

The Soar Podcast E32 - Misty Milioto

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SPEAKERS

Rai Cornell, Misty Milioto



Rai Cornell 00:02

Welcome to Season Two of the SOAR podcast, the place for creative entrepreneurs who want to build healthier, happier, more profitable, self employed businesses. I'm your host, Rai Hyde Cornell, business mentor at Chiron consulting and CEO and senior copywriter at Cornell content marketing. Get ready to soar.



Rai Cornell 00:30

All right, well welcome Misty Milioto. Thank you so much for being here. I can't wait to share your story with people. So let's start off. Tell people what you do. What is your business.



Misty Milioto 00:44

So I am a writer and editor freelance. I've been freelance for 16 years now. But I've been a professional writer and editor for 22 years. So I mostly write and edit for luxury lifestyle magazines all around the country. I started off though, in trade magazines, you know, and working on staff. And so kind of worked my way. It's been quite a journey. So you know, we could talk about more of that if you want. But yeah, mostly just, you know, working for luxury lifestyle magazines all around the country.



Rai Cornell 01:18

Amazing. Okay, this is so great, because I was actually just talking with one of my private coaching clients about her getting more into publications and travel writing. And I feel like this is something that we don't really talk about as much nowadays because everything is so hyper digital. Everything is, you know, social media, this and online as an SEO that and Google. So let's start if you can tell me, how did you get into this industry? How did you take that first leap into being self employed?

M**Misty Milioto 01:50**

Yeah. Well, I've always loved writing, I think I've known since a very young age, that that's what I wanted to do. And so when I, you know, going in college, I was, you know, like a journalism major, photojournalism, and then, you know, after a couple of different changes in majors, and, you know, changing schools, I ended up with an English degree, but my first job out of college ended up being with a magazine company, so I kind of got right into where I wanted to be. Anyway, I just sort of went kind of around the block to get there. Yeah. But so I just, I immediately started working in magazines. But like I said, it was trade publications. So the very first magazine I worked on, it was called wastage. And so it was all about the waste industry. Yeah, and so you know, definitely not like the kind of content that I wanted to be writing. But it was an entree into the world of magazines, which is what I really wanted. And I had some really great mentors there, I learned a lot and worked my way up. You know, with that company, working at a couple of different magazines, worked my way up to being I think it was maybe managing editor or something like that. Then I switched companies, and I went to another trade publication all about commercial real estate where I was editor in chief.

M**Misty Milioto 03:08**

And so at this time, I was living in Atlanta. And I was driving, it was three hours of commute time every day. And I did that for six years. So that was really the tipping point for me was traffic, really, which is kind of crazy. But I just I couldn't take it anymore. And luckily, for me, too, I was married at the time. So I did have the support, you know, having a husband not only financially but also, you know, just the emotional support of, hey, you know, like, because I was like, That's it, I'm done, I'm ready to quit my job, I want to work for myself, you know, I want to be freelance. And you know, he was just really supportive in that and you know, saying Go for it, you know, you can do this. And so, you know, to answer your question, that's kind of, you know, when I knew and how I took that step, but you know, I do think it would be harder if you didn't have the support of someone you know, especially financially to just be able to quit your job and go into freelance. So I always recommend to people you know, who are wanting to start off in freelance, to just kind of go ahead and start reaching out, you know, kind of getting clients doing, you know, freelance work on the side until you kind of build up your clientele. And, you know, until you get to a point where you feel comfortable to kind of quit and make that full time leap.

**Rai Cornell 04:23**

Yeah, absolutely. And, and I think, especially in the world of writing for publications, I feel like there's this intimidation factor. People see titles like travel and leisure and Cosmo and Men's Health, women's health, and they are oh my god, these are such big publication. There's no way they would ever pay me to write for them. I'm just this little tiny writer person in my little corner of the world. What would you say to someone who is kind of battling with that, like, who am I to enter into this grand glossy world of print publications?

