

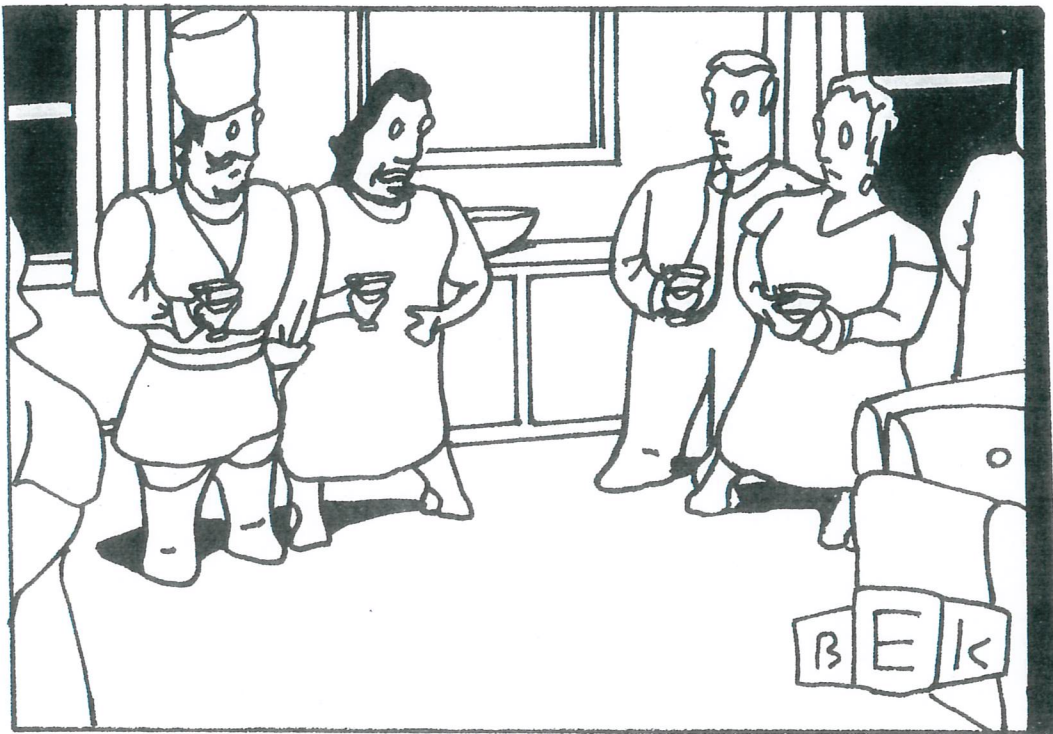
DAN KENNEDY'S
**LIVING
LEGEND
FORMULA™**

*How To Raise Yourself Above Even
Authority & Celebrity to
Living Legend Status
with a constituency or clientele
of your choosing*

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"Charles is based on an old Ukrainian folktale."

legendary

- 1 of, described in, or based on legends : *a legendary British king of the 4th century.*
- 2 remarkable enough to be famous; very well known : *her wisdom in matters of childbirth was legendary.*
- 3 *legendary knights* fabled, heroic, traditional, fairy-tale, storybook, mythical, mythological.
- 4 *a legendary figure in sports* famous, celebrated, famed, renowned, acclaimed, illustrious, esteemed, honored, exalted, venerable, well-known, popular, prominent, distinguished, great, eminent, preeminent, high-profile; formal lauded.

legend

- 1 a traditional story sometimes popularly regarded as historical but unauthenticated : *the legend of King Arthur* | *according to legend he banished all the snakes from Ireland.*
- 2 an extremely famous or notorious person, esp. in a particular field : *the man was **a living legend*** | *a Wall Street legend.*
- 3 *Arthurian legends* myth, saga, epic, tale, story, folk tale, folk story, fairy tale, fable, mythos, *folklore*, lore, mythology, fantasy, oral history, folk tradition; urban myth.
- 4 *film legends* celebrity, star, superstar, icon, phenomenon, luminary, leading light, giant; informal celeb, megastar.

mythos

- (in literature) a traditional or recurrent narrative theme or plot structure.
- a set of beliefs or assumptions about something : *the rhetoric and mythos of science create the comforting image of linear progression toward truth.*

*“The man,
the myth,
the legend
”*

• • • •

Abraham Lincoln
Winston Churchill

Amelia Earhart
Ben Franklin

Sherlock Holmes
Robin Hood
Tarzan of the Apes
The Lone Ranger
The Batman

Walt Disney
Steve Jobs
Henry Ford
GWT

Jesus Christ
Ayn Rand

Napoleon Hill
& Think & Grow Rich

David Ogilvy &
“The Creation of
Modern Advertising”

Quote from Forbes' Greatest Business Stories of All Time

Ray Kroc

Why We Are Having This Discussion

It is better to be a LIVING legend – in control of it by deliberate strategy for your purposes, than to labor in oblivion to others' whims and agendas, or to be a dead legend, more appreciated and respected and more valuable in others' hands than you were in your own.

17

Why seek legendary status?

1. Longevity

2. (Pre-emptive) Power & Influence

3. Talked About = Sought

4. Price Elasticity

5. Status Above Merit

(egs.: Valuation Above Comparable Worth)

6. Forgiveness of Idiosyncrasies

(and worse)

7. World revolving around you

“Dan, you are THE most often referenced and mentioned and discussed person, by everybody in the room....it seems in every room.”

- Brian Kurtz

Golden Threads

in Search of
Commonalities
& Strategies...
a Living Legend
Formula™

16 Golden Threads
Dan Kennedy's
LIVING LEGEND FORMULA™

- 1: Origin** story
- 2: Mission** story
- 3: Adversity-Triumph** story
- 4: "Miracles"**
- 5: Divisiveness**
- 6: Enunciated Philosophy**, "Code", Rule Book
- 7: Simplicity & Clarity**
- 8: Consistency & Persistence**
- 9: Thought Leadership**
- 10: Demonstration**
- 11: Dramatization**
- 12: Beneficial Association**
- 13: Media Strategy**
- 14: Target Audience & Territory**
- 15: Investment**
- 16: Genealogy**

King of the Kettlebell



John Du Cane, left, did tai chi recently with instructor Jose Figueroa during a private lesson. At 63, Du Cane hopes to maintain his strength and flexibility.

Helping introduce the heavy-weight fitness regimen to the United States is just part of John Du Cane's lifelong pursuit of well-being.

By MARISA HELMS • Special to the Star Tribune

John Du Cane could qualify for Social Security, but the 62-year-old publisher and entrepreneur is seriously ripped.

"Punch him," implores friend and business partner Pavel Tsatsouline during a recent meet-up with Du Cane at Dayton's Bluff Recreation Center in St. Paul. "Seriously, go ahead and punch him in the stomach. It's OK."

Du Cane's wife of 27 years, Andrea, agrees.

"Really, it's OK. We grate cheese on his abs at home," she teases.

What the heck — a quick punch to Du Cane's midsection indeed rings back a super-human thump.

"John is in unbelievable physical shape," Tsatsouline says. "Most guys half his age would not be able to do the things he can."

Du Cane's slight frame — 5 feet 11, 160 pounds — belies his strength and muscle definition. His sculpted body is the result of a combination of nutrition and daily strengthening workouts that include body weight exercises and, of course, kettlebells.

Du Cane is a walking endorsement for the kettlebell fitness movement, which he

started 11 years ago with Tsatsouline in the Twin Cities. It has grown to become a nationwide phenomenon.

Kettlebells look like cannon balls with handles. They're heavy, 18 pounds and up. In the 1700s, smaller kettlebells were used as weight measures in Russian produce markets.

Reportedly, farmers started throwing them around for fun. In the 20th century, the Soviet military used kettlebells for physical training and conditioning. Since the 1940s, kettlebells have been continually used for fitness and competition in Russia and other eastern European countries.

Kettlebells probably were used in fitness regimes in the United States in the 1960s, but it wasn't until Latvian Tsatsouline met Du Cane that kettlebells truly emigrated to the United States.

"When I listened to him talk about the benefits of kettlebells, and how they were used by elite athletes and the military in Russia, I thought it was something we could try," Du Cane says. "So, I said, 'Let's make the kettlebells ourselves!'"

The two men commissioned a foundry in St. Paul to make their Russian-style



« I HAVE A VALUE THAT A STRONG, POWERFUL AND ENERGETIC BODY IS SOMETHING TO BE BOTH RESPECTED AND SOUGHT AFTER. »

John Du Cane

Kettlebell continues on E2 ▶

Can TV cut your life short?

By JEFF STRICKLER
jstrickler@startribune.com

Remember all those years your mom chastised you for "wasting your life" watching TV? Turns out that she may not have been overstating the issue.

Australian researchers have concluded that "on average, every single hour viewed after the age of 18 reduces the viewer's life expectancy by 21.8 minutes." That's 21 minutes and 48 seconds for those of you not into metric system.

The study, done at the University of Queensland, is believed to be the first of its kind. Other studies have focused on the relationship between viewership and health issues such as obesity, but this is the first research that has shown a direct line between viewing habits and life expectancy.

The researchers, admitting that the process is a high degree of conjecture, modeled actuarial table data from the Bureau of Statistics (the Aussie census includes Diabetes, Obesity and a style study, a national survey first conducted in 2001 and followed up in 2006). They said that the study is not blaming TV viewing for shortening lives. The point is the sitting that accompanies the viewing.

The findings were what she would have expected. Amanda Wittig, a weight specialist and personal trainer at the Life Time Fitness Maple Grove.

"If you think about watching television is considered — a sedentary activity — then it comes as no surprise that an increase in watching television decreases life expectancy," she said. "Individuals that are less active live a sedentary lifestyle, always been at a greater risk for acquiring cardiovascular disease and other related issues." □



PLANT SWAP DAT
The Greengirls, the Star Tribune's garden blog, host their yearly plant swap on May 19. For details, startribune.com/home

MISSION

10

King of the Kettlebell

◀ KETTLEBELL FROM E1

cast-iron kettlebells. (Today, they are made in China.)

By 2001, they were ready for a kettlebell blitz, which included Dragon Door, Du Cane's company, publishing Tsat-soulines' book "The Russian Kettlebell Challenge: Xtreme Fitness for Hard Living Combat." They also released a how-to video and created the first kettlebell certification program in the United States.

Their first customers were hard-core lifters and military police and firefighters. Then medical doctors and other health professionals started getting certified in their kettlebell system.

Word spread, especially after key endorsements by Rolling Stone magazine and other publications. By 2004, their Russian Kettlebell Challenge (RKC) really started to take off.

RKC's success has spawned about a half-dozen serious competitors with their own training and certification systems. Du Cane says, bring it on.

"I personally feel the more the merrier," Du Cane says. "Let's make the pie bigger rather than squabble about what there is to share."

He's a meditative man

Du Cane's response is consistent with his intention to face all of life with equanimity.

For much of his life, Du Cane has studied meditation and has taught classes in the "soft style" martial arts, particularly tai chi and qigong.

"I believe I've been on a quest since my 20s to be an admirable human being," he says, wearing the usual loose-fitting black, long-sleeved shirt and black pants that have become his spiritual uniform, of sorts. "I value physical cultivation greatly. I have a valuable that's strong, powerful and energetic body is something to be both respected and sought after."

Aside from regular visits to a St. Paul martial-arts studio, Du Cane's quest to maintain his physique doesn't include a gym membership. Instead, he performs quick bursts of action throughout the day with a variety of fitness implements that are collected in corners of his home in St. Paul and office in Little Canada.

"For a while, we had a pull-up bar in the living room—until it almost fell into a leaded-glass window," says Andrea Du Cane sheepishly. "In another corner, we've got resistance bands and a chi machine. You

can't walk in our house and not see what our passion is."

Du Cane says that as people get older, they lose a certain amount of supple strength as their ligaments, joints and tendons start to "dry up."

So, he's working with his aging body — instead of against it — by increasingly favoring exercises that use only the weight of his body for resistance. He highly recommends his beloved pull-up as a favored option.

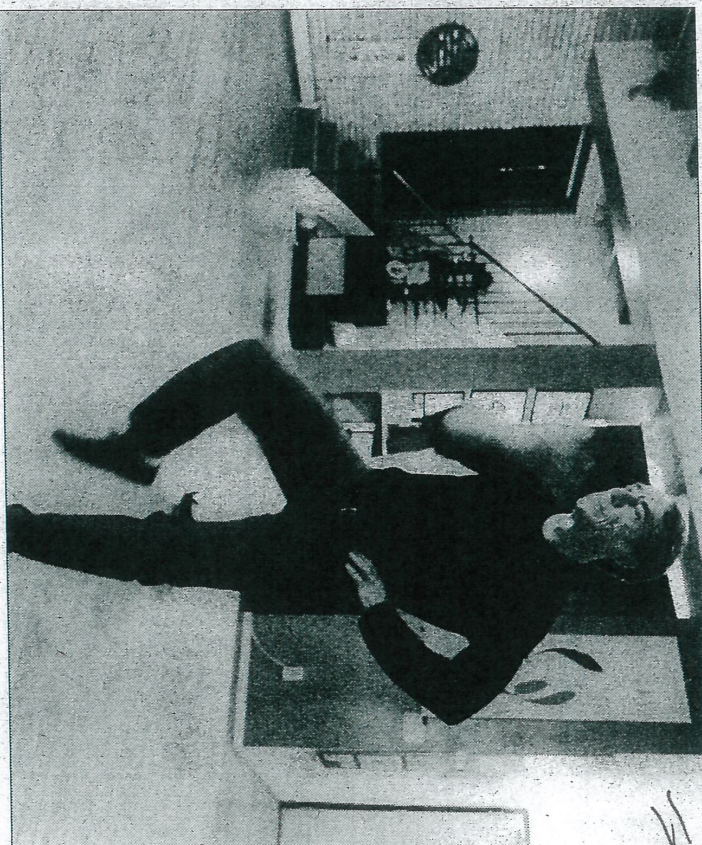
"It builds tremendous upper-body strength," he said. "But most people don't realize how much it also develops the abdominals."

