

Scripted Starts and Flawless Finales Part 1

John Macgowan: Hi and welcome to another episode of the Indoor Cycle Instructor podcast. I'm John Macgowan, your host and you can find us at indoorcycleinstructor.com. I'm a fan of my monthly edition that I get from IDEA of the fitness journal. It has wonderful articles from some very talented people and one that caught my attention from last month was an article called Scripted Starts and Flawless Finales. And I thought, well that's exactly what I was talking about earlier I had a post up and I'm going to provide a link to it to the post about. Maybe you want to develop somewhat of a theme song or something that brands you time and time again.



So I – as I read through this article I think well, with any luck I can get him as a guest and joining me is Lawrence Biscontini who is the author of this. And as I'm looking at his website realizing he was the 2012 winner of the Can-Fit-Pro International Fitness Presenter of The Year Award. Lawrence welcome.

Lawrence Biscontini: Hello, Thank you John. It's a pleasure to be here, thank you for mentioning the award. It was a huge surprise to me and I'm looking forward to our chat.

John Macgowan: Yes, I'm as well. Then we should warn everyone because it's already happened once that you are in New York and with all the storm damage that's occurred, your internet is a little spotty.

Lawrence Biscontini: All of New York right now, as we are recording this is a little spotty but we're very, very grateful to be moving forward on a daily basis.

John Macgowan: Yes and we're – and our thoughts and prayers are with everybody out there, it's just a horrible thing and hopefully that you can get things rebuilt quickly and get everybody back hold. Why is it Lawrence that you feel it's important for us as instructors to have a scripted start?

Lawrence Biscontini: Well John, research tells us that people may not always remember the train wreck they have in the middle of a class or the . . .

John Macgowan: The train wreck, okay.

Lawrence Biscontini: Or the beautiful experience they have in the middle of an experience but they always will remember the first five minutes and the last five minutes. So if I can invite you just to take a pause to the last class you may have taken and every listener as well. You may remember exactly how that class began and exactly how that class ended, did the instructor say, "okay thanks to you all, see you

Monday” or put the lights back on if it was cycle and say, “make sure you dry off your bike and put the saddle high etcetera” or whatever happened in the beginning and the end you remember that. But you don’t remember every single progression and regression and song and slow for example in a group fitness cycle experience indoors. However, the beginning and the end is when you have a chance to set your theme, to be your brand to hone your message and also to be the starbucks of fitness.

What I mean by that is to be your consistent delivery of message and if people are going to remember and take away most, the first five and the last five minutes that that is, why not perfect, polish, rehearse, and be really flawless in the first five minutes and the last five minutes. Granted, latecomers arrive and people who have to go to work leave early but that’s not our problem, the problem is that what we’re responsible for. And we’re responsible for saying as much as we can in terms of I say the seven things that should be in every opening and the five things that should be in every closing. And the more we practise that, the more we can be consistent in our delivery and people will learn to look up to you and expect and take things from our openings and closings.

John Macgowan: One thing you mentioned right away which is the bane of all instructors are late arrivers that are disruptive and how it really can throw your game off, especially in our – in the frantic world we live in, does having a scripted beginning help you to kind of re-center yourself do you think?

Lawrence Biscontini: I don’t think having a scripted center absolutely helps prevent the being distracted if people come in late. That’s a separate chapter of a separate book but...

John Macgowan: Okay.

Lawrence Biscontini: If your club allows people to come in late and there are some clubs that say, we offer such in the lead experience that people are allowed in at any time for any reason, you have to be able to provide a seamless experience no matter what happens. How you handle that if somebody is walking in for the very first time of cycle and your 10 minutes into the class and looks at the bike and sort of scratches and sniffs and says, “Ah can I have a try?” That’s a whole other experience on how to keep that experience flowing and that’s not part of this Scripted Starts and Flawless Finales. This really is what’s in your head in terms of what you’ve prepared and the discipline that you’re going to teach and how it comes out of your mouth and body language.

Late comers is another issue. It can throw newcomers, new instructors off their game, but you have to be able to make sure that whether a light blows out on a Broadway show for example, you are not off your game and if somebody walks in late or leaves early you are not off your game, you still have to be able to roll with that. I used to be able to be very, very fazed by things like that but now it’s – in New York it’s just sort of, you roll with the punches and everyone has an agenda and issues but ultimately to circle back, it comes up with the club. I would love clubs to say after the music begins no one is allowed in or out, in other words, the doors get locked. And I’ve worked at

facilities where especially in cycle and some equipment-driven class experiences, we were able to lock the door when we press play and the doors lock automatically when we press play.

