

A 30-DAY MAIN CHARACTER JOURNAL

THE DIRECTOR'S CUT

Stop scanning the room. Start owning the scene.

FEATURING THE IT'S ME PROTOCOL
JABARI SIMS

SELF-LEADERSHIP SPEAKER & MENTAL PERFORMANCE COACH





IT'S ME

PROTOCOL

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ABOUT THE COACH



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Jabari Sims is the creator of the IT'S ME Protocol and the writer behind The Director's Cut, a journal built on one simple refusal: the refusal to keep scanning the room for permission to live like the main character of his own life.

He didn't arrive at that refusal in a classroom. He arrived at it the way most real lessons get learned: by missing a standard he cared about, by less than two minutes, and having to decide what he was going to do about it. No excuses about a "virus," no waiting for the room to clear him to try again. He named the real problem, took total responsibility for it, stopped scanning for permission to retest, made the decision, and executed the next scene every day, on whatever stretch of road, beach, or gym he had access to, whether or not he felt ready that morning. He didn't just pass the re-test. He ran it in thirteen minutes, almost a full minute and a half faster than the 14:08 standard that had beaten him the first time.

"The goal was never really the number. The number was just how the world happened to measure who I'd become in the process of training for it."

That single re-test became the blueprint for everything that follows in this journal. The five letters (Identify It, Take Responsibility, Stop Scanning, Make the Main Character Decision, Execute) aren't theory to him. They are the exact sequence he ran, in order, against something real and current in his own life, before he ever taught it to anyone else. The IT'S ME Protocol works the same way for the people who use it now: not as a worksheet to admire, but as five moves to actually run against whatever re-test is sitting in front of you today.

As a self-leadership speaker, Jabari's work is simple to state and hard to live: help people stop waiting for an audience's verdict on whether they're allowed to change, and help them start producing evidence (daily, physical, written) that they already are who they say they are. The Director's Cut is that work, handed to you one day, one scene, and one rep at a time.

A NOTE BEFORE DAY 1

This journal does not require you to feel ready. It only requires you to show up to the next scene, the way Jabari showed up to the beach, the street, and the gym: daily, honestly, before he felt qualified to. Identify the real problem. Take total responsibility. Stop scanning the room. Make the decision. Execute.

That's it. That's the whole protocol. Turn the page, and run it.

HOW TO USE THIS JOURNAL

Each day has five parts. Do them in order. Don't skip the Action. The writing space is yours. No one grades this. The only wrong answer is the one you don't write because you're still waiting for permission.

EACH DAY, IN ORDER

1 THE MONOLOGUE

The lesson. Read it like it's being said to you, because it is.

2 THE DIRECTOR'S CUT

Journal prompts. Write the honest answer, not the polished one.

3 THE BODY ON SET

A short physical commitment. The body keeps score too.

4 SCENE GRATITUDE

Three things already on your side, named on purpose.

5 IT'S ME PROTOCOL CHECK-IN

One mirror question (on key days, all five letters at once).

6 ACTION!

The daily habit. The one part you do not skip.

THE DIRECTOR'S CUT



ACT I

THE SCRIPT REWRITE

DAYS 1-8

Recognizing you've been living as an Extra, and deciding to reclaim the pen.

DAY 1

Stop Scanning the Room

THE MONOLOGUE • THE LESSON

The first thing most people do when they walk into a room is scan it. You don't even notice you're doing it. You look for who matters. You look for where you fit. You look for the hierarchy: who's in charge, who's cool, who's going to determine whether or not you belong. And the crazy thing is, you think that's just being smart. Being strategic. Reading the room.

It's not. It's permission-seeking. And the moment you scan the room for permission, you have already agreed to be an Extra in your own movie.

I've been in rooms where I had every reason to feel like I didn't belong. Different background, different path, no badge, no rank, no credential that matched the people standing next to me. And I had a choice every single time: scan and shrink, or show up and own it. The Main Character doesn't walk in looking for a seat at the table. The Main Character pulls up a chair, not out of arrogance, but out of knowing the work they've put in, the miles they've run, the lies they've stopped telling themselves. The room doesn't decide your value. You do. And you decided the moment you walked through the door.