At the bottom of the stairs in Du Cane's office basement lurks a large, free-standing pull-up bar. Each time he passes it, he uses it. Since he's frequently in the basement for meetings or a snack, he's at that pull-up bar about 10 times a day.

In addition to the pull-ups, he practices tai chi twice a day for 15 to 20 minutes. Four times a week, he works out with kettlebells for 20 to 30 minutes. Also, on any given day, while at home or at work, he'll often grab a kettlebell and raise it above his head a couple of times and then move on.

"I call those 'exercise snacks,'" he said.

Du Cane's overall routine —



Du Cane has done tai chi for decades and helped create a kettlebell certification program.

this mix of body-weight exercises, tai chi and kettlebells — provides him with the strength and flexibility he is determined to maintain.

Don't count out nutrition

But Du Cane's body — with its rippling abs and 5 percent body fat — doesn't come from that exercise alone. Diet plays a big role, too.

He says he's been on a lifelong search for the Holy Grail of nutrition, looking for what foods he could eat that would help him be more serene, but also high energy and "blissful."

He eats a lot of protein — grass-fed beef and wild salmon, in particular. He loves curries. He allows himself to eat French fries or fried chicken now and then. He says he avoids refined sugar almost entirely — except for the occasional bite of dark chocolate.

Du Cane's success in maintaining his body into his 60s is based on an unswerving commitment to exercise and nutrition. He talks about exercise as a moral value, a part of physical hygiene like brushing one's teeth or taking a shower.

He says he laments what he sees as a tendency for me people to "give up" as they older by believing that they can't do much about aging. "When I first started tai in my 20s, I had a vision of maintaining an energetic, powerful, active person into my 70s and 90s. I wanted to sit the deck in my favor," he says. "And now, I've reached the age and have managed pretty well to be a good model for what I'm preaching: eat well and training. I'm proud I've been able to maintain it for myself."

The 21 Principles and Lost Secrets of
Dr. J.R. Brinkley-Style Marketing,
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marketing campaigns in American history

MAKING THEM BELIEVE



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12

HOW TO PUSH INTO A NICHE

talking about. "In the '60s and '70s, music drove the culture," he says. "It was the best way to connect to your generation."

He'd hoped to be a music journalist, but when a college teacher criticized his writing, a dejected Lefsetz started looking for an alternate route to the music business. By the early '70s, the record industry was becoming increasingly corporate, and lawyers were suddenly in demand, so he enrolled in law school. After earning his degree, he moved to LA, where he was soon handling contracts and negotiations.

Eventually, Lefsetz wound up at a management company called Sanctuary, serving as a creative consigliere to heavy-metal acts like W.A.S.P. and doing office work for other heavy-metal acts like Iron Maiden. But after he clashed with W.A.S.P. frontman Blackie Lawless—Lefsetz says they couldn't agree what song to release as a single—he was fired. A few ancillary gigs followed, including work on some low-budget movies. Then in 1986, while perusing *Billboard*, Lefsetz felt a renewed urge to write.

"I thought, 'I could do better than this,'" he

says. What was missing, he felt, was analysis. "There were facts and figures, with questionable accuracy, but no one making sense of them all."

It was the dawn of the desktop publishing age. Lefsetz taught himself to use a computer and started the Lefsetz Letter, a six- to eight-page printed bulletin full of tips and commentaries. (Sample talking point from this era: Is Steve Winwood sacrificing his credibility by dancing in his music videos?) He bought a showbiz directory and mailed copies to label execs, hoping to get their attention. "They didn't know who the fuck I was," he says. "My goal was to get another job in the music business, not to be the guy writing the newsletter."

Over time, though, he realized he could use the Letter to speak to an industry that was experiencing a fresh epoch every few years: the hostile takeover of radio by MTV, the outbreak of indie labels and hip hop, the ignoble demise of hair metal. Lefsetz believed that, from the outside, he could help those on the inside understand what was happening.

BY THE LATE '80s, the Letter had become popular enough that Lefsetz could make a living at it, at one point charging more than \$100 for a yearly subscription. Then, in 2000, he dropped the fee and put the Letter online. (He has never taken advertising and instead has earned money from syndication deals, speeches, and occasional consulting gigs.) The timing for Lefsetz's digital debut couldn't have been better: Mainstream music mags were more interested in artist profiles than industry gossip, blogs barely existed, and "pop-culture pundit" had yet to become a widely held vocation.

Even better for Lefsetz, Napster was just getting started. If any single issue has helped accelerate Lefsetz's career and burish his cred, it's the war over online music. Lefsetz spent the early '00s haranguing the labels for trying to shut down Napster, arguing that file-sharing was not only an inevitability but a necessity. In retrospect, this stance may not seem especially shocking. But within the record industry, it was utterly seditious. "I got a certain amount of heat from the usual suspects, i.e., the

EXACTLY HOW I DID IT WITH NSA IN 1978 - WITH A NEWSLETTER

label people," Lefsetz says. "But the tide was turning, and people needed someone to explain the new world to them."

By taking up Napster's cause so fervently, Lefsetz not only earned himself a reputation as a quasi futurist, he also lucked into an irresistible—and renewable—narrative, one that frequently casts the label heads (and sometimes the artists) as the villains and the music lovers as the victims.

It's an ideological tactic Lefsetz has employed ever since, whether it means assailing artists for high ticket prices or bemoaning the endless procession of roboto-perfecto pop singers. These are, for Lefsetz, highly personal causes; he has devoted so much of his life to music—it's both his love and his livelihood—that the industry's missteps feel like betrayals. And he's not alone. Lefsetz's columns tap into a populist rage that resonates with several species of music lovers all at once: the indie-minded purists who think the major-label game is rigged, the technocrats who want music digitally available to everyone, and the aging listeners who can't under-

stand why anybody would rather listen to Ke\$ha than Derek and the Dominos.

Lefsetz's truths—that the labels blew it with Napster, that artists are better off on their own—are not all that radical. But consider the powers to which they speak. The music industry has long been resistant to change, and even today there's the sense that a few stubborn lifers are still trying to put on a united-denial front: *We're gonna be fine, really! All we need is for everyone to stop pirating music. Oh, and for Michael Jackson to be alive again, and then to die again. In the meantime, would you like to buy this new Christina Aguilera/will.i.am single? It's called "Pork Product," and it sounds like Ethel Merman deflowering a Commodore 64.*

To those still hoping for a last-minute return to the industry's heyday, the Letter is an oft-unwelcome reality check. "You get two groups of people pissed at you," Lefsetz says. "The people running the old game, and the people who want to be the last ones to get in on the old game. They say, 'Hey, don't write about the major labels, because I want to get signed. I wanna get paid.'"

Lefsetz has in fact jeopardized friendships because of the Letter. He got into a tiff with Live Nation chair and Eagles manager Irving Azoff last year when he reprinted (and criticized) the company's executive salaries. The two have since made up, in part because Azoff—who praises Lefsetz's "incredible passion"—has known him since the '80s and is used to such tiffs. "I have a senior executive who calls him an 'equal-opportunity fucker,'" Azoff says, laughing. "He fucks everybody equally."

Other victims have been less forgiving. In 2007 Lefsetz wrote a gushing ode to Taylor Swift, who at the time was a star only in country-music circles. ("Melody and hooks are not dead," he wrote, "nor is authenticity.") Swift got in touch with Lefsetz, occasionally emailing or calling him. But after he wrote a takedown of Swift's performance at the Grammys in 2010, he says, the correspondence stopped. A year later, rumors started circulating that Swift's song "Mean" was a thinly veiled attack on Lefsetz.

The tune is about an unnamed antagonist and ranting about

DO I USE 'IDEOLOGICAL TACTICS'?

14

Who the Fuck Is This Guy?

*PUSH
INTO A
MICHAEL*



Bob Lefsetz couldn't make it in the music business — until he started ranting about how it should be run.

BY BRIAN RAFTERY

A lot of the time, the hate mail Bob Lefsetz receives is simple and succinct, stuff like "You are a fucking shit-head" or "You are an amazing douche." But once in a while, the put-downs get more elaborate, as was the case when Kid Rock lashed out at Lefsetz in a 2007 email. "Your a failed musician with a big mouth," wrote the rapper-singer, his typing fingers undoubtedly damaged by years of devil-horn gesticulations. "You do NOTHING but talk. See you on the streets you punk ass mother fucker!!"

Lefsetz is the author of the Lefsetz Letter, an online

ILLUSTRATIONS BY BONEFACE

record-biz op-ed that mixes analysis, rants, boomer-rock reveries, and the odd bit of futurism. Like most music bloggers, Lefsetz posts frequently and verbosely; unlike most music bloggers, he has actually gained the interest of the music industry, so much so that even Lefsetz's most casually tossed-off missives get noticed. The line that irked Rock: A simple "Fuck Kid Rock"—just the sort of low-grade blogenspiel that a star of Rock's stature would normally shrug off.

But Rock was compelled to respond, as are many of the musicians, managers, and producers Lefsetz calls out (or, on occasion, praises effusively) in his Letter. It's tough for them to ignore his latest proclamation, because even if they try, they'll

LEFSETZ IS A DIGITAL-ERA PAMPHLETEER, POSTING MANIFESTOS THAT CALL FOR REVOLT, FOR SANITY, AND FOR A DEEPER APPRECIATION OF JACKSON BROWNE.

probably just wind up hearing about it from somebody else. "At every label," says Scott Rodger, manager for Paul McCartney and Arcade Fire, "from the mail room to the A&R department to the chairman's office, I guarantee they all read him."

Which is strange, given that many of Lefsetz's readers would have a hard time naming a single achievement from his pre-Letter career. Though one of his online bios refers to him as an "industry legend," Lefsetz, 58, was actually fired from his midlevel record-biz gig two decades ago. A former lawyer, he has never produced a Top 40 song or signed a hit band, and unlike other members of the web's pop-culture commentariat—Nikki Finke, Harry Knowles, the solemn-honky cabal at Pitchfork—Lefsetz doesn't get scoops or launch careers.

Instead, he sits in the Santa Monica, California, apartment he shares with his girlfriend and writes lengthy, sporadically

caps-locked screeds about everything from overpaid executives to kowtowing artists. He's become a sort of digital-era pamphleteer, working alone at all hours of the night, nailing manifestos to the church door—manifestos that call for revolt, for sanity, and for a deeper appreciation of Jackson Browne. And, in an industry whose few survivors still strive for a certain on-the-record chumminess, Lefsetz always names names. "Bob's not beholden to anybody," says music manager (and longtime friend) Jake Gold. "So he can afford to say whatever's on his mind."

That's why, in addition to containing the occasional threat of bodily harm, Lefsetz's inbox also surges with fan mail. There might be a note of support from Quincy Jones or an invitation to dine with a major-label head. Even Kid Rock came around, and the two are now occasional email buddies. Lefsetz's followers are a lot like him: music-biz lifers who've watched the record industry become downgraded from a pop culture superpower to a desperate banana republic. And, like him, they miss the glory days.

Lefsetz won't reveal the size of his audience, except to say that it's "much, much bigger" than hundreds of thousands.

He now makes a living the same way many artists do: by giving away his work for free online and then hitting the road—in his case as a paid speaker at music conferences.

Still, for all of Lefsetz's ever-increasing visibility, he remains a bit of a mystery. During a 2009 Canadian music conference, after Lefsetz blasted Kiss frontman Gene Simmons for his keynote speech, the two had a public showdown. It was an awkward exchange, and halfway through, the towering, gargoylish Simmons turned to the impishly belligerent Lefsetz and posited a question many in the industry have been wondering for years: "Who the fuck are you?"

AS READERS OF HIS LETTER can attest, Lefsetz occasionally indulges in broad, far-reaching analogies that don't so much digress as loop through some distant metaphorical cosmos, stopping off at several far-off plan-

ets along the way. Over brunch in Beverly Hills, he lays out one prime example, which we'll call the Aniston Axiom.

"Let's say you're a unionized worker on the line," Lefsetz says. "You're working some overtime, you're making some pay. You have a house, and you have a boat, and you're sitting there having sexual fantasies about somebody on *Friends*. You say, 'If I moved to Hollywood, I could fuck Jennifer Aniston.' And you truly believe it. To get from there to actually fucking Jennifer Aniston is not impossible, but it's an unbelievably long journey."

We're at a corner table on the patio of a restaurant at the Four Seasons, where Lefsetz occasionally meets with record-biz pals. He's dressed like a dad touring a college campus on parents' weekend: jeans, sneakers, long-sleeve polo with the collar popped. Lefsetz's resemblance to Wallace Shawn (Vizzini in *The Princess Bride*, himself in *My Dinner With Andre*) has been invoked before, and while it's an apt comparison, what's most jarring is how, at moments of heightened emphasis, he also conjures the actor's pinched voice ("Inconceivable!").

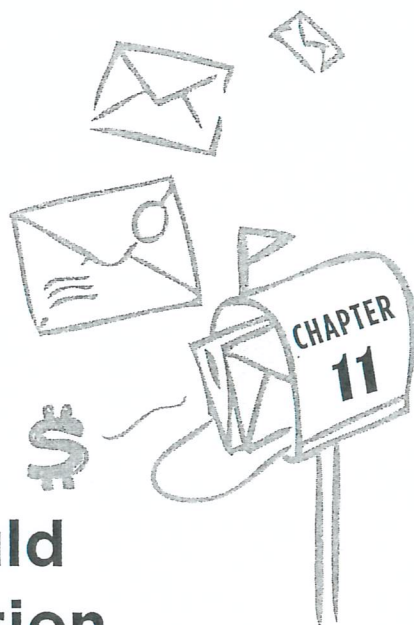
The point of the Aniston story, which goes on for a while, is that while millions of people dream of making it in the music business, only a few have the talent and hubris to actually do so. It's an obvious observation, perhaps, but one Lefsetz says is lost on the countless musicians who email him every day, looking for a shortcut to fame. "The wannabes," Lefsetz says, using one of his favorite put-downs, "have no idea how sophisticated the game is."

