do takes a long time to incubate, if that makes sense. So that's been one of my fears, founded or not. Then there's the question of what have you found to work, or what have you seen work, in terms of offering people

tiers, if that's even something that you do? And we've been having, we meaning me and my team, conversations with friends of mine who have been experimenting with this over the last couple of years, and have learned a lot, but it seems to be really individual also, because everyone's audience is different.

### **Amanda**

Can I just remark right now that we are doing a podcast that is going to be front half completely about relationships and emotions, and then back half crowdfunding nerdery, which is actually pretty great, because they go hand in hand.

### **Tim**

They do go hand in hand.

### **Amanda**

I wish you had seen my talk at SXSW a couple of days ago, because I actually got the idea the morning before, and I thought it would be a really good experiment, and telling you this story may help. I asked at the beginning of the talk for everybody in the room to think of an artist, a working, living artist, who had deeply moved them in some way. Through a live experience, through a record, it could be the person who plays at the local bar, it could be Beyonce, it doesn't matter, scale not important. And everyone held that person in their head until I got to the end of the talk. And I was talking about a lot of things, I was talking about Patreon, and crowdfunding, and smashing the patriarchy, and all the fun stuff.

I got to the end of my talk, and I said, okay, remember your artist, your living, working artist who touched you. And I did this in part to make a point about what you just mentioned about volume, and about amount of communication, because I get a lot of people telling me that crowdfunding only works for me because I create high volume of "content", and I don't buy it.

So I said to the crowd, if this musician, this artist, could find you, through a Facebook post, through Twitter, through social media, through an email list, through a news source, because they put out a press release, if they could reach you in some way, not hard to do nowadays, and if they said to you, listen, it's just not working out for me the way I'm doing it. Either I hate my label, or I can't get signed, or I'm just not making it, I'm not making ends meet, it's just not working, and I believe you may have been touched by my work. Would you consider guaranteeing me \$20 every time I put out a record, maybe once a year, maybe once every six years, but just guarantee me that you'll give me that 20 bucks every time I do it. And by the way, this will just be a digital record. I'll

send it to you if you want vinyl, great, that's a separate deal. But would you do that for me?

And then I asked the people in the audience to raise their hands if they would do it. And 80 to 90% of them did. And then I said, just to be clear here, let's say that this person said, I'm going to put out an album once a year, once every five years, you're in for 20 bucks, and by the way, I'm not gonna do fucking anything else. I hate tweeting. I hate Instagram. I will not Tumble, I will not Facebook, I don't want to blog, I don't want to take selfies in the studio. All you get is the record. Is that okay? And then I asked the crowd, would you still be in for 20 bucks whenever? And they all said yes.

And the point there is that it isn't about having some constantly communicative, overwhelming fire hose of content. It's about having content that is meaningful, that people want. And whether it comes out once a year or once every 10 years, I know that I have a very short List of artists who I'd be very happy to name. [PJ Harvey](#), [Nick Cave](#), [Radiohead](#), [Lingua Ignota](#), [Torres](#), [Lorde](#). There's a list of artists where I'm like, I don't care how long it takes, I want you to make your record, I want you to feel uninhibited and free, and I want to hear the best that you can do, and I want you to be unbothered by the marketplace. And if what I need to give you in order for you to get to that space is a guarantee of 20 bucks when that record comes out, you've got it.

And I feel like so many people would be so generous in this regard, with authors, with journalists, with artists. People who have a trusted voice, people who have earned the trust of their listeners, of their readers. And in that sense, this is not an ask for a newbie. This is not, I just started a band and Amanda Palmer told me that you're supposed to give me \$20 every time I make a record, this is for someone who has really built a trusting relationship, and wants to get into a marriage with their listenership, their supporters. But that's a point that you get to when you're a musician, or a podcaster, or a journalist, after you've built up a body of work, and you've proven that you're trustworthy, and that your voice is interesting, and people want to follow you, and see where you go, and what you make, and who you have to interview, and what songs you have to deliver, and what novel you're going to write.