THE DIRECTOR'S CUT • JOURNAL PROMPTS

PROMPT 1

Think about a room (literal or figurative) where you consistently scan for permission. It could be a meeting, a social event, a family dinner. What are you looking for when you scan? Approval? A signal that you're welcome? Describe it honestly.

PROMPT 2

What has scanning cost you? Think of a specific moment where you waited for a cue that never came, and stayed smaller than you should have. What did that scene look like? What would you have said or done if you'd walked in as the Main Character?

PROMPT 3

Where does the scanning come from? When did you first learn that you needed to check whether or not you belonged? Be specific. Name the scene.

DAY 1

Stop Scanning the Room

THE BODY ON SET • FITNESS

The body keeps score of every time you've made yourself small. Today, do something physical that requires you to take up space: a walk where you set the pace, a workout where you choose the weight, a stretch where you breathe loud and don't apologize for it. Even 15 minutes counts. Log what you did below.

TODAY I MOVED MY BODY BY

HOW IT FELT

SCENE GRATITUDE

Before you close this page, write down three things (big or small) that are already on your side. The script isn't only obstacles. Name what's working.

1

2

3

IT'S ME PROTOCOL CHECK-IN

The It's Me Protocol is your daily mirror. One question. Answer it without flinching.

Is there a room in my life (a relationship, a job, a goal) where I'm scanning instead of directing? What's one step I can take today to stop waiting for permission?

ACTION! • DAILY HABIT

Today, walk into one room (your office, a store, a meeting) and do it differently. No scanning. Head up. Steady pace. Choose where you sit. Don't wait to be placed. You are not an Extra waiting for call time. Notice how the room responds when you stop asking it for permission.

DAY 1

Stop Scanning the Room

JS

CUT.

One day. One scene. One rep.

DAY 2

You've Been Cast as an Extra

THE MONOLOGUE · THE LESSON

Here's something nobody tells you: being an Extra is comfortable. Extras don't have lines to mess up. They don't have to carry scenes. They blend into the background, collect their check, and go home. Nobody blames the Extra when the movie fails. Nobody puts the Extra's face on a poster, but nobody puts them on blast either. Safety through invisibility. That's the deal.

And a lot of people have taken that deal, not because they had to, but because somewhere along the way, someone made them believe that the lead role wasn't for them. Maybe it was a parent. A teacher. A season of failure that lasted too long. Whatever it was, you accepted the offer. You stopped auditioning for your own life and took whatever role was handed to you: the dutiful employee, the quiet one, the person who shows up and does what they're told and never makes it weird by asking for more. You got comfortable being in the background of someone else's story.

But here's the thing about Extras: they don't have a character arc. They don't grow. The camera doesn't follow them home. If you've been waiting for something to change, for things to get better, for life to finally start, but you haven't changed anything about how you're showing up, you're not waiting on the universe. You're waiting on a director who put you in the background and forgot about you. Nobody's coming to write you a bigger role. That's your job. And it starts today.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Name the areas of your life where you've accepted an Extra role. Work. Relationships. Health. Dreams. Be specific: not "I don't speak up enough" but *where*, *with whom*, and *since when*.

PROMPT 2

Who handed you that role, and why did you take it? This isn't about blame, it's about clarity. You can't rewrite a scene you won't acknowledge.

DAY 2

You've Been Cast as an Extra

PROMPT 3

What would the Main Character version of you do differently in *one* of those areas, starting this week? Not someday. Not after the right conditions show up. This week.

THE BODY ON SET • FITNESS

Extras wait. Main Characters move. Today's physical challenge is about breaking inertia: do something you've been putting off because it felt like "too much." An extra set. A longer walk. The workout you keep scheduling and rescheduling. Do something that signals to your body, and your brain, that you're done waiting.

TODAY I MOVED MY BODY BY

HOW IT FELT

SCENE GRATITUDE

Three things in your life right now that prove you are *more* than an Extra: moments, relationships, or qualities that belong to a Main Character's story.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where have I been acting like a background character, and who did I tell myself to blame for it? What happens if I say "It's Me" instead?