John Macgowan: Oh, wow I would love that.

Lawrence Biscontini: Yes.

John Macgowan: Because once people showed up late once they wouldn't show up late again.

Lawrence Biscontini: Or bring security to the door and start pounding and for the whole forty-five minute ride make a nuisance of themselves, that was all.

John Macgowan: Oh, okay, alright. Well, the only point I was making is that if you – if what you're going to deliver is scripted in your head even after dealing with a latecomer distraction, you – the idea that you can hopefully kind of bring yourself back to things and know exactly what it is you're going to do to get started?

Lawrence Biscontini: Right, so I would be just prepared for the whole body of your experience, what you're going to deliver. And I believe we have to have sort of a game plan, I believe and I found through all these years of teaching that we don't plan to fail but we so often fail to plan. The alternative of that however is to be so scripted and there are programs out there that are such that you can't tutor what you see and if you find that people need a little more time to get a move or an experience or a habit or a movement pattern then you need to be able to progress or regress a movement for the S word, which is success, success by the majority. Granted there'll always be somebody who maybe never gets it but I think that you have to be able to tutor the majority and that means even if it's scripted in your head you're able to move and sort of ATM, abandon the mission, in the middle of the experience, which is why I'm not an advocate of scripting every moment but I'm an advocate of the start and finale to make it flawless and scripted.

John Macgowan: Alright. Well, then let's just walk through the bullet points that you've listed in the article and there will be a link to the – this article on your website where ACE – fitness journals are only available to ACE members for the first thirty days or something and then once they're available then you can access them and you have this available on your site at findlawrence.com. Starting with just a welcome, how do you recommend instructors to handle that?

Lawrence Biscontini: I believe for all the steps, there's sort of a little caveat here John we're going to go into. Instructors need to put everything we're going to say into their personality and their demographic. If I'm teaching my chronologically enriched individuals, which we used to call seniors then I don't use the same nomenclatures I would to a team boot camp on a Friday night, for example. But I think it's important in some way that suits your personality and suits their receptivity to give a welcome. It

could be a long drawn out welcome or a short quick, “hey guys,” you got to welcome, it all depends but so often we forget the most obvious which is to use that W word of welcome.

John Macgowan: Alright, do you recommend an introduction to who you are?

Lawrence Biscontini: Sometimes, they know who you are. If it’s the same people for years and years and years and they have been taking your step and they know that the first three minutes of warm up are never going to change, I don’t think it’s important to say, “Hi, my name is Lawrence” unless CNN is there doing a sound bite and recording, obviously you don’t have to restate the obvious.

John Macgowan: Got it, okay. Alright, the next is – on your list is intensity?

Lawrence Biscontini: Right. I think it’s important that we give people some measure of how you invite them to take that experience. From a breathing class, all the way to cardio killer combat kick box, I think you want to be able to tell them how you invite them to work. For example, today is not about working out, it’s about working in, so you’re not going to break a sweat but you will leave more empowered as a champion of living.

To the other extreme, we’re using a perceived exertion chart today and between 6 and 20, I invite you to be between 14 and 18 at every moment. And then you’ve given them some idea of how they should take accountability and responsibility for that experience because if we don’t address intensity then they can fault us. Oh your class wasn’t hard enough or last Monday’s was easier or this ride was too easy or I didn’t know what your game plan was. So I shouldn’t have even taken this because it was a recovery ride and cycle for example or this was restorative yoga but I really wanted power yoga.

So if you give them what your game plan is for intensity no one can fault you. And then second part of that John, is to hold them accountable because you’re saying this is how I invite you to work during that experience and then they make themselves accountable. The last thing I would say at intensity is I always conclude saying the ultimate question my friends 30, 40, 45, 60 minutes from now is, did you choose the intensity that you needed today for you. And then they realize, oh he’s going to ask me in an hour and hold me accountable because he’s coming up with the music and the prescriptions and the exercises and the movements and the equipment and the training and the flow and the rehearsal but he’s not responsible for my intensity. And when you put it back on them I think the onus, so to speak, really helps remind them where accountability lies and then of course you have to ask them again at the end, did you step up? Did you choose the intensity that you needed that was appropriate for you?