Lefsetz has lived in LA since the '70s, when he moved here to follow his dream—his Aniston, if you will—of getting into the music industry. He was raised in the suburbs of Connecticut and went to college in Vermont, and his writing often draws on the musical experiences he had in those formative years: His first listen of "I Want to Hold Your Hand" on a car radio; his devotion to Neil Young's "Down by the River," which he learned to play on guitar.

Back then, music functioned as a sort of social shorthand. Lefsetz could walk into a party and start discussing the latest single, and everyone would know what he was

Contributing editor BRIAN RAFTERY (@BrianRaftery) profiled director David Fincher in issue 19.12.

from the
hard
THE
DIRECT-
MAIL
SOLUTION
Concise Summary



Why You Should Be an Information Marketer

By Dan S. Kennedy

ONE OF THE ESSENTIAL ELEMENTS OF A DIRECT-MAIL PIECE OR package to elicit response is an offer. In seeking response from new people, new prospects, and leads or first time customers, *the nature of the offer* is critical. A common approach is the irresistible offer directly involving the goods or services of the marketer, often featuring a huge discount or even a free trial, exam, consultation, etc. A more interesting approach, far less hazardous to your price integrity, is the irresistible *information* offer.

A financial advisor client of mine, under my direction, switched her lead generation advertising in print, on radio, and by direct mail to offering relevant, interesting information “widgets” (reports, book, CD, online video, etc.) in place of “call for appointment” or “attend my workshop.” The results?

1. Fewer leads,
2. higher cost per lead . . .

BUT

3. higher conversion of prospects to clients,
4. better, more valuable clients,
5. more easily sold to and managed, and thus
6. more money from fewer clients and less work.

Direct mail is the perfect vehicle for offering information.

Proof: the entire newsletter industry, a thriving, multibillion dollar industry revolves around direct mail for securing new subscribers. Proof and important news: in almost every category where businesses sell products or services, there are excellent mailing lists of consumers who have paid to get information about that subject matter. If you own an organic grocery, there are lists of people who've paid for information about healthier eating and cooking. If you own a sporting goods store, there are lists of people who've paid for information about playing better golf, rock climbing, running marathons. People who pay to get certain information are very likely to respond to an offer for interesting *free* information of the same nature. This is how you build a bridge on which a customer can walk to you, and then buy and become a customer, rather than asking them to leap.

Direct mail does something interesting in the book business, too. In 2011 through 2012 there were over 200 books about diabetes published traditionally, for sale in bookstores, via Amazon, etc. Many were nearly dead on arrival, never even selling their small first printings. Fewer than 10% topped 15,000 copies sold. Average price: \$10. In that same time period, a friend of mine sold over 200,000 copies of his diabetes book at about \$50, at a profit, entirely and exclusively via direct mail, using the kinds of lists I described in Chapter 7. This is called Direct to Consumer Publishing. It bypasses all agents, editors, publishers, interference with the author, distribution, forced discounting, and, by showing up alone, all competition. And by creating a mailing list, it provides a basis for

a business behind the book. This is but one example of thousands that prove people will respond to offers of relevant information about health offered via direct mail, and that should fascinate any dentist, chiropractor, medical doctor, psychologist, child psychologist, hospital administrator, etc.

There are similar examples in home improvement, gardening, fitness and exercise, weight loss, planning vacations, travel, investing, and hundreds more.

Yet, faced with these facts, the overwhelming majority of merchants, marketers, and professionals insist on advertising and selling their products or services instead of (first) offering information. The example of the diabetes book should tell every hospital executive and every doctor how to successfully use direct mail to attract top quality patients. But instead, most advertise and promote emergency rooms, having the number 2 top-rated heart surgeon in Kansas, providing back-pain relief or dental implants, and so on. Opportunity is knocking, and they are stuffing cotton in their ears.

This is a perfect example of having profitable facts staring you in the face and refusing to acknowledge them, let alone capitalize on them.

Sad, really.

Even when it is clearly shown and explained to people, demonstrated with examples upon example, laid out bare, no secrets concealed, as I frequently do, businesspeople quite literally turn their back on it and return to their selling of their products or services just as they've been selling them all along. Despite declining results and diminishing returns, they ignore all just told to you here and every example shown to them, and continue selling of their products or services just as they've been selling them all along.

The author of *Think And Grow Rich*, Napoleon Hill cited "habit-force" as the most powerful of all forces, and I suppose he was right. People are blinded and made deaf, trapped and imprisoned, and intellectually retarded by their habits of thought and habitual ways of doing things. People are emotionally committed to their habits of

thought and habitual ways of doing things. Just as I pull somebody out of their “like everybody else” advertising and selling of the cars or chiropractic care or whatever, their habit-force pulls them back in.

How to Break the Chains of Habit-Force and Escape the “Like Everybody Else” Prison

Maybe *you* are ready for a radical replacement of the “like everybody else” advertising and marketing rut. Some people, by the way, advertise and market like everybody else, but scream “Better.” Others advertise and market like everybody else, but scream “Cheaper.” Others advertise and market like everybody else, but try trickery: “This Weekend Only.” But they are all still advertising and marketing like everybody else. IF *you* are ready for a radical replacement for the “like everybody else” advertising and marketing rut, *and you* actually follow through, break the chains of habit-force and do something authentically different, know—and take pride in the fact—that you are the rarest of rare birds.

If you are such a bird, here is what to do.

- § STOP advertising, marketing, and pitching your company, your products, your services, your prices, your sales event—whatever it is that you have habitually been pushing.
- § CREATE relevant, appealing information and put it into an information “Widget” that your potential customers will want to get, have, find out about, and know
- § ONLY advertise, market, and promote that Widget. Nothing else. Just it.
- § USE DIRECT MAIL to offer your Widget to the most qualified potential customers you can identify.

Then—and *only then*—after someone has stepped forward and asked for your information Widget, and you have used your Widget to demonstrate expertise, trustworthiness, and whatever other factors would make someone prefer to do business with you and rule out all

other alternatives—may you invite the potential customer to a next step, leading to a sale. Until then, you may *not* wave your brand flag or cute logo or clever slogan. Until then, you may *not* even mention your product or service. Until then, you may *not* show your product, mention awards won, show your store or office, refer to price, or guarantee or any product features or benefits. You can *not* promise coupons or discounts.

If, for example, you own a fine restaurant and you plan to mail a letter to married men in your area two months in advance of their wedding anniversaries to offer them a free guide for “planning the most amazing anniversary date your wife has ever had and will never forget, for under \$300,” your letter cannot mention your restaurant, its views, its wine cellar, its five-star rating, its Kobe beef. None of that. Understand that habit-force will tempt you to muck this up. This is an unfamiliar road less traveled. I get that. It involves what I teach as The Strategy of the Delayed Sale. You can find additional information about it and examples of it in my book *No B.S. Sales Success in the New Economy*, and in a book I co-authored with Chip Kessler, *Making Them Believe: The 21 Lost Marketing Secrets of Dr. J.R. Brinkley*.

If you are going to take this approach, and take it seriously, you will seriously study actual information marketers in relevant categories; those selling books, courses, newsletters, etc., direct to consumers by direct mail (and other media as well). You will stop studying and copycatting your peers and trying to somehow advertise as they do but incrementally better. You will become an information marketer, with the only difference on the “back-end”: where their back-end businesses are more books, subscriptions, seminars, etc., yours is a restaurant or a gym or a financial advisory service. But on the “front-end,” you and they will be indistinguishable cousins. To get started, I suggest buying some books and subscribing to some newsletters from Direct to Consumer Publishers in your category. If you aren’t on its mailing lists now, you can back in through online media. Use search, find its sites, buy, subscribe. You’ll quickly be on a mailing list rented to many

20

mailers. Also, check out the Information Marketing Association at www.info-marketing.org.

The Low-Threshold vs. High-Threshold Secret

In the book *Uncensored Sales Secrets* by Sydney Barrows, which I contributed to, we introduce mall developer Arnold Taubman's concept of "threshold resistance." In retail, he means it to describe how inviting or how off-putting is the front of a store or restaurant and what can be seen immediately inside it. He says many retailers set up too much threshold resistance.

Many marketers do the same thing with the reason and means of response they offer. High thresholds require a person to call, knowing they will talk to a (dreaded) salesperson, or to come into a store or showroom where she will be confronted by a (dreaded) salesman. High thresholds make the response about buying the product or service. One of the lowest thresholds is "let me send you information about."

Elsewhere in this book, Craig talks to you about list segmentation. I want you to understand that linked to the allocation of financial resources. If you have, for example, \$10,000.00 to invest, you can spread it wide and thin, with outreach to 5,000 people at \$2 each. Or to 500 people who are somehow known to be much more interested, at \$20 each. Or to just 100 known to be hyper-interested, at \$100 each. Clearly, the more invested in each prospect, the more impact you can have. By first advancing a low-threshold offer, you carve a segment out of a big list (or create a list from advertising in other media) so that you can then invest in those who have demonstrated interest.

In the book *Buy Now*, infomercial industry peers of mine Rick Cesari and Ron Lynch explain the making of the multimillion dollar Juiceman-brand countertop juicer business this way. When spokesperson Jay Kordich did thousands of radio interviews and the breakthrough TV appearance on *The Today Show*, he didn't pitch the juicer or offer literature about it. He offered free healthy eating recipes. People

who took the trouble to write in and request those recipes identified themselves as very interested in healthier eating and curing health problems naturally. *Those* were the prospects to invest substantially in marketing to. They built their list with a low-threshold, perceived high-value, free offer of information.

If you would like to see the low-threshold offer used at GKIC, available to you as a test-drive of all the marketing resources and support offered, refer to Craig's GKIC affiliate site www.dankennedy.com/DirectMailSolution

If You Are Going to Do Direct Mail, You'll Be Fighting for Response

Direct mail reveals—painfully—a truth about all advertising and marketing that a lot of other media hides: only a tiny, tiny percentage of people give their attention to your advertising or marketing. Most ignore you. With a lot of ad media, you don't realize how much you are being ignored. But with direct mail we know. Because there's no ambiguity about the investment being made, we must fight for every response.

In the football movie *On Any Given Sunday*, the coach played by Al Pacino gives a locker room speech about *inches*. About fighting hard for each and every inch, for victory or defeat is not really the result of a dramatic big play that covers half the field. If such a play appears to win the game, it was made possible by winning the battle of inches, and it mattered because the battle of inches was won. Success in business in toto works the same way. Success with direct mail profoundly works this way. Each headline choice, each photo choice, each graphic choice, and each list choice matters even if it affects only one person per hundred reading it (the rough result of 10,000 getting it).

Your decisions about the height of the threshold and the amount of threshold resistance your offer engenders must be the best they can be. At times, you will want to discourage mass, poorly qualified response.

22

202 § THE DIRECT-MAIL SOLUTION

But know that the response you do get will have been fought for and hard won. Be careful not to ask too much of your direct mail or of your brand new prospect or first time customer, client, patient, or donor.

Dramatic Demonstration

Houdini

Escapes at police departments and prisons

Jack LaLanne

Annual swimming exhibit, pulling boat

Kreskin

Finding the concealed object – staple on Regis

Tony Robbins

Firewalk

On-stage personal-growth Processing (derived from cold-reading; perfected by Werner Erhard)

(Somewhat equivalent: “the hot seat”.....wise sage answering of questions on radio or TV <Dave Ramsey> or demo of extensive knowledge <Kramer>)

Robert Allen

Person off employment line to property owner

Drop me in any city with...

Qubein at HPU

Choreography - environment

More down to earth examples

The ___ Audit, Critique, etc. – revealing failures of present service, vendor, plan, strategy. (NOTE: easier to find and point out flaws than to produce results. Egs.: copy critiques relied on by copywriters to get business)

Speaking or on panel, presented as expert in right venue

The “cache client” (eliminates questions, raises status)

Borrowed or rented association

Is Ogilvy a Genius?" and ordered if he should sue. He called Ogilvy "the most lustrous." Asked to form his Young & Rubicam, said: "He was always brilliant. Bernbach said: 'Use of Dave is an honor.' (It was always *David*.)" He wrote a letter: "Use of Dave is an honor. I never met Mr. Ogilvy, and I addressed him by his Chris-

... of an Advertising Man, only civilized, literate and advertising—a magic distilla-

... was invited to the White House, and cited as the measure of the Mid-Atlantic Man":

... zone that he was expecting everyone knew this was a big day. New York! New York! He was wearing his legs and glass

... the best-known advertising agency, and South Africa. In 1961; a magazine listed Ogilvy as one among those who made the world's thirteenth Asian Advertising Age, reported Ogilvy as the Advertising World as it

... o to the fellow directors of expansion that had named 30 industrial Revolution, among John Maynard Keynes, Alvin, and in the seventh place, David Ogilvy:

"the Pope of modern advertising." The memo concluded: *College of Cardinals please come to order?*



In the early years of the agency, Ogilvy affected a full-length flowing black cape with a scarlet lining. A young employee thought he looked like Heathcliff coming off the moors. Cape off, he appeared the English country gentleman with a bow tie, a foulard in the pocket of his woolly tweed suit, vest with lapels, and thick rubber-soled shoes. In later years, these were replaced by a double-breasted dark blue blazer (scarlet-lined) and traditional striped tie held in place by, of all things, a Bulldog paper clip. He almost never wore a standard "business suit." On state occasions, he would don a royal blue velvet vest of vaguely ecclesiastical derivation. At a time of gray flannel suits and button-down shirts, Ogilvy stood out as exotic.

His wavy hair, "flaming red" in early descriptions, changed over time to dark-blond and then rust and pepper. His blue eyes twinkled. He had a ruddy complexion, aristocratic features, and spoke with an Oxford English accent. A maid named Bridey Murphy served tea in his office every afternoon. Many photographs show him with a pipe, which seldom left his lips, but he also smoked (but seldom bought) cigars and cigarettes.