And I think the universe is just coming around to the acceptance that this might be a way of doing things. I just want to hear what Tim Ferriss has to contribute. I want to hear what Neil Gaiman has to contribute. I want to read what Maria Popova has to contribute. And there is proof positive that people will patronize and contribute to these entities, with the contribution basically, and the content, as it were, as its own reward. People aren't that into, and we'll send you a tote bag and a beer cozy in the mail, they don't

want the fucking tote bag and the beer cozy, they want the podcast to exist, they want the album to exist.

**Tim**

Have you found that in practice to be the case with your experience so far?

**Amanda**

I have. Overwhelmingly. And also one of the things that I've actually found about Patreon, that's kind of an early pitfall that I would not warn you against, but I would...

**Tim**

Put on my radar.

**Amanda**

I'd put on your radar. My ego had to go through a spin cycle at the beginning of my Patreon, because I assumed, wrongly, that because 5,000 people got on board early on to simply fund my creativity and my content, that I would have 5,000 wide eyed, rapt listeners, tuning into my every word, and downloading my every demo, and watching my every stream. And that was absolutely not the case.

In marketing speak, we would start talking about engagement statistics, but really only maybe 20 to 50% of those people were actually downloading my demos, hanging on my every musical word. And my ego had to take a little bit of a battering, but then I actually realized that that wasn't the point. The point was that I was a little bit more like NPR. Always on, listener funded, but that does not mean that every human being who gave NPR 500 bucks during the fundraiser is going to be glued to their radio 24-fucking-7 to get their money's worth. They want it there when they need it. And they also really want it to be there for others when others need it. It's a giant circle of generosity. It's this tribal thing where everyone's going to contribute, because we need this thing to broadcast to our tribe.

When I flipped that in my head, and realized that this wasn't an Amanda Palmer fan club, where these were sycophantic people who just wanted to hear every single thing I had to say. This was actually more like patrons and contributors to the Amanda Palmer broadcasting station, who just wanted my voice in the world. It was almost more affirming that these people who didn't even have all of the time and the bandwidth to listen to my every podcast, or my every song, but believed in my voice, and its right to exist, and its message, I was like, wow, that's quite an honor.

**Tim**

You have some very devoted fans. And I would imagine within a pie chart of the devoted fans, there's a small or an intermediate or a large chunk, who might border on, or be, obsessive. And I'm not saying that to malign anyone, I think that within any fan group or audience, you're going to have that. Have you had to deal with any...

**Amanda**

Super crazy people?

**Tim**

Not necessarily crazy, just unreasonable expectations from supporters who have chosen to donate, and if so, how have you contended with that?

**Amanda**

I have not had to deal with as much of that as you might suspect. But I think my relationship with my audience has gone through so many permutations, and has become so evolved, that a lot of that was Darwinian

**Tim**

A lot of self selection.

**Amanda**

To the point where my audience right now is pretty ideal. They've come this far with me because they are who they are, and because I am who I am.

In the early days of the Dresden Dolls, the height of dealing with obsessive people, stalkery people, unhinged people, very, very, very needy people, who just did not know where the lines were, a lot of that was in the heyday of the Dresden Dolls, and a little bit in my early solo career, and dealing with it was really difficult. There would be death threats, there would be crazy suicide cases, there would be lots of managing with the venues saying, here's a photo, if this person shows up, danger, danger, alert my tour manager, all of that kind of stuff.

I got really sucked into a lot of dramas with early fans, because in the early early days of the Dresden Dolls, every single one of our fans had my personal email. Because you also have to remember this is back in 2000, when email was just this brand new thing that everyone was figuring out.

**Tim**

1-800-Amanda-Palmer

**Amanda**

Pretty much. And when you signed up for the Dresden Dolls mailing list at a show in 2000, it was me emailing you. There was no MailChimp. It was me emailing you, saying we have a show next Friday, here's the club, find an outfit, we fucking love you, thank you for your support, love Amanda. It was a personal invitation. And I kept that up until way into the game. I was very available. But it also meant that I could open my email up at 11 at night, and see a message from a fan saying, I just need to tell you, I'm killing myself tonight. I want to thank you so much for all the music, you've really helped me through a lot of hard times. You don't have to respond to this if you don't want to. Emails back and forth all night, until I got to the point where I was like, wait a second. I think you just needed me to talk to you, didn't you? There was a better way to go about doing this.