DAY 2

You've Been Cast as an Extra

ACTION! · DAILY HABIT

Write down one decision you have been waiting on someone else to make for you. Your boss. Your partner. The economy. The right moment. Today, make that decision yourself, even if it's just a first step. Extras wait for direction. Directors call the shot. Call yours.

DAY 2

You've Been Cast as an Extra

JS

CUT.

One day. One scene. One rep.

DAY 3

The Plot Twist That Already Happened

THE MONOLOGUE · THE LESSON

You have been treating your setbacks like the end of the movie. I know because I did the same thing. When my marriage ended, when my landlord told me to pack my stuff, when the phone rang on a Sunday and the job was gone, I didn't think *plot twist.* I thought *credits.* I thought the story was over. And I spent months living in that ending, dragging myself through days like a man who already knew how the film turned out.

But that's not how stories work. Every great movie has a moment that looks like The End. Rocky doesn't win in the first film. He goes the distance, he bleeds all over the canvas, and the decision goes to Apollo Creed, but that's not the end of the story. It's the end of Act Two. The plot twist isn't a sign that you failed. It's a structural feature. It's the part of the story that separates the Extras from the Main Characters, because an Extra quits when things get hard and a Main Character asks: *what happens next?*

You have plot twists in your life right now that you have been calling "the end." A door that closed. A relationship that didn't survive. A failure that embarrassed you badly enough that you've been carrying it like it defines you. It doesn't. It's a scene. It happened. It's in the movie. But it's not the last scene, unless you stop writing. The question isn't whether you got hit. The question is whether you're going to stay down there on the canvas and call it a wrap.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What is the plot twist in your life that you have been treating as "The End"? The failure, the loss, the door that closed. Write it out plainly: no softening, no justifying, no skipping it.

PROMPT 2

What story have you been telling yourself *about* that plot twist? That you're not cut out for it. That it was a sign. That some people just don't get a second act. Write down the narrative, and then look at it. Is it true? Or is it just the story an Extra would tell?

PROMPT 3

If your plot twist were a scene in a movie, and the audience was watching, what would they *want* to happen next? What would the Main Character do in the very next scene?

DAY 3

The Plot Twist That Already Happened

THE BODY ON SET • FITNESS

Rocky didn't train because he felt like it. He trained because he *decided* to, especially on the days he didn't feel like it. Today, move your body through something uncomfortable on purpose. Not dangerous: uncomfortable. A hill. A heavier weight. Ten more minutes than you planned. Let your body practice finishing things.

TODAY I MOVED MY BODY BY

HOW IT FELT

SCENE GRATITUDE

Name three things that survived your plot twist: things that are still standing, still yours, still true even after everything that happened.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Am I currently living inside a plot twist, and calling it my ending? What is the next scene I need to write?

ACTION! • DAILY HABIT

Take the plot twist you wrote about in Prompt 1 and reframe it, in writing, as the end of Act Two, not the end of the film. One paragraph. New title, same facts, different frame. You are not editing out the pain. You are refusing to let it be the final word.

DAY 3

The Plot Twist That Already Happened

JS

CUT.

One day. One scene. One rep.

DAY 4

Lies We Tell the Camera

THE MONOLOGUE • THE LESSON

When I failed that run in Jordan, when they loaded my bags and told me I was going home, I had a choice about what story to tell. And I chose wrong. I told people it was a medical issue. I let that story travel. I let my kids believe it. Every time I opened my mouth and said "COVID" instead of "I wasn't ready," a little piece of my soul rotted. Because you cannot be the Main Character of your life if you are lying about the plot twists.

This is deeper than honesty for the sake of integrity. This is about the relationship between your lies and your power. Every story you construct to protect your ego is a story that hands your power to something external: the circumstances, the bad luck, the rigged game. And as long as the failure belongs to something out there, you are stuck out there too, waiting for out there to change. The lie feels like protection. It is actually a cage.

