



RAY EDWARDS

LIVE WITH JOY. LEAD WITH PASSION. PROSPER WITH PURPOSE.

How to Create an Iconic Personal Brand Episode 150

Hey, this is Jeff Walker, author of the book *Launch* and creator of the Product Launch Formula and you're listening to the Ray Edwards Show.

Yes! Welcome to episode 150 of the Ray Edwards Show, so glad to have you along. This is going to be a fascinating show or so bizarre you won't know what to do with it. I'm going to share a conversation I had with a new acquaintance of mine and it's about Cinematic Marketing. Think of it this way. Now that you are marketing your products and services online you have instant global reach, but there's one problem. Your marketing now stands shoulder to shoulder with Coke, Ford, the NFL, Oprah and every other major brand that is online, so how do you compete. How's that possible?

Well, in this session I'm going to share this conversation I had with Marshall Wing who is, I believe, breaking new ground for platform builders and solo-professionals using something I like to think of as Cinematic Marketing. He's all about creating iconic personal brands and the good news is it does not have to cost a fortune in order to do it, so we'll share that conversation. It's kind of free-flowing, but I think you'll find it fascinating.

Other reasons to keep listening...

- You'll discover the new alarm clock app I'm using on my iPhone that improves my sleep and increases my energy level upon awakening. I really love this app, can't wait to share it with you.
- Plus, how you can be free from guilt and shame. Yes, you can.
- I'll share exactly how you can get your own show. If you have a podcast, you can get your own show promoted on this podcast.

That's right. That's all coming up in today's episode.

Tip of the Week

I'm using the Rise alarm clock app now. I don't know if you've seen this yet or not, but if you haven't it's very cool and I'm happy to introduce you to it. It's a beautifully simple alarm app for your iPhone. It's really a work of art and it wakes you up gently. The app itself is not cluttered. It has a really sleek, simple interface. It doesn't have your typical alarm sounds; you know the kind that make you jump out of your skin. You can wake up in the woods if you want to. You can pick a song from iTunes. There are some bells that I use to wake up each morning, I love it.

You can dock it if you want to and it functions like a beautiful large clock for day or night. It's got multiple different backgrounds. You can create your own alarm labels for as many different wakeup times as you need. It's just really an awesome app I can't stress enough. It allows me to wake up gently in the morning and refreshed instead of groggy and startled, so I love this app. It's called Rise and you can click on the link in the show notes to find the app. Go to the show notes at RayEdwards.com/150 for episode 150.

Spiritual Foundations

And from that we go to how to be free of guilt and shame...

You know, I run across this a lot when my spiritual conversations happen with friends and new acquaintances when we talk about forgiveness and how God forgives us of our sin and yet many people are still suffering from shame or guilt over something from their past, either something that they did themselves or something that someone else did to them without their consent. I just really wanted to communicate to you that it is possible to be completely free of guilt and shame.

Now, you probably already know this about me, but I believe that grace is not a doctrine that is part of the Gospel. I believe that it is the Gospel and I think we need to stress the difference between mere forgiveness and abundant grace. Mere forgiveness is like the police officer stopping you and saying you were speeding and I would like you to not speed anymore. It would be safer if you didn't speed, so I'm just giving you a warning. I'm going to forgive you this one time, go about your business, but observe the speed limit and you drive away.

You feel great, you feel relieved, but that's forgiveness. Grace would be if that conversation took place and the police officer handed you \$1,000 in cash and said here, have this on top of the forgiveness and go have a great day. You would feel much different because that would be something you certainly did not deserve or earn, but it would be a gift that goes beyond all expectation. That's a picture of what grace is like, although it is inadequate.

The good news – the Gospel – is way better than we think. In Romans 5:17 Paul writes, "For if by one man's offense death reigned by one;" Now, he's talking about Adam and the original sin bringing sin into the world. Paul goes on to say, "much more they which receive abundance of grace and of the gift of righteousness shall reign in life by the one, Jesus Christ."

What that's saying is that we get an abundance of grace. Not just grace, not just unmerited favor, but a super abundance of unmerited favor and we get the gift of righteousness. So even when we become followers of Jesus and we accept Him as our Savior we don't have to then follow rules to keep our salvation, He gives it to us as a gift. That's what it says in the Bible.

In II Corinthians 5:21 Paul writes, "For our sake, God made him – Jesus – to be sin, who knew no sin, so that in Him – in Jesus – we might become the righteousness of God." Now, think about that for just a moment. You, as a follower of Jesus, are not just righteous you are the righteousness of God. If that does not astonish you, you haven't understood it properly.

Finally, in the Book of Hebrews 8:12 the author of the Book of Hebrews says, "For I will be merciful toward their iniquities and I will remember their sins no more." He's sharing the voice and the Will of God for people who have accepted His Son, Jesus. I will remember their sins no more, God says. This means that whatever is in your past there's no reason for you to feel guilty or

shameful about it because God has already forgiven it. In fact, He's chosen not to even remember it.