I had to learn how to do that, in real time, by myself, in my fucking apartment, alone. Nowadays, my audience is so attuned to how I do things, and I am so available, and I am so transparent about what I will and won't give, and what I can and cannot give, and I'm so clear with myself about my boundaries, and I think I exude that, that most people are really respectful of that.

Which does not fucking mean by the way that two days ago, a really drunk woman at 5 o'clock at SXSW, won't come up to me while I'm trying to negotiate a pedicab ride, and demand that I take a selfie with her, and then start berating my pedicab driver because he doesn't know, don't you know who this is? This is Amanda Fucking Palmer! Can I have a selfie, oh my god, I need a selfie with you, and then knock my phone out of my hand, leaving it to go careening into the gutter, to smash in a million pieces. And if I've learned anything in my career, what I have learned to do in that moment is to slow down.

**Tim**

Throw a punch.

**Amanda**

No.

**Tim**

No, I'm just kidding.

**Amanda**

Jujitsu her. Give her her selfie. Send her away. Pick up my phone. Look at the pedicab driver. Say, are you sure you can't give me a ride? I've just broken my phone. And he did. But that shit is always going to happen, it's really just a matter of how you react, or don't react, and where you do and don't put yourself in harm's way.

And I look especially at a lot of other female singer songwriters, every woman I know, especially my vintage and above, has a horror story about a stalker.

**Tim**

I believe it. I believe it and it's hard for me even to imagine, because as a male, it's weird and creepy enough, but as a woman I can't even imagine.

**Amanda**

Well, and they are not my stories to tell, but I can tell you, on behalf of those iconic women who I've gotten to hang out with and talk to, it is some creepy shit happening within your own home, where you want to believe that you're as safe as possible, and you're not.

And I have really luckily, never dealt with that level of stalkeriness, and I don't think it's a coincidence that I've made myself so available. No one's looking through my fucking garbage because I'm tweeting pictures of my garbage. It's not a fucking challenge.

**Tim**

Yeah, it's not interesting.

**Amanda**

I think if you were to profile your classic creepy stalker dude, who's heading after an enigmatic female, it's the thrill of the chase. It's that she's unavailable to you, and you need to assert your fucking dominance and get the thing that you can't have. Whereas I am just going to give you a hug, and pat you patronizingly on the head, which is just no fun.

**Tim**

Yeah, it's not very exciting fishing if the fish just throws itself in the boat

**Amanda**

Exactly. And hugs you with its little fishy fins.

So when I say this stuff to you, and you think about platforms, Patreon, crowdfunding, what gears start turning in your brain there?

**Tim**

It's something I've thought about for a number of years now, and I've wanted to test. And there are a number of sources of that, number one is that it does simplify things a bit from a creative perspective, in terms of removing certain considerations. Who are the sponsors who can tolerate the stuff that I am going to do? Because I won't let them affect the content. But then it affects the search function, and the inbound, and the filtering. It does consume some amount of bandwidth. It'd be nice to remove that, even though, like I mentioned, I do only end up with sponsors whose stuff I really believe in. Nonetheless, it consumes some bandwidth

**Amanda**

From the vantage of a person who cannot stand that shit, it destabilizes the credibility of what you're doing, because people listening don't know. And once you're in bed with someone who's invested in selling something, whether that something is a great something or a shitty something doesn't really matter, it always slightly undermines the authenticity of what you're saying, because you may be straight with it, and you may know that you love this product, and that everything is good in the hood, and that they're not affecting your content, but I don't know that. Only you know that.

And of course, your listenership will always probably trust you, and go along with it. There's always that little doubt that rattles in the back of someone's head going, well wait, would this be different if it were totally independent?

**Tim**

No, totally. And if I ask the question, why haven't I already tried this?

**Amanda**

Why haven't you already tried this?

**Tim**

Some of it is just pure technical implementation. If I try this and it doesn't work, will there be value in the experiment, is one question which I think I've answered pretty well for myself, in that I'm not learning very much by continuing with a sponsorship model, as effective as it is.