M**Misty Milioto 04:59**

Exactly. I mean I've been doing this gosh, you know, like I said for 22 years, and I still struggle

Exactly. I mean I've been doing this gosh, you know, like I said for 22 years, and I still struggle with that. So I think, you know, I don't know if it's just imposter syndrome, or you know, just kind of, I mean, because it is intimidating, it definitely is. And it is a constant hustle. I mean, anyone who is their own business owner or is in freelance, they know it's a hustle. You know, because, like, for me, I mean, you know, in addition to constantly doing the work that I already have going on, I'm constantly pitching and trying to get new work, and keeping that pipeline full. And so really, it's just about having that hustle that, you know, knowing that you can go after it, and just, you know, being determined, I think and just going after it, not giving up, you know, and really just starting off small, you know, starting off with smaller publications, building up your clips, you know, really getting a lot of experience, you know, doing maybe travel articles for smaller publications, you know, really getting that stuff kind of under your belt, and you know, and then having the chops and then having the you know, the clips to be able to go to travel and leisure and be like, hey, look, you know, I've done these really cool stories for X,Y&Z magazines and just sort of working your way up. And I really have felt that it is kind of a snowball effect, because the more writing that you do, and for the more clients that you write, and for you know, then you start getting better and better clients, you know, better and better magazines, higher paying clients. You know, so it really is just a snowball effect.



Rai Cornell 06:29

And you've been on both sides, you've been a freelance writer pitching these publications, and you've been an editor in chief. So from that perspective, as editor in chief, what did you look for? What would you as that editor look for in a pitch from a freelance writer specifically?



Misty Milioto 06:49

Definitely. And always timeliness, I think is the most important thing. You know, it has to be something like, why are we covering this now. So it has to be something new, or, you know, or if it isn't, like a new restaurant, you know, maybe it's a restaurant that's been around for a long time, okay, but maybe they're doing this really cool, new, redesigned or they have in this new Executive Chef, and they're completely redesigning the menu, and it's gonna be something completely different than what you've ever experienced there before. So it really has to have that timeliness aspect. And then also, like, for me, you know, working on like, the luxury lifestyle side of things, like everything that I'm pitching, and you know, and also on the other side, the editor's desk, you know, really, it's about, you know, having that luck factor, you know, so it has to be something that's super high end, that just really, people are looking to go out and experience. But also, you know, it has to be something that the magazine hasn't covered recently. So you really have to do your research, you need to, you know, look and see, you know, the publication that you're pitching, look and see what they have been covering. And you know, even if maybe it's a destination that they have covered, like, let's say within the past year, but you have a totally different spin on it, or something really unique, then I would say go ahead and still pitch that. Because maybe even if they can't do it in the next or in an upcoming issue, maybe they can save it for a couple of months, and then run it then. So yeah.



Rai Cornell 08:17

And so I feel like there's this disconnect this, like chasm of time, between what we see the publications printing, and what they're actually doing, you know, if we think Okay, today is February 22. So on February 22, they have this issue out, but they're actually doing content for

February 22. So on February 22, they have this issue out, but they're actually doing content for 3, 4, 6, sometimes a year in advance. So how, what advice would you give someone to, almost, I don't know, read between the lines or look behind the scenes to know what is actually going on in the office so that they could craft a pitch that will be better received?

M

Misty Milioto 08:59

Exactly. Well, I mean, definitely, you know, I would always be thinking at least three, four months ahead. Like for example right now. Yeah. You said it's February 22. I'm working on April and May issues. So definitely a few months lead time, but like you're saying, Yeah, other magazines is even more than that. So I would, if possible, I would always try to reach out and get a copy of their writers guidelines. Number one, because you want to be able to make sure that you're presenting your pitch in the way that they want to be presented. And then also to see if we can get a copy of the of their editorial calendar to see what kind of topics that they're covering and in which issues so that you can be looking ahead and saying okay, in November they have this, you know, this article slated all about Venezuela. And so, you know, I want to you know, really research Venezuela or, you know, I have these great ideas. And so, you know, I'm gonna make sure that I pitch that, let's say in June, you know, to make sure that I'm giving them plenty of time, you know, and saying I'd love to write this article for your November issue. Definitely just planning ahead and getting as much information from the publication as you can ahead of time.



Rai Cornell 10:08

So you said something that I feel like is not a well known tip, which is Ask. Ask for the editorial calendar, ask for the pitch guidelines, because so many writers, they look at the print publication, they look at what's coming out recently. And then they look up who's the editor? Who should I be pitching, they find their email address, and they just fire away. But it sounds like what you're saying is actually an even gentler in, which is, hey, I really interested in writing for your publication, could you send me this information so that I can better craft a pitch for you?

