

## **SMFA Summit Interview with Justin Guarini, premiering 25 May 2021, 2pm PDT**

### **Bonnie Gillespie**

Everyone, so excited to bring to you one of my new favorite people in the world. I am so excited. Here we have Justin Guarini. Hi Justin.

### **Justin Guarini**

Hi, how are you, Bonnie. It's so nice to be here and I cannot wait to dive into our conversation.

### **Bonnie Gillespie**

Yes, we, we met officially through Clubhouse a few months back, kind of doing the same sort of vibe with the conversations we're having with people like you know, staying positive, being confident, having enoughness, and just immediately knew, "Okay, yeah we're gonna do some things." Tell me how confidence has played out in your life, in your showbiz journey. Because I know you've been, you've been all over, all the places, we don't even need to go through all of it because it's in your bio and people know you, obviously. Where, where is confidence sourced for you?

### **Justin Guarini**

Well, I think the first thing I love to touch on when it comes to confidence is what it really is because I think a lot of people, there's a couple of misconceptions that they have but one of the biggest misconceptions around confidence is that people think you're either born with it. You got it, or you don't, right? Or the next one is, "Well, I have to have a ton of experience," or "I have to have letters behind my name," or "I have to have these pieces of paper that I put up on the wall that I paid hundreds of thousands of dollars for over time" in order to be able to be confident or to, to be able to, to be seen as an expert or be seen as an authority figure. And I love to tell people that, that could not be further from the truth.

And so, what is confidence? Well, at the end of the day, the English root word of confidence is confide. And what does confide mean? Confide means to trust. That's why we tell our secrets to a confidant. I confide in, right, someone that we trust. And so, when you don't have confidence, it just means that you don't trust yourself. So, when you walk into an audition room and you don't have confidence, it means you are literally telling the people, well, this is a concept that I want to touch on that, when you realize that you if you don't have confidence, it doesn't mean that... it means that you don't trust yourself. It then helps to recognize, and I know you're totally into this too when it comes to energy, right, that that sort of energy you put out when we recognize that people don't see us through their eyes, they see us through our eyes, we'll recognize that when we don't trust ourselves and we don't have confidence, we literally are telling everyone that we meet that they can't trust us.

Now that's, I mean, it sounds harsh, but it's true. And it's a subtle energy and what is when we talk about showbusiness when we walk into the audition room that first impression, as you of

all people would know, Bonnie, is energy. When you walk into an audition room and you don't trust yourself, AKA you don't have confidence, you are literally walking in and telling the people on the other side of the table who have to hire you, and might be with you for the next six months or six years, and you're telling them, "Hey, you can't trust me." So, recognizing what confidence is. It's that self-trust when we see it as that thing that, "Oh, I can build that. That's something that I can, I can create," then that opens up a whole new conversation when it comes to confidence.

### **Bonnie Gillespie**

So, you're totally touching on how I feel about this. That we can build it, we can strengthen it, it's a muscle and the more we use it, the stronger it gets. I feel so often we outsource our enoughness. We, I say we collectively as artists, because there are so many things we don't control even once we booked the job there's... will the money fall out and will the contract get renewed, or extended, like there's, there's so much about it that's out of our control, that it, it gets a little weird to come from a place of "I know that you can at least trust that right now I've got this. I've got this character. I've got this role. You don't have to worry about this problem." And I like to say that casting is a list of 100 problems, and there are all the roles, and you come in looking like a solution, and that's better than being talented, having the letters after your name, whatever. What's the head-work of knowing, "I've got this," when there's so much external information that says, "You've got nothing"?

### **Justin Guarini**

Oh yeah, and that's what we're, you know when it comes to entertainers and singers, actors, dancers, all of that we are taught, trained, and educated to believe that we are expendable. That we are just names on a piece of paper. That we are like cattle to be brought to market bought, sold, put out into pasture, slaughtered. And so, you know that that first of all just recognizing that is almost that sort of curative can be curative in itself, right? Recognizing that that's a huge problem, and that's a mentality that we are through all our education, through the media, through, "Oh yeah, my, my son or daughter the waiter who's also an actor," all that.

We're taught, we're taught those things from a very young age. However, the head-work outside of, let's say an audition room, is actually extremely simple. And I think you touch on it beautifully with just the word enoughness. And when we really delve into that concept... and it takes a little bit of perspective work, right, and I know you could speak to this way more eloquently than I could, but someone in your position on the other side of the table who has that list of problems that, that all have character names, all you want is someone to walk in and be that solution.