**Amanda**



I should interrupt right now to tell everyone that this podcast is brought to you by Tampax, and razor blades. Go on.

**Tim**

But I do think, just from a learning perspective, getting to know my audience would be fascinating, because I haven't directly sold anything, if you think about it,

**Amanda**

You've always worked through something.

**Tim**

Through many layers of intermediaries, for the most part. I'd love to just engage with my audience from that perspective.

**Amanda**

But you must engage with your audience on social media.

**Tim**

Oh, I do, yeah. And on the blog, and other places, so I have a lot of contact. But I don't have a sales funnel with products to my fans, does that make sense? The stuff I sell is like, a \$12 book. Musicians are very similar most of the time, although I don't have the equivalent of say, a live tour, although I've done some free live podcasts. So just to set foot into engaging with my audience, to learn more about them, by doing something direct, would be interesting to me. So that I've answered.

Also, there are things that I do in the world, like supporting science at Johns Hopkins, that I'm really proud of, that don't really happen unless I have that sponsorship money. But the fact of the matter is I don't need fans to pay my rent. I don't want to be disingenuous and even imply that. Financially, I'm okay, I've been very fortunate, the books have done well.

So the only way I've thought it could plausibly feel genuine for me is if I say, hey, look, most of the stuff, if not all this stuff, is going to continue to run as it has been run. In other words, I'm not going to put the podcast behind a paywall, I want this to be available to people who can't afford to pay for it. The books are still going to be fucking dirt cheap, I'm not going to charge \$100 for my fucking books, that's still going to be available. But there are things that I would like to do, that I currently use sponsorship money for. So if you can afford it, and if the books or the podcast or whatever it is, has

had a positive impact in your life, and you'd like to support the stuff that I'm going to do, and I will tell you about it, here are some options.

**Amanda**

Be my sponsorship.

**Tim**

Yeah, here are some options, and I'm going to try this for X period of time, and if it's not flying, it's not flying, and that's okay, but there you go. And I think part of my hesitation also has been the expectation, because most of my friends I've seen try this are like, we're going to put this behind a paywall, and then you're going to get this extra thing, and this extra, and I just don't wanna...

**Amanda**

It creates a bunch of... You don't have to.

**Tim**

Yeah, I don't wanna do that.

**Amanda**

You don't have to. I have seen some really successful endeavors on Patreon, mine included. I don't talk about this very often, but I worked on my Patreon, strategizing it, really thinking about how I wouldn't over-promise, and then under-deliver, and how I wouldn't make my own life hell, running around mailing out packages, or wasting my creative time doing admin. I thought about that for a year and a half before I launched to my Patreon. Because I also knew that if I was going to get in bed with Patreon, and make this my basic platform and bank, that this was gonna be a long term deal.

**Tim**

Yeah, you don't want to create a monster you have to feed indefinitely.

**Amanda**

And I didn't want to make those decisions spontaneously and lightly. And one of the ways I made those decisions, was I went around and talked to people. I asked the audience, how would this work? Would you do this? What would you think of this? Would you like this, or this? What about this? I just asked a lot of questions. And I took notes, and I thought really deeply. Do I want to be beholden to my fan base, to absolutely provide them enough content, enough art, that I'm just charging them like clockwork once a month? That feels wrong, I don't want to be a factory. I don't want to

feel guilty. I don't want to not be able to go live in an ashram in India for six months if I decide I want to, and know that my fans are getting charged for that. So I threw that idea out the window, and I decided to go per project.

And now I have a loophole, where I charge them once a month anyway, but I press the button, and I charge them for all of my projects. And if I want to go to an ashram in India, I just don't charge them.

Almost all of this has been permission-based. Before I started using that loophole and charging my whole patronage once a month to just pay my bills, and pay my staff, I asked them. I sent out a really beautifully worded blog asking, listen, this is really kicking my ass, and I'm not totally making ends meet with the way it's working, what would you guys think about just paying me once a month, and I'll just send you basically a blog, a progress report, about what's in the works, what's in production, what's going on, are you in? And if you're not in, maybe take off, because I think I'm going to take this to a new place. And I probably lost a few thousand patrons over that. But the ones who stuck around, again, it was Darwinian, it was selection.