M

Misty Milioto 10:45

Exactly. I mean, and a lot of times it is available, like on the website, but if it isn't, or even if it is, I mean, you could say, you know, Hey, I found your writers guidelines, you know, on the website. However, I didn't see an editorial calendar, you know, do you mind giving me a heads up on, you know, maybe some topics that you have coming up in the near future, so that I can better craft a pitch for you. But definitely ask, and I think too it is important, it really is all about doing your research. So like, even once you do figure out who the editor is that you're going to be pitching, you know, maybe look them up on LinkedIn, look them up on their social media, find things that you have in common that you can actually, you know, when you do reach out to them. Hey, you know, I realized that you grew up in Atlanta, you know, I lived there for 13 years, and God, I really don't miss miss that traffic, you know, or whatever, just something to kind of, you know, make it a you know, hit that personal chord, which I think always helps no matter what you're doing in business. Yeah. And then, you know, it just makes it easier.



Rai Cornell 11:42

So, one of the objections that I hear a lot from the the writers that I coach is, they don't want to bother people. Like, they're like, oh, yeah, I sent this pitch email. I know they opened it, that was 10 days ago. Is it okay for me to send a follow up. But from my perspective, and especially running a content marketing agency, when my writers come to me with an idea, I'm like, Oh my God, thank goodness, I didn't have to come up with this idea. This is great. Thank you for helping me and making my life easier. So how do you see it? Do you see it as writers are actually helping out the editors and editors want to hear from writers?



Misty Milioto 12:20

Oh, definitely, definitely. And, you know, and I always find it to be really like a win win situation between PR writers and the magazines themselves. Because you're helping out the PR agents by helping get their clients coverage, you're helping the magazine editor, because you're presenting them with ideas that maybe they wouldn't think of otherwise. And you're also helping to fill their pages editorially. And then you know, you as a freelance writer, you're getting work, you're getting paid. So it really is, I think, a collaboration between the three. And I think too, editors, they get so many emails from PR companies, but I think it's so much different when the pitch does come from a freelance writer, and especially if it is, with an editor that you actually have a relationship with as a freelance writer. It just seems to get picked up a lot more easily that way. But no, I definitely say follow up, I would say follow up at least, you know, two to three times. I mean, just for me, I mean, I know I get hundreds of emails a day, it's easy to let things slip through the cracks. And just like you were saying, you know, they could be working on this June issue, they aren't even thinking about that November issue yet. But you do have this great picture about Venezuela, hey, you know, follow up with them again, maybe in a couple of weeks, a couple of weeks, and then maybe as it gets closer to that tight closer to June, when you know that they're going to be needing that pitch. You know, just kind of keep that whole timeline in mind.



Rai Cornell 13:53

So you've mentioned travel writing a few times. And I know, that's one of your areas of expertise. I mean, your website is Girl Will Travel, which I love. And it just especially because I was like you, you know, growing up, I always had a pen in my hand or in my back pocket. I always had note cards or a notebook, I collected journals, even though I never felt them. And I just knew I wanted to be a writer and one of these kind of like, oh my god, like what a glamorous lifestyle, it would be ideas was to be a travel writer, and to get paid to like, I mean, even just saying it now seems kind of mind boggling, like a company would pay you and pay for your travel to send you to an amazing location. And then for you to write something that you're naturally good at about that experience. I mean, it almost sounds too good to be true. What's your take?



Misty Milioto 14:46

It is too good to be true. And I love it. You know, I really feel blessed to be able to do what I do. You know, and so yeah, I mean travel is only one of the segments that I write about. So I started Girl Will Travel years ago and I'm not as active on it as I would like to be. I mean.

definitely you guys check it out, you know, if you get a chance. But you know, really the majority of my work is for these magazines and you know, working on stuff that I'm actually getting paid to do. I would love to grow the website into, you know, actually getting it monetized and you know, getting advertisers and all that, but it's been more of like a passion project and something kind of on the backburner. But really, I started the website as a way to kind of create my own outlet. So that if there was an article idea that I pitched to a magazine, but it doesn't get picked up, okay, well, I still have this outlet here that I can still write about it, because it might just be something that I just want to write about personally, or, Hey, it is a PR friend of mine, I want to give them some publicity. Or, you know, yeah, I do want to go on this trip, or, you know, or I have, let's say, I have a trip planned that I'm going on anyway. You know, just for fun. Okay, well, I want to write about it. But if I pitch it, and it's not picked up anywhere, I can still write about it on my blog. Yeah. But I mean, definitely travel, I think is, I mean, one of the best things because yeah, I mean, you know, you get get paid to travel, get paid to write about it. And yeah, there really is no better thing.



