

Dave Asprey

[\(00:00:06\)](#):

You are listening to The Human Upgrade with Dave Asprey today. Let's talk about fame. So many people, especially starting out in our careers, you're looking for fame. In fact, the number one career that young people say that they want is to be an influencer. Now, this may be wired into our biology as it's part of making your mark, and I want to share a story about why this podcast is relevant for you. And then I'm going to bring our guest in who's here because his book is actually called The Fame Game, an Insider's Playbook for Earning Your 15 Minutes. But when I was a teenager, I was about 19, I said, I'll be happy when I'm famous. I'd be known for my work. Of course, I hadn't done anything that meaningful yet, but I could have tried to convince you otherwise. I certainly believed that there was something I was doing.

[\(00:01:06\)](#):

And when I was 23, I was an entrepreneur magazine. Pictures in there. I was actually in 80 publications, the first person to sell anything over the internet, and I was absolutely happy for at least 10 minutes. And after that fame just doesn't make you happy. And that's why I actually erased my identity before I started biohacking. And I said, art, I'm willing to be known as an act of service, but not because it feeds anything in you. And if you're seeking fame, when you get it, you may find out that it actually has a big downside. And all those celebrities I know and have worked with, we all deal with it all the time. So I want to look at fame on what it takes to be famous and whether you even want to be famous. And our guest today is Ramon Hervey II has worked with and managed some of the biggest artists on the planet, Vanessa Williams, Little Richard, Richard Pryor, Midler, the Bee Gees, so many others. So he's an expert in that. And you're going to learn a lot of lessons from this conversation because this is a man who's accumulated a lot of wisdom and seeing the effect of fame, how they earned it, how they manage it, and how that affects your performance, your resilience, and that side of personal development. I'm really excited to bring this to you. So Ramon, welcome to the show.

Ramon Hervey II [\(00:02:32\)](#):

Just one small correction. Last name is Harvey.

Dave Asprey [\(00:02:35\)](#):

Did I say it wrong? But

Ramon Hervey II [\(00:02:36\)](#):

I get a lot of people that call me Harvey.

Dave Asprey [\(00:02:38\)](#):

What happened? My spellchecker keeps correcting to Harvey. H-E-R-V-E-Y-E-Y. Yeah. Got it. Thank you.

Ramon Hervey II [\(00:02:46\)](#):

But thank you so much. It's a pleasure to be on your podcast. And it's so funny because your story that you just shared with everybody really echoes is often it's authentic because I've experienced it with so many people and I believe that. I think what's interesting about fame is there's no place where you can go and learn about how to become famous. Everyone takes a different path and there's no way to prepare for it. And each person is going to respond to it differently. And I think that what you just said is you think you want to be famous, but I think in my book I say that fame is not a destination. It's an

accolade that you earn from being successful. And there's no guarantee that even if you're successful that you're going to become famous. There's a lot more successful people in the world than there are famous people in the world, and they're not all famous. Only less than 1% of people in the world are famous. Out of over 8 billion people in the world are famous.

Dave Asprey ([00:04:04](#)):

It's probably closer to 0.01%.

Ramon Hervey II ([00:04:07](#)):

Yeah, it's really, really small. It's like 0 0 0 6 5 a mathematician created this formula. I think it's four zeros and six five. And then also even with social media, we have over 8 billion people. 450 billion people are on social media and in terms of the influencers and that, I mean, there's only 1% on any of the major formats that reach over a million followers or however you want to rate it. So that's out of 450 million people that apparently do use social media. Now,

Dave Asprey ([00:04:52](#)):

I've watched a lot of my friends become, well-known over the last dozen or so years of creating the biohacking movement. Jim Quick started out working with Fortune 100 CEOs and all these celebrities so I could remember their lines and things like that. He's got a massive following, and Lewis Howes when he was first getting started with School of Greatness, and you see how it affects different people differently, and both of those guys have handled it really well. But then you see some of the more recent people who rise it, it seems like there's oftentimes hidden secrets that come out. Like this week as we're recording, the New Yorker just came out with a big article about Andrew Huberman, right? And it feels like sometimes people tell a story where their origin story isn't real and then they become famous and they're like, oh my God. I said I was a PhD in a Navy Seal, but I wasn't either. And someone's going to find out, but then they get trapped in it. How often do you see that happen

Ramon Hervey II ([00:06:03](#)):

In the entertainment industry? I think it happens occasionally. I don't think it's a widespread phenomenon because it's too easy to fact check. And if you're going to start lying at one line gets another lie and then your story starts to unravel as you're telling it. So I always talk to, when I've represented people, I've always tried to convince 'em to be authentic and real, and let's try to focus on your strengths and accomplish. I think what as a manager, and even as a role as a publicist, it's the merging of art and commerce. That's what leads to fame in the entertainment business. It's the artistic talent of a particular person, and then it's the ability for them to achieve success, whether it's a hit record or whether it's a movie, television, whatever medium that they're using. That's the balance that you want to try to create and sustain is the integrity of your art and hopefully it's commercially rewarding.

Dave Asprey ([00:07:13](#)):

One of the things that I found I learned to do as a kid, a lot of us learned this was to lie. And so you lie to tell yourself a story of self-worth if you're not feeling like you have self-worth. So then you sort of just inflate things a little bit and you sort of make excuses and things. And sometime around my mid to late twenties, I realized, wow, this isn't a good thing and it doesn't feel good. Years later, I came across actually some studies even that show that a practice of a hundred percent truthfulness what in the four agreements they would call integrity in your word, that it's so much less mental work to just always tell

the truth, even in the smallest way possible. That created a lot of peace for me where I do my best to say, I'm not going to pick you up at the airport, but I'm not going to say I can't pick you up at the airport.

[\(00:08:15\)](#):

Truthfully, I could, but I was going to have to blow up a meeting and I didn't want to. So even the tiniest lies seem like they can get amplified when you're more known. And this is why things like integrity in your relationships, if you say that you're married or that you're in a committed relationship and you're not, if you're famous, someone's going to take a picture of you somewhere it's going to come out. Or if you say that you're not drinking and you are drinking, it's going to come out. And so this practice of personal truthfulness that gets reflected in my words has been really important for me. And it's one of the reasons I think I've had longevity in being well-known. And also because there isn't any BS that I'm aware of in what I'm saying. When you're dealing with artists versus say, internet influencer types, how important is that integrity in your word? Or is it less important for artists?