And I think I've built something so virus-resistant at this point, that it's incredible to think of what I might be able to do with it when I have time, when I get off this tour. Because also, there's no rules about content. You can literally do whatever you want. You can put up any form of media that you could imagine. And what I was also very careful to do was to not promise physical things. Everything's digital, except at the very highest tiers, and then very recently, after three years of experimenting, I added a physical tier, but part of the addition of the physical tier is I will send you something physical when I feel like it. Just trust me that I'm going to delight and surprise you. It might be twice a year, it might be three times a year, it might be once a year if things are crazy busy, but I'll try and make this worth it for you. And mostly I'm giving you an opportunity to support me at a higher level. And this thing that I'm going to send you, this art, this offering, will be a token of gratitude. Not a beer cozy. Or if it's a beer cozy, it'll be one fucking hardcore beer cozy! Does that help?

### **Tim**

Yeah, it is helpful. I think that, just for the experiment, I think it's worth exploring. I'll know more. About myself, about the folks out there.

### **Amanda**

And also the worst thing that happens is, you don't love it, and you don't use it. It's fine. Either let it lie there, or take it down. And that's allowed, too.

**Tim**

Yeah, so I think there's a good chance that in the next short while, I will be...

**Amanda**

You got my number.

**Tim**

I do have your number.

**Amanda**

I also want to take this chance to thank you, before we wrap up, for A) writing *The Four Hour Body*, B) gifting it to Neil Gaiman at some point, because it was sitting by his bedside when I came home last June, and was feeling like complete shit, and was overweight and groggy and slobby, and was just like, alright, I just need to be disciplined. I've never actually gone on a real grown up diet, I don't even know how you do that. And that book was literally sitting there on Neil's night table, sort of staring at me as I was having that thought, so I took it to bed, and woke up the next morning, and made eggs and beans and greens for breakfast, and I have not gone back, so thanks for that.

**Tim**

You look great. And you seem like you feel great, which is more important.

**Amanda**

Yeah, I feel very strong, in many ways. So thanks for writing that book.

**Tim**

Well, thanks for picking it up. It's not a light lift. It's a big book.

**Amanda**

It's a heavy book. My sex life is pretty fantastic, so I skip that part.

**Tim**

There are more than one or two chapters on that, for people who need... Maybe not the help, the enhancement.

**Amanda**

For my people who are listening, what is the best way to find you? And if someone is just starting in Tim Ferriss-land, whether it's reading or podcasts, what are your top recommendations?

**Tim**

All things that I do can be found at [tim.blog](https://tim.blog), that will take you right into the heart of everything. The podcast is [The Tim Ferriss Show](#), so you can find an episode on just about anything.

**Amanda**

And I'm on it!

**Tim**

You are.

**Amanda**

And so is Neil.

**Tim**

As is Neil, and it's really just conversations with people who are very, very good at what they do, and figuring out how they do it.

But as far as starting points, I would suggest, because the highlight reel kind of takes care of itself, and I don't want to give people the impression that it's all been highlights, so I think a good counterbalance, and a place that I would suggest people go, is [tim.blog/TED](https://tim.blog/TED) which will take you to my most recent TED talk, about an exercise that is probably the most valuable exercise I do on a monthly or quarterly basis, called fear setting. And it talks about some of the darker times, and battles with depression, and so on, and the tools that I've found, not to necessarily launch you into the stratosphere to be the next Elon Musk, but to really catch you.

**Amanda**

Who wants to be the next Elon Musk? I don't wanna be the next Elon Musk.

**Tim**

Just to catch you, or the person you put up on a pedestal as the superstar you might want to emulate in some fashion. This talk is really about building a safety net to catch you when you stumble and fall, which I think we all experience. But it's also reflective of the toolkit, and an exercise that's used by a lot of really high performing artists and

business people as well. So this same exercise, this fear setting exercise is not only responsible for saving my ass multiple times, but also for my best business and investing decisions, which are often hand in hand with my best creative work, because it's got to get paid for somehow, so they're very closely related. So I'd say people go to [tim.blog/TED](https://tim.blog/TED) to start. And then if you want to say hello on Instagram, [@TimFerriss](https://www.instagram.com/TimFerriss), or on Twitter [@TFerris](https://twitter.com/TFerris), those are the two where I spent a little bit of time.