Now, you might say well, okay, that's good for the sins I committed before I became a follower of Jesus, but what about when I screw up tomorrow. Keep in mind that when Jesus dies on the cross He paid the price for all your sins. At that moment when He was crucified all of your sins were in the future, all of them because you hadn't even been born yet, but Jesus saw time from the beginning to the end and saw your life specifically and said I will pay the price for all those sins.

All the sins that Ray Edwards will commit or that you, my friend, listening right now will commit, I paid for them and Jesus wiped them all clean. That means that all your sins, even the ones you haven't committed yet, are forgiven and God isn't aware of them because He says I will remember your sins no more.

Corey ten Boom, a famous Dutch Christian, who survived the Nazi concentration camps said once, "God takes our sins past, present and future and dumps them in the sea and puts up a sign that says 'No Fishing Allowed'." You are free from sin and guilt and shame, celebrate that.

Feature Presentation

All right, let's get into Cinematic Marketing: How to create an iconic personal brand. This is a conversation I had with Marshall Wayne. He's a photographer and videographer who helps people create personal brands that are, in his word, iconic and he does so by modeling the iconic imagery of films and motion pictures. I think it's an especially powerful way to think about branding yourself because it not only changes the way other people see you, but as you'll hear in this conversation we had it changes the way you see yourself and when you change the way you see yourself you begin to live up to what you see. That is a powerful, powerful insight. Let's get to the interview, Marshall Wayne.

Ray: I'm trying to think what the first thing was I saw that you did that just captivated me. I think you did a promotion for Movember, is that right?

Marshall: Yeah, I did; a quite big one.

Ray: How did that all come about?

Marshall: Well, a friend was growing out his moustache and I thought well, I can't grow a moustache as quick as it will take to look good. For me it will take like three months to have something decent and so I just quickly Photoshopped one on and posted it to him as a joke. Then other people were like that is hilarious, that's fun, you should do that to other people and then have them donate like \$25 bucks and so I did. I put it out on my personal wall and then said hey, if you guys want to do this funny little thing I'll Photoshop a moustache on you if you donate \$25 to my campaign.

What happened is only one guy did it, but tons of women started to want to do it because they wanted a way to support, in a funny way and that was their in, it was a complete accident.

Ray: That's hilarious.

Marshall: But you can understand the psychology of why that makes sense. It gave the women a way to support a men's issue in a really fun way.

Ray: Yeah. The images that you created were pretty amazing and then I began looking at some of the other stuff that you had done. You did some stuff for Kevin Nations, didn't you?

Marshall: Oh, yeah. Yeah, he's a good friend so I've done quite a bit.

Ray: I think I saw a cover you did for his website. It kind of reminded me of 'The Godfather'. Do you know the one I'm talking about?

Marshall: Yeah. Well, his brand is The Family and so obviously for me that just screams mafia, Godfather, but he was fine with going with whatever. He didn't need a cheesy salesman sort of look, he was okay with having something that might be a little more cinematic and so that's what we did. Actually, it was a piano that he had his two hands up against, but we shot that shot and I edited it.

Ray: Yeah, I saw that. That really made me think okay, I've got to pay attention to what Marshall is doing. This is what prompted us having this call because I was on Facebook. I have occasional insomnia bad where I stay up all night.

Marshall: Well, yours is occasional, mine is typical.

Ray: So I'm on Facebook at like 3:00 o'clock in the morning and I see a link to this video that you had created. I think the message I sent to you said something like okay, there's no cheesy Internet Marketing video that could get me to watch for 30 minutes in the middle of the night, but I was captivated by this video you made because it was like a movie. I mean it was that quality.

I'm not just blowing smoke at you, it really was very cinematic. It made realize there's a big shift in Internet Marketing itself and by Internet Marketing I mean marketing things on the Internet and you said something that knocked me over. We're not being compared to these sleazy Internet sales guys. What we're being compared to is Calvin Klein and Coca-Cola and every other brand on earth because we're all sharing the same space.

Marshall: We are.

Ray: So how does a guy who's not Coca-Cola or who's not Calvin Klein compete?

Marshall: Well, I think the shift is happening not because we're figuring out that we need to do it, it's because we know we can now do it. You take amazing photographs and I do, too, why is that? We have DSLRs now, it makes it very simple. I mean you can even put it on auto and a great photo is going to come out. Then if you learn Lightroom in a rudimentary fashion you can create some masterpieces.

What's happening with video technology is it's becoming democratized is what's happening. So our stuff, almost right out of the gate, the normal images look the same as what their normal images look like. Then it's all about if you have a person who knows how to edit. On my end I do that for a living, so whenever I come up with

an idea or I see a movie scene I like I go and try to recreate it on my level and see how close I can get it.

Ray: I've seen some of that and you get pretty darn close.

Marshall: Yeah, I do. You know what the holdback is is lighting. I don't have the funds. The lightening they use is pretty extraordinary. I live in Hollywood, of course, next to quite a few big movie studios and the set ups they have when they shut the streets down is extraordinary. I mean it's really remarkable what they do and I obviously don't have that budget.

Ray: But you've got this amazing back story, too, that I wasn't really aware of until you shared it with me on Facebook. So kind of tell that story about what journey you went on to get where you are now.