Ramon Hervey II [\(00:09:18\)](#):

I think it should be important for artists, but we live, entertainment industry is a industry that's based on illusions. It's based on making regular people seem bigger than bigger, larger than life. And everything that, if you look at the history of Hollywood, it's always been how do we make this person seem more special, more unique, more different, their lifestyle, how they live, the glamorous sides, all the perks that you get from fame, how do we blow that up so that we all make money? And so that concept of lying or not necessarily blatant lies, but skewing information to appear more valuable than it is or it's in the record industry. For example, one of the things that was very popular when I was starting off in the industry was record companies used to as a way to inflate the value of their artists or upcoming release, they would say the record has shipped platinum, which means that platinum is a distinction of sales threshold that represents a million units. So by doing that, they were hoping to get more media interest for the artists that if this has already solved a million records, we've just shipped it, it's actually not on sale yet. More people will line up to want to buy it. But what they created was a phenomena where records were shipping platinum, but they were lying. And in some cases, the records stores always have the option to return records that are unsold.

[\(00:11:07\)](#):

So a record could ship platinum and return gold like over 5,000 units that they said were sold weren't really sold. And so they basically had to return them and they were eating those costs. And so those costs, the record company takes a loss on that and so does the artist in the sense that the artist doesn't make the royalties from that. So there's all these ways in which we, meaning people like me, manager or publicists, we do try to shade things to make our people look more valuable, more special, bigger than life. And it's something that you do. It becomes almost automatic, so it's hard to, when you build up a falsehood and then you expect the artist to act normal, then you've created sort of Pandora's box because the whole industry is based on everyone's kind of joined together to create the solution. And we're all funneling information, changing it, manipulating it to make that particular artist look better, more super human than the average person. And that's why people love. That's why I think we're so immersed and engrossed by the whole concept of celebrity because we put those people on a platform that's higher than what we believe we ourselves can accomplish.

Dave Asprey [\(00:12:47\)](#):

Years ago I heard that the average human uses only a fraction of their brain's potential. And it made me sad. So I thought about doing something about that today. Imagine if in five days you could upgrade your brain function and productivity, make yourself more resilient to stress and make much better

decisions in smaller amounts of times so you can navigate anything life brings your way. That's what I built at 40 Years of Zen, the world's most exclusive brain upgrade retreat. My team of neuroscientists and facilitators will map your brain and guide you through a custom protocol to rewire your brain to perform at its best using proprietary techniques, proprietary facilitation that's been developed over eight years of hard work. I've spent six months of my life with the electrodes glued to my head personally to be able to help bring you this program. 40 Years of Zen is the Brain hack used by c-suite executives, celebrities, athletes, and other people who want to be a part of the future of human evolution and consciousness. Go to [40 years of zen.com/dave](http://40yearsofzen.com/dave) to receive an exclusive offer for listeners of the human upgrade. Your mind will be quieter and you'll have the brainpower to sharpen your mind. That's [40 years of zen.com/dave](http://40yearsofzen.com/dave). This is one of the most worthwhile investments you can make in your entire life. A recent client stepped out of the pod and said, that was the best plant medicine journey I've ever been on without the plants. It's that big.

[\(00:14:16\)](#):

Some people have a personal persona and then in person they're a little different. And I've become friends with Paris Hilton. I was on her show, and I mean, she has her cooking with Paris, so it's hilarious. And she kind of pretends that woman is freaking brilliant. I mean, she is such a sharp business person and is just quick witted. And when I first met her, I'm like, wow, this is a smart, fast, really sharp business person. But I wouldn't have known it from social media. How many artists or influencers or famous people have a public persona that's really different from their personal one, like Steve Aoki, he's the same at his home and same on stage. He's a playful, fun loving guy. And then you have others where there's a curated image that maybe is a little bit different. I'm not saying it's fake, it's just like that's a persona, it's an act. What percentage would you guess from what you've seen of people are playing themselves versus playing someone else when they're interacting with the public?

Ramon Hervey II [\(00:15:27\)](#):

I'd say at least a third.

Dave Asprey [\(00:15:29\)](#):

So a third of people, they have a public thing's a little bit different.

Ramon Hervey II [\(00:15:32\)](#):

They have a public persona that they fuel. Some celebrities I worked with, they don't want their children, their husbands, their wives. They want to be able to have some sense of stability in their common commonality with the rest of the human race. So they don't want to live on that fake pedestal forever. They know that it's fake, but some of them, they love being in that role. Rick James was a guy that was obsessed with being famous and he loved being coddled and he loved being able to intimidate people. He loved walking into a room and have everyone recognize him, anything that fame, any of the bad things or good things about fame he wanted.

[\(00:16:28\)](#):

And so some people, once they get it, it becomes like an addiction because it's like an end dopamine push or an adrenaline rush. It affects your physical, mental and the way you think about everything. And so when you're not culpable and you don't understand when you're in that zone that it's not a hundred percent real and you get hooked on it, then that's when problems really start to fester. And then you, you're really in a unreal state of mind on an ongoing basis because fame, as you said, it's fleeting. You don't know when you're going to become famous or when you're not going to become famous, and if it hits you at the wrong time when you're emotionally, emotionally unstable, it can be devastating.

Dave Asprey ([00:17:19](#)):

It feels like it's incredibly toxic to become famous as a teenager or even a really young adult. It feels like it makes you question your reality. And I've seen this in a few different people where like you said, it's a dopamine hit and you start seeing yourself through other people's eyes. And so developing yourself as a person is probably harder if you're a young influencer of millions of followers because you feel like everything you do is an act versus what was authentic to you. Do you have a story of someone you've worked with or someone you've seen in the entertainment business who became famous at a young age where it really was toxic?

Ramon Hervey II ([00:18:00](#)):

When I first started in the business, I was living in London, England, and I worked with a group called the Bay City Rollers. And the Bay City Rollers were a group of musicians, or they were basically five guys that really weren't that talented at all. And they had a deal with two producers who actually recorded a whole album. They recorded two albums with session singers, and then they went out and found five guys to portray the music and to deliver it. And at the time, there was a really popular TV show in London, England called Top of the Pops. And if you could sustain your record or single on top of the pops each week, you were given an additional appearance. And so every week you could get on the number one music show in the country and you could escalate and become famous in a very short period of time. So they became very, very famous off of the first record, and then at the end of the first record, and they thought people were saying that they got so big that people were comparing them to the Beatles.

([00:19:11](#)):

They weren't anywhere. They couldn't hold the candle to the Beatles musically, even the songs, I mean, the songs were written by two very talented producers, Phil Coter and Bill Martin, but they weren't on the par with the legacy of the Beatles. But the media was, a lot of fans in magazines were par, this was in the seventies, by the way. So they were so young that they just didn't get it, and they didn't understand how their platform was not authentic, but they started to believe they were who they were being acknowledged for. So they basically told these two, they fired the two producers, and they told them, we want to write our own songs. And they disappeared. They had one album that was humongous, and then they really, if you go back, they really didn't have a great career. And the two producers took the second record that there was supposed to be theirs, and they found five new faces to do that other record.

Dave Asprey ([00:20:20](#)):

Wow.

Ramon Hervey II ([00:20:21](#)):

And I worked with that group as well. That was another young group, and they were called cuny, and they didn't sing on their record as well. So they took two different records, they edited it, and they changed the second record to suit this other group.