John Macgowan: That is profound, I love that.

Lawrence Biscontini: Thank you.

John Macgowan: As I do these interviews, I can't help but internalize and think, okay do I do that, do I do that and I don't know – I'll give some guidelines but I don't ever – although I do find myself in the middle of my class trying to encourage people to take ownership but that's too late isn't it?

Lawrence Biscontini: Right.

John Macgowan: And then ultimately remind them that I will be holding them accountable at the end. Oh, that's fascinating, okay. Great, well this has been worthwhile for me, thank you Lawrence, so I appreciate your time. But the rest of the listeners are going to want to know what else you've got to offer?

Lawrence Biscontini: I've got nothing else to offer at all.

John Macgowan: Okay, alright. And listeners should know this is 6 o'clock in the morning – Monday morning for me and Lawrence you're pretty engaging and I appreciate that. The next step or component of your opening that you're listening is gratitude.

Lawrence Biscontini: I think it's important just to tell people that you're appreciative they are there and it could be thanks for coming and you could do all of this in less than five minutes. This – when people first hear of all these, oh at Scripted Starts and Flawless Finale, Lawrence is going to be a lecturer as you're talking before you ever press play. And they're already frothing at the mouth that they want to start their squats and lunges and burpees and I always say, when you're telling them about equipment and you're telling them what's coming up and you're doing any kind of engaging in dialogue, which you have to do as an instructor before you press play, all this is important. You can say, "Hey I'm so happy to see you, thanks for coming," that's less than 15 seconds and that just covered three of the aforementioned categories that we just went through. So I want to remind us that when you are very proficient at this it comes not only naturally but very time proficiently.

So gratitude is somehow that's expressed to them whether it's a first time event or they're newcomers or you're just saying, "hey" because you had to pay extra for this experience tonight because the money or the shoes go to charity, whatever it is, "thank you for coming" in the vocabulary that matches your style. "I'm filled with gratitude to see this movement studio full on a 9:00 am, wow" or "Hey all, thanks," whatever it is, some expression makes your personality to thank them because we so often forget that and so often do personal trainers and group fitness instructors study movements in muscles and so very seldom do the companies that be actually give us customer service skills and training. And that "thank you," that expression of gratitude is so important to the public whether they realize it or not every single day

John Macgowan: Someone told me, I can't remember who it was but they took something from the business world and they say you got to remember ABS and that's "always be selling."

Lawrence Biscontini: Oh.

John Macgowan: And the idea is that you're constantly selling your class through their end, part of it is expressing gratitude that they're your customer which is a great thing. Alright, well how do you – then how do you recognize new students that you recognize in class?

Lawrence Biscontini: It's going to usually be visually. I don't always say, if you are very new and I've never seen you before and you have physical issues that you want to just call out and share in front of everybody, raise your hand and share, of course, not. I recognize them visually and if they're in the front or middle because they've come with a friend, I'll go up and say, "Hey my name is Lawrence, welcome," in the ideal world when you all have extra minutes before you have to press play but if they're sort of demure in the back and their eyes are going up and down and you already figure from body language that they don't want to be singled out, I will say, "I see some new faces, I'm so happy you're here," when I walk around I'll introduce myself personally and then I go in the warm up where if I have people doing squats or grapevines or lunges or a simple ride and walk over and say with my microphone off of course, "Hey my name is Lawrence, what's your name and is there any immediate issues I need about, are you pregnant, hung over or medicated, all three" anything I have to know that would change about what's going on in the next hour as I had – as a guest in my party.

John Macgowan: You have to forgive me, sometimes I just project my own issues onto this show but I'm guessing if I have a problem others do, is that, do you find yourself as an instructor overly concerned about new students? Do you throughout class – I realize this is – we are off topic a little bit, but do you tend to keep checking back in on them?

Lawrence Biscontini: That's such a great question and it's so involved. Do I keep an eye out for the newcomers to make sure that their first experience with me is as positive as I'm responsible for it being? Absolutely, do I get overly concerned about all possible issues with all newcomers? No, because to be in a club setting they will have signed a PAR-Q, they will have been registered, they will have signed their waivers and legally responsible for telling me what they needed to when I open myself up, like do you have any issues I need to know about for the next hour?