### **Bonnie Gillespie**

Yes.

**Justin Guarini**

You are on... I wrote this book called "Audition Secrets" up here, and one of the chapters is: the casting team is on your side.

**Bonnie Gillespie**

Hundred percent.

**Justin Guarini**

Right, and you know, I know, you know this, I'm not gonna dive into it.

**Bonnie Gillespie**

We are pulling for you. "Please be good."

**Justin Guarini**

"Please just be the one," right? Now and most actors, singers, dancers walk in thinking, "Oh, I hope I'm the one. I hope I'm enough." And think that most casting directors just hate them and or people on the other side of the table are just like, you know, waiting to tear them apart. And that the opposite could not be... true. So, we take that first principle that the casting team is on your side. They want you to be the one. They're your biggest cheerleaders when you walk into the room because you present a solution for them that means that you all can just say, "Yes, this is it, check it off, and I can go on to the thousands of other things that I have to do," right? "And the director and the producer aren't going to be breathing down my neck at least about this project." And so, that.

And then the second thing is that when you show up to the audition room, more often than not, we walk in and we see 5, 6, 10, sometimes 99 other people who kind of look like we look, kind of sound like, we sound, kind of dressed like, the way we dress. And it's this immediate game of like, like "Game of Thrones". In your brain and you're like, "Okay, who do I have to outwit," and, right? And there's just warfare happening. But when you recognize that when you show up, when you've done the work, when you put your life to bear and your experiences to bear on that character, instead of playing a character, the character plays through you, through your experiences.

And guess what, you could have a room of a million people that you were auditioning against and not one of them has had the life that you've had, had the experience that you've had, has had the highs that you've had, has had the lows that you've had, and when you can recognize that, "It does not matter how many people I'm auditioning against because I there's only one me, and I came here to play, and I came here to allow this character to play," and I know you say, "Lift the words off the page." I've heard you say that before. Right, it's just like, then you recognize that, "Okay, I'm gonna walk in and I'm going to give some... a performance that is so unique that no one else can touch it."

### **Bonnie Gillespie**

That's right.

### **Justin Guarini**

Right? And then the final thing is is that no matter what happens in the audition room, you win. If you can walk in recognizing that you are someone who is walking into a room and you are walking in as an equal. And what do I mean, yeah, sure, you, you've cast a flabillion amazing shows, right, and a lot of people will put you up on a pedestal, deservedly so, because you do a wonderful thing, and it's all this... but at the end of the day, you're just a creative, just like we are.

### **Bonnie Gillespie**

I don't get paid without actors existing. Everybody in this business does not make a penny if not for actors. Do you realize how much power that is y'all?

### **Justin Guarini**

Yes, yes, and it's this, this symbiotic relationship, right? Where one thing cannot exist without the other. And so, when we walk in and we recognize, "I am an equal. I am on a level playing field. I am an artist and/or creator, walking into a room of other artists and creators," and I'm going to say in my actions, in my energy, "Hey, here's what I got. I worked hard on it. I've gone to school, I put in the time, I put in the work. Hey, here's what I got. Do you like it? Do you want to get on board? Yes. Great. Let's go. No. Great, thank you so very much for the experience."

Right? And then you can walk out of the room, and you can say, "I don't know if I booked this, but I know that I got one step closer to figuring out A) how not to do things B) how to do things inside the audition room," right? But it takes a little bit of dispassionate analysis, right, and it just takes that ability to get the ego and all that voice that says, "You're not good enough. Oh, my goodness, they hate you." All that all that stuff out of the way to be able to see the truth of the fact that, you know, we're all equals in this business. And, and that, you know, every opportunity to audition, no matter how it goes is one step closer to really truly getting it rolling, and be more consistent.

### **Bonnie Gillespie**

Always. Always. And I say we're booking the room, don't worry about booking the job. Like that's that's the micro the macro is book the room. build a fanbase out of buyers, we're always gonna be pulling from... for you and we're gonna know what we're going to get from you when we call you in next time, because you showed us, "Here's what I do with this material."