Dave Asprey ([00:20:37](#)):

Amazing. So it can happen. You just get too full of yourself and then people won't work with you.

Ramon Hervey II ([00:20:43](#)):

Yeah. Milli Vanilli was a very famous American group that had a similar type of situation where they didn't actually sing on their records, they were recorded, and one of them ended up committing suicide.

Dave Asprey ([00:20:58](#)):

It was really sad.

Ramon Hervey II ([00:20:59](#)):

Yeah, a very sad story. So there's talks, there's stories like that, and then there's drug stories, alcohol stories. I mean, Rick James ended up dying with seven. He had a drug and alcohol addiction for many years and that ended up being fatal for him. And a lot of, I've been involved with several, I mean Natalie Cole I represented, she had a drug problem for many, many years, and it just becomes, there are so many ways that it can be toxic in the sense of that's one another one, these drugs, people that alienate themselves from their family, from their friends, and it will end up being very lonely in that thing.

Dave Asprey ([00:21:54](#)):

One of the things that I teach, I run a small, I'm exclusive mentorship group with Naveen Jane, who's a Forbes list entrepreneur and a vision ani from Mind Valley, and it's called the Apollo Group. And we just had our three day mentorship meeting in the British Virgin Islands. We talked about exactly that. How as you become successful or famous or both, you can be famous without being that successful too. You're well known, but you haven't really done anything.

Ramon Hervey II ([00:22:27](#)):

It doesn't last for long.

Dave Asprey ([00:22:29](#)):

Yeah, it doesn't last for long, but either one of those can drive loneliness because all of a sudden then, do people want to know me because Famous or because they like me? Or do they want to know me because I am a successful entrepreneur and they want money or they want resources? So a lot of successful and famous people are really lonely. They don't know who to trust anymore. And I think that's one of the reasons that influencers cluster together with influencers and celebrities and Hollywood hang out with other celebrities because at least they know they're not trying to get their fame right. How do you deal with that?

Ramon Hervey II ([00:23:02](#)):

Well, I mean, fame is a form of currency, but you have to know how to use it. It's like being a great investor or anything else. You have to have a realistic approach to what level of fame you want to achieve and what level of fame you can actually handle. And that's the thing that you don't really know until you get there. A lot of people think, oh, I want to be famous, but they don't have the mindset or the mental capacity to do it, and they don't realize that until they get there because again, you can't go to, there's no classes or school or university that teaches people at any age how to be famous or how maintain sustain your fame. So it's still an unknown commodity and everybody, there's so many different iterations of it. And I think there's also people who think they're more famous than they are, and those are the worst kinds. I think I said in my book, when you're famous, it doesn't entitle you to be an asshole. And being a famous asshole is the worst kind of asshole to be,

Dave Asprey ([00:24:16](#)):

Oh God, yeah.

Ramon Hervey II ([00:24:17](#)):

So some people just, they're predestined. Why some people, they can't drink or they can't do drugs because it's against who they are. They're not able to cope with it, they can't do it for fun. And so you have to learn, engage your fame as it's impacting you and not lose your sense of being or getting into that scenario where you exist to please other people, but you're never really pleasing. You don't know you've lost sight of how to please yourself because you're so caught up and fulfilling the illusion that you've helped to fuel and feed up.

Dave Asprey ([00:25:04](#)):

So fame can stop personal development.

Ramon Hervey II ([00:25:06](#)):

Yes,

Dave Asprey ([00:25:09](#)):

There's a process called autophagy, which is the process of getting rid of old mitochondria or old cells and replacing them with newer, younger ones. What are the most interesting new ways to do that is a supplement called MIT PU from Timeline Nutrition. If you just happen to eat way more of a certain kind of fruit and you had a special bacteria in your gut that a lot of people don't have, you might make some ULI a, but probably not enough to make a difference in your biology. Problem is, I know from testing that I don't even have those bacteria and I would never eat that much fruit because it would cook me in fructose. So my only choice is to take ULI A in the form of Miop Pure, and it has great clinically studied benefits. That's why it's a permanent part of my, I'm going to live to 180 or D trying Stack, but along the way, I'd like to stay young and Miop Pure is a part of how I'm going to do that. Check it out for yourself@timelinenutrition.com slash Dave, get 10% off any plan when you use Code ASPR 10, that's timeline nutrition.com/dave code Asprey 10.

([00:26:13](#)):

I consider myself not very famous, but a lot of people know my name at this point and I acknowledge that and after I divorced, I went on a few dates with a very famous person and it was like, man, I do not want to deal with page six. It was a constant thing. Page six, guys, if you dunno, it's some sort of thing in Hollywood, some newspaper thing where they do all the celebrity gossip stuff. And it was definitely something that was on my mind. We're out at a public place and are there photographers and things like that. Unfortunately, none of that stuff happened because nice to have a private life, but that's also something that comes into play there. If you're making a decision about who you want to spend time with and you're going, oh, I have to run that through a filter of pr, publicity, magazines and gossip and all that crap, I am glad I don't deal with that on a regular basis. And I feel like it makes a lot of toxicity for people.

Ramon Hervey II ([00:27:12](#)):

Yeah, it's very invasive and it's had a chance to experience it a little bit. I don't consider myself to be a uber famous person, but I was married to a famous person who I helped become famous, Vanessa Williams. And so I was famous, I was a famous appendage. The reality is that we raised a family together. And so you do have, there is an EVA sense of when you have your family, your children, and

people come up to you at the strangest times and want to intervene or to make their presence known. And some are very polite and other people aren't. So once you become a public figure, you're vulnerable to that kind of personal evasion of your space. When you have no way, you can't control it, you may not even see it coming. So it's kind of happened spontaneously in the moment. And fans, you just don't know how fans are going to end up being bet Midler, we used to have, I worked with BET for about eight years and there was this family, a mother and two daughters, and they stalked bet not in a bad way, but they showed up at more things than you how these people, we did a book tour, eight major markets across the country, they came and they were in line the first in line at every single book signing in eight different cities.

[\(00:28:51\)](#):

And BET used to just go, what is you doing with your life? What is your life exist? How can you be all these places? We love you. We love you. I mean, they were very nice, very cordial. They never said anything bad, but they were just diehard fans and this is their consumed their life. So it not only affects the celebrities, but it also affects people who want to somehow be next to it or be part of it, or there's so many intangibles that you just don't know until you're there.

Dave Asprey [\(00:29:32\)](#):

The being stopped in public thing is interesting. I've been stopped all over the world by people who recognize me from social or something, and every interaction has been so positive. I've had a few people interrupt dinner with the kids, but even that's really respectful. And so I'm just grateful. I've had a few stalkers but nothing that toxic. And so I'm grateful so far that it's just been just people saying, oh my gosh, thank you, but not being too invasive.