Rai Cornell 16:04

So do you have any tips or recommendations for anyone who wants to do travel writing or maybe wants to link up with a PR firm and do press events where they get sent to these destinations? I mean, how do you even get started?



Misty Milioto 16:20

Yeah, I would say no matter what, just as a freelance writer, whatever city I'm living in, I've always moved around a lot, because I can work from anywhere, which is also one of the perks. But I always like to reach out to, I just Google as many PR firms as I can in my local city, and reach out to them and just say, Hey, I'm a freelance writer, and you know, in New Orleans, or whatever city that you're in, I would love to be added to your email distribution list, so I can keep abreast of what your clients are doing. And so then that way, you really have a finger on the pulse locally. But then also, like, let's say, you know, if you are really wanting to get into travel writing, I would like, you know, Google some of the top, you know, PR firms that handle travel clients, reach out to them. Same thing, say, Hey, I'm a freelance writer, I would love to, you know, keep abreast of what your clients are doing, then that way, your email is getting flooded with ideas, you're getting tons of content ideas, that then you get to pitch to these editors. And then you know, that's really, you know, having the idea is really what you need, because then it doesn't matter if you're if you're new to this, or if you've been doing this years and years and years, if it's not a good pitch, they're not going to want to accept the story. But if it is a good pitch, then you've got your foot in the door. And so really, I think it is just maintaining those relationships, you know, with PR agencies, getting that really good info, crafting really well thought out pitches, and you know, well researched, and getting them out there.



Rai Cornell 17:48

So let's talk about the pitch, because that feels like the crux of it all. I mean, you can make your list of aspirations in terms of PR firms and publications and all these things that you want, you desire, the relationships, but it all hangs on that pitch and your ability to craft a really

compelling one. So what would you say, are kind of the key elements of a really successful pitch

M

Misty Milioto 18:14

I would say, I mean, once again, just kind of in the email that you're sending to the editor, making that kind of personal connection, I think it's always important just because it shows that you did research, like you do know who this person is, it's not just a name that you found online, or, you know, on the masthead, this is about you know, that you actually researched this person, you know a little bit about them, just making that personal connection. And then in the actual pitch, I think definitely keep it short and sweet. Like, you know, you want to keep it to the point, they do have 1000s of emails that they're going through a day, you don't want to like inundate them with too much information. But definitely you want a strong hook like something and also like how, why this is going to appeal to their specific readers. You know, so really something timely, really strong, and why it's going to appeal to their readers.



Rai Cornell 19:05

And I think that personal part is something that people overlook often. They always think, I shouldn't say always, but often we think, Oh, nobody's gonna be interested in me, like the editor doesn't care that I live in their city or that I have this hobby. But when I think about the email pitches that I've sent to clients, and I don't go after publications, like magazines and things like that, but if I'm pitching a company that I want to do their content marketing, the most successful ones I've ever done are the ones where I share say, for example, when I landed Pretty Litter, I told them I had a cat with urinary tract problems. When I landed Origin, I told them that I was training at an MMA gym. And it's these personal connections where you can say, I understand. I understand your world. I understand the world of your ideal readers, your ideal customers. I get it because I'm one of them. Let me connect you to that kind of insight track.

M

Misty Milioto 19:59

Exactly, and then I think that they know that you're going to do that in the content that you're producing as well that you're going to make content that is going to resonate, that is going to resonate with their readers, you know, that you are going to do your research that you are going to, you know, you're going to really speak, you know, through your writing in a way that readers are really going to pick up on that



Rai Cornell 20:18

Yeah, absolutely. So one thing I have to ask because we do live in this wonderfully confusing time of COVID. How has the COVID global pandemic affected the travel and travel riding industry? Like have you seen a decline in accepted pitches? Or like, what has that been like for you?