You said something that got me going, "Ooh, we've gotta, we've gotta talk about that." What happens when... because there's the little voice in the head that goes, you know, "You don't have this. No, you're no good." All the, all that. What happens when a voice outside you

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*Bonnie Gillespie*

matches that inside voice because we no stranger to reviews of all levels, and sometimes... like I think back to a one-star review on my baby book, and I'm like, "Oh," like, and they say the exact thing that I'm like, "That's what I was afraid... they were gonna catch on that I don't know my shit. Oh my god," like, what do you do when the voice matches that inner critic?

### **Justin Guarini**

Right, well, the inner critic, and this is by no means a scientific explanation, but what is that inner critic? I feel like once we really get down to like the truth right or the facts really the facts of things, then we begin to understand. Because truth is so relative right if you from a media perspective if you watch Fox News, you have one truth. If you watch CNN, you have another truth. If you watch OAN you've got another truth. If you watch MSNBC -- it's not a political conversation -- it's just the truth is relative. Right. And yet, what are the facts, what are the facts of that critic?

Why does that critic exist? And I believe it exists because a flabillion years ago, when a cave person was looking inside of a cave, looking to go inside of the cave. There was a little voice that said, "There may be lion, may be bear in there. Not sure should go in." Right? You could die. It was a safety mechanism; that's it.

And more often than not, that inner critic that tells us, "Don't do this. You're not good enough. You can't do this, I won't, I shouldn't, I must not," is just that old, old, old thing... voice that old, old, old programming that is designed to keep you safe. Because if you stay in the box, if you stay in the same, in the same circuit, then at least you know what you're getting and you say.... But when we want to expand, when we want to go beyond, whether it's physically, whether it's spiritually, whether it's in a relationship, whether it's in our business, we must come up against that voice, and we must hear it, but not necessarily abide by it. We must go beyond it. Right.

And so, yes, that voice will always be present. I still, I am the most comfortable you will ever find me walking into a audition room for musical theater. I don't care. I could have just gotten the sides and I could, because I just feel so comfortable doing that, it's my wheelhouse. And yet, that voice is still present, but it's like a radio in the background, it's just background noise and when I'm really in the moment I don't hear it. But yet, when that voice is mirrored by a parent or by an authority figure... it really helps, and I will say, there's this wonderful woman by the name of Byron Katie.

### **Bonnie Gillespie**

Love.

### **Justin Guarini**

Right.

**Bonnie Gillespie**

Love.

**Justin Guarini**

And what does she do, she...we could sit and talk... the whole interview could be about... it's the work, it's doing the work and it's being able to have the confidence, AKA, trust in yourself. It is being able to have the bravery that most people do not have yet, that we as artists and creatives are called upon to have more often than not, is to have the bravery to be able to say, "Okay, I'm going to sit with this. And I'm going to question whether or not this is true, whether or not this serves me, and I'm going to walk around the entire thought. And I'm going to say, what, what's what's true about this," because we want to, "Oh, no no no no, my, my baby book or my audition, I'm not a good singer," whatever that thing is. No, we want to fight that off right but what happens if we embrace it?

What happens if we go and say, "What is true about that?" Because, just like, with your book, just like me when I'm like, "Whoa, a little pitchy here and there." If I embrace the thought, "Oh, I'm... I sound terrible right now." Then I can go examine that and say, "Well wait. Okay, I sound terrible right now but why is it? Because maybe I was drinking a little bit or I was doing what..." I don't really drink but I'm just saying. Like, "Maybe I stayed up late, or maybe I was..." and I begin to examine my behaviors. I begin to examine my thoughts. I begin to examine the process that has led me to that thought and I know it's a little, like, it's cerebral, but like, what we do can be very cerebral right, so it's like might as well use it. And so again, it's like those things that most people will push away, we as artists, embrace. Especially when it comes to a feeling, and thought. That's our stock in trade.

**Bonnie Gillespie**

Right. Absolutely.

**Justin Guarini**

Right. And, and so it's a really long answer to embrace it, walk around the problem -- the problem or the thought -- and just start to question it. See what's true, see what's not true, and see what resonates, and the better questions you ask about that thought, the better answers that you're going to get and the more you're going to learn.

**Bonnie Gillespie**

And I like to use containment around that as well, like I use something called "wallow o'clock" or "worry o'clock". It's like an appointment where we're going to sit with that and see what is true, but it's only going to take place from 6 to 7, and I'm bored by 6:10. But I'm going to not let it go on loop and get my attention, obsession style, all day before then. It's, "I will meet you at worry o'clock; we will sit and we will wallow in this. We will feel it; we will pick it apart and go, 'What is true? Did I self-sabotage?' All that. But then we're going to clock out and move on," because the work is to be, I think, an open vessel for co-creating. Like, that the... art is a co-

creation to me that we're, we're receiving, we're taking emotions that other people maybe don't have words for and turning them into artistic expression.