Ramon Hervey II [\(00:30:04\)](#):

To me, that would be a compliment to you on the way that you've promoted your self image and people feel, and it's different. I felt with, there's a different, I represented major athletes, very famous athletes, and there's a different, that's kind of, athletes are more like a workman's hero. And so those people, they're less evasive. They really respect that athlete for their talents, but they treat them differently than celebrities that would go after Justin Bieber or Beyonce or Taylor Swift where they're crazed. And also you're talking about younger kids too, the younger, the famous person is the younger their fan group is. And so you also have those things working as well. As opposed to when you get older, the type of fan that you, hopefully your peers are, your fans as well as some. So as you get older, then the amount of fandom and the way that you you're treated is slightly different than when you're dealing with teenage fame.

Dave Asprey [\(00:31:17\)](#):

That makes a lot of sense. Probably the most awkward but still positive interaction I had is I was on a first date with the famous person and when I went to pay for dinner, the check came and it was already paid for. And it was from some people at another table who'd recognized me, but not her. It was way better known than me. And had I written, Dave, thanks so much for your work, we thought we'd buy you dinner. And I was kind of shrugged and she looked at me and said, well, you still get credit for that one. It all you can do is be grateful for that. It was such a kind act, but I'm always watching to make sure that that sort of thing isn't something that's fueling my ego or my self identity. What are your best tips for everyone listening who's got followers or who is building their influence to not let it become toxic?

Ramon Hervey II [\(00:32:13\)](#):

It's hard to say, but I would just say to stay grounded and stay within yourself, stay balanced because of the fact that, again, fame, again, every client that ever represented has had an ebb and flow of fame. They didn't sustain and have the same level of fame throughout their whole career. And so you to be able to make adjustments, and you can only do that based on your ability to stay balanced and grounded. So then that way when if you're a little bit more famous, it's cool. If you're a little less famous, it's cool. You're not really on the edge all the time. And I think that's the warning sign that I think that when you start to be enthralled by your own fame and you let it dictate, you should dictate your fame and not let your fame dictate who you are. Don't let fame define you, you define how you want to deal with your fame. And I think that is really important. If I was going to say don't start believing the hype,

Dave Asprey ([00:33:22](#)):

I had already done the work to work on being happy and being unknown. So being happy and being known is the, being happy is a thing that's independent of whether you're known or not. And I'm grateful that I had the opportunity to do it. And in your book, in the Fame game, your first chapter, A path of self-destruction will sabotage your fame. And I feel like a lot of my resilience has come from self-care, from biohacking, making sure I have enough energy. So even if I'm tired, I'm not going to act like a jerk if I'm being seen or not, basically who heck knows, who's watching anytime or just with my family and also having enough energy to have ego awareness and just to sort of think about how I'm behaving and to notice how I'm behaving. And I feel like the more drained I get from doing a bunch of public speeches or something, I still have enough energy. Sometimes it's pretty low, but I still have enough at the end of the day to just be present. And when I was younger and my energy was less stable, I had a much harder time being present. So the more self-care I do, the more I can be present, the more I can be of service. And I'm assuming that that probably affects whether I'm well-known or not. But in the third chapter of your book, you say don't, because the public dictates fame. Talk to me about the measure of fame

Ramon Hervey II ([00:34:47](#)):

Today. I think it's a totally different paradigm than when I was first coming up in terms of, but in the book I also say that no other managers or none of my most famous, we never sat around and talked about being famous as a pursuit or what do we do to make you more famous? I never had those kind of discussions with people. I mean everybody, we just wanted to make the best art that we could figure out the best way to strategically market it and position it in the marketplace and to fuel that success with you, put out a record you tour, you try to get sponsorships, anything that you can to amplify and elevate the brand, we would focus on that more than the fame. So if you spend a lot of time self-assessing about fame, then you're not really doing your best just to be successful. And to me, being successful is a much more realistic goal to aspire to than being famous because it's something that no one can take away from you.

Dave Asprey ([00:36:04](#)):

So you don't set fame as a goal, you set success and authenticity as a goal and fame may happen,

Ramon Hervey II ([00:36:12](#)):

Right? Because you can't dictate fame. And if you start to believe that you're famous before you're really famous, it's a downward spiral. And that's where that sense of, and you go, the other problem that you have when you over self obsess about fame is you don't do it by yourself. You're basically comparing your level of fame to other people's level of fame. I want that or why am I not as famous as

this person? My song is as good as, and when you get into that thing where you think that you're, something's as owed to you or that you are deserving of something else, that's where, and that happens a lot where people will compare themselves and they get frustrated because they want to be on someone else's level, plateau of fame, and they, they're desperately want to get there, but they're not able to manifest it.

[\(00:37:14\)](#):

And that's the thing where as a manager, you have to remind them that you can't compare yourself to that person because your path is different. Your path and what's going on in your life is different. So your journey and whatever is making you popular. That's what we have to address. We can't worry about every person that you want to be more famous, as famous as or more famous than them. There are people that I don't think in theory to just sit at home one day and say, wow, it'd be fun to be famous. I don't think that's a bad thing. But if your only goal is to become famous, then I think that's a problem because you're not really in charge. And that's the other thing that what I was saying is, as you noted, was that in the book I talk about the fact that the public is ultimately the arbitrator of how famous you get and for how long, when the public turns off on you.

[\(00:38:24\)](#):

And even with all the machinery, the best machinery, the best producer, the best director, the best studio, the best record company with all these people behind you, at some point the public is going to be tired of you. They're just not going to be into what you're doing and that's out of your control. For example, a good example is the Bee Gees, so the Bee Gees, I worked with the Bee Gees when they were at the top, they were the number one group in the world, but they became a number one group in the world as a disco artist. They did pop music before. They had many different iterations in their career of success, but when I worked with them, they really became, and it was a conscious move to move into the disco industry, their producers, their record company, they knew what they were doing.

[\(00:39:16\)](#):

So this was a strategic plot. What everybody didn't realize, and also the Bee Gees, was that there was a backlash within the industries. The only musical form that I, in the whole 40 years that I've been in the business, that their industry shut it down, they decided that disco music was not good for the future of music. And all the radio stations and record labels, even the Grammys, they didn't want disco artists winning awards. It was blackballed by our own industry. They decided, and if you go back in history, what happened was, so they're the number one disco artists of all time. And then the industry decides we have no future, the highest we've tapped out, we're not going to sell more records. This is not what we want young artists to aspire to be as disco artists. And so there was in Chicago, at a stadium, I think it was either the White Sox, it was at the Chicago White Sox, they actually had a bonfire of disco records and they burned, there was a DJ that was so against, and he did this whole PR thing and they were burning disco records in the middle of the field.