Marshall: Well, I'd been making pretty good money on eBay, just out of college I was one of the initial power sellers. I made probably \$100 grand my last year of college, my senior year, which would have been my fifth year, so I bought the vehicle. At the time it was a 2000 Jeep Grand Cherokee, that was the vehicle I wanted and I got it. I took the money from that and then when the Iraq War hit I started selling Iraqi dinar. I realized the sanctions on Saddam Hussein's regime didn't allow for that money to be on the Forex market and so I knew people would want to invest.

There's always speculators for anything, especially when there's a war, so that's what I started doing with my already preexisting sort of copywriting knowledge. I had studied Dan Kennedy for like a few years by that point, so that was my first intro into this space, I guess. It was easy. I mean it was like a joke using his techniques with selling this currency that people wanted anyway. So I differentiated myself from the crowd, the other sellers in the space of which there weren't many. There were some former special operations people that were the initial people in the arena, I guess. They had contacts, but they didn't have sort of the marketing knowledge.

Ray: So you did and you became extraordinarily successful.

Marshall: Yeah, I did really well in that and extraordinarily successful and stupid.

Ray: Okay, you have to tell that part of the story. That's the best part of the story. It's the coolest part of the story. It probably wasn't cool to you at the time, but now that you can tell it it's cool.

Marshall: Yeah, it was cool in a way because I could sort of step outside of the moment and know okay, I'll get through this. Just keep a little faith and take it a day at a time. What happened is I was sending massive wire transfers, up to \$20,000 a day, over to Amman, Jordan where I'd had a bank account. I still have it, but there's nothing in it, maybe like \$400 U.S. dollars.

I had it because I sent my cousin over there during the war and I had him set up this bank account. I had him there for a month; it was kind of like out of a spy movie. So I had this setup there kind of cutting out the middleman, but I had one middleman left that had to get the money from my account after I wired it. He would go into Iraq, get the Iraqi dinar, bring it back into Amman, Jordan and then FedEx it to me, literal FedEx.

Sometimes the money would get stolen by customs agents and things like that, but not all of it. It would be sort of considered a cost of doing business fee.

Ray: Wow!

Marshall: It was factored into my business, I didn't stress about it. But one time I didn't even double down or triple down, it was more like I put all the chips in at one point thinking okay, if I can make this one big play, send all the money over there, all my money and all my clients' money who wanted to buy this stuff, we could really get this thing going and then there'd be no looking back, but that money never came back.

I mean I literally lost everything, which was okay to me. If I'm at zero that's okay, I can go from zero to a hundred in no time, but it was all my clients' money so I had a lot of really mad people. It took maybe five years to pay them all off. I mean I had to beg and grovel. It taught me how to negotiate, I'll tell you that. I'd have to say things like just give me another couple of months, just give me another couple of months. I'd get them a little bit more and that would satiate them then I'd get them a little bit more. I couldn't get everybody everything at once because I didn't have anything.

Ray: Somehow you stuck it out and you make it work.

Marshall: Well, I had to, there was no other choice. For one, I consider myself a pretty truthful, honorable guy, so I was going to get it done no matter what. Truthfully, most of the people were government contractors and ex-military and things, current government employees, so they weren't that surprised and weren't that shaken up. I think they kind of deal with a lot of worse things in their day than losing some money, but some people were kind of overly irate, I would say.

Ray: But it really sounds like the plot of a movie.

Marshall: Yeah, it felt like it. You know sometimes when you're going through your life and you go man, this isn't that great, but it sure must be cool for other people to witness.

Ray: This makes me think. Are you familiar with a writer named Donald Miller?

Marshall: No, I'm not.

Ray: Okay. He's actually a Christian author, but he wrote some books early on that I would call post-modern in their view and one of them was called *Blue Like Jazz*.

Marshall: I'm on it right now.

Ray: Interestingly enough, he has a marketing agency aside from doing his writing of Christian books and he's got this course about planning your life. What made me think of him was part of his process is he has this thing that he has you go through where you plot out your life on a timeline with the significant events as if it were the plot of a movie.

Marshall: Sure.

Ray: You're in Hollywood so you know when you're mapping out a story it's like the hero's journey, it's that whole classic story.

Marshall: Exactly.

Ray: So Donald's theory is we all have our own personal hero's journey and he has you map it out. I won't give much more of it away because anybody who wants to try it it will spoil it if I tell you much more, but it was the first time I'd ever mapped out my life and realized it had a plot.

Marshall: Yes, it does.

Ray: Then I saw your stuff and it's like a bell went off. I said okay, I don't know if Marshall even realizes it, but he instinctively understands this.

Marshall: I didn't instinctively understand it at first, but going through all that made me think. Now I know it, I know how to write a story very well now.

Ray: This is the meat of what I really wanted to share on the podcast, but I love all this other stuff that we're talking about, too, so we'll probably go down a few rabbit trails.

Marshall: It merges right in, though, the two.

Ray: It does, it absolutely does. There are guys like Michael Hyatt and people like Amy Porterfield and Frank Kern doing these marketing campaigns now, but they've totally raised the bar above "Internet Marketers" and above even infomercials and TV. The things they're doing now are more cinematic, although you're the only guy I am aware of who's taken it to the level where you've gone with some of the marketing materials you've created, including your own stuff.