"Pencil slim" when he first arrived in the United States, Ogilvy grew more stocky with age. As he matured and filled out, the impression was that he was big. He stood about five feet ten inches and had a big head, big shoulders, big hands—"big agricultural hands," says a former colleague, who remembers Ogilvy in his 60s picking up a great stone he wouldn't think of raising and heaving it over a hedge.

He was strikingly handsome. A female friend who knew him as a student at Oxford recalls, "He looked a tiny bit like Rupert Brooke, so he was always running his hands through his forelock, and showing his profile to advantage. He'd turn his head so we could all see what a good profile he had." He adored pretty, intelligent women and made them feel special. "He was very, very sexy and incredibly charming," says a former copywriter. Another agrees: "On my second day in the office, suddenly David walked in. I was

struck dumb. It was as though a movie star was in my little office. He was bigger than life, tall, handsome. I almost asked him for his autograph. It was as though everything was in black and white and he was in Technicolor."

A disarming presence, Ogilvy would pop into offices unannounced, sit down, and commence his grilling. You became the focus of his attention. He'd look straight at you and ask direct questions. When he was done (or bored), he would get up and bolt as suddenly as he had entered. Novices thought this meant they somehow angered him and brooded over it until they discovered he behaved the same way with big shots. He was always springing up, remembers a colleague. He was not a getter-upper, he was a springer.

To understand the man, one has to grasp first that Ogilvy was an actor. There was a theatrical delivery to his cultured English accent. He had a sense of center stage and a sure instinct for the memorable gesture. When he spotted his octogenarian client Helena Rubinstein getting out of her car near a puddle, he ran across the street to lay down his jacket for her to walk on. He made his points with dramatic flourish and often dressed for his parts. At black-tie events, he might show up in a kilt. "Perhaps a bit of self-advertisement," he explained. "If you can't advertise yourself, what hope do you have of being able to advertise anything else?"

He had the actor's gift of entrances and exits. Instead of coming into a conference hall while the chairman of another agency was speaking, Ogilvy waited until the man had finished and gone, so all eyes would turn to him. A speech consultant considered his showmanship in so little need of improvement that if he came to her for help, she'd tell him, go home! He was driven around New York in a Rolls-Royce before many were around. It was quite a show.

Ogilvy was not above embellishing his picaresque life story. He told the head of British American Tobacco that his first job had been with BAT. A few months later, he told *another* CEO that his first job had been with that man's company. It was all part of selling himself. Ogilvy's trouble, wrote *Printer's Ink*, is that "he is overcome by an irresistible impulse to say what he thinks will make good listening or good reading. The impulse makes him add things, so he never te"

the same story twice: it's *almost* the same story a little." Like any actor, he wanted to

One characteristic of geniuses is that they are passionately curious. Ogilvy's great strength in conversation, he never pontificated. He was a copywriter and her husband. Ogilvy quizzed the man at length about the Middle East. He queried the 15-year-old about playing the flute in the school orchestra. How many piccolos? Why are there more than piccolos? A woman who said she was a by dessert, he knew more about her than he. At that level, he was an inveterate gossip. "Give me the dirt." "V" up to the job?"

A zealous student of the business, he read every book about advertising—and he didn't need this knowledge. Then he moved to his house, most about successful leadership. He was interested in how they use their money. And particularly how they

He knew a lot about a lot of things. He established common ground with the British Philatelic Bureau. "Tell me, what ever happened to the great composer loved Mozart, Brahms, and the great and went often to New York Philharmonic. He corrected a creative group on the Sullivan operetta. Another time he had a discussion of abstract painting. "culture" bored him. His command of the documentary film: "My bum felt"

Like most snobs, Ogilvy loved to tell one of his friends in Chicago that he enjoyed telling colleagues he was better than there's anything David likes, it's the best." Yet in business he was derided. In advertising circles, he was shocked

27

"A terrific yarn.
Sinatra would have loved it."
—LARRY KING

LUCK
BE A
LADY,

Don't Die

A RAT PACK
MYSTERY



ROBERT J.
RANDISI

Sun Tzu Was a Sissy STANLEY BING

Sun Tzu Was a Sissy



Conquer Your Enemies,
Promote Your Friends, and Wage
the Real Art of War

STANLEY BING

author of the National Bestseller *What Would Machiavelli Do?*



29

VITALE

JOE VITALE

THERE'S A CUSTOMER
BORN EVERY MINUTE

THERE'S A CUSTOMER BORN EVERY MINUTE

P.T. BARNUM'S AMAZING
10 "RINGS OF POWER"
FOR CREATING FAME, FORTUNE,
AND A BUSINESS EMPIRE
TODAY—GUARANTEED!

P.T. BARNUM'S AMAZING 10 "RINGS OF POWER"
FOR CREATING FAME, FORTUNE, AND A
BUSINESS EMPIRE TODAY—GUARANTEED!



REVISED AND UPDATED EDITION

FOREWORD BY JEFFREY GITOMER
bestselling author of *The Little Red Book of Selling*

The predatory secret
of Pastor Rick Warren
(and most other
exceptionally
successful, growing
churches)



This page includes the list of the 10 most receptive prospect groups for Warren's church marketing. *Question:* within your market or niche or sub-culture, have you identified 3, 5 or 10 sub-segments worthy of the majority of your investment?

Knowing Whom You Can Best Reach

believe have been the ten most receptive groups of people that we've reached out to at Saddleback:

1. Second-time visitors to the church
2. Close friends and relatives of new converts
3. People going through a divorce
4. Those who feel their need for a recovery program (alcohol, drugs, sexual, and so forth)
5. First-time parents
6. The terminally ill and their families
7. Couples with major marriage problems
8. Parents with problem children
9. Recently unemployed or those with major financial problems
10. New residents in the community

A possible goal for your church might be to develop a specific program or outreach to each of the most receptive people groups in your community. Of course, if you begin to do this someone is likely to say, "Pastor, I think that before we try to reach all these new people we should try to reactivate all the old members that have stopped coming." This is a guaranteed strategy for church decline! It doesn't work. It usually takes about five times more energy to reactivate a disgruntled or carnal member than it does to win a receptive unbeliever.

I believe God has called pastors to catch fish and feed sheep, not to corral goats! Your inactive members probably need to join somewhere else for a number of reasons. If you want to grow, focus on reaching receptive people.

Growing churches
focus on reaching
receptive people.

Nongrowing
churches focus on
reenlisting inactive
people.

“Jesus taught in the Parable of the Sower and the Soils (Matthew 13:3-23) that spiritual receptivity varies widely. Like different kinds of soil, people respond differently to the Good News. Some people are very open to hearing the Gospel and others are very closed. In the parable of the sower Jesus explained that there are hard hearts, shallow hearts, distracted hearts and receptive hearts.**we need to plant our seed in the good soil....the message of Christ is too important to waste time, energy and money on poor soil** or nonproductive methods. We need to be strategic, focusing our efforts where they will make the greatest difference.

“Matthew 10 and Luke 10 are revealing accounts of Jesus’ **strategy** for **targeted evangelism**. Before Jesus sent out his disciples to evangelize, he gave them specific instructions about whom they were to spend their time with and whom they were to ignore.

J. J. Armes

Born in
Kidney
claim to
family

1.

If you want to hire the world's greatest private investigator, the first thing you've got to do is discard all your preconceptions about the breed. Jay J. Armes isn't anything like Longstreet or Mannix or Cannon or Harry O or any of that kiss-kiss, bang-bang crowd of cardboard cutouts on television. You won't find his offices in any of the gilded watering places frequented by the international jet set; there is no deep-piled, blond-wooded, tinted-windowed high-rise suite in New York or Los Angeles or London or Paris or Rome, no secretaries in St. Laurent casuals and Gucci pumps. Jay J. Armes, the world's most successful private investigator, works out of El Paso, Texas.

El Paso, Texas? Go ahead and look it up, what little there is to look up. You'll find that it started out as a trading post known as Franklin around 1848, then appropriated the name of its nearest Mexican neighbor, El Paso del Norte. Shortening the name to suit American tongues, the town set out to get itself a reputation for toughness and succeeded with plenty in hand. By the time the railroads came in 1881, El Paso was a hardcase town. It was here in 1882, down on the sidewalk by the Capri Theater, that City Marshal Dallas Stoudenmire died with his boots on. Just across the street is the site of the saloon where Johnny Selman blew out John Wesley Hardin's light back in '95. This is the town where Pat Garrett, tall slayer of Billy the Kid, was once collector of customs: the far western corner of Texas and the center of the southern New Mexico border.

34

Today, it's still a border town, but nearer a vacation jumping-off point than anything else. Just across the Rio Grande lies Ciudad Juarez, and beyond that, all of Mexico. In 1974, more than thirty-six million people crossed the Juarez-El Paso line, and El Paso Customs reported trade worth \$448 million in exports and \$510 million in imports.

El Paso lies at an elevation of thirty-seven hundred feet, straddling the lowest all-weather pass through the Rocky Mountains. The population of the city hovers around the 360,000 mark and has grown 16.5 percent since 1960. It's a good place to live, always sunny and rarely cold, the people friendly and hospitable, many of them speaking both English and Spanish. Yet to most Americans, the town has remained the place you drive through on the way to do some duty-free shopping in Juarez, or to go to the horse races or the bullfights.

To hoteliers, it is the birthplace of Conrad Hilton. To servicemen, it is a suburb of Fort Bliss. To businessmen, it is a town that produces two and a half million pounds of cement a day, the center of an area that has yielded a third of all the silver mined in the last four hundred years. El Paso also produces cotton clothing and refines copper—a third of the world's supply is produced in nearby New Mexico. Granite, marble and major sand and gravel mining are conducted in El Paso County. There are banking interests (1974 clearings totaled \$6.7 billion), three newspapers (one of them Spanish-language), a net effective buying income per household of \$11,253, one automobile and one telephone for every one and a half people, and plenty of room to grow.

For all that, El Paso seems likely to be best known around the world because of Jay J. Armes.

He has worked for royalty and movie stars, millionaire tycoons and giant industrial corporations—clients more than willing to ante up the \$100,000 retainer he will ask for really tough cases (or "capers,"

INVESTIGATOR

as he prefers to call them). His condition is unique: he guarantees results. That claim to uniqueness, however. Jay J. Armes has a sprawling mansion that takes up a 1/2 mile of North Loop Road in the suburb of El Paso where he was born—he chooses not to live in the ghetto. The appurtenances of the house include a private lake with a two-hundred-foot-long swimming pool, owner's personal menagerie and an Arabian horse to match it. Armes is a crack shot, a highly qualified scuba diver, a pilot and a good enough marksman to have raced pro had he wanted to. He has a fleet of planes, and a twin-rudder helicopter launching pad he designed himself. His collection of automobiles includes a \$37,000 Lincoln Continental, two armor-plated Cadillacs, all built to his personal specifications, plus a Corvette Stingray with electronic equipment that would make an Aston Martin look like a ba-tappper.

He is accompanied everywhere he goes by a bodyguard who is part Sioux Indian, and a .38 Smith & Wesson carbine always within easy reach. There have been a lot of tries at assassinating Jay Armes, but none has succeeded. He never goes anywhere without a .38 Smith & Wesson snubnose in its Myres holster.

His life-style is, quite literally, astounding. He spends at least one hour of every day of his life in the private gymnasium that he designed and built for himself at a cost of \$90,000. Another \$50,000 was spent on the air-conditioned target range—created by Armes—in a concrete building on his home. He walks into a cage containing a pair of panthers or another holding a huge crocodile as coolly as he steps into his custom-built Cadillac limo with its surveillance car radio and circuit screen. He manages on a minimum of eight hours' sleep and often none at all. He neither smokes nor drinks (not even

Y J. ARMES

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INVESTIGATOR

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as he prefers to call them). His conditions of work are unique: he guarantees results. That is not his only claim to uniqueness, however. Jay J. Armes lives in a sprawling mansion that takes up a whole block on North Loop Road in the suburb of Ysleta where he was born—he chooses not to live in a millionaire's ghetto. The appurtenances of the house include a private lake with a two-hundred-foot-long waterfall, the owner's personal menagerie and an African village to match it. Armes is a crack shot, a karate expert, a qualified scuba diver, a pilot and a good enough driver to have raced pro had he wanted to. He owns several planes, and a twin-rudder helicopter sits on the launching pad he designed himself. He has a fleet of automobiles that includes a \$37,000 Rolls-Royce and two armor-plated Cadillacs, all built to Armes' personal specifications, plus a Corvette Stingray with electronic equipment that would make anything "Q" ever devised for James Bond look like a badly-made Morse tapper.

He is accompanied everywhere he goes by an armed bodyguard who is part Sioux Indian, and who keeps a carbine always within easy reach. There have been a lot of tries at assassinating Jay Armes, but he's hard to kill. He never goes anywhere without his special .38 snubnose in its Myres holster.

His life-style is, quite literally, astonishing. He spends at least one hour of every day of his life working out in the private gymnasium that he designed and built for himself at a cost of \$90,000. Another hour is spent on the air-conditioned target range—also designed and created by Armes—in a concrete bunker beneath his home. He walks into a cage containing his two black panthers or another holding a huge Siberian tiger as coolly as he steps into his custom-equipped black Cadillac limo with its surveillance cameras and closed-circuit screen. He manages on a maximum of four hours' sleep and often none at all. He eats sparingly, neither smokes nor drinks (not even coffee). although

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2nd big - info - market -

he's not intolerant of other people doing either. He travels all over the world on assignment yet finds time to run a correspondence school for private investigators. It has a large number of students and he wrote every word of its curriculum himself. He worships regularly at the Immanuel Baptist Church of El Paso, to whose work he contributes one-tenth of his not inconsiderable income. Despite a workload that would tire an ox, he has managed to make time to campaign vigorously against slothful police work by running for sheriff of El Paso County, to cooperate with a company creating a whole range of toys based on him, and to prepare for a television series about his life and cases in which he would play himself.