[\(00:40:42\)](#):

And that's what really ultimately ended the Bee Gees' career because they had become so big, but it was to no fault of their own. Their songs were still good, but no one wanted to hear the music. They couldn't get it played anywhere. Radio station stopped playing it, record companies didn't want to release any more records, and it died. It morphed itself into what is now dance music or EDM, but the term disco was just, they tried to erase it from existence

Dave Asprey [\(00:41:19\)](#):

So you could become famous in an area that's not cool. One of the areas like that in my industry when paleo was all the rage, I remember there was a website called Paleo Hacks, and I went on there and I said, guys, you may be living in your caves, but the biohackers are coming and we have lasers. And today paleo is kind of a shadow of what it used to be because evolved. And you go to any of the surviving kind of paleo industries, and there's lasers and light therapy and cryo and all the biohacking techniques because paleo and even keto, they add their part of fame. So if you're over-identified with one of those movements and then it falls out of fashion, then yeah, your fame will go away unless you succeed in transitioning. I'm hopeful the biohacking industry, we're now about a 63 billion industry. So I think that's still going strong and probably will for a while, but you never know.

Ramon Hervey II ([00:42:22](#)):

Yeah, you're apparently the one that everyone should be applauding.

Dave Asprey ([00:42:27](#)):

No, I did my name's in the dictionary and I created the movement, but there's lots of people in the movement and I definitely started it.

Ramon Hervey II ([00:42:36](#)):

So I did a little, it started in 1988,

Dave Asprey ([00:42:40](#)):

Someone in, I think 1984 used the term biohacking to talk about gene editing your cat to make it glow in the dark or actually know that was 94, not 84. So that was the first use of the term for hacking your own biology as biohacking was me. And that was the word that entered the English language in 2018 in Webster's dictionary.

([00:43:03](#)):

And it's a very interesting thing. I didn't trademark the term because I thought, I want to build a movement that's around longevity and I want to make longevity. Cool. If someone had told me I could do longevity when I was 19 and 300 pounds and they would use it in a language that I could have heard, I would've been all in on it. Instead, I spent a few million dollars reversing my age and healing all my ails and losing a hundred pounds. I just didn't want to have to spend 20 years becoming an expert in the field in order to cure myself. And then to feel good all the time. I'll just share this, but it was a consciously created movement, but it wasn't created for fame. It was created because I didn't want anyone to suffer as much as I had. And I think that's why it's had sustainability as an industry.

Ramon Hervey II ([00:43:47](#)):

Yeah, that's important. Sustainability, I think, again, it's more plausible if you're pursuing something with integrity and something that you think you can be successful at.

Dave Asprey ([00:44:01](#)):

You sound a lot like Rick Rubin, who's also been on the show, famous music producer. And

Ramon Hervey II ([00:44:09](#)):

Daniel, I know who Rick is,

Dave Asprey ([00:44:11](#)):

Of course, I'm just for listeners who probably you would know, you guys probably have met multiple times, but some people didn't know it. I'll admit when I first met Rick, he'd reached out. I didn't know really who it was. I just heard his name. So when I got to him, I'm like, wow,

Ramon Hervey II ([00:44:25](#)):

Yeah, he's got a great legacy.

Dave Asprey ([00:44:27](#)):

In your third chapter though, you talk about focus on your craft instead of worrying about fame. And Rick's most recent book on the creative Act was really profound for me to read because he says the same thing. He says, focus on your art, focus on your creative art, whatever it is, and don't worry about the public, just you have to do the right thing as an artist. And then fame may happen, it may not, but if you focus on fame, your art will fail. And I thought that was really profound. And in terms of managing fame, I texted him and said, Hey, Rick, your book just came out. Why don't you come back on the show? And he goes, Dave, I'm overexposed right now. He's watching his fame. He doesn't want it to hit a super high peak, then they'll hit a trough. So he's become an expert.

[\(00:45:14\)](#):

I think he just intuitively it in sort of surfing it, but not ever crashing and not becoming excessively famous. And that's why he's been on Eminem's videos and he's done all this stuff. And I went through and I realized, I think nine out of the 10 most favorite of the songs that define my life with memories are all produced by Rick. I'm like, oh my God, I had no idea. So he's a guy who seems to have managed the fame game better than anyone else I know. I mean, you have Taylor's whip and people like that who are real super famous now, but we'll see whether she's the next Madonna or not. Only time can tell that, right.

Ramon Hervey II ([00:45:54](#)):

But again, I think what he said to you and what you gathered from in terms of in reflection is true that that's part of the strategic part of the game. One is just to understand that it is a game. There is no guaranteed winner or loser. You just play the game the best way that you can and you try to be as successful as you can. But it is a game because if there was a formula to fame or in your thing and you say if you drink something or you take this vitamin in three weeks, you're going to be famous. I'd be interested in selling that possibly. But there is no formula to sell fame. No one can guarantee it. And it's a game. You play it and you try to do it strategically to your advantage, but you don't know if you're going to win every time. You don't know if you're going to lose. And I also think what he said is understanding the level of fame that you're comfortable with or knowing that you can prove your own burnout if you let that happen. That's what he was acknowledging is, I don't want to burn out on this one thing. I need to stay balanced so that the next time I come out, people still want to talk to me

[\(00:47:20\)](#):

And still promote what I'm doing. And that's where some people, when you get so obsessed with it in that you have to feel that level of fame every day when you wake up in the morning, I got to feel like something needs to happen today to sustain my fame so that when I go to bed tonight, I'll feel as famous as I did yesterday. And if you have that kind of attachment to it and you're not putting it in check ever, you're not really looking at how people are receiving you, how it's changing your life, then again, you're letting it control you and you're letting your fame dictate it. And he's a smart enough guy, been

around long enough to know that I'm going to dictate and control how much fame I'm willing to deal with to maximize the commercial exploitation of whatever you selling at a particular time. And you tell that you turn down things, you get offers to do newspaper covers or you get offers to do television or you get offers to do big dates and you say, you know what? The time is not right. It's good money, but you don't need it.

Dave Asprey ([00:48:41](#)):

It makes a lot of sense.

Ramon Hervey II ([00:48:42](#)):

You have to be able to say, no, you have to be able to absorb failure. You can't stay on one even keel like go, go forever. There's got to be balance. And that balance again isn't always something that you can control because you can't know how you're going to react to failure. Most people don't, and you have to prepare. If you're more grounded, then failure is something that shouldn't impede your progress. But you look at it, you examine it and you try to learn from it, but it's going to happen. Everybody fails at some point in their life and how you approach that and how it adds or build your character is going to impact how your decision making process, the next time you're in a situation, you're going to analyze it a little bit different and just try to not control it, but just limit the possibility so that you're feeling less. Because anyone that constantly fails all the time, that's not a good form of stability or sustainability if you're constantly failing.