Marshall: Well, Frank is well aware of it. I have to be the best student of mass control. I just took the copywriting portion and turned it into video before he was even doing it.

Ray: Exactly, here's the amazing thing. I don't know if you're aware of this, you probably are because you've studied these things, but one of maybe the best recruiting campaigns for the United States Navy ever...

Marshall: Oh, 'Top Gun'.

Ray: Was 'Top Gun'.

Marshall: Yeah, it sure was. It was huge, people coming in just to be pilots. Obviously, they knew they'd go to try to be pilots and then end up in the Navy, the good, old Navy, but it was 500% I heard. I actually saw it the other day again.

Ray: I heard something very similar and here's the thing. There was no opt-in form in that movie.

Marshall: No.

Ray: There was no call to action. They just told this compelling story that made you sit in the audience. I remember I was one of the people who applied.

Marshall: Yeah?

Ray: I saw the movie and I was like ah, that's what I want to do.

Marshall: Of course, that happened to a lot of people, my step-dad, as well.

Ray: Kind of describe how you have applied this. I don't know what you call it, but this Cinematic Marketing approach, how do you apply that in your business? Would you apply it in somebody else's business?

Marshall: Oh, I apply it in a lot of other people's businesses. Essentially, what I do is I will literally watch movies and then see what strikes a chord in me. You know when there's a scene that just gets you like maybe Alec Baldwin 'Coffee for Closers'? That scene is just remarkable. It strikes a chord with everybody that sees it no matter what. Some people might hate it, usually people are just overly crazy fascinated with it. If you could do that scene as a salesman people would go I need to hire you to teach me how to be a better salesman.

Ray: Oh, yeah, it's so engrained in people's psyche.

Marshall: Yes.

Ray: If you're in a group of salesmen and you just look at them a certain way and say, put the coffee down, that's the reaction you get.

Marshall: Exactly, everybody knows it. If you're a salesman and you don't know that you probably wouldn't be a salesman, I don't think, you'd have to watch that movie. I thought it was remarkable. Well, it is because it is. You wouldn't need anything if you delivered that on camera, that sort of thing on camera in your own version and said hey, if you want to hire me go to this link and fill-out this questionnaire, we can have a strategy session. You'd have business coming in left and right, you wouldn't need any sales funnel, nothing. It would be a no-brainer.

Ray: I think that's where we are headed, those who will continue to survive and thrive marketing their goods and services online.

Marshall: I think so.

Ray: Kevin is a good example.

Marshall: Yeah, he is.

Ray: Kevin has no sales funnel, no visible sales funnel.

Marshall: Nothing. No, he really doesn't have one.

Ray: There's just a picture of him looking incredibly cool.

Marshall: And he doesn't use that.

Ray: No, no.

Marshall: They just Facebook him now.

Ray: Yeah, exactly.

Marshall: He and Frank were partners at one point and then Kevin moved to Vegas and I went and stayed there for a couple of weeks at the house he has now. It's the one he had then outside of Vegas in Henderson. All we'd do is take photos, create interesting little pieces, post them with a direct response message and then have people message him. He was showing me how easy he could make the process. It was easy for him anyway, but how much easier.

Before he'd have them fill out a form and then they would talk on the phone. That's not a long process, but having them just message him on Facebook he would have nine windows open. At the end he'd say well, let's hop on a call first for a minute. He'd be on for 10 minutes, another five grand. It was remarkable, I couldn't believe it.

Ray: Yeah, he's got an incredible vibrant business. I've talked to some of the people who are part of his group from time to time and they just rave about him.

Marshall: Oh, yeah. It's for good reason, too, it really is.

Ray: He gets results for his people.

Marshall: Yeah, he does.

Ray: I've seen before and after of some people that you've worked with, what their site looked like before and then you work with them and their site looks totally different, but it's still them. So it changes my perception, like if I see a Jody Jealous, for instance, and I see some of the photos that you took for her and I see how you envisioned her in those photos.

Marshall: Yeah, those were just fun because we were screwing around.

Ray: Photos like that and videos like you shoot for people, do you think it not only changes the external perception that other people have of them, but does it also affect their own perception of themselves?

Marshall: I know so because I get to see what happens in the moment and it's pretty interesting. What will happen is I have this little I don't know if you'd call it a technique to warm them up because people are a little bit nervous. They're in front of a camera and they don't know how they're going to look, am I going to judge them, that sort of thing, so I try to make it really fun throughout the whole thing, especially at first a little I'd say cheeky, since we're talking about Jody, so that it loosens them up. I'll get one photo that looks great that I know they'll like and then I'll show them the camera and they go okay, I'm fine now. They're just surprised it could happen that simply when we didn't even really get started yet. I like that. I like seeing the look on their face, the look of happy expectation.

Ray: Okay, I'm going to get a little philosophical, maybe even spooky weird on you, but you can handle it.

Marshall: Go for it, I'm all for it.

Ray: It probably would, so you could probably handle it.

Marshall: Oh, yeah.