Jay J. Armes isn't a particularly tall man, but he's big and wide-shouldered and walks light on his feet like a good middleweight. He has a ready smile, and a deceptively mild voice and demeanor. Unfailingly polite, he wears his black hair fashionably long, with sideburns that conceal his ears. He doesn't look much like the man shaking hands with Marlon Brando in the photograph that hangs in the waiting room, or the man who modeled for the sign outside his offices. Nevertheless, all three are Armes. Changing appearance is almost a necessity in his line of business and he does so at will.

He wears lightweight suits with shoulder epaulettes and turned-back cuffs. They look faintly military, somewhere between a uniform and a safari jacket, and he has 750 of them, all different materials cut to the same pattern, tailored to conceal the holstered .38. His way of speaking is soft, his vowels Texas-rounded. He comes on so much like a good ole boy that it is easy to miss the steel beneath the softness.

In becoming the world's best-known private investigator, Jay J. Armes has amassed wealth, possessions, fame and the kind of life-style that goes with them. He has a beautiful Chinese wife, fine healthy kids, satisfied clients in every corner of the world and a job he loves to do; but nobody handed them to him on a

INVESTIGATOR

plate. He started way down at the bottom and to get where he is he had to work harder and fight tougher than most. In the most literal sense of the words, he is disabled, and has become what he is in spite of his physical handicap.

He has no hands.

You could look upon my hooks as a disadvantage, I suppose, although I never do, not because they're an inspiration, but I won't put it that way like that. You can't imagine what it's like to be a teenager with no hands: it's sheer hell. When they first fitted hooks to my arms, I was thinking that everyone was going to think I was some sort of freak, and it took me a while to get used to it. But I did: you can't get away from easy, though.

I wasn't Jay J. Armes, then. I was Jay J. Armas. I had two brothers and two sisters. My father worked in a grocery store. We lived on Road in Ysleta and we weren't rich, but we weren't poor, just everyday normal.

I was an ambitious kid, and I wanted to be a detective. I knew the only way to do that was to work hard. By the time I was eleven, I had four jobs. I delivered the morning newspaper, cycle, getting up at 4:30 A.M. so I could get there then rush across to bottle-feed sixty chickens for the farmer before I went to school. After school I'd deliver the afternoon papers and then I'd go to my "babies" again. After supper I'd go to the local movie house, where I did the ticket collecting. I didn't have much money, but I was going to be, or anything I wanted to be. I didn't want to be a manual laborer on a farm, or being a boy until I got too old. I was aiming for something better.

I learned how to take care of myself.

37

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d for the sign outside his offices.
three are Armes. Changing appear-
ecessity in his line of business and he

eight suits with shoulder epaulettes
cuffs. They look faintly military,
n a uniform and a safari jacket,
them, all different materials cut to
ailored to conceal the holstered .38.
g is soft, his vowels Texas-rounded.
uch like a good ole boy that it is
el beneath the softness.

world's best-known private investi-
s has amassed wealth, possessions,
of life-style that goes with them.
l Chinese wife, fine healthy kids,
very corner of the world and a job
ody handed them to him on a

plate. He started way down at the bottom of the pile,
and to get where he is he had to climb faster and
harder and fight tougher than most. Because he is, in
the most literal sense of the words, a self-made man,
and has become what he is in spite of a truly incred-
ible handicap.

He has no hands.

You could look upon my hooks as a handicap, I
suppose, although I never do, not anymore. To me,
they're an inspiration, but I won't pretend it was al-
ways like that. You can't imagine what it's like to be
a teenager with no hands: it's sheer unadulterated hell.
When they first fitted hooks to my arms, I remember
thinking that everyone was going to stare at me as if
I was some sort of freak, and it frightened me. I
didn't want anyone to see me, and it took me a long
while to get used to it. But I did: you have to. It's a
long way from easy, though.

I wasn't Jay J. Armes, then. I was born Julian
Armas. I had two brothers and two sisters and my
father worked in a grocery store. We lived on Dixon
Road in Ysleta and we weren't rich and we weren't
poor, just everyday normal.

I was an ambitious kid, and I wanted to get ahead.
I knew the only way to do that was be like Avis and
try harder. By the time I was eleven years old, I had
four jobs. I delivered the morning papers on my bi-
cycle, getting up at 4:30 A.M. so I could do that and
then rush across to bottle-feed sixty calves for a local
farmer before I went to school. After school was out,
I'd deliver the afternoon papers and then bottle-feed
my "babies" again. After supper I had a job down at
the local movie house, where I doubled as an usher
and ticket collector. I didn't have any clear idea of
what I was going to be, or anything. I just knew what
I didn't want to be. I didn't want to end up doing
manual labor on a farm, or being a glorified delivery
boy until I got too old. I was aiming for the stars.

I learned how to take care of myself very early. One

34

CHOREOGRAPHY — ENVIRONMENT

4

Contrary to all and any preconceptions, the offices of The Investigators at 1717 Montana Avenue in El Paso are almost startlingly seedy. Entry to the inner sanctum is via a corridor that leads into a conference room, adjacent to which is Jay Armes' office. One wall of the conference room is dominated by a huge painting of a tiger springing upon some unseen prey. Hidden somewhere among the stripes is a secret peephole through which the front entrance of the building can be observed, should anyone, for whatever reason, disable the closed-circuit TV cameras that keep it and the rest of the building under constant surveillance.

All visitors to the premises are automatically photographed and nobody gets in without having to pass Armes' bodyguard.

In the conference room there is a blackboard covered with chalk diagrams, and next to it some FBI wanted posters, a hat stand with a variety of hats and coats for disguises and a chamorro shoulder holster holding a snubnose .38 Smith & Wesson. In the center of the table is a globe of the world, the kind that lights up to become a table lamp. The chairs are wicker and the walls are lined with bamboo cane. The fluorescent light is orange-yellow, a weird and gloomy contrast to the hard flat Texas sunshine outside. It heightens the jungle atmosphere created by the cane walls, bamboo-pole door frames, leopardskin-patterned upholstery and bizarre African masks on the walls. Armes says it encourages confidentiality.

INVESTIGATOR

43

On the desk, like toys on the floor of a rich kid's playroom, is a disarray of electronic gadgets: touch-telephone, push-button telephone, dictating machine, cassette recorder, portable walkie-talkie, electrically-operated notepad, calculator-recorder, radiophone. There is a framed snapshot of Armes' seven-year-old son Jay, another of Linda Armes with the other two children, Tracy and Michael.

Facing the visitor is a metal sign that reads JAY J. ARMES CHIEF INVESTIGATOR in Roman capitals. In front of it lie a security officer's badge, a tiny souvenir ashtray (a sign in the waiting room says "Thank you for not smoking") and a Hawaii Five-O badge presented to Armes by Jack Lord, the star of the series, after Armes appeared in a segment of the show playing the role of a villain named "Hookman."

Behind the desk on the visitor's left is a bamboo-frame bookshelf surmounted by a digital clock, more snapshots, and a six-inch-high model of a charging African elephant with enormous white tusks. Behind the investigator's chair the window is boarded up and covered by a Venetian blind. No daylight enters the room.

To the right of the window stands another bookcase containing the seventy-one volumes of Corpus Juris and the three supplementary volumes of annotations. On top of the bookcase stand two grinning jug-eared African busts and a toy Rolls with a radio in it that someone gave Armes with a note saying it was for the man who had everything.

The wall adjacent to this bookshelf is covered with framed certificates. They testify to Armes' membership in the International Police Congress (Interpol), the Central Bureau of Investigations in Hollywood, a state of Texas license for The Investigators, another from the Texas Association of Licensed Investigators, a City Occupation License and several from the Training Academy of the El Paso Sheriff's Department. Armes put in more than three times the required

In 1965, *Fortune* magazine asked, "Is Ogilvy a Genius?" and concluded that he might be. (Ogilvy wondered if he should sue about the question mark.) *Time* magazine called Ogilvy "the most sought-after wizard in the advertising industry." Asked to form his all-time agency team, Ed Ney, who led Young & Rubicam, said: "I'd start with David Ogilvy. He's outrageously brilliant. Bernbach was OK, but David was the best of the best." (It was always *David*. That was made clear in the agency's newsletter: "Use of Dave is an almost certain sign that the speaker has never met Mr. Ogilvy, and an absolutely certain sign he has never addressed him by his Christian name.")

Ogilvy's best-selling book, *Confessions of an Advertising Man*, published in 1962, was described as "the only civilized, literate and entertaining book ever written about advertising—a magic distillation of learning and wisdom."

At the height of his career, Ogilvy was invited to the White House, offered the lead in a Broadway play, and cited as the measure of fame in Tom Wolfe's 1964 essay the "Mid-Atlantic Man":

He always made a big point of telling everyone that he was expecting a call from New York, from *David*—and everyone knew this was a big New York advertising man—David!—David!—New York! New York!—hot line to the source!—land of the flamingo legs and glass cliffs!

Ogilvy would later become by far the best-known advertising man in Asia as well as in Europe, Canada, and South Africa. In India, he was treated like a movie mogul; a magazine listed Ogilvy with Pope John Paul II and Princess Diana among those who made news in the country in 1982. At that year's thirteenth Asian Advertising Conference, the trade's bible, *Advertising Age*, reported Ogilvy "came as close to being anointed king of the Advertising World as it is possible for a mortal to come."

That same year, Ogilvy sent a memo to the fellow directors of his agency, citing the French magazine *Expansion* that had named 30 men who contributed most to the Industrial Revolution, among them Thomas Edison, Albert Einstein, John Maynard Keynes, Alfred Krupp, Lenin, Karl Marx, and, in seventh place, David Ogilvy:

"the Pope of modern advertising."
College of Cardinals please come to on

In the early years of the agency, Ogilvy wore a black cape with a scarlet lining. He looked like Heathcliff coming off the English country gentleman's pocket of his woolly tweed suit, velvet-soled shoes. In later years, these were replaced by a dark blue blazer (scarlet-lined) and, in place of, of all things, a Bulldog pattern standard "business suit." On state occasions, he wore a blue velvet vest of vaguely ecclesiastical flannel suits and button-down shirts.

His wavy hair, "flaming red" at first, turned over time to dark-blond and then rusk-colored. He had a ruddy complexion with an Oxford English accent. He served tea in his office every afternoon. He gave him with a pipe, which seldom led to (he seldom bought) cigars and cigarette.

"Pencil slim" when he first appeared, he grew more stocky with age. As a young man, his expression was that he was big. He had a big head, big shoulders, big hands," says a former colleague. "He was picking up a great stone he would throw over a hedge.

He was strikingly handsome. As a student at Oxford recalls, "He was so handsome, so he was always running around and showing his profile to advertising people. They could all see what a good profile he had. He attracted intelligent women and made them love him. He was and incredibly charming," says a former colleague. "On my second day in the office

produccough. Just think what would happen if Ford, Chrysler or General Motors hired Ogilvy, Benson & Mather."

The former Amish farmer now wanted a Rolls-Royce for himself. Page told him, "We just can't afford a damn Rolls-Royce, and who's going to drive it? We'd have to pay a chauffeur." Page prevailed until he took a vacation. "When I got back, there was a Rolls sitting in front of the office with a chauffeur. It was second-hand, 1932 or 1933. A beautiful car." The license was OBM-2, to suggest there was another. Author Peter Mayle, then a copywriter at the agency, remembers trudging down Fifth Avenue on his way to the office on a hot and humid summer day. A Rolls-Royce pulled up next to him, and Ogilvy put his head out the window. "If you work very hard and are very successful, one day you'll be able to go to work in a car like this. Don't be late." With that, he drove off.

Years later, Ogilvy resigned the account and gave as his reasons pressure from dealers to advertise like Buick, the company's "scandalous" service, and its tendency to make "lemons." He reminded the company he had been a miracle worker with a microscopic budget . . . and told them he would continue to drive his "magnificent" Silver Wraith.

Growing fame and the agency's success emboldened Ogilvy to do what he had long wanted to do: force a confrontation with Hewitt. When they started out, Ogilvy called Hewitt a genius, and Hewitt thought the world of Ogilvy. Now the two were fighting the whole time. Ogilvy complained Hewitt was not working as hard as he was and came to realize they were hopelessly mismatched in style and temperament. Hewitt spent his time drinking martinis with clients. Ogilvy had a more professional view of the nature of the business. He threatened to resign several times, asking other executives whom they would support in a showdown. Finally, he just walked out in frustration and left others to sort things out. Complicating life was the fact that all the profit came from Hewitt's clients and all the glory and hope of the agency came from Ogilvy's.

The British partners flew over to patch up the rift but soon concluded they would have to make a choice. In spite of his ingratiating

good nature, Hewitt never had a chance. At the end of the week, the majority owners placed their bets on Ogilvy. Hewitt gave an emotion-packed speech and departed, soon to join Kenyon & Eckhardt. Hewitt's departure clarified the leadership, but he took severe retribution with him and, as expected, the Sunoco and Chase Bank accounts. The split caused a financial and a PR hit. "It was tough to go whether we would survive," said Ogilvy. "I didn't know the whole thing would go up in smoke." The company remained intact, as Ogilvy, Benson & Mather.

Faced with lingering insecurities about himself and prospects for his agency, Ogilvy started two years of Freudian psychoanalysis, a fashionable thing to do in the 1950s. "Every day for years I thought [the agency] was going to fail. I was always scared sick. I remember saying one day: if this is success, God deliver me from failure." When the psychiatrist told him he had an anal complex and suggested after a number of sessions that it may be time to talk about attitude toward sex, Ogilvy exclaimed, "You don't expect me to talk about that, do you?" got up, and stalked out.

The cure was found not on a psychiatrist's couch but in the office. Ogilvy redoubled his efforts, working deep into the night and putting in full time on weekends. Creating campaigns. Hunting new clients. And it was all work. He seldom entertained clients, and when he "worked his guts out" trying to produce good advertising and couldn't do that and take them to the theater as well.