**Justin Guarini**

Yes.

**Bonnie Gillespie**

I feel like it's, it's healing in that regard. So much of the, the work of putting our talent out in the world, it's interpreting things that may feel too, too conflicty -- to make up a word -- to actually deal with. Can you talk a little bit about all the different ways your art has taken shape over the years? Because most people obviously know that you rushed onto the scene in a major way, is it... more than 20 years ago now?

**Justin Guarini**

Just about.

**Bonnie Gillespie**

Oh my gosh, how, but... you haven't aged. How is that possible? It's... no way. Obviously, "American Idol," front and center, first season, "Hi, hello," everybody knows your name. You have authored, you are authoring again, you have... am I, on the timing, right about the, yeah? You obviously have done film, you've done Broadway, you've done series, you do commercials, like when your talent can take so many shapes, how do you manage the nuts and bolts of it all? Can you talk a little bit about that? Because I think people get overwhelmed.

**Justin Guarini**

Yes, absolutely. You know you touched on something called the co-creation, you know, art as a co-creation, yes. I would even take that a step further and saying that life is co-creation. And for me that, you know, that co-creation comes from God. Sure, call it the Universe, call it Buddha, Yahweh, it doesn't matter. But for me, I recognize that the more I am connected to myself, the more I'm connected to God, the more I'm -- and you can call that Good Orderly Direction, doesn't matter, whatever -- the more I realize that the path is laid out before me, I just have to choose. Right? And I have to choose a path that either serves me... behaviors, thoughts, actions that serve me, or, or that that don't serve me. Right? And it's just a choice.

And then to drill down to your question, a professor of mine in college said, "You've got to be careful, because you're going to be a jack of all trades, master of none." And he was right. And he was right. Because I wanted to, I was just, "I want to do everything," and you know it's so funny I see this mirrored in my eight-year-old son, right? My eight-year-old son, it's just like, bounces off the walls just like I do. Thoughts go from place to place to place to place, and that's fine in an eight-year-old, but when it comes to a 42-year-old, as I am now, that is, is not necessarily the best way to go about things. And so, it just boils down to making a choice, and being willing to stick with that choice.

And so, whenever my career sorts sort of pivots and and whatnot, it's always on the back of making a choice, and evolving with that choice. And every single time things have not worked for me is because I made a choice, and then was kind of half in, half out, and, and then got distracted by a shiny object so -- the shiny object syndrome, right -- and then I got half in, half out to another choice, half. It's, you know, I talk about in "Core Confidence," which is what I love to teach, I talk about the four key skills which are clarity... really true and that's why I'm like I love the facts, what are the facts? Right? Let's get to the truth that's relevant and your truth is beautiful... but what are the facts?

**Bonnie Gillespie**

I say: Data never lies.

**Justin Guarini**

Yes, give me the numbers.

**Bonnie Gillespie**

Yes, I can work with that.

**Justin Guarini**

Yes, right. They will not lie, if they're in put in properly.

**Bonnie Gillespie**

That's right.

**Justin Guarini**

Right. And so, the first thing is getting that clarity. The second pillar of "Core Confidence," "Unshakable Core Confidence," is commitment. That is that cutting off of... you know the root word, the Latin root word of, the root of the word decide literally means "to cut off from," right, there is no other distractions, right.

**Bonnie Gillespie**

No half-ass. It's whole-ass. There we go.

**Justin Guarini**

Yes, you got to go all in. Gotta go all in. A lovely friend of mine, Jaime Ray Newman, who is an award winner, Academy Award winner for a film that she and her husband did, I remember we were friends in LA, and she was like, ah, she was just a beautiful singer, beautiful human being, right, and she was caught between being an actor and being a singer. And she told me the story about this time she was just crying in the back of her parents' car... they were driving somewhere and she didn't know what to do. And in that moment, she decided to make a choice. She said, "I choose to act. I will have fun when I'm singing and that, but I choose to act,"



and she made that choice. And I mean, obviously has a great deal of talent, as well, right, and ended up not only just booking wonderful roles for herself, but ultimately finding a partner that she fell in love with, and that she ended up making an amazing movie with, and then winning an Academy Award. Now, you know what I mean? But again, it just comes from making the commitment and the choice and so every single time... and it hurts, it hurts because as creative people, we want it all. We want it all yesterday and... or last week, right, and we want it...