Ray: Here's what I think is happening, I really think that you have like a prophetic gifting and, for me, prophecy is not about predicting the future. I'm a follower of Jesus and I think if you read the New Testament carefully you see that the Apostle Paul says that prophecy is for the edification and the building up of the believers. I think that what you're doing is prophetically seeing a vision of who people really are at their best and you're bringing that out and showing to them and it changes them.

Marshall: Well, you're dead on. I guess here's what happens. I see it online, too. I can see a person's Facebook and know what I would do in a heartbeat, but in person it's so much more interesting. We all feel that energy of a person, right?

Ray: Yeah.

Marshall: I just translate that energy. Since I'm doing branding work, you kind of translate it into whatever you're used to. If you feel a certain energy and you're out at a bar, some guys would want to pick up a girl because of that energy. With events I'll see a thing and go oh, I know exactly what that person should do for their brand, I mean I know it. Then I find out what they do and it's usually confirmed. You're dead on about that, I feel that.

Ray: Interestingly, your brand is like a spy agency, like the CIA.

Marshall: Yeah, it is.

Ray: So tell me about that. Where does that come from?

Marshall: I'll show you a post. I don't know if I want to get into it here.

Ray: Okay.

Marshall: Part of it is because a lot of my clients in D.C. came from the agencies, so most of my clients were from one of them, the FBI, the CIA, the Secret Service. I would have Secret Service people coming to my door, with other people we would meet in these booths outside of D.C. in McLean or Langley and it felt like a spy movie. I got so used to that and enjoying it that when I sort of switched into a more branding mode I just thought well, ad agency, model agency, spy agency, it's all agency. There's something there. Then, finally, this year I just called it The Agency and that's it because it fit.

Ray: I thought of you not long ago. I was at the movies, surprisingly enough, and there was a preview trailer for the 'Kingsman: The Secret Service' movie.

Marshall: Oh, yes, I can't wait to see it.

Ray: I was like oh, I bet Marshall is excited about this movie.

Marshall: Excited? Oh, I can't wait.

Ray: Now, here's what's funny. This is the first time you and I have ever spoken, but I knew that about you because it came through the branding that you've done for yourself.

Marshall: Yes.

Ray: That's powerful.

Marshall: You know what's strange? In my branding I'm usually in a suit.

Ray: Yeah.

Marshall: In my real life I'm in shorts and a sweatshirt every day, every day. If I have to go to a lunch I obviously will put on jeans and a T-shirt maybe, that's as far as I'll stretch it, but on there I like to play a role, a version of myself. I mean there are times I'll get dressed up, but not like it may appear from my branding.

Ray: Well, none of us is just one thing.

Marshall: No, of course not.

Ray: And it's not duplicitous of us to be different things in different circumstances. I think it demonstrates respect, love and caring for the people around us because we become who they need us to be in that moment.

Marshall: Yeah, it would be awkward if you were going to see your buddies and you're in a three-piece suit. I mean that would be crazy. Or if you're going to a wedding in shorts and T-shirt, you know ridiculous.

Ray: That would also be crazy, yeah.

Marshall: Yeah, you're exactly right. We fit the situation and that's how it should be. I like it that way. My situation is, generally, I'm at home working on something by myself, that's 95% of my life and so there's no need to have any...

Ray: One of the things I love about what you do is there's no pretense, unless it's as a joke and I think you know what I'm referring to.

Marshall: Yeah.

Ray: Then there's a moment in one of your videos where I laughed out loud, it just made me happy inside. You're looking at the camera and we're looking at you through a window and you say all right, let's lose the movie lighting effect and right before your eyes the scene changes and you realize oh, I see what just looks like a bedroom.

Marshall: Yeah, he's been recording that from his bedroom.

Ray: Exactly. It was a beautiful moment of transparency, but also I think creating hope for people because they can see oh, I could do something like this. It's possible for me, too.

Marshall: You're exactly right, but I struggled with a few things prior to that. I would create something and then people would say that's amazing, but I could never look like that

or I could never make a video that. Then I thought well, this isn't working for a sales process. It's working for admiration, but that doesn't put money in my pocket. So that style of video I created so over the top, the look of it at first and how I'm next to it in a suit and looking like I'm cool or something and I'm not a cool guy.

I thought, how do I pull it back so that they're engrossed and maybe even thinking this guy might be a little bit over the top, I don't know if I like him and then when I pull it back they go oh, my God, that's all he was doing? So it kind of covered a few bases for me in sort of easing what people thought they needed to have for equipment, location or things like that.

Ray: You're so right about the availability of technology. Most people have a camera in their phone that's better than multi-thousand dollar cameras that were available a few years ago.

Marshall: Oh, for sure, without a question. Off the iPhone now I can film pretty much anything and how I edit it it looks almost the same as my 5D Mark III with the exception of if we shoot in the dark and lower-light situations, then it's not even a comparison, but in the daytime very similar.

Ray: What do you think the essential things are if an individual is thinking about creating this kind of iconic look and feel and they're conveying a message about who they are and who their brand is? Where do they start and what pieces do they need to make that all work?