So my goal is more in worrying on a personal customer service setting and everybody feeling success than the physical setting. They've already told me what they need and the professional eye of me will know to make sure that when we go prone, for example, pregnant mama-to-be is not staying in this position on her belly for a long period of time. That's easy as a professional, the customer service aspect to make sure everyone wants to have a repeat experience is something much more ephemeral, but nevertheless important.

John Macgowan: Got it, okay good. And again I would like how you kind of push off the responsibility to the student member?

Lawrence Biscontini: In this day and age, in New York we have 75 or 100 people in a class. There's no way. And personal trainers have the easiest job in the world in New York City if you ask me because you have one person to deal with. But in New York everybody has issues and we've got packed classes in small spaces and it's the – sort of the heart of the – the prime time of the club at any hour because everyone wants to be there because instructors all over the world rock and New York is no exception. So I think that it's important that you make people know what their responsibilities are in group fitness. The instructors have to rock but students have definitely a protocol and etiquette to take which is a whole other workshop as you said off topic but it is their responsibility to learn how to be a student.

John Macgowan: Yeah, so again I'm fascinated listening to you and I – forgive me for keep coming with new things to ask you but we would get back to our – to your article, the next thing that you discuss as part of your opening is sound and equipment.

Lawrence Biscontini: I think it's important to mention to people what you're going to be using today. We often take for granted in group fitness that I'll have music and I'll play it for you but if it's simple as cycle where they know they're going to be cycling, not going nowhere in a dark room fast for an hour in silence, let's tell them something about the music, perhaps we've built it up on Facebook, perhaps we've let them populate a playlist for the day, perhaps we have a theme of our playlist for today, perhaps we forgot our playlist and we've just shuffled around songs on our iPhone at the last second before class – so that we can actually tell them, “Hey, you might not understand today, the disc – apparently disconnected, disjointed theme that I put together for you but I'll ask at the end what you thought about this medley of songs” when you have no idea what's going to turn out right.

But music is important and the equipment we're going to use is important and you have to identify it at the beginning just because it's kettlebells doesn't mean everybody in there has ever used it before. Just because people have come to cardio sculpt may not know that you as a sub are going to use completely different equipment from Mark on Monday what he normally uses for example. Identifying the equipment really helps kinesthetic learners learn how to put everything in terms of their playground and space management and helps organize the class in terms of consistency and safety and also helps people understand what you've prepared for them in terms of customer service.

John Macgowan: And again, it's not taking on the problem, it's kind of pushing it out, and do you get involved heavily with – well, for like a cycle class as far as having the students check their setup, positioning, preparedness, do they have all their stuff, do you get involved in that in your opening?

Lawrence Biscontini: I do if it's more of a first-timer class or a level 1. Depending on the timeslot in the club and the level of experience, then I go into it more and that's part

of the introduction. Make sure that I'm finished with things that have to occur like shoelaces tucked in or no open shoelaces if you're wearing traditional sneakers for example and go down the key points that I want everybody to address.

John Macgowan: Then you talk about a teaser.

Lawrence Biscontini: I think it's wonderful to give a teaser as a scripted start. Something about your experience that says, why they have to stay that has nothing to do with the beginning of the class. So, "Hey my friends, I just learned the moon salutation in yoga for example, we're going to do it at the end of class." "Oh man, we have to wait 50 minutes," that's it. That's what a teaser is, a teaser at the beginning of Grey's Anatomy or general hospital or an – or a TV serial will tell you what happened last week and what's coming up. Why you have to watch it all the way through, why you're knocking the TV during the commercials and why you're going stay, just like Ryan Seacrest on American – on American Idol. We're going to find out this after the break.

John Macgowan: It goes back to that, Always Be Selling thing, so in the next moment the next season is coming. It's interesting you – in your article you've got Jay Blahnik quoted, who's going to be a guest on the podcast too later this month and he's – you've quoted him as saying "Planting that seed at the start builds excitement, let them know, they're all part of a team and that all aspects of the class will come together for one large purpose at the end."

Lawrence Biscontini: Absolutely. I think it's important to set a teaser so they really have something to look forward to. You're going to dangle that proverbial fitness carrot and make them anticipate it, anticipatory cues are so important. "This is why you're going to stay," this is one little thing not, "Oh, you're going to love the playlist today" because that's - I'm going to press play. It's got to be something that's going to happen, "Hey, I learned a new place to stick this bender ball that we've never done before. We're going to stick it there 30 minutes from now" and everybody is like, "Well why, show us now" and when you have your following you know they'll do anything you say and they'll be interested in anything you have to say. So that's – that power is amazing and I think it's wonderful to give a teaser in the beginning to make every experience a little bit different.