The hardest thing I've ever done on a stage wasn't the speech. It was the moment I stopped lying to myself backstage. When I finally said out loud (to myself first, then to the people I'd misled), "I wasn't prepared. I didn't make the time cut. That's on me." It didn't destroy me. It freed me. Because the moment the failure belonged to me, so did the fix. You cannot rewrite a scene you're pretending didn't happen the way it happened. Come clean to the camera first. Then you can direct the next shot.

THE DIRECTOR'S CUT • JOURNAL PROMPTS

PROMPT 1

What is a lie, or a softened, polished, comfortable version of the truth, that you have been telling about a failure or a setback in your life? It doesn't have to be to other people. It can be the story you tell yourself.

PROMPT 2

What has maintaining that story cost you? In energy. In relationships. In your own self-respect. What have you had to keep protecting it from?

PROMPT 3

Write the true version of the story in one paragraph. Not cruel: true. No softeners, no extenuating circumstances used as shields. Just what happened and what role you played in it. Then write one sentence: what changes when you own this?

DAY 4

Lies We Tell the Camera

THE BODY ON SET • FITNESS

Accountability starts in the body. Today, set a physical goal for the next 7 days: something specific and measurable. Not "I'll work out more." *What. How many times. For how long.* Write it down. The body doesn't respond to vague intentions. Neither does the Main Character's life.

MY 7-DAY PHYSICAL COMMITMENT

TODAY I MOVED MY BODY BY

SCENE GRATITUDE

Name three people in your life who have shown up for the real you, not the polished version, not the story, but *you.* What do they see in you that you sometimes forget?

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where am I still letting a comfortable story protect me from responsibility? What does it sound like when I tell myself the truth instead?

ACTION! • DAILY HABIT

Find the lie (the softened story, the polished version, the "medical reasons") and tell one person the truth today. It doesn't have to be the whole world. It can be one person you trust. Or it can be a letter you write to yourself and don't send. Speak the true version out loud. Notice that you survive it.

DAY 4

Lies We Tell the Camera

JS

CUT.

One day. One scene. One rep.

DAY 5

The Character You've Been Settling For

THE MONOLOGUE · THE LESSON

Settling is quiet. It doesn't announce itself. It doesn't show up one day and say "I've decided to accept less than I'm worth." It happens in a series of small concessions: a standard you lower here, an expectation you soften there, a dream you mention less and less until you stop mentioning it altogether. And one day you look up and realize the character you're playing in your own life barely resembles the person you thought you'd become. That's what settling does. It doesn't slam the door on your potential. It just slowly stops opening it.

A "Renter" settles. A Renter treats life like someone else's property, keeping it good enough not to lose the deposit, but never good enough to call it home. They don't fix the things that bother them because they've convinced themselves it's not really theirs to fix. And that instinct, waiting for someone else to make the changes, investing just enough to get by, treating your own life like temporary housing, is the most dangerous thing I've ever seen in a human being. Not because it's loud. Because it's silent.

Here's what I know: the Main Character you are capable of being is not a fantasy. It's a decision. Not a one-time decision: a daily one. It's waking up and choosing to be the Owner instead of the Renter. It's asking yourself: *am I making a growth choice or a comfort choice right now?* Because comfort choices keep you exactly where you are. They're warm, and familiar, and they will kill your story so slowly you won't even notice until the credits start to roll. You deserve a character worth watching. The question is whether you're willing to play it.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Describe the character you have been settling for. Be specific: in your career, your health, your relationships, your inner life. What does this character do? What do they avoid? What have they stopped believing in?

PROMPT 2

Now describe the character you actually want to be. Not perfect: *intentional.* What does that person do first thing in the morning? How do they handle conflict? What do they refuse to accept? Give them a scene. Make them real.

DAY 5

The Character You've Been Settling For

PROMPT 3

What is the gap between those two characters costing you, in your daily life, in your relationships, in how you feel when you look in the mirror? And what is one "comfort choice" you are making right now that you could trade for a "growth choice" this week?

THE BODY ON SET • FITNESS

The body tells the truth about what we've been settling for. No judgment, just honesty. Where have you been making comfort choices with your physical health? Today, make one growth choice: drink the water, do the workout, get to bed early, eat the thing that fuels you instead of the thing that numbs you. One choice. One scene at a time.