Marshall: Honestly, first just know that everything is in your phone. I mean the camera, like we just talked about, just start using that. Obviously, I recommend getting a DSLR, any quality DSLR is going to look amazing. So that's what I'd recommend technically, but I don't like barriers of entry. I like people to just start.

Ray: I guess what I was really asking is digging more for what pieces or creative things do they need? Do they need a website header? How do you make your branding consistent across all the places where you are?

Marshall: Oh, yeah, I see what you mean. Well, since I have Donald Miller's storyline site pulled up and we were talking about that, that's always my first thing. In my Icon Engineering System the first thing is what role do you want to play in your life? Act like you're living your own movie. So I have them sort of script out their alternate life and what person is the person that could create that. Then they figure out okay, this is how I have to sort of present myself.

I don't mean it in a way where okay, we need to change who you are. I don't believe in that for a second, every person I meet has some interesting characteristic. The people who seem to be less interesting are the ones who squelch the interesting part of themselves because they might think it's embarrassing, over the top or something. I'm not sure, but we all have parts of ourselves that we're a little embarrassed about, I think, we're afraid to let shine, I guess.

Ray: Yes.

Marshall: I just love the concept of treating your life as if it was a movie or both, I love that concept.

Ray: Let's talk a little bit more about that because it's a concept that's really kind of new to me. You, Donald Miller and Robert McKee actually were the three people who sort of just initially introduced me to this whole idea of your life as a movie and the turning point for me, Marshall, was when I realized that it's not deceptive. If you create that iconic concept of who you are and it comes from inside of you, it's not made up and imposed upon you but it comes from inside of you, it kind of forces you to be that person more often and become that person.

Marshall: It does, it really does. I think whatever you have a dream to be you're already kind of that person anyway. I'm not saying if you have a dream to be in the NBA you're going to be in the NBA, that's ridiculous, that's physical. I'm saying little pieces of yourself can fit different sort of charismatic figures that you've known throughout history. Each of us have certain traits that are quite interesting to people.

Going back to what we talked about in that style video, the reason I pulled back there is so it stayed real and didn't go directly into fiction. The whole style intro there was real. For the people listening, it was me talking about moving to La Jolla and living in Pacific Beach. They're two cities next to each other, but they're different. La Jolla is a town of billionaires, Internet Marketers driving Lamborghinis, so I had a shot of a young guy in a Lamborghini taking a left and there's a surfer looking at him in awe.

Ray: Yeah.

Marshall: That creates an ambiance. Well, that was my real life, but it was meant to be overly cinematic and so pulling it back made it go oh, that's his real life, but also his real life is just like mine sitting in my bedroom working or whatever.

Ray: Yeah, it was brilliant because it worked on several different levels. It did remind me of like a Raymond Chandler novel or something like that. There are two cities and I was immediately drawn into the story.

Marshall: Well, that's from 'The Great Gatsby', I stole the line completely. F. Scott Fitzgerald is my favorite author, so I just ripped off the line and I didn't change it. There's a line that says "I lived in West Egg, the less fashionable of the two." I just thought that's perfect, I'm not going to change a word. I think it would be sacrilegious to change Fitzgerald's words anyway.

Ray: Beautiful.

Marshall: So that's what I used. I mean I just used that line, but it gave me my whole story. You know when you read a line and you know it says a book?

Ray: Yes.

Marshall: That line says a lot right there.

Ray: Yes.

Marshall: That line said everything I needed, I was off to the races.

Ray: You work with people one on one and have them come to you there in Hollywood, what do you do when you're in that process?

Marshall: Well, they'll come and in the first couple of days we'll do a little filming, but it's kind of like preliminary stuff so they get used to it. Then on the third day when we shoot some really cool things they're already in the zone and feeling like the person we're trying to get across, but the first couple of days we map out what they want to appear as. It's just strategy, strategy sessions about branding, ad campaigns we can do, if they need a sales funnel.

What happen is sometimes people don't come to Hollywood, they fly me to them. A couple of months ago it was South Beach and then I filmed sales funnel videos, launch videos. It depends, it's different for different people, but generally when they come to Hollywood it's strategy for a couple of days while filming some things, while taking some photos because then they can post those photos immediately and start to get the ball rolling. The next day they'll say man, did you see all those comments on that we did?

Ray: Yeah.

Marshall: I love seeing that.

Ray: Do the people you work with ever come back to you with hey, Marshall, how do I live up to this image I've created?

Marshall: That's the worst part. When you're with somebody, whoever is mentoring you in the moment, it's easy to do all this stuff because that person is sort of propping it up, but then when you leave you don't really know what you're doing. You have this nice brand, in a certain way, but then every single post and every email you put out is back to the same old thing that you were doing. So there's always a little disconnect and there's not much to be done about it unless a person wants to learn the skills or just continue to hire me month after month, which I suppose would just be too costly.

Ray: Well, I think it goes back to what we were talking about earlier, which is really aspiring to become the person on a consistent basis. If you look at people who do psychological change work who help people really become a new person, we could be talking about Tony Robbins or we could be talking about Joel Osteen. You're giving people a framework, a belief system about who they really are and helping them to step into a new identity and then they start behaving in a congruent way with that new identity.