John Macgowan: Correct, in creating anticipation I – at least for me would make that – from when you say it to when you actually deliver what you promise, that part of the middle kind of goes by very quickly.

Lawrence Biscontini: Absolutely. Even in cycle, you have playlists and you have your favorite song, I don't know what's the end, I don't know always start with my favorite song and then have it be downhill from there, not that I just have one favorite song, but when the hit song out was Call Me Maybe and then it was on for the London Olympics and all the athletes doing it on YouTube and all the remixes. It was a great song and all the remixes were rocking, so I would put that at the end of my cycle playlist and every

time a song was going to start I would say, “You all know this song Call Me Maybe?” And they would all go, “yeah” this is not it. Same thing, same thing and by the end they were just like finally the anticipation was like they were salivating waiting for that song.

John Macgowan: It takes us some confidence to pull that off though, doesn't it?

Lawrence Biscontini: You know, your people – I travel around the world, I see new faces every single day. I think this – all these are easy for the people who have a following, you have the same faces with a very minimal change each week. So if you don't have confidence from the people that you're teaching regularly then that's a whole other article we need to talk about.

John Macgowan: Right.

Lawrence Biscontini: Next?

John Macgowan: Well maybe yeah – I'm having so much fun with you Lawrence maybe that's a good possibility we can try to do that. And you were telling me that you write a huge number of articles and you've got a bunch of books too, correct?

Lawrence Biscontini: My keyboard is pretty active, yeah.

John Macgowan: Yes, yes, well you have excellent verbal skills I think and anyone listening is going to agree. So – alright, so we walk through this and again the article is going to be up so that you'll have a cheat sheet that you can refer back to. But the next thing is that you're going to want to talk about the theme of your class.

Lawrence Biscontini: It's important regardless of the movement changing from week to week whether it's pre-choreographed, preformatted or freestyle format or not to have a theme that tells people, “Here's our focus for today, take away movement and I'd love you to think about the following theme during this experience.” And not only set it in the first five minutes John, but underline it during the experience, so that for example, every time you look at your class and say, “Now, what sort of theme today,” they can tell it back to you. If they look at you and sort of scratch and sniff you know you haven't done a very good job of underlining the theme for the day and especially it will be part of our finale to ask them what was our focus today or what was our theme. What are some common example, today we're going to focus on balance my friends, today our theme is nose breathing only, today our theme is right and left leg difference, today our theme is strength, today our theme is power, today our theme is super slow eccentric training, today our theme is finishing the last few repetitions of everything with our eyes closed.

Whatever the theme is, I've given so many more examples of how to set themes and create a different focus for each experience that – based on different genres and disciplines that we've focused on a book I wrote. But the important thing is to give people something to focus on for that week not that it's related specifically to movement because you could have the same pre-choreographed experience from week to week.

But if you say today our focus is this, it comes out completely differently, as instructors who do teach pre-choreograph format know you can teach that same music, moves and magic at 9:00 am and at Crosstown in a different competing club at 5:00 pm and the experience is completely different although the moves and the magic in the choreography have been identical, what changes the energy. Setting a theme helps redirect and focus energy from group to group.

John Macgowan: This is awesome. Next you talk about issues.

Lawrence Biscontini: I think it's important to have an open-ended statement like "If you have any issues that you want to share in front of the whole group that I need to be aware of, please bring them to my attention now." When you put it that way you're covering yourself legally but I don't open up the Pandora box for every single person to tell me why he or she is also seeing a physical therapist because that would happen in a class of a hundred people. So I just say, "As I'm walking around or I'm near you today and you need any special – bring any special issues to my attention, please feel free to do so and we'll have a conversation." However, in most exercises, I'll always show you ways to make them easier, called a regression and ways to make them harder called a progression or I'll say – I'll show most exercises today at level 2 and for wrist and lower back and knee issues, the most common, I will also show you a way to make it easier, that's called a level 1 and a way to amplify or caffeinate that and that's called a level 3.