He walked the halls at night, leaving notes telling people to turn out lights and keep the office tidy. ("I feel a little bit like a clearance crusader who builds a new development, only to find tenants keep coal in their new bathtubs.") Confronted by a comment on his own desk piled high with papers, "Tidy desk, sterile mind?" Ogilvy considered the rebuke and responded: "Sterile mind." He exhorted his staff in memos: "Raise your standards. Compete with the Immortals. Blaze new trails. Soak yourself in research. And never stop selling."

He was everywhere, giving interviews and speeches—practicing at a National College of Advertising and Marketing, lobbying against billboards, inveighing against "weasel merchants and purveyors of poor taste." His most important speech, to the 4As in Chicago in 1955, injected the concept of brand image into the marketing

51

Leading and Losing by Example

High-powered New Yorkers are opening their wallets for Tanya Zuckerbrot's diet advice.

BY ABBY ELLIN

There were plenty of things Suzanne Schecter, a freelance TV producer in New York, could have done with \$100,000. But instead of purchasing, say, a trip around the world, or just a Louis Vuitton steamer trunk, Ms. Schecter hired Tanya Zuckerbrot to help her lose weight.

The way Ms. Schecter saw it, \$10,000 was a small price to eliminate the pounds that had been plaguing her for years. "I felt very strongly that I needed a profound kick in the pants, because it wasn't going to happen any other way," said Ms. Schecter, 50, a self-described food addict who said she took chicken cacciatore to show-and-tell one day in fourth grade. "I think it was my way of saying, 'If I throw some money at this I'm going to have no choice but to follow through.'"

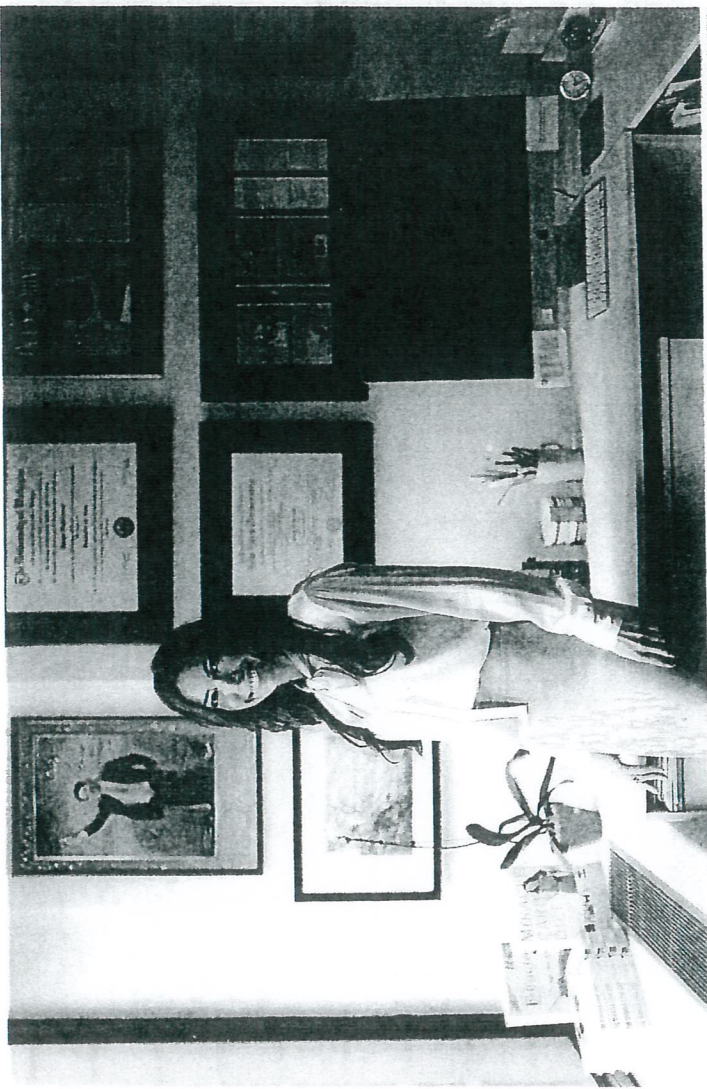
Ms. Schecter is among a coterie of high-powered New Yorkers who are happily giving their money to Ms. Zuckerbrot, a registered dietitian and author of "The F-Factor Diet: Discover the Secret to Permanent Weight Loss," published in 2006, and the "The Miracle Carb Diet: Make Calories & Fat Disappear." — With Fiber, which came out in late 2012. Disciples of the F-Factor Diet include Dylan Lauren, daughter of Ralph and a candy entrepreneur; the model and actress Molly Sims; and Donny Deutsch, the eyeglasses-wielding advertising mogul who credits Ms. Zuckerbrot with helping him lose 20 pounds.

"She gets the way people live," Mr. Deutsch said. "You can go to any restaurant you want, and she'll tell you how to order. She really integrates eating better with knowing that people have to live the way they do."

Just who is this woman, and why are so many people willing to pay her so much to give them a nutritional makeover?

For starters, Ms. Zuckerbrot, 40, a Long Island native whose mother is Colombian, is a walking billboard for her business, Pench-thin with a lush mane of black hair, she favors four-inch heels and form-fitting clothes, and could easily pass for one of the beautiful people who frequent her practice. Her office on East 57th Street is similarly sleek: all white, with touches of apple green and a staff that looks as if it popped out of the pages of *Vogue*.

"It's one thing to be told from a magazine or a book what to eat, but it's another



ROBERT CAPUT/REUTERS, NEW YORK TIMES

cent spite of breadless diets like Atkins, it made her worthy of canonization.

"I have a Mother Teresa complex," Ms. Zuckerbrot said with a laugh.

Her diet plan gives clients permission to eat carbohydrates, provided they're high in fiber. Her biggest requirement is that they eat at least four high-fiber crackers, like Finn Crisp or GG Bran Crispbread, daily; she also has her own line of F-Factor foods (not included in the \$10,000 fee). Clients can drink alcohol, and eat at their favorite restaurants.

Since 2011, F-Factor-friendly foods have been sold at Philippe restaurant in New York; in late February, the Midtown trattoria Bice unveiled a line of 21 F-Factor-approved appetizers, entrees, sides and desserts.

to hear it from someone who's absolutely breathtaking," said the current Miss Universe, Olivia Culpo, who has been meeting with Ms. Zuckerbrot (the official dietitian to the Miss Universe organization) for the last year. "She has three kids. She looks decades younger. She's a living example of the F-Factor diet."

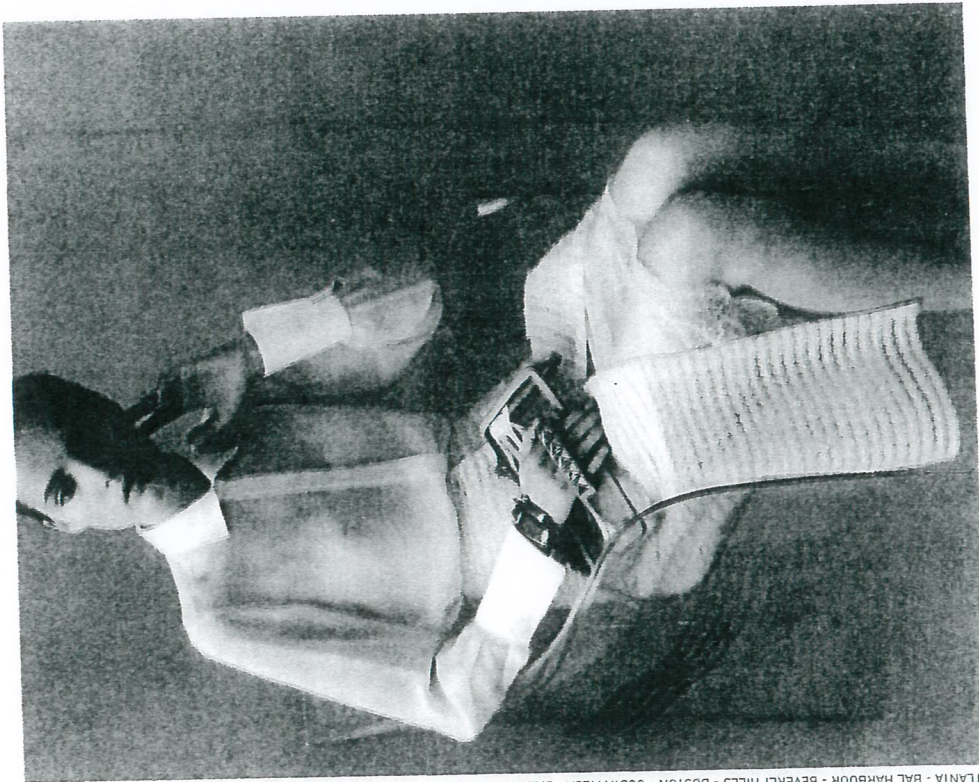
Ms. Zuckerbrot attended the University of Michigan, and went to New York University for her masters in food and nutrition studies. After school, she worked with cardiac patients and diabetics. Not only did her patients improve their clinical conditions by following a diet rich in fiber, she said, but they lost weight, too.

This is not a revolutionary theory in the nutrition world, but to carb-starved people who had been struggling through the re-

And if clients run into a potential food crisis ("Help! I'm trapped at Le Bernardin and don't know what to order!"), they can call, text or e-mail Ms. Zuckerbrot, and she will guide them to culinary safety.

"One of the coolest things is, you can just call and say, 'I'm going to the NoMad tonight for dinner,' and the staff will get the menu and tell you what you can eat," said Blaine Templeman, a lawyer in Manhattan, who said he had lost about 50 pounds with her help. "I can do one quick little call and have menu advice so I'm prepared when I walk in the door."

Ms. Zuckerbrot says she knows firsthand just how exasperating weight loss can be. When she married in 2003, her husband, Glenn Beyer, would inhale burgers, fries, pizza and Chinese food without gaining an ounce, she said. Ms. Zuckerbrot had been daintily eating salads, steamed chicken and broccoli to stay thin, but "it oc-



VALENTINO

curt to me that perhaps I actually didn't need to be so restrictive."

"Maybe," she said, "like my husband, I was one of those lucky people who could eat whatever she wanted and not gain weight."

She was wrong. Within six months, she had put on 24 pounds. In an effort to rein in temptation, she refused social invitations and stayed home at night, thinking she would eat less than if she were out with friends. That strategy failed wildly: she ended up isolated, depressed and consuming more.

"I finally decided to get my life back and commit to the way I was teaching my clients to eat," she said.

She cut out refined carbs (white pasta, pizza, white rice, frozen yogurt, gummy bears, sugared cereal) and began following a diet filled with high-fiber carbs and more lean protein. Three months later, she

**Drinking alcohol? Sure.
Dining out? That's fine.
Eating carbohydrates?
No problem, as long as they
are high in fiber.**

said, she was back at her pre-nuptial weight.

But the experience made her sympathetic to people in the weight-loss trenches, which clients say is one of the reasons they are willing to pay so much.

Lisbon Osorio, 47, of New York, an owner of Casa Los Charcos, a vacation villa in Mexico, said he lost 44 pounds on F-Factor. He still sees Ms. Zuckerbrot once a month for a half-hour, for which he pays about \$600. (The \$10,000 package includes 10 visits; cheaper ones that include another dietitian can be arranged.) Ms. Zuckerbrot also offers a one-hour supermarket tour for \$1,500, and a one-hour \$1,500 refrigerator and pantry makeover.

"It's a little pricey, but when you meet her right away, you genuinely like her," Mr. Osorio said. "Sincere" is the best way to describe her.

Ms. Schecter, who ended up losing 30 pounds, called Ms. Zuckerbrot an "amazing cheerleader."

When she met Ms. Zuckerbrot in April 2012, Ms. Schecter said, "Tanya took my hand and said, 'I promise you'll be able to have things you want, once you feel that you're in an element of control and can go right back on the plan.'"

"Is that worth \$10,000? I don't know the answer to that," she added. "But I feel she is someone I can go back to for years to come if I need a little bit of a cheerleading session."

And if F-Factor devotees' wallets are a little lighter, along with their scale readings, at least they have company. Ms. Schecter recalled a trip she took to Capri last year. When she arrived at breakfast, she was armed with her Ziploc bag of cardboard roof tiles (the high-fiber crackers). She glanced at a nearby table and noticed a woman carrying her own plastic baggie full of crackers.

"I knew she was with Tanya," she said.

\$12.95 U.S.

DAN KENNEDY'S

RENEGADE

\$ MILLIONAIRE SYSTEM \$

FALL/WINTER
2008
Vol. 1 Issue 4

M A G A Z I N E



SECRETS

of Celebrity Entrepreneurs

How to

PROSPER

in Un-prosperous Times

FREE

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PROFILES OF AMERICA'S
LEADING EXPERTS

HUGH HEFNER

THE PLAYBOY
EMPIRE

...AND A TRIBUTE
TO THE MAGIC
OF THINKING BIG!

44



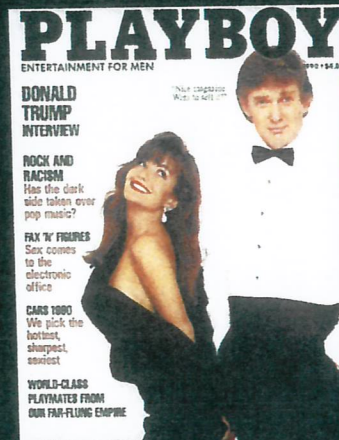
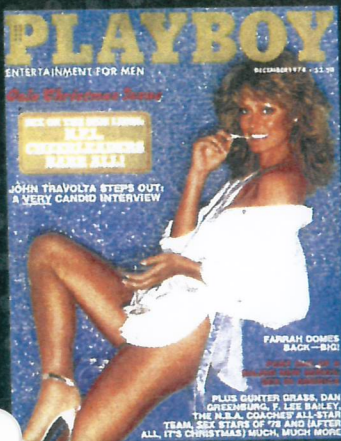
And he keeps going and going
and going and going...