Dave Asprey ([00:49:58](#)):

I know a few people who get really angry because they're not famous, right? I'm a good person, I've done big things. Why am I not famous? And some of them, they become very almost evil from that. I had a former family member justify trying to steal one of my companies, like full on lawsuit level over something like this. And it ultimately came down to, I'm smart, I should be famous, and a sense of entitlement. That was very narcissistic. How do you stop a desire for fame from turning you into just an angry person, for lack of a better word.

Ramon Hervey II ([00:50:42](#)):

Again, there isn't one way that would work for everybody. I don't think that sometimes it takes, you have to be able to listen. If you have good people around you surrounding you and they're helping to keep you in check and you're able to listen to that and understand that they're trying to look out for you. If you start to see a trend with more people trying to do that, then that might tell you, Hey, you know what? I need to rethink how looking at fame, how it's affected me, because now it's changing the dynamics of my friends, my family, my children. So whatever you have in your life, in the circle of your life that you trust and you respect, and when you start giving messages from those people that you love and respect and that they love and respect you, I think that's a time to sit down and meditate and really self examine and see what you can do to modify and change the way that you're behaving. But it would be different. Again, it's not the same with everybody, and some people have to hit rock bottom before they will accept the fact that they were on a path they were warned and they didn't listen to, they didn't take the signals.

Dave Asprey ([00:52:10](#)):

That's for sure. There's a lot of polarization in the media right now, and it feels like when people work on becoming, well, if they're working on becoming famous, I think they're probably doing it wrong, but

there are still people who work on being famous. One strategy is to be really polarizing as a way to do it. And the other strategy is to do whatever it is you do for, we'll call it a mass market, don't be offensive appeal. Which of those strategies is better?

Ramon Hervey II ([00:52:40](#)):

I don't think polarization is a good path or strategy to take, and I think if you get known for that, you're going to burn out faster than taking the other route. But you're right, I think that there is, I think it's the worst it's ever been, this idea that the whole concept of canceling and that the whole concept of people tattling on each other to bring them down. This is a really sad state. I think for our society to watch this unveil itself. And without social media, this would not be possible.

Dave Asprey ([00:53:23](#)):

It's definitely made it worse. I mean, there was a time about 10 years ago where Joe Rogan just absolutely tried to cancel me. I was on a show three times and there was a commercial interest that seemed to be motivating, things like that. And then I watched during the pandemic when the media tried to cancel Joe for actually doing the right thing in my perspective, and he withstood it like a boss. And I was like, wow, this is really cool. He's one of the few people who managed to just brush off a cancellation thing because essentially he is a form of media at this point, which is interesting. Your chapter eight in your book though, you talk about the role of media, and I have a specific question for you there. So recently I was on one of the top 10 podcasts in the world.

([00:54:13](#)):

We had a great interview, really cool. I didn't think it was particularly polarizing. Afterwards, I found out that one of the largest sponsors of the show was a plant-based, a hundred percent vegan brand. And I'm someone who's been a vegan, not a vegan anymore, because it made me really sick. And I write books about how, let's eat some plants but don't eat only plants. And they actually emailed me yesterday and said, we're spiking the episode. We're not going to air it because, and this is blatant what I would call censorship for commercial interests. So I'll be sharing more about that over the next little while depending on what happens with the show. But if you're going to have a friendly relationship with the media, but you can't be authentic because the media is on a certain kick right now and you don't want a polarizing strategy, how do you handle that?

Ramon Hervey II ([00:55:09](#)):

I don't think it makes sense to always stage a counter attack, if that's what you're asking.

Dave Asprey ([00:55:19](#)):

No, I'm not talking about a counter attack at all. Just like, I mean, I could have gone in there. In fact, if the host had just said, Hey, Dave, lay off on that. We could have talked about neurofeedback on the brain or something. But it was one of those things that it was kind of surprising. And frankly, my PR agency should have warned me about that and they didn't. But it's one of those things where certain people who say things are much more likely to be canceled or censored these days. How do you advise artists who are looking for decades of artistic earning the public's attention with their work if something's uncool like disco, all of a sudden, do they need to pivot?

Ramon Hervey II ([00:56:00](#)):

I think that you have to pick and choose your battles carefully. What things are really important to you. You really need to make a comment about something that's none of your business or that you're not really engaged in. I think that's usually the worst part is why would you make a comment about something that doesn't personally affect you? It doesn't affect your business, it doesn't affect your personal life, but you feel the need to make a public statement one way or the other. Sometimes it's not like you're, you can say something positive that can be just as negative if the perception from the public is you should not be supporting that person as it being the other way where you're basically condemning someone along with, maybe that's the public, that's the mode that the public has taken. Sometimes it's like a buddy system or it's like things snowball where either people come to rescue someone or they come to further condemn them from whatever. Cause that controversy

Dave Asprey ([00:57:20](#)):

Leads to polarization every single time.

Ramon Hervey II ([00:57:23](#)):

And I think if you jump on the bandwagon and you do it at the wrong time, then you're more liable for backlash that you could have avoided by not saying anything. So I think that's really the, if you don't want to, unless you have something at stake, I don't think that everybody is waiting to hear what you say or what position you have on every single issue. And some people feel like they have to comment on this or they have to comment on that, and it's not necessary. It's not worth the risk of, it's a distraction that you're creating yourself that you don't need in your life.

Dave Asprey ([00:58:12](#)):

That's definitely wise advice, and I could probably take more of that. But

Ramon Hervey II ([00:58:18](#)):

In your situation, you were sharing something that I am assuming is from your art. You experienced something and you were just expressing an authentic view. But this is how this didn't work for me.

Dave Asprey ([00:58:32](#)):

I also have written three New York Times bestsellers,

Ramon Hervey II ([00:58:35](#)):

Anybody freedom to be vegan if they want to be. But the fact that the company, that's really silly, I think, but it shows them in a bad light, if that comes to light or if you choose to make that makes a company look worse. It does not you.

Dave Asprey ([00:58:55](#)):

Yeah. I don't like picking fights. I've found there are certain personality types usually who are bullied a lot and haven't done their healing work. They'll just always pick a fight whenever they can. The whole take down attitude thing like that, and it's so juvenile and it's so boring. How about doing something worthy that actually works and showing that it works in studies or even with customer testimonials. And then if someone says, I have a different opinion, you're like, that's great. Show me your evidence. And I do my best. Even when Rogan was coming after me, all I ever did was just post a link to my article with

36 studies supporting what I said. That's all he ever said. It took a lot of patience. It took a therapist, and ultimately I had to go in and hook a computer up to my brain. So I'd stopped being triggered by all that.

[\(00:59:49\)](#):

It was a lot of bullying energy, but it was rather than counter attacking, it was just straight up, this is real. And I started questioning my reality like, no, this is real. Here's the 36 studies. I didn't pay for any of these things. Global governments agree with what I'm saying. I'm just going to stick to my guns but not be defensive about it. And what I found is there is a gang of, there's always a gang of bullies. And almost any industry, they're the ones who just love to be the leaders trying to take down someone for whatever. And it's not that many people though, so if you just kind of stick to your guns, they get tired of not getting a reaction and they go find someone else to pick on. That was the strategy that worked.