M

Misty Milioto 20:44

Definitely, it definitely has been a decline for sure. I think because, gosh, before the pandemic, I was traveling every month, you know, going on different press trips, and doing a ton of travel writing. And yeah, since the pandemic, it really I don't even think I have been, I've been on one press trip, actually, since the pandemic. And that was, I mean, just like a month or two ago. So it's only just kind of recently started kind of coming back, I think, a little bit. But I still do travel stuff, like on my website, not necessarily like from a first person kind of narrative of like, Hey, I went here and did this, but like, hey, you know, here's this destination, here's what they have going on, you know, just kind of like updates, like I did a story on my website, it was just like a recap of like, the top luxury hotels of 2021, according to this luxury travel intelligence organization. So you can do those kinds of articles, as well, you know, or maybe even pitching, you know, even if you aren't getting a chance to travel, but you can still pitch these things that are maybe a little bit more evergreen, you know, something that they can run at any time or maybe doesn't require necessarily you traveling there to do. But you could still write the travel article about a place that has some really cool new offerings going on or something like that. So yeah, you just kind of have to find some little workaround sometimes. But I'm really hoping that things do start to pick up, I think they will



Rai Cornell 22:10

Yeah, and we're starting to see airline ticket sales increase, and, you know, mask mandates are starting to get a bit looser, and things like that, which all just indicates, okay, people are going to start moving again. And we're at this point, personally, I feel like we're at this point where people are just not going to wait anymore to start living their lives and seeing the world, that we have this itch for travel, and people are just tired of putting it off.

M

Misty Milioto 22:35

Exactly.



Rai Cornell 22:37

So you mentioned ideas and some of the ideas that you've kind of thrown out in your examples. They seem like, wow, that is such a brilliant article topic. And at the same time, some of those, like, seemingly simple and obvious ones that we see once they're in print, are almost the hardest to come up with. So what would you recommend for writers who are struggling to find ideas that are pitch worthy?

M

Misty Milioto 23:06

I'd say definitely, like, go through other magazines, you know, like, look at the magazines, like the types of magazines that you want to be writing for, you know, and maybe even looking at other countries versions of them. So like looking at British Vogue, maybe, and kind of seeing some of the things that they've covered in the past. And then just kind of taking a spin on that, you know, I mean, it could be maybe the same kind of, you know, the top five chocolatiers, but

maybe they covered that in Paris, okay, well, I want to do the top five chocolatiers in, you know, wherever else. You can put your own kind of spin on whatever it may be. And I think too, like roundups, people, especially like for stuff on the web, people are always looking for, you know, roundups and listicles, you know, they want like the top 10, the top whatever. So those are always kind of fun to pitch, you know, especially for online stuff. But yeah, I think just looking at other magazines, and kind of seeing things that have actually gotten printed, you know, like, what's working, what are other people pitching that has actually gotten picked up? And okay, you know, I can come up with something similar to that, but with my own unique spin, that's something that's really unique, really fresh, really timely. And, you know, would be interesting to think about, you know, if I were a reader what I want to read about this.



Rai Cornell 24:24

Yeah, yeah, and I love that you mentioned online as well, because a lot of publications nowadays, especially the big ones, they still have their print, but now they're also publishing more frequently online. And oftentimes, those are handled by two different departments and two different editors and two different editorial calendars that may be in sync with one another lightly but operate completely independently. So what is your advice with regard to going after online print versus or I should say online publication, versus actually print magazines?



Misty Milioto 25:00

Yeah, I mean, I think it's kind of the same both ways. But I know that like for example, like Conde Nast Traveler, they have their print, but then they also have, their online version. And so it is, you know, different editors, different people that you need to be pitching. But for example, other magazines, like I do a lot of work with Modern Luxury. And so they have like, 80 plus magazines all around the country, their regional luxury lifestyle publications. And so they have their online presence as well, but it's mostly like the digital version of their print magazine. I mean, there might be a few things that are, you know, maybe different that show up online. But I mean, the most of my knowledge, I think it is mostly stuff that's in print. And so I think you just kind of have to look and see, you know, is it kind of the same across both mediums? Or is it different content that they're putting in the two different places? And then if so know that you would maybe have to target a little bit differently? Definitely find out if there are different editors that are handling both sides, because if there are, your know that you're gonna have to approach different people and I think, yeah, just like with the web content, it is a lot different, you know, like more listicles, more kind of little roundup things, shorter articles, maybe 300 word, versus like some 1500 word feature, it's gonna be a smaller thing that we're gonna be putting together.



Rai Cornell 26:25

And is it worth, let's say you get an article published on the online side, is it worth telling the print side, Hey, I've already written for your online publication, here's the link to my article, I would love to contribute to your print publication?