HUGH HEFNER




THE PLAYBOY EMPIRE

...AND A TRIBUTE
TO THE MAGIC
OF THINKING BIG!



45



When I wrote a letter on the magazine's stationery, I was the editor, publisher, or promotion, advertising or circulation director, as circumstances dictated. When I was writing to news-dealers, I was the general manager or president of Nationwide News Company. I was the entire staff of both. That's all there was – just me, my typewriter, and a card table."

His troubles with getting his magazine printed and distributed disappeared thanks to Marilyn Monroe – and more of Hefner's chutzpah. Two nude photos of Marilyn were discovered, but Life Magazine printed only one, small, and black and white. No other magazines would touch them, and only one was produced in a calendar. Hefner went to the calendar company that owned the photos, walked in 'cold', and negotiated permission to use the other photo for \$500.00. The Marilyn cover of Playboy quickly produced 70,000 advance orders and a distribution contract with the #1 magazine distributor. The "big break", too often called a "lucky break", is common to the Renegade Millionaire experience, usually occurring more than once, at essential moments. As in Hefner's case, the big break is typically created through bold action, in many cases attempting something that would, on the surface, seem impossible.

Some 54 years ago or so, Hugh Hefner began his epic entrepreneurial journey, turning a simple idea into a sprawling global empire and himself into an icon, all powered by self-belief, self-promotion, and the selling of aspirations. Of course it didn't hurt that sex was involved. Psychologists claim sex is on the minds of most more often than anything else. But this great American success story is about much more than that. And Hefner stands as a living tribute to the incredible power of thinking big – and acting on one's thoughts.

47

Article based on 'Hef's Little Black Book' by Hugh M. Hefner with Bill Zehme, published by Harper Collins, 2004; articles in Playboy Magazine; and other biographical sources. PLAYBOY, the Playboy bunny image – are registered trademarks of Playboy Enterprises Inc.

Photos from FORTY YEARS: THE PLAYBOY BOOK published by General Publishing Group.

As a boy, he had everybody come over.

**"MINE WAS THE HOME
WHERE ALL THE CHILDREN
CAME TO PLAY."**

This, too, never changed. He felt born to host, never to guest.

Lessons In Marketing:

The Making and Marketing of **PLAYBOY**

Is Not as Simple as it Would Seem

How hard is it to sell sex?...a magazine filled with pictures of naked women? Such a simplistic view would have Disney in the amusement park business, Starbucks in the coffee business, Victoria's Secret in the underwear business and NetJets in the transportation business.

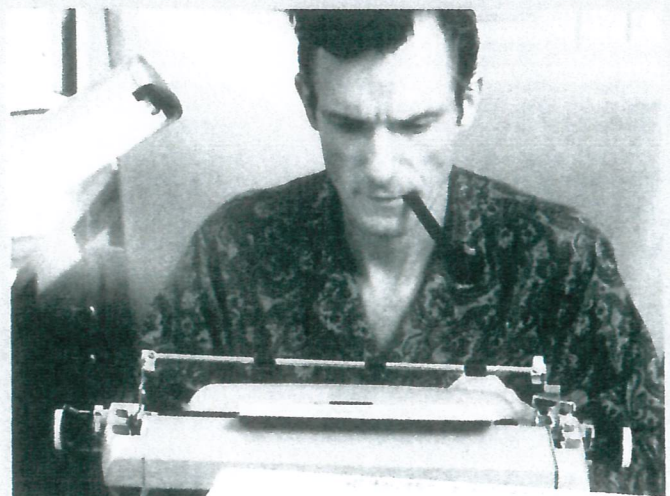
From the beginning, the magazine was about much more than bared breasts. It celebrated materialism, living the good life, and being an independent thinker, even a rebel, in rejecting society's critical judgments and traditional 'rules' in favor of your own path. At a point, frustrated by having this overlooked, Hefner began writing about 'The Playboy Philosophy', beginning with a

series of essays extending over many months' issues of the magazine. It was this Philosophy, enunciated, illustrated and demonstrated that defined the relationship between the majority of the magazine's readers and Hefner and his magazine. They may have been attracted at first by the buxom babes, but quickly discovered there was more at stake. Playboy is based on a profound 'sense of place' where men feel understood, welcome, and encouraged to never quite grow up. To further this, Hefner created a concept for full-page ads in his own magazine addressing his own readers, headlined 'What Sort Of A Man Reads Playboy?', in which he presented a profile worthy of aspiration. These ads continue today.

Playboy is the ultimate example of symbolism. Hef's robe and pipe to him what a hat was for Sinatra or drink in hand for Dean Martin. The Mansion the imagination-stoking representation of the Lifestyle To Aspire To. The bunny trademark consistently one of the top five most recognized symbols the world over, in company with the Coca-Cola logo and Mickey Mouse. The pipe, incidentally, was deliberately chosen, inspired, Hef admits, by the dashing hero Pat Ryan in the Terry And The Pirates comic strip of his youth, and by Sherlock Holmes.

Hefner originally called his magazine Stag Party, and had designed a logo of an antlered buck swilling a cocktail – but a cease and desist letter from lawyers representing an existent 'skin' magazine called Stag ended that. The tuxedoed bunny, a symbol of the constant procreation in the animal kingdom, later adapted by a battery company for similar symbolism, was his second choice. This, too, reveals something casual observers seldom realize about the huge successes around them; that they were not built methodically from the ground up, as if a house from an architect's blueprint, nor achieved in a straight line; they represent achievement overcoming unanticipated obstacles, the achiever dodging and weaving and bumbling down blind alleys and reversing, falling and failing and getting up and re-starting. (In another Disney similarity, Walt began with Oswald The Rabbit, and on turning to the mouse, named him Mortimer, switching to the friendlier Mickey only under pressure from his wife.)

Playboy has nearly fallen by wayside as antiquated, even too quaint in a massively sexed media world, at two different times, but proven a brand that cannot die. In its current renaissance, the first of the new Playboy Clubs is open and thriving atop the trendy Palms resort in Las Vegas with two others set to open; the magazine is alive and well, inter-linked with a cable TV network, a film-to-DVD publishing business, catalog and e-commerce businesses, a monster-sized brand licensing business placing the rabbit head, the Playboy bunnies in their famous costume, and even Hef in thousands of different products, and a popular cable-TV reality show with a second in the works.



The Vital Short-Lists To Make, To Move Your Legend Forward

1: KNOWN

What do you need or want known about you – by all (in your target audience)?

2: STORIES THAT CAN BE TOLD

What story best matches to each Known, that can be made “tight”, serve as a Parable, and present or reinforce a Known?

Parable. Noun.

a simple story used to illustrate a moral or spiritual lesson, as told by Jesus in the Gospels.

3: WHO DO YOU NEED TO BE TELLING YOUR STORY(IES) FOR YOU?

4: HOW CAN THESE STORIES BE “MEMORIALIZED”? (Media)

Don Kennedy KNOWS

For Customers & Members

- a Legendary figure
 - ...among peers & in certain fields
 - ...guru to gurus
 - ..."dean" of a Movement
 - ...celebrity (associations)
- Autonomy, Independence: world revolves 'round me. Idiosyncratic practices.
(Objectives: Curiosity, fascination, envy. Demonstration of 'Big Idea'.)
- [• NO BS = truth-teller
- Real World Experience & Success
(...from scratch, multi-millionaire serial entrepreneur....)
- Champion of the entrepreneur & the achiever
- Pro-Wealth
- Expensive; "highest fee copywriter"
(Objective: convey value)
- Long-Term Retention
(Lifers. \$100,000 Club)

For Clients & Others

- a Legendary figure
 - ...among peers & in certain fields
 - ...cache clients
- [• "Difficult" ie. Independent
(J.J. Armes inspired)
- Autonomy, Independence: world revolves 'round me. Idiosyncratic practices.
(Objectives: power and control, demonstration of absence of need)
- [• Expensive – but worth it
(goal: de-sensitize toward fees. Screen.)
- Long-term relationships
(...85% of all clients...do so repeatedly or on on-going basis)

The Aspirational Representation Strategy (4)

HEFNER

- 🍏 The Messiah of Personal Freedom
- 🍏 The Playboy Philosophy
- 🍏 What Sort Of A Man Reads Playboy?
- 🍏 “The Mansion” <place>

DISNEY

- 🍏 The Messiah of Happiness
- 🍏 The “When You Wish Upon A Star” Philosophy
- 🍏 The Adult Child (Peter Pan) – Who Never Needs To Grow Up
- 🍏 The Happiest Place On Earth <place>

APPLE

- 🍏 The Revolution Philosophy
- 🍏 What Sort Of A Person Has An Apple?
- 🍏 The Coolest Place On Earth <place>

OBAMA CANDIDACY

- 🍏 The Messiah of Utopianism
- 🍏 The Transformation Philosophy
- 🍏 The Progressive Elitist
- 🍏 The Coolest Place On Earth <place>

MEDIA STRATEGIES

ΔPublish AND PROMOTE Or Perish
ΔBetter to be PROLIFIC than good
ΔConstantly “NEW” and “NEXT”

Platform(s)

Yours*

Others’ (OPC, OPR, OPM)

****Legends Create, Own & Control Their Own Media.***

Others’ Platforms Accessed By

- (1) Products > Distribution
- (2) Providing (Free) Content
- (3) Availability as ‘Guest Expert’
- (4) Barter
- (5) Mentorship
- (6) Other complementary business relationships
- (7) Favor, generosity, obligation
- (8) Purchase or investment
- (9) Being a 3rd party “brokering” a relationship
- (10) Being a 3rd party in a brokered relationship
- (11) Visibility and attraction
- (12) Upstream referral and “demand”
- (13) Fear (of loss) and (gentle) intimidation

Feeder System

ΔYour own (media) platform

ΔOthers' (media) platform

ΔThe spread of your Legend

ORGANIZATION:

ΔE-Z means of "referral"

ΔCapture & communication funnels

ΔMarketing & monetization funnels

Omnipresence (360-degrees, anytime, any place)

In your target market / target audience places

In your own customers' lives

Direct & Indirect

Free = Manual Labor

Co-Opted = Quid Pro Quo

Purchased = Money

D.R. = Self-Financed

1: PRINT – Credibility, Authority & Longevity

2: BROADCAST – Celebrity, Visibility

3: PRODUCTS & DISTRIBUTION. Credibility, Authority, Longevity, Celebrity, Visibility, Viral

4: EVENTS & SPECTACLES & STUNTS

5: ONLINE – Viral. "Defensive".

Jesus Christ & Christianity RE-TELLING THE LEGEND

MANUAL LABOR: Disciples. Invention of Evangelism as a mandate of participation. (Sell It By Zealot). Missionaries.

PRINT: Bible. Magazines. (Peale's mag). Christian book publishing industry

DISTRIBUTION: Preachers 'n churches, Christian and regular bookstores and online booksellers, Salvation Army organization.

BROADCAST: Radio & TV. Christian Broadcasting Network, channels. TV programs and popular movies: Touched By An Angel; Oh God!; Passion of the Christ. (A nod to Bishop Sheen)

EVENTS – revivals, seasonal services, B. Graham crusades. (SUCCESS tour "optional session")

SPECTACLES – virgin birth, crucifixion and raising from the dead; marches and protests; Christmas and Easter

STUNTS – fish into loaves; spontaneous healings

ONLINE – even the Pope – social media. Web sites. YouTube. ChristianMingle.com

Super-Heroes

RE-TELLING THE LEGEND

MANUAL LABOR: Characters at theme parks.

SPIDERMAN: Broadway play. Actors portraying heroes on talk shows.

PRINT: Novels, graphic novels, comic books – at least a dozen titles, 3 different audiences: child, teen, adult.

DISTRIBUTION: Amazon, other online and physical booksellers incl. Barnes & Noble, drugstores. PRODUCTS via toy stores, clothing stores, electronic retailers, games.

AT: Disney and Universal theme parks.

BROADCAST: TV – from kiddie cartoons to movies for adults, Cartoon Network to Network and Cable TV, NetFlix, electronic games and X-Box, movies.

EVENTS – Movie promotions and premieres. Macy's Thanksgiving Day parades. Filming of movies in different cities and news coverage of same.

SPECTACLES – within the movies; ComicCon.

STUNTS – "The Death of Superman"

ONLINE – everything! + Fan fiction sites and fan sites.

ME – IN THE MARKETPLACE

ΔAmazon, BN.com, bookstores

ΔMedia advertising for books

ΔInterviews: print, online, radio, tele-sem's

ΔArticles : 30 to 50 different newsletters per mo., magazines occasionally

ΔGoogle & YouTube & Soc. Media (by GKIC)

ΔeBay and other piracy and theft (by thieves)

ΔPAID exposure (egs. Cardell)

ΔSelect speeches & speaking (PAID)

Δ“Disciple Networks”

GKIC: Leaders, sales team, IBA's, licensees and distributors

INFO-MARKETERS spawned, trained or assisted – currently active in over 100 niches (reach = 1-Mill a yr)

CHAMPIONS & ADVOCATES in niches, organizations and companies

FRIENDS-OF-DAN: (speakers) Hopkins, Tracy, etc.; (direct mktng leaders) Renker, Kurtz, etc.; (internet leaders) Sheffrin, Deiss, Kern, Silver, McCarthy, Marshall, etc.; (copywriters influential with opywriting community)

AWAI, Doberman Dan, John Carlton

NICHE LEADERS – MULTIPLE IN SAME NICHE. Egs.: health care: Stanley, Orent, Geier, Burleson, Tomshack, etc.

VENDORS.