### **Bonnie Gillespie**

And we want it all simultaneously.

### **Justin Guarini**

It's a buffet. It's a buffet because we see it all. We see, we feel it, right? We feel all the feels and we're open in ways that other people aren't open, and we just get it. We want to taste the little bits and pieces of life and this and that. And then, you know, the the feast and famine cycle that we go through all the time. It's like, "Well, I've got to make sure that I'm doing my commercial auditions and I gotta make sure I'm doing my legit auditions and I gotta make sure I'm doing my voiceover auditions and da da da da da da..." and, and we end up spreading our energy so thin. Right. And that that then becomes the jack of all trades, master of none.

So, to, again, the long way around your question is, it's just making a commitment, and riding the wave and knowing that you must -- inside of that commitment, there's going to be cycles of growth and cycles of rest and cycles of expansion and a plateau, and it's just consistently showing up every single day in your commitment. Getting creative inside of that commitment, and then allowing yourself to be pulled along by the events that occur based on the energy that you put out. Based on the commitment that you've created, and it happens, you know, Bonnie, it happens.

### **Bonnie Gillespie**

I do. And I want to mention that for me, the shape that takes is to not buy into hustle culture and "show up committed" meaning "work myself to death." It's "even on days when I know today's a rest day, I'm resting committed to my goal". I'm committed and still know that means boundaries and downtime and seasons, and I'm not afraid of that.

### **Justin Guarini**

Yes, and that's a key element, right, because you know we... the... we, we have the Gary Vaynerchuks of the world who are amazing but they're like, "Go go go go go go go! We gotta be on and on and on and on," and that that will -- especially for an artist -- that will destroy creativity, a love for the arts, all that. And that's what I mean and that's... I'm glad that you brought that up. But that's that's what I meant by there's cycles of expansion and rest and you're absolutely dead on. If, if, if, if people listening to this and watching this hear nothing else, it's really being committed to the cycle of work, and recovery work, recovery, right?

**Bonnie Gillespie**

I'm a flow theory junkie and recovery is a massive part of flow states. You don't get into the zone where peak performance is possible without having periods of time for rest and recovery, you have to restore. You have to get sourced, again, that's that's part of how it works. I want to, you mentioned, two of the four pillars.

**Justin Guarini**

Yes, I did.

**Bonnie Gillespie**

Would you like to share the other two? Or is it, we're gonna leave suspense around them?

**Justin Guarini**

No.

**Bonnie Gillespie**

We got clarity. We got commitment. And...

**Justin Guarini**

Yes, we have clarity. We have commitment. If you can tell... I'm a little bit passionate about this. We have clarity, we have commitment. The third pillar is creativity. And then the last one is certainty. And so, when we get clear on the facts, when we make a commitment, and we define our commitment and what it is that we've decided to do, then it opens up the door for what it is as artists. I mean I will teach this framework to, you know, coaches and entrepreneurs and influencers, but it's the easiest to teach this part to artists because creativity is our stock in trade, right? We are built to play; we get paid to play. Right?

And so, creativity opens up the door to play it opens up the door to examining, "Okay, what's my process?" Another word that we understand quite well. And then we can begin to work on, once we've got clarity that commitment, the creativity part of that is as we've said is protection, right? It's that recovery as well. And then after that, it really just comes down to about certainty.

I will tell you one of the greatest things that I've ever done for myself in terms of certainty, that has boosted my confidence -- I mean, tenfold -- is making sure that I have a solid morning routine that I commit to. Right, all the people that you will see whether it's you, me, or people up on high like Richard Branson or, you know, Brendon Burchard, if you're talking about people in the in the influencer space, is that every one of them has a morning process.

**Bonnie Gillespie**

Non-negotiable.

### **Justin Guarini**

Non-negotiable morning process, and it just creates a conc... you know, we as, especially as artists, right, we go we seek out the win. We're always seeking the victory, we're always going, "Oh, yes, my audition was great. I have a victory for today," or "I memorized this X Y Z. That's my victory." But that victory is based on feedback from someone else. That victory is based on really external circumstances, yet with the morning routine -- and it can be as different as everyone's fingerprint -- that morning routine allows you to get the victory before you step out the door. Get the victory before you go to battle against all those outside forces... you've already won.