Marshall: I think those two are great examples, too, obviously.

Ray: You don't just work with people one on one. You also have some training that you do and you offer it online where people can learn to do some of these things themselves, so tell me a little about the Icon Engineering System.

Marshall: I call it reverse engineering iconic figures and then sort of incorporating their presence into your life. That's not what my tagline is, I forget what the tagline is, but that's the essence of it. So they'll come in and we will script out their story, like I said, but also I show them how to do things in a simple way, like how you can immediately get a different cover photo or YouTube header or a blog header, things like that and

how to do it much more inexpensively. I show them how I do it and then what inevitably happens is they go okay, I can't do that. Then I say here's how I think you should do it. There are just little techniques that I show.

I guess the essence of it is you can get 90% of the way to a professional brand just by doing a few things, but the other 10% is usually like another 50 steps to put the cherry on top. There's something about that. When people are losing weight it's like the last 10 pounds are the impossible ones. There's something about going from really nice to wow that takes all the time, talent and money.

Ray: Yeah, it's the difference between excellent and outrageous.

Marshall: Yeah, it really is and there are just little things. There are little things, but it's like a hundred little things that make the difference really.

Ray: The average marketer or businessperson or coach, that kind of person online who's selling their expertise or their coaching or what have you, what's the biggest two or three mistakes you see them make, in your opinion?

Marshall: Not having a focus, their brand isn't focused. I'm not talking about their personal Facebook. Depending on who the person is, they might not be using their personal Facebook for a branding purpose. I do, so mine stays pretty consistently focused, but it's that focus. I think a person should measure everything they do by does this fit in this narrative. I call it a narrative, but whatever a person wants to call it. Does this fit within the framework of what I want to be viewed as? I think most of the time people are just posting whatever excites them in the moment. That could be a post on Facebook, a post to their fan page or sending it out to their email list, I consider it all similar.

Ray: Right. So what does the future look like for The Agency and for Marshall Wayne?

Marshall: Well, the vision I have is this, walking into a room in a Tom Ford suit holding my red camera -- it's called a Red, it's \$60,000 and it's got this case that looks like there might be a gun in there -- then saying hello, welcome to The Agency. You know, like that, creating like a cinematic experience for the person while we're doing the whole shoot. I've got these little fantasies and things I want to do.

The Agency would be in Hollywood and it would look a certain way, sort of like TheAgencytoClassified.com, how I have that laid out in black and a spy agency feel. That's kind of what I'm feeling. Then every day we'd have dailies of things we shot and you'd see it on a 4K projection screen so they could see themselves in a way they've never experienced before and come away with a different sort of mindset about who they are and what they could be. That's what I'm seeing, but I didn't tell anything about the money I care to make because those things I don't think about that much, to be honest.

Ray: If we think about what we want to create, how we want to serve people and the level of service that we can bring to them, I think that's more important to think about than just thinking about the dollars. If you just think about the dollars upfront and you're just dollar focused, in effect, what you're doing is using people instead of serving people.

Marshall: Yeah, you are and it backfires. It's not a good long-term solution to building a network of influential people.

Ray: Yeah, exactly. What are a couple of the best movies you've seen lately that really inspired you?

Marshall: Oh, gees, I see two a day. Hold on a second.

Ray: Okay, what's the latest thing you've seen that you liked?

Marshall: Well, I can say one that influenced my branding and I liked it okay was 'Lucy'. I thought it was a little cheesy, to be honest, but the branding of it sent me in a direction with my latest client for The Agency. The whole thing is inspired by the movie poster, so that would be one. 'The Equalizer' with Denzel, I loved. I loved that movie. I saw that in the theater and then bought it, too. Man, what did I like recently. You know what? I liked 'Frozen'. I came back to Wisconsin for Christmas so I had to do research by watching 'Frozen' because my little niece is crazy about that.

Ray: I did not expect you to list that movie.

Marshall: I had to, honestly right?

Ray: Yes.

Marshall: It's true, I liked it.

Ray: I liked that movie, too.

Marshall: 'Gone Girl', I thought the script was unbelievable. I thought it was just out there in a way that I wasn't expecting. It kind of freaked me out a bit, I wasn't expecting that.

Ray: Interesting, cool.

Marshall: So those are a few.

Ray: How do people connect with you if somebody is listening to us right now and they hear something? I'm going to put links to your sites and some of your video stuff so that people can see that and see what we're talking about, but if somebody wants to just connect with you and talk more about how they can engineer themselves into icon status or make their marketing more cinematic or get a grasp on how this all works how can they get in contact with you, what's the best way?

Marshall: Well, just my Facebook. My personal Facebook is like my home base. It's not where I do everything, but it's my home base anyway so just look up Marshall Wayne, two ll's on Marshall. It's specifically Facebook.com/stopmar, which is a play off my favorite running icon Steve Prefontaine's slogan stop pre.

Ray: So then there's there the IconEngineeringSystem.com. If for nothing else, I suggest you go there to see the video to get a sense of what we're talking about.

Marshall: Yeah, it's pretty neat. To be honest, I hate it.

Ray: What?