**Amanda**

Awesome. Yeah, and along with the Four Hour Body, which is just a great book about diet, health, self care, there's a great book that Tim put out after that called Tools of Titans, which is kind of a best-of accumulated knowledge well of really, really smart people sharing their life tricks and life hacks.

**Tim**

Super fun book to put together. You are in that book. So Tools of Titans is effectively the habits, routines, best practices, of the people who impress me the most in this world, about 100, 100 to 150 of them. Avery, very fun book to put together.

**Amanda**

It's a great book.

**Tim**

Yeah, thanks. It was the first book I enjoyed writing. That's something I've also learned, it doesn't have to always hurt. The question I've started to ask in the last few years is, what might this look like if it were easy? Because it doesn't need to feel like you're regurgitating razor blades to equal good work in the world.

**Amanda**

Yeah. Well, that gets back to our conversation that we had on your podcast about pain. It doesn't have to hurt. I mean, I've been finding that in my artwork lately, and in my songwriting, and in my collaborations, I am changing my tolerance setting to the unenjoyable.

Thank you so much for talking with me. This has been beautiful.

**Tim**

Yeah. Thanks for having me.

**Amanda**

This has been the Art of Asking Everything podcast.

Thank you so much to my guest, Tim Ferriss. You can listen to his huge podcast, The Tim Ferriss show. I've done a couple episodes of it, you can search that up, I'll also link them in my post about this on the Patreon. And I do encourage you, if you can, to go listen to Tim's beautiful episode that he did with Debbie Millman on his own show in September, called "My Healing Journey." It's just gorgeous.

I also would recommend you go see Tim's TED talks, they're pretty amazing. One of them is called Smash Fear, Learn Anything. And another one is called Why You Should Define Your Fears Instead of Your Goals, and they're just so inspirational. His books are also fantastic, if you're looking at getting your body in shape, The Four Hour Body is really good. My own breakfast bowls were inspired by Tim's book, and you can go to his website [tim.blog](http://tim.blog) for blogs and newsletters, and also thank you to Tim for actually recording personally this interview at his apartment in Austin.

For all the music that you heard in this podcast, you can go to [amandapalmer.net/podcast](http://amandapalmer.net/podcast).

Many, many thanks as always to my incredible team. Hayley Rosenblum up first, who makes so many things possible, she's the ghost in the machine in our Patreon, and she makes sure that so many things get done, words, pictures, my live chats, and so many things on the internet, I could not do this one without her, so thank you, Hayley.

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And last but not least, this whole shebang, this whole podcast, would not be possible without patronage. At current count, I've got between 14 and 15,000 people making it possible for this podcast to have no advertisement, no sponsors, no censorship, no corporate bullshit! We are just the media, doing our thing.

Many special thanks to my high-rolling patrons, Simon Oliver, Saint Alexander, Birdie Black, Ruth Ann Harnisch, and Leela Cosgrove. Thank you guys so much especially for putting so much money into this bank.

Everyone else, please, if you wanna support all of my work, including keeping this podcast open and free, go to Patreon, becoming a supporting member. I also write blogs there, sometimes on the daily, sometimes a few times a week, and it's a really beautiful community. And I sometimes do live follow-up chats with my guests, all of that happens through the Patreon, and I would love to see you there. The podcast usually comes out on Tuesday, we've got some amazing guests coming up, so follow the Patreon for all of that. Tim Minchin is coming up, Dan Savage is coming up next week, there's so much good stuff in the line.

And the Patreon has all the extra photos and goodness and goodness, so go there, please, please, please. It's a dollar a month, and it's the least you can do to make sure that we can keep this all free and available.

To all of my patrons, thank you for making it possible, for everyone who listened, thank you so much. Keep on asking everything.