TODAY'S PHYSICAL GROWTH CHOICE

TODAY I MOVED MY BODY BY

SCENE GRATITUDE

Settling often makes us forget what we already have that's worth building on. Name three strengths, qualities, or resources you possess right now that the Main Character version of you would use.

1

2

3

DAY 5

The Character You've Been Settling For

IT'S ME PROTOCOL CHECK-IN

Where am I renting instead of owning in my life? If I treated this area of my life like it was fully mine, like the outcome belonged entirely to me, what would I do differently?

ACTION! · DAILY HABIT

Write your Main Character description: three sentences, present tense, first person. Not who you want to be someday. Who you are *choosing* to be starting today. Read it out loud. Then put it somewhere you'll see it tomorrow morning. The character you play is the character you become.

DAY 5

The Character You've Been Settling For

JS

CUT.

One day. One scene. One rep.

DAY 6

Your Life Is Already a Movie

THE MONOLOGUE · THE LESSON

I used to do a bit on stage where I'd pitch the audience three "movies": a slacker betting his rent on a trip to Amsterdam, a guy trading a clipboard for a tray at a male revue, a college kid in over his head with a robbery gone wrong. People shout out guesses. Great guesses. Wrong every time. Because none of those were movies. Those were scenes from my actual life. And nobody in the room could tell the difference between a Hollywood pitch and a Tuesday I actually lived through.

That's the part people miss: you are already living inside footage. Every day you've been waiting for "real life to start" (the promotion, the relationship, the version of you that finally has it together), you've been treating today like a deleted scene. It's not a deleted scene. It's in the movie. Somebody, someday, is going to hear about the year you're in right now and not be able to tell if it's a movie pitch or your actual life, the same way my audience couldn't tell.

So stop waiting for the trailer-worthy moment to take yourself seriously. The version of you sitting here, journaling at whatever hour this is, working through whatever you're working through, that's footage. That's the protagonist doing protagonist things. You don't get a memo when the "real movie" begins. You just have to recognize that it already did, and start acting like the lead instead of an extra waiting for the plot to find them.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

If someone pitched your last twelve months as a movie, without telling you it was your life, would you believe it was real? What's the wildest, hardest, or most surprising "scene" from this past year?

PROMPT 2

Where in your life have you been waiting for "real life to start"? What are you treating as filler that is actually the movie?

PROMPT 3

Write the one-sentence logline of your life right now, the way it would appear on a poster. Be honest, not impressive.

DAY 6

Your Life Is Already a Movie

THE BODY ON SET • FITNESS

Today, train like the camera is rolling, because it is. Show up to your workout, walk, or stretch like it's a scene worth filming: full effort, full presence, no phone-scrolling between sets. Treat the 20–30 minutes like footage that matters.

TODAY I MOVED MY BODY BY

HOW IT FELT

SCENE GRATITUDE

Name three scenes from your life (past or recent) that you'd be proud to see on a screen exactly as they happened.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What part of my life have I been treating as "not real yet"? What changes if I start filming it like it counts, starting today?

ACTION! • DAILY HABIT

Tell one person today about a moment from your life as if you were pitching it as a movie, no disclaimers, no "this is probably boring." Watch how differently people respond when you present your own story like it matters. It does.

DAY 6

Your Life Is Already a Movie

JS

CUT.

One day. One scene. One rep.

DAY 7

Reading the Room vs. Running Your Scene

THE MONOLOGUE · THE LESSON

I need to clear something up, because Day 1 might have you thinking awareness itself is the enemy. It's not. A good actor reads their scene partner constantly: their timing, their energy, the moment to lean in or pull back. That's not weakness. That's craft. The problem was never reading the room. The problem is reading the room *for permission* instead of *for information.*

Here's the difference: information-reading asks, "What's actually happening here, and how do I respond well?" Permission-reading asks, "Does this room approve of me showing up?" One sharpens your performance. The other outsources your right to perform at all. You can clock the tension in a meeting and decide how to phrase something; that's skill. You can clock the tension in a meeting and decide to say nothing at all because you're not sure you're "allowed" to speak: that's the Extra again, waiting on a cue that was never going to come.