Ramon Hervey II [\(01:00:31\)](#):

Well. I think it's funny, we were talking about lying earlier, but to me, crisis management, I've done a lot of crisis management in my career throughout my career. And the one thing that I think it's okay to be an advocate, for one, if you believe passionately about something, civil rights, woman's rights, disability rights, anything that you feel passionate about and you know about that, just like you said, you did 36 studies or if you have a personal crisis before, if you can avoid being impulsive and having a sincere, authentic response to something in your own life that you are being confronted with and all the information so that when you make this statement, nothing can come back to haunt you. Because now in social media, when I started in a business, nothing could happen in a matter of seconds. Today with social media, a visceral response to anything that you say can be reported on and spread across in seconds in a matter of seconds, one statement.

[\(01:01:48\)](#):

And if it's a misstatement, you can't ever take that back because of the social media and the internet. I think you really have to be very careful about what you advocate or against what you say. And can you live by, do you know enough about what you're saying to make that statement and back it up in perpetuity because they will haunt you not only in the immediate time, but they'll come back and throw that in you, which happens all the time now, well, two years ago you said this. So it becomes embedded in your legacy. And if you are making these kinds of errors or impulsive proclamations and they're not supported by evidence or by truth, then you're building a reputation for not really being authentic or not being wise or not being knowledgeable about what you're speaking on. And I think that those are things that you, and the other thing is that you don't have as much time to decide on what you're going to do. So if you're being accused of something and it's not like the law or someone says, you did this or you did that, if the longer you wait to make a statement, the harder it is to have a positive impact with whatever you say.

Dave Asprey [\(01:03:22\)](#):

That's an interesting, interesting little hack that I didn't know about.

Ramon Hervey II [\(01:03:26\)](#):

Yeah, because if you wait now two or three days, if a statement, say a negative statement has been made against a celebrity or whatever, and he or she doesn't respond for three or four days, that story is being refunded and repeatedly 24 7 for three days. And everyone now is not just now the whole world and the dynamic, which I find so interesting is, or the uniqueness of what social media is, it's given everyone voice. You don't have to be famous to express yourself on social media, famous people get more attention, but anyone can respond to a Twitter.

[\(01:04:14\)](#):

Anyone can have a voice. Anyone can have an opinion. And collectively that body does have impact. The body of influence. One of the biggest Cat Williams came out and dogged out everybody in the entertainment industry, fellow comedians, whatever. He was on a show, famous football player, I forgot his name, is a hall of Fame football player, and he has a new podcast. He only had 5,000, 500,000 audience. And Kat Williams came on. He did a show, I think it was two hours, two and a half hours, and his audience grew to 50 million in 1 24 hour cycle. Wow. From 500,000 to 50 million. That could not happen 20 years ago. And if you look at social media, to me, it's just so powerful and it's hard to believe that it's become so powerful because it's really a teenager. The mainstream social media networks did not become mainstream until around 2010.

[\(01:05:34\)](#):

That's when Facebook and Instagram and most of those same platforms were actually founded in between 2004 and 2006. So at it, we're entering our 14th year, only our 14th year of social media. And look how far for it is compared to regular broadcast, whether it's a network cable or what used to be one of the most powerful platforms, radio, print, newspapers, which have dwid because of the impact of social media. But it's amazing that the world globally we're so impacted by a media format that's really only 14 years old. All these other formats have been around for hundreds of years, starting in the mid 17 hundreds, 18 hundreds. And you're talking about this one, and we're talking about maybe five formats that between YouTube, Facebook X or all of them, there's not like there's 20, there's not 200 social media platforms that have the reach that the main ones have. Like you have 52 states and each state has a major newspaper. I mean, the way that, or television networks and just the amount of media that has lost its impact due to social media as well.

Dave Asprey [\(01:07:13\)](#):

It's definitely changed the game. So the speed, and it seems like the stakes are higher. You wrote a really interesting chapter in your book about Vanessa Williams, right? Where it's called Fame is Currency Infamous a Liability. Walk me through what happens with Vanessa and what your thoughts were from the fame perspective.

Ramon Hervey II [\(01:07:37\)](#):

That situation. There's a saying in our business that, particularly in an entertainment business, but I think it's used in others, any publicity is good publicity. And I've never endorsed or believed that that was true. I was a publicist. I had my own PR company for many years, and I never believed that. And I think that's a misnomer. And in her case, I think a lot of people did feel that through her controversy and the end of the pictures or whatever, that no Miss America had ever become more famous. And that somehow benefited her and it didn't really benefit her. It would've benefited her if she decided to become a reality TV star or whatever. And she decided to play the victim role, but she wanted to have a legitimate entertainment career in the entertainment business. And so she had to actually overcome that baggage and get people to focus on her real talent as opposed to being judged. She was the first Black Miss America, so that had never been done. She wasn't raised in the pageant industry, which is a whole industry where some kids, their parents start having these young girls in pageants when they're two and three years old. So she wasn't part of that. She didn't represent that.

[\(01:09:05\)](#):

So she really, she was a junior. She was about to be a junior in, she was in her sophomore year in college. So she had no identity. She was just a college kid. And then she was thrown in, I think it was a six month window between the time that you run or the regional campaign to the time that you go to

the national. And then they have the big TV show in September. So it was a very short window. And in two minutes, when those Final 10 contestants stand up there, and then what's his name? I forget his name, but when they announced her name, that's how instant her fame. They wouldn't have announced her name. She would've never been famous. No one would've cared. Who knows who were the other nine contestants of any Miss America pageant. I bet you no one can tell you who were the final 10 contestants of a Miss America pageant.

[\(01:10:00\):](#)

So it takes a minute, I think I timed it to see how long it took from the time that it was less than a minute for him to actually say. And the winner is, and in that line, that's when you become famous. And that's what everything shifted for her. But then within a year, in 10 months, then she had the unveiling of the pictures and she resigned. She became the first Miss America to ever resign. And then we plotted a career for her in the music industry and eventually involved some minor television, film, whatever. But it took over 10 years for her to put that scenario behind her. And by when I say behind her for those 10 years, that developing and trying to help her develop her career, every time her name was printed in media, it said Vanessa Williams, former Miss America, to throw for nude pictures.

[\(01:11:16\):](#)

That was her tagline. Wow. Woman would ever print a story and just say Vanessa Williams. The first time that happened after 10 years was after the opening night of Kiss of the Spider Woman when a Broadway writer, critic named Frank Rich did the review for her opening night. And he was the first one who said, Vanessa Williams, who opened last night and kisser Spider Woman. And that was a major breakthrough for her. And having been her publicist and then her manager, you just can't over underestimate how valuable that was, that finally we had broken through. We had broken through, and she had gotten her name back for the first time.