ME – WITH OWN PLATFORM

Proactive

- ΔSix monthly print newsletters (72)
 - ΔMonthly Diamond Members' Call (12)
 - ΔWeekly Diamond Members' Memo (52)
 - ΔAppearances, 3 Events per year (3)
 - ΔWebcasts and online video events (3)
 - ΔTitanium Mastermind: three meetings (3)
 - ΔPrivate Client Group: ten calls, four pkgs (14)
 - ΔIncluded in Peak Performers mtngs. (3)
-

(162)

= avg. once every 2.2 days

- + Advertising, marketing and sales campaigns
- + Books/book promotions
- + PCG and others' consulting days

Static

- ΔExtensive GKIC Product Catalog
- ΔSelect products with others (distribution)
- ΔExtensive online resources
- ΔIn customers' physical environment(s)

Your 'Statement' Document

- "Manifesto"
- Summary of your 'Approach'
- Creates INTEREST in further exploration
- DEMONSTRATES efficacy

FREE CD Inside: Inspiring Talks with Deepak Chopra, Dan Kennedy & More!

SUCCESS

What Achievers Read

**START-UP
STRATEGIES**
FROM
BUILD-A-BEAR,
FRESHII AND
PANDORA

3 TIPS FOR
WINNING
IN THE ONLINE
DEALS GAME

**SCARLETT
JOHANSSON**

"Doing what I
think I can't do
makes me
incredibly happy."

**EXCLUSIVE
REPORT**
AMERICA'S
HAPPIEST
(AND MOST
MISERABLE)
CITIES

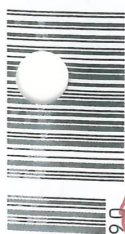
CREATIVE
WAYS TO
RAISE
CAPITAL

5
TACTICS FOR
BECOMING A
SOUGHT-AFTER
EXPERT

20-PAGE BONUS SECTION

C'MON GET HAPPY!

- ☀ 23 Easy ways to boost your mood
- ☀ Why you'll be healthier and wealthier
- ☀ How to reach your true potential



SUCCESS.com
June 2012



and make competition irrelevant, minimize price or fee resistance, facilitate price elasticity and higher profits, make your time infinitely more valuable, and create a less stressful selling scenario for you and your customers—leading to greater customer satisfaction and more referrals.

So let's be clear. Most advertising and marketing is product-centric and push-engineered: We've got this stuff to sell; how can we sell it? The diametrically opposite approach is customer-centric and attraction-engineered: Who are our ideal customers, and how can we attract and interest them? In abbreviated form, I'm going to show you how such a Magnetic Marketing System is built.

There are three parts to my Kennedy Marketing Triangle: message, market and media. One is no more or less important than the other; nor should they necessarily be in a 1-2-3 order.

Find the Best Target Market

Precision targeting to a select group of customer candidates is the secret of both financial/time efficiency and magnetic attraction. Simply, each person wants most what is clearly and specifically for him or her, not for anybody and everybody. I want to know: Is this for *me*? Why is this for *me*? And in every business, there is a specific high-probability prospect. A few examples...

A client of mine had a service, priced about \$10,000, to sell to dentists nationwide. He was struggling, marketing to the entire profession. Examining his earliest buyers, I identified three facts:

1. They were all in outlying communities, not big cities nor rural areas.
2. They were all 55 and older.
3. Their reason for buying his service—which would help them start a sideline business, a weekend-operated dental assistant career school—was to accumulate more money for retirement than their practices would provide.

This information enabled us to reduce the size of the potential market by nearly a third, spending 100 percent of the available resources on only 66 percent of the dentists—thus more per high-probability prospects—and spending zero on low-probability prospects. We mailed initial information only to dentists 55 and older and only in certain geographic areas.

This information also led us to re-craft the message toward dentists 50 and older who worried they would lack the financial resources to retire as hoped. In addition, the message mentioned accumulation of up to \$1 million in three to seven years outside the practice for on-time retirement,

achieving what I call Message-Market Match. The result: His publishing business went from losses to huge profits, with well over \$1 million in income over the next 24 months.

Years back, someone who had used my Magnetic Marketing System came to me with the bad news that it wasn't working despite his having followed my models for his message and for the media. He owned a carpet cleaning company and had tried a direct-mail campaign to people living within a convenient radius of his offices. A drive through these neighborhoods at 5 p.m. easily revealed a problem: These neighborhoods were dominated by small, cheaply built houses on tiny lots bordered by chain-link fences; "beater" cars were parked in driveways. A subsequent phone survey revealed a high percentage of renters. They were unlikely prospects for his premium-priced, high-quality carpet cleaning services.

By relocating the same campaign to streets featuring nice homes with well-manicured lawns and late-model cars in the driveways—and being certain to mail only to homeowners, not "occupant"—I delivered a return on investment of \$7 for every \$1 spent on the marketing campaign.

As you can see, *who* you deliver a marketing message to can be at least as important as the message itself. This means you have to know as much as possible about your ideal customer.

Most marketers practice blind archery, wildly and randomly firing off as many arrows as they can, hoping a few hit *any* target. When you use fewer arrows precisely aimed at one carefully chosen target, you can cut the fat, waste and frustration out of your advertising and marketing.



Dan S. Kennedy is an entrepreneur, marketing strategist, consultant, copywriter and author of *The No B.S. Marketing Letter* and 22 business books, including *No B.S. Grassroots Marketing for Local Businesses* (with Jeff Slutsky), *No B.S. Price Strategy* (with Jason Marrs), and *No B.S. Wealth Attraction in the New Economy*.

Tap the Power of a Magnetic Message

You are fascinated with your thing—your gourmet pizza, your chiropractic care, your financial planning and products—but few share your fascination. Most people are most interested in themselves and their lives.

A majority of the previously mentioned dentists had little interest in a second business. In fact, it sounds odd and difficult, and requires sacrifice of time on the golf course or with family. But the 50-and-older dentists were very interested in a speedy solution to underfunded retirement.

Some homeowners buy furniture because they simply need a couch, and some get carpets cleaned only because they have filthy carpets. But most are interested in other things: having a more

As a Dean Martin fan, Dan Kennedy was a "predetermined buyer" of the late crooner's vintage Rolls-Royce.

ads—provided one client not only an increase in attendees but also improvement in their quality (average investable assets).

Right Message to Right Market via Right Media

Media provide ways we deliver magnetic-attraction-engineered messages. No medium is inherently better than another any more than a hammer is inherently superior or inferior to a surgical scalpel. Purpose makes one better than the other.

One key purpose is effectively communicating with your target prospects in the way they prefer and are most responsive to. That means setting aside your biases and preferences, peer pressure and superficial cost considerations in favor of simply what works best.

As an example, consider online vs. offline media. Many marketers have abandoned Yellow Pages for Google Places, yet certain target prospects—notably the 55-plus age consumer—still prefer referring to the Yellow Pages and go there first. Consequently, astute advertisers are staying put and even expanding their prominence in the Yellow Pages.

Or consider these facts about direct mail that will surprise many young businesspeople: The 2011 Epsilon Research Preference Study shows that, despite 66 percent growth in use of online social media, direct mail remains *the* No. 1 choice by consumers for receipt of information in many product categories, including health, travel and finance. Big shock: The 18-to-34 age group still prefers receiving information in these categories via mail. Twenty-six percent of consumers rank direct mail as more trustworthy than online media, and 50 percent report paying more attention to direct mail than email. Of all media, the *least* trusted is social media and blogs.

In business-to-business marketing, one of the most telling and ironic facts is that Google uses direct mail to sell its pay-per-click advertising.

The use of direct mail for marketing and sales purposes rose by 5.8 percent from 2010 to 2011.



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The best media strategy is comprehensive, integrated and sequential. To be comprehensive, every medium that can be made to pay needs to be used—because diversity equals stability. Relying on too few media outlets, or on the cheapest, opens you to vulnerability. To be integrated, all types of media need to be used, and online and offline messages are fit together into an organized system for delivering magnetically attractive information. To be sequential, a prospect's contact information is captured and then a series of follow-up communications occurs.

The principle is: Don't yell out a product-price offer and hope some people come to buy it. Instead get interest and permission from prospects to communicate with them repeatedly and persistently.

Ultimate Goal: Predetermination

Wandering a Las Vegas auto museum, my wife and I came upon Dean Martin's 1986 Rolls-Royce Corniche Convertible. I already owned three classic cars and had no need or garage space for another. But I am a huge Martin fan. Minutes later, I bought the car. I did not comparison-shop other Rolls-Royces of the same vintage; I had no interest in any others. I was predetermined to buy that particular car. So now you understand predetermination.

Today in Orlando, huge numbers of luxury houses are on sale at bargain prices but if you are predetermined to live in Disney's ultra-luxury community, Golden Oak, you'll pay full retail and top dollar. From the seller's standpoint, predetermination makes competition irrelevant and supports price elasticity. This is the *ultimate* goal!

The purpose of all the strategies I've described here is to have new customers or clients coming to you, predetermined to do business *with you*, if they can and if you'll accept them. **S**

113

at the center of a universe of influence

The Founding Father & Leader

The Connector

The Star-Maker

ΔCavett Robert & the original NSA

ΔSomers White's dinner

ΔMarty Edelston & Boardroom

ΔThe Parker institution

ΔRyan Seacrest, Mark Burnett, QVC (Carson)

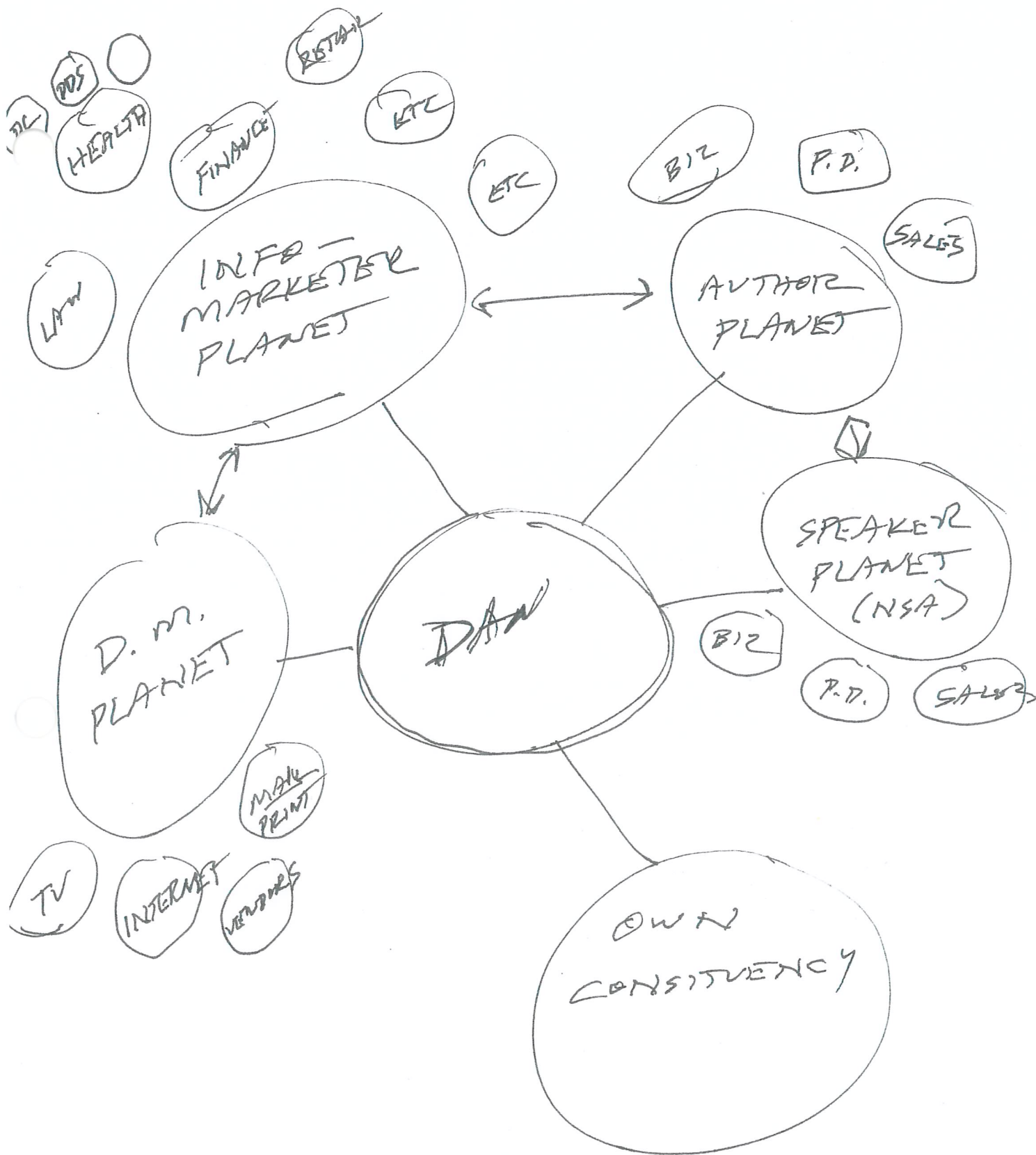
ΔSUCCESS Magazine & Darren Hardy (in MLM)

Me & PCG, Clientele, Titanium

*(50 = 250 &
50 = 250,000)*

Me & GKIC

Me & vendors/providers



HELPING DOCTORS AND STAFF REACH THEIR FULLEST POTENTIAL

SEPTEMBER 2013 • ISSUE 36

THE PRACTICE™

THE STORY OF HOW ONE DOCTOR AND STAFF TRIPLIED THEIR NEW PATIENTS

**Scheduling Institute's 10X
Impact Changes Family's Life**

**Tracking YOUR Way
to MORE NEW PATIENTS**

JAY GREEN'S
SCHEDULING
INSTITUTE 

Jay with Dr. Justin Ahoyt at Conversion & Compliance 3.0

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Real Estate Millionaire
& Best-Selling Author

Inner Circle

Discover how
advanced training
can help you do more
real estate deals.

page 38

Mike Holmes

HGTV's Mike
Holmes explains
the importance of
home inspections.

page 56

Now is the
real time
to invest in
real estate

Learn the high interest,
government-backed investment the
banks don't want you to know about

Make money
by *doing good*
The booming note industry

RINGLING and BARNUM
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