Marshall: You know when you have a vision in your mind, but for time sensitive to get the product to market you have to get this thing done and so then when you get it done you see all the things you wanted to do and couldn't? For me, I see all the pieces that aren't there instead of the pieces that are there.

Ray: That thing, that phenomenon we have.

Marshall: Yeah, it happens every single time. It's not like this is new to me, it's not like I'm surprised by it. I once heard an interview with Steven Spielberg and he said something similar. I said when you go back and watch your movies what do you think? He said it's hard for me to watch them because I just see all the mistakes, all the things I could do, the money that ran out in certain scenes that we couldn't complete in the way I wanted. It just eats him up.

Ray: That gives me hope and it also makes me despair a little bit because I think if Steven Spielberg can't get to his own satisfaction...

Marshall: Me too, with a hundred-million dollar budget.

Ray: Yeah. You ran out of money, what? You did what?

Marshall: I didn't think that happened to him.

Ray: How could you possibly be Steven Spielberg and run out of money.

Marshall: Exactly, but I guess everybody has a budget at some point, maybe not James Cameron.

Ray: I bet even he has these feelings. I think they're part of the human...

Marshall: Oh, yeah, I meant the budget.

Ray: Well, the budget, yeah.

Marshall: He can go to like \$300 million now.

Ray: Probably so, probably so. All right, I'm trying to think of a way to wrap up a discussion like the one we've been having. What do you want to be remembered for?

Marshall: Like in my life?

Ray: Yeah.

Marshall: Well, I have some pretty extreme goals beyond this. I kind of consider this right now as a practice of how to perfect the art of branding myself.

Ray: I had a feeling that you had something more.

Marshall: And make money while doing it because I have to make a living. I don't know how to say it without being cliché because everybody says well, I want to change lives, I want to make an impact. I don't know. I don't know how to say it.

Ray: I don't think that's cliché, I think that's a good way to say it. You know, I think some people say that because they know it's what they're supposed to say.

Marshall: Yeah, that's why I didn't want to say it.

Ray: I think other people say it because it comes from their heart and you can hear that and I hear that in you.

Marshall: Okay, let me give an example quick, we'll take 30 seconds.

Ray: Okay.

Marshall: I do this thing called Homeless in Hollywood.

Ray: Yes.

Marshall: It came from taking a photo of a guy on Hollywood Boulevard and it just was so strange. He looked like he should be on the billboard instead of on the street, it's amazing. So little things like that or Movember when I'm sort of practicing how to get myself involved movements. You'll see me do that stuff from time to time and it's all to try to figure out how to work it out. At one point I hope that I can create my own bigger movement. I don't know how, yet.

Ray: I think you're on the path.

Marshall: Yeah.

Ray: You know the character in the story never knows how when he's on the journey.

Marshall: No, never. It's like a blank book in front of him and he's looking for directions.

Ray: And what fun would it be if we did know.

Marshall: Yeah, it wouldn't be fun. I'll be honest, sometimes I'd like to.

Ray: Oh, sure, I occasionally would like to look ahead to the next couple of chapters myself.

Marshall: Yeah, I wouldn't want the whole thing. I don't want to see the end.

Ray: Just enough to give me hope.

Marshall: Exactly.

I've got links to Marshall's sites on the show notes. If you go to RayEdwards.com/150 for episode 150, then you can find his personal website, the Icon Engineering System and The Agency Declassified. It's some fascinating stuff to view, I think it will give you a different way of thinking about how you might go about branding yourself.

What to Do Next

So that's going to wrap up the show for this week. I'd like to ask you, if you want to promote your show on this show it's very simple to do. Here's how you do it. If you would like me to be a guest interview on your show, like you just heard me have Marshall have a guest on my show, I would love to be on your podcast.

You can submit an application for that by sending your information to support@rayedwards.com, that's the email address to send to let Tammy, my assistant, know you are interested in having me as a guest on your show. If that happens, if I become a guest on your show, I will promote that guest appearance to my audience and that will be a great promotion and commercial for your podcast on my podcast. I would love to do that.

I haven't been available for interview for quite a while now, but I'm opening up slots to be able to do interviews and I would love to be on your podcast and promote that podcast to my listeners and my readers. So just send an email and we will get you all set up, if you meet our criteria. The criteria, by the way, is not how many listeners you have, but it's are you producing episodes. Have you produced at least five episodes and are they consistent, like they're not five years old, and is the content suitable for our audience.

We don't want to make guest appearances on adult-oriented podcasts or things of that nature, but as long as the content fits the audience, you've been producing the podcast for a while and you've been producing it consistently. I'm not looking necessarily at your audience size, I'm just looking at are you actively producing a podcast.

Again, let us know if you want to have me as a guest, I would love to do that, love to get to know you and your show. Until the next time, think about how you can apply Iconic Cinematic Marketing to your own personal brand.

While you're pondering that and working on that, I pray that God will continue to bless you and do more for you than you can ask or even possibly imagine. See you next week!

Remember, transcripts of the show are available with each episode, courtesy of our friends at SuccessTranscripts.com, a great solution if you need your podcast, sermon, speech, workshop, book or other audio/video transcribed into text.