Dave Asprey [\(01:12:08\):](#)

Wow. Well, if you're listening to the show now and you see a cancellation campaign or a hit piece in the media about someone or something like this, there's almost always two sides to a story. There's almost always a motivation. There can be an angry ex-employee who has issues. There can be a jilted lover, and you're probably never going to get the whole story when you get a cancellation campaign of anyone for any reason like that. And over time, I've just learned every time I read one of those, there's probably some truth in there and there's probably a lot of BS in there. And if you find yourself, how dare she have nude pictures? The reason we have VHS is for taking nude pictures of people. The reason we have webcams is for taking nude pictures of people. Literally, all of that technology was designed for pictures of naked people.

[\(01:13:06\):](#)

In fact, teleconferencing originated from this. So it's not like you haven't done it either. And the fact that you're holding some celebrity to a different standard than you, it's probably because, well, maybe you don't understand how fame works. You don't understand that famous people are still people. So I would just invite you, if you find yourself frothing at the mouth about some celebrity doing something or another, number one, maybe they didn't do it, number two, maybe there's a different story than the one you're hearing. And number three, there may be a targeted attack. It can be from a narcissist or a sociopath or a competitor or anything else. So I read all of that stuff with a huge grain of salt. And anytime a celebrity does anything in their personal life, it's actually none of your business and it doesn't matter. And if people would just grow up, then no one would care that Vanessa Williams years ago had a naked picture because it doesn't matter, all humans are naked. That's how we're born. But maybe we'll all grow up someday. I don't

Ramon Hervey II ([01:14:04](#)):

Know. It's such a quad mire of how to really try to make sense of all that stuff. But this whole canceling thing is still, I've never really gotten quite used to it, but I study too. I'd like to watch things unfold and watch how people resolve it. And one of the bigger ones that I was disappointed in was Dave Chappelle. So I'm a big fan of Dave Chappelle. I don't know Dave Chappelle, but I like his work. I love his thought process, and I like his sense of humor. But he took on the whole LGBTQ thing and mostly attacked it, made fun of it, and he made it the subject of his transsexuals. And he made it the subject of more than one special that he was paid like \$50 million by Netflix to do. And I thought that he did it once, and then he did it again.

([01:15:18](#)):

And then finally the pushback was enormous. And a lot of people went against him. I mean, he didn't get canceled 100%, but certain venues did cancel his shows. He was supposed to get some awards. The people that were going to award him pulled those away, and he decided to go out and on counter attack to defend his right as a comedian to deal with the subject matter in the way that he, that's a right was freedom. It's a right, it's a freedom. It's speech. As a comedian, it's an art form. But he knew what he was doing. I think at some point when something is self-inflicted that you made a decision to do this, and then you don't want to take any responsibility for that act. You don't want to take any culpability or the reaction that you created. At some point you just say, you know what?

([01:16:28](#)):

I didn't mean to offend as many people as I did. Or you say, Hey, I don't care and I'm going to do it again, which is more what I think he did. And I think at some point that we all, as much as we worry about being judged by other people, we have to judge ourselves. And that means if you're a celebrity or if you do something that is really unnecessary or it's degrading, that you need to stand up and take ownership of that. And I think I was disappointed in him that he didn't do that. And I think had he done that, he would've avoided a lot of the fallout that he has now had to try to rebuild and reshape his career around. And I think that that idea, again, that also comes from the idea that you're, they're so famous that you're untouchable and that you're above humanity or what's considered fair and equitable.

Dave Asprey ([01:17:31](#)):

Yep.

Ramon Hervey II ([01:17:32](#)):

I'm not a Trump fan, and I don't think that what he has done as a former president is, I think it's ir approachable. And the fact that he can still run again, I don't agree with, but again, it still is influenced by a level of fame that feels, it gives a sense of entitlement that you don't really have fame should not give you that entitlement that you can put yourself above everybody else, your wealth, your status, your fame, your fans, and that you're basically not subject to any rumination for anything that you do. I don't think that that's a reality that we should abide by. So I think with other people not having the right to judge you, like you said, I also think there has to be some level of accountability and self-judgment exercised by people who are famous and used their fame in a destructive way

Dave Asprey ([01:18:40](#)):

Who did handle that kind of thing really well. Was Joe Rogan when the video came out of him talking using N word, just dozens and dozens of times, he did a remarkable job of owning it, saying, I do sound like an asshole here. And he apologized.

Ramon Hervey II ([01:19:01](#)):

I do remember that. I was impressed by that as well. That's a rarity. That was a rarity. And he did it. It wasn't like he talked about it for a really long time. He was very contrite. He was very sincere. And he did it like in three minutes of just, I plucked up and I'm accountable. And I thought, I really respected him for the way that he handled that.

Dave Asprey ([01:19:32](#)):

And I think it actually led to his next leg of fame that he handled it well, didn't make a big deal out of it, but acknowledged it. And since that time, so I live in Austin, I've been to his comedy club. I've seen him live, and man, he's a master of almost stepping into it again, but he never quite does. He plays with it in a way that it's funnier than Hal, to be perfectly honest.

Ramon Hervey II ([01:19:53](#)):

Yeah. There's a bunch of people that weren't able to handle it, and you don't hear about them anymore. It's the same thing about the Me Too movement. So many of those guys that got busted never had any, they weren't contrite, they weren't apologetic. They deflected all the obvious. They never owned up to their own behavior or misbehavior.

Dave Asprey ([01:20:22](#)):

And perhaps that's the entitlement that comes with fame, where you think you're indestructible, but you're not.

Ramon Hervey II ([01:20:27](#)):

Yeah, you're not. That's really so important to understand.

Dave Asprey ([01:20:31](#)):

Well, Ramon, this has been a fascinating conversation about fame, which is something you don't hear a lot about. People talk about being famous, but you've really studied it. And I would say if this show push a button for you, or if you are an influencer or you're building a biohacking business, there's chapter 12 in the book, which we didn't review, and it's the Tenets of fame where there's a summary of 13 basic rules about what it takes to be famous, but maybe more importantly, to not let it destroy you and to not let it define you and for you to manage it instead of it managing you. And I haven't found another book like this, and I know a lot of famous people, and some people think I am one, and I found this book uniquely valuable. So thank you for your 40 years of working on fame and then thinking about it enough to put it into a structure so we could all learn it. I genuinely appreciate it.

Ramon Hervey II ([01:21:28](#)):

I appreciate it that you took the time to understand it. I think the title might've been misleading, but I thought once people read the book, they would realize there is no, even if you get 15 minutes, that just cherish it, enjoy it, but don't let it ruin your life. And there is no way. Again, I think that my main message overriding message was, no one can tell you the way to become famous because it's different for everyone.

Dave Asprey ([01:22:00](#)):

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