Misty Milioto 26:42

Definitely. I think that's a really smart way to go about it. Definitely. Because then you're kind of subtly letting them know, Hey, I already have my foot in the door with your company. You know, I've already done this, you know, there's great content, you know, over here on this side. And so hey, give me a shot at your credit for sure. Yeah.



Rai Cornell 26:57

So one more question I have is about pitch etiquette in a way. So if someone comes up with a pitch, it's likely not going to be something that only that publication can pitch. So for example, something that I might pitch to women's health may also be a good fit for Cosmo. So what is kind of the pitch etiquette around if Women's Health declines the pitch, or they just never respond? Can I send that same pitch to Cosmo?



Misty Milioto 27:27

Oh, definitely, definitely. And I mean, and so the thing is, you can even send the pitch to multiple magazines at one time. If they have totally different readerships, you could send something to, I would say, like San Francisco magazine, but then also to you know, Charlotte, because it's two totally different readerships. You know, it's not going to be the same people who are going to be reading those magazines. But however, you know, if you're pitching to Travel and Leisure and Conde Nast Traveler, you definitely would not want to send the same pitch at the same time. But let's say if you send it to Travel and Leisure, and they declined the pitch for whatever reason, for sure, definitely send it to Conde Nast, maybe even kind of find out why they declined the pitch, because then maybe you can even mold it a little bit better for Conde Nast. But yeah, I think there is a little bit of etiquette there, you know, because you don't want to be sending out the same article to a bunch of magazines at once. Because then yeah, what if five magazines come back and say, Hey, we want to run this article, you know, then you find yourself in a bind. But like, let's say a magazine does pick it up, but you do want to pitch it to other magazines, then I would just, tell the editor, hey, this is great. I would also love to pitch this article, you know, a different version of it, you're not going to publish the exact same version, I'm always going to write a separate article, but research only once. And just say, hey, you know, I would love to pitch this article to, X, Y, and Z Magazine, you know, is that okay? Or, did you need this to be an exclusive, you know, something like that. So just always be transparent, you know, and be upfront about everything, I think is the best policy.



Rai Cornell 29:13

Yeah, that's such a smart point to ask if this is going to be exclusive, or if they typically work with writers who then also offer the same idea to other publications.



Misty Milioto 29:25

But just with a different spin, you know, and that it would be a different article, you know, I would say even using different sources would be important. So you're using different quotes, different sources. So maybe like the same kind of outline-ish kind of idea, but the real meat and body of it, you know, having it really be a different kind of perspective



Rai Cornell 29:44

Right or doing, you know, the five best chocolatiers in the northeast and then doing the five best chocolatiers in the southwest, you know, those different kinds of regional articles, especially if you are doing travel. Right. Yeah. Excellent, absolutely amazing. Well, your experience is just so valuable, especially to writers who are just starting out. So thank you so much for sharing and where can people check you out? If they want to learn more and follow your writing and just absorb everything that you have to offer?



Misty Milioto 30:13

Yes. Well, thank you so much for having me, first of all, and good luck to all the Freelancers out there who are wanting to go on and pursue this. I think it's been a wonderful career for me, I absolutely love it. I wouldn't do anything else. I feel so blessed to be able to do what I love for a living. So I say go for it. Yeah, you can find me at Girl Will Travel is my website, and my email is misty@girlwilltravel. If you ever have any questions for me, I'm always happy to pay it forward. And you know, to help other people. And yeah, so definitely get in touch if you want.



Rai Cornell 30:47

Wonderful, thank you so much for being here. Misty.



Misty Milioto 30:50

Thank you for having me. I really appreciate it. And I love what you're doing. So keep up the great work.



Rai Cornell 30:53

Thank you. Thank you. That means a lot.



Misty Milioto 30:56

I don't know how you do it all but



Rai Cornell 31:00

I have a workshop on it. Join me for The Energy-Aligned Success Schedule and the how to beat impostor syndrome workshop. I'll teach you everything. I've come to some of your workshops. They're very, very cool. So thank you. Thanks so much Misty.



Rai Cornell 31:15

Hey, Rai here again. Thanks for listening. If you've liked this episode, please subscribe and rate us in your favorite podcasting platform. Want to be a guest on the show or know someone who has an amazing story of entrepreneurship, apply on our website at chironconsulting.us/podcast