### **Bonnie Gillespie**

And and that that morning routine, I guarantee you, does not begin with: Wake up first thing, hand on phone, scroll, scroll, scroll, like, let's be clear. You do already have a morning routine and it may be: Consume other people's data before you actually even check in with Source, God, the Universe, yourself. Like, what's your own setpoint to start the day before you start taking in other people's noise?

### **Justin Guarini**

That's, I mean, it's so great. Because you do whether you recognize it or not, you have a morning routine, we all do, right, we have a morning routine, we have a bedtime routine, and it usually involves a screen.

### **Bonnie Gillespie**

And I'm like "no screens in the bedroom."

### **Justin Guarini**

No, that's so smart. It's so, so smart. I mean they have even recognized, they being the people who provide those screens have even recognized that, that there's a problem, so they make the screen blue, right, they have that the whole setting for that. So, hello! So, I would say that, you know, if you want a sort of general outline of what a morning routine would be like, I'll tell you about mine. So, I get up, I do not look at my phone. I put my shoes on. And the first thing that I do is I go to I come here to my office, right? It doesn't matter. You can just get up and get out of bed, but the first thing that I do is I meditate. Now, that would freak people out because you're like, "I just came from a sleep state. And I'm going to go into another relaxed state? That, that, wait a minute, but..."

### **Bonnie Gillespie**

Different purposes.

### **Justin Guarini**

it is very different purposes and, and when I do, I always do a guided meditation right so I'm not just sitting there listening to pretty music, although there's wonderful... nothing wrong with

that, but I always make sure that I'm actively meditating. And then after that, I will... I put it in my bag. I will do a very simple study of the Word, a book called "Daily Strength for Men" and for me, that is biblical passages that I will study and understand the meaning of every single day and then inside of a mastermind that I'm part of, I'll go live, and I'll relate that biblical passage, that wisdom, whatever it is for you. It could be just just could be positive affirmation. I'll relate what I've learned from that positive affirmation to a facet of my life, whether it's my body or my spirituality and my relationships, or my business, again this is, this is not... yours doesn't need to be this complicated.

But I'm actively doing things that will spark my creativity, for example, and then I'll go out and I'll walk two, sometimes five miles, and I'll make sure to text two people that I love, and tell them that I love them. Right, again, so what I'm saying is that, that's my routine but if you can hit a morning routine that will, that will spark your body, in terms of your fitness, movement, even eating something that's really good maybe like a green smoothie, get a little green powder smoothie, great. If you'll do something that will spark your connection to Source, Universe, God, whatever it is you want to call that, meditation, journaling, right. I love "The Artist's Way". If you can do something that will spark your relationship, be that with your significant other, your children, your family, as simple as a text, and then if you'll do something that will spark your business -- and we oftentimes will focus on show, and not business -- this will be, this is your lifelong crusade.

**Bonnie Gillespie**

It's why "Self-Management for Actors," exists, right there.

**Justin Guarini**

Right.

**Bonnie Gillespie**

You're running a business.

**Justin Guarini**

Right, exactly. In show business, we focus on the show and we let the business go and we wonder why people take advantage of us who know the business part. So, if you could do something, right, so, if you can do something that sparks in those four key areas of your life, man, your, your life will change in the next 30 days in ways that you can't even begin to imagine.

**Bonnie Gillespie**

Justin, this is amazing. I am so grateful to you, please let everyone know where they can stay plugged in with you, find your book, find the ability to work with you, just... I would love for you to share.

**Justin Guarini**

Absolutely, absolutely. So, if you want to follow me on the socials, it's super simple, it's just at @JustinGuarini. If you can't spell that, just Google "the guy from American Idol with the hair", no big deal. And if you'd like to find out more about my "Core Confidence" coaching, all you have to do is go to CoreConfidenceCoaching.com -- for a limited time, I'm actually giving away, as a sort of a pre-order, the digital copy of my book before it goes on sale to everybody. So, all you have to do is just go to CoreConfidenceCoaching.com And you can check it out there.

**Bonnie Gillespie**

Awesome, Justin, again, thank you so much. I'm so glad Clubhouse brought us together in a meaningful way.

**Justin Guarini**

Yeah, me too.

**Bonnie Gillespie**

You're fantastic. Thank you.

**Justin Guarini**

Thanks.