And when you set that out in your introduction you help addressing some of those common issues and people don't see or like they have to raise their hand and tell you they've knee, lower back and carpal tunnel. And you're also letting them aware – know that you as an instructor who's experienced in season know that you need to teach not one size but it's all mentality but definitely we want to address that. Sometimes people say, "Who has some issues you want to tell me about that I need to be aware of" and have that pregnant pause, there is nothing wrong with that. It's not my personality and it doesn't go with my pre-choreograph flow but I applaud the people who actually stop and have a free for all of people sharing their issues.

John Macgowan: And then lastly, purpose.

Lawrence Biscontini: I think it's important to address that experience. It's so important to say, what our purpose is today even cycle granted, you're not generally – the purpose of cycle is not strength and it's not increasing flexibility for an hour. It's cardiovascular programming to some degree, yes, you get other benefits during that experience, yes the benefits are not just cardiovascular but if you say fitness has a trilogy. Its cardio strength or flexibility, which one is this, cardio and cycle would be matched together if they were a quiz and it were matching. That said, you can have a lot of different kind of purpose for that cycle class. Today our purpose is to do a recovery ride to keep you within this kind of target heart zone. Today our purpose is to make it a mindful ride for as much of this experience is possible, you will do this with your eyes closed while we're burning fat.

Today, our purpose is to burn the most amount of fat you can in this hour and a half ride going nowhere in the dark. Whatever it is, you got to tell people the purpose because they will know different from the focus. Focus is not related just to the movement, it's related to what you want them to concentrate on. The purpose is biomechanically why are they there, and so often we forget that and bring that to the forefront of the minds of the participants and the experience, the class could be called cardio sculpt. Yeah, what we do in that class sometimes doesn't even achieve that.

So we want to restate the purpose for newcomers, for first timers and for seasoned veterans because we want to say, "Hey even though we're doing step today, let's remember that it's to improve the overall efficiency of our heart. And when you change up the way you say it, you help people look at that discipline with a new respect and different eyes. I've learned that if you change the way you see things, then the things you see will change and similarly if you change the way you say things the things they hear are changed.

John Macgowan: Alright, now we've thrown a lot at our listeners. How would you recommend an instructor actually kind of craft this together? I mean you and I've spent 30 minutes talking about this, I'm going to guess you should be able to deliver this whole thing in three or four minutes.

Lawrence Biscontini: Say at the beginning of class and write it out and then take a highlighter and highlight the points that address our acronym which really everything comes out easily to remember. And then see where you need to add some points that I've suggested that you might not normally, reword it, rewrite it, memorize it to take less words and be more impactful within any order and personality that fits you and your demographic and then practise memorizing it. Make your bullet points and then see if can start doing it in the car and the supermarket and the subway, when you're walking without the notes and the more you do it the better it gets.

John Macgowan: Essentially just kind of laid out in a series of bullet points and then fill in a little blank to address each bullet, right?

Lawrence Biscontini: Or have somebody record the first three minutes of your normal class and then watch it and write it out verbatim, what you've done, you script it, you watch yourself on the screen and you type it all out and say, I've said all this. Then you print it out and with a highlighter you highlight what are the bullet points I've mentioned that need to be in your introduction that you did address. And then rewrite it as a script for Tom Cruise or Nicole Kidman tomorrow and really put some time and attention to that like a scriptwriter for a key Hollywood movie and then practise saying it that way. So you're taking your personality what you've already done, right, and you're making it better and better and that's the ultimate goal of everything that we do in fitness, it's not a chipmunk doing the same thing over and over. That's how the Chinese define insanity but actually making a change to get better each time.

John Macgowan: Okay, so now do you have time to go through to the closing?

Lawrence Biscontini: If you have time for me, I have time for you.

John Macgowan: Yeah, oh absolutely I do. Alright and because of the length of this and the incredible value that I'm personally pulling from it all, we're going to split this into two episodes and so our pro members can look forward to the second half of this which is going to be closings and transitions.

Lawrence Biscontini: I would expect to be with you in this first part John.

John Macgowan: Oh, well I so much enjoyed having you. Now again Lawrence, they can find you at findlawrence.com and is that the best place to contact you if they have questions or interested in knowing where you're going to be presenting next?

Lawrence Biscontini: [Findlawrence.com](http://findlawrence.com), there is a little button in the upper right that says contact and a little button in the upper left to be my Facebook follower.

John Macgowan: Alright, well Lawrence Biscontini, I appreciate having you today and I'm going to look forward to our second conversation that's going to be coming up shortly.

Lawrence Biscontini: Thank you. I look forward to part 2 as well, John.