I've stood backstage and read a crowd's energy before walking out, that's part of the job. But I never once stood backstage waiting for the crowd to tell me whether I was allowed to go on. The lights came up, and I walked out, because that was my scene to run, not theirs to grant. You're allowed to gather information. You are never required to gather permission. Learn the difference, and you'll stop confusing good instincts with old fear.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Think of a recent moment where you held back. Was it because you genuinely read the situation and made a strategic choice, or because you were waiting for a green light that wasn't yours to wait for? Be honest about which one it actually was.

PROMPT 2

Where do you most often disguise permission-seeking as "just being considerate" or "reading the room"? What's the fear underneath that disguise?

PROMPT 3

What would it look like to gather the same information you usually gather, but act on your own authority instead of waiting for someone else's nod?

DAY 7

Reading the Room vs. Running Your Scene

THE BODY ON SET • FITNESS

Listen to your body today, genuinely. Tired, sore, energized, whatever it is, that's information. Then make your own call about your movement, instead of outsourcing the decision to motivation, mood, or what everyone else around you is doing.

WHAT MY BODY TOLD ME TODAY

THE CALL I MADE ANYWAY

SCENE GRATITUDE

Name three times your instincts (your read of a room or a situation) actually served you well. Proof that your awareness is a skill, not a weakness.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where have I been confusing "reading the room" with "waiting for permission"? What's one place I can act on my own information today, instead of someone else's approval?

ACTION! • DAILY HABIT

In your very next conversation or meeting, notice the room, then say or do the thing you'd normally hold back, regardless of what you read. Gather the information. Skip the permission request. Run your scene anyway.

DAY 7

Reading the Room vs. Running Your Scene

JS

CUT.

One day. One scene. One rep.

DAY 8

The Audition You Keep Failing on Purpose

THE MONOLOGUE • THE LESSON

This is the last day of Act I, and I want to tell you about the most dangerous kind of self-sabotage there is: the kind that doesn't look like sabotage at all. It looks like effort. It looks like trying. You show up to the audition. You train. You prep. And then, right before the part that actually counts (the final mile, the hard conversation, the submission you've been polishing for weeks), you find a reason to pull back just enough to fail. Not loudly. Quietly. Believably.

I know this one personally, because there's a version of the Jordan story I didn't tell you. Before I ever stepped up to that 14:08 run, there were smaller tests I'd half-shown-up for over the years: chances I let slip by "accident," conveniently timed excuses, last-minute reasons it "wasn't the right moment." Failing on purpose is safer than trying fully and missing, because a half-effort failure doesn't have to mean anything about you. A full-effort failure does. And that's exactly why so many of us keep choosing the first one.

Here's the cost: every time you fail on purpose, you confirm the story you already believed about yourself, and you never find out what would've happened if you'd actually gone all in. I didn't get to rewrite my story by half-trying the second run. I had to run it at full speed, fully exposed to the possibility that I might fail again, for real this time. That's the only way the 13-minute mile means anything. Act I ends here. The decision in front of you is simple and it is not comfortable: are you going to keep auditioning forever, or are you going to actually take the part and risk finding out you're ready?

THE DIRECTOR'S CUT • JOURNAL PROMPTS

PROMPT 1

Where in your life are you "almost" doing something (applying, training, preparing) but consistently pulling back right before the part that actually counts? Name it specifically.

PROMPT 2

What story does failing on purpose protect you from having to face? What would it mean about you if you tried fully and it still didn't work?

DAY 8

The Audition You Keep Failing on Purpose

PROMPT 3

What is the one finish line you've avoided crossing, even though you've done almost all the work to get there? What is the very next move, no matter how small, that gets you across it?

THE BODY ON SET • FITNESS

Today, finish the thing you'd normally cut short. The last rep. The last quarter mile. The last five minutes you usually negotiate your way out of. No new personal record needed, just finish what you start, all the way through the part that's actually hard.

TODAY I MOVED MY BODY BY

THE PART I USUALLY CUT SHORT, AND DIDN'T TODAY

SCENE GRATITUDE

Name three moments in your life when you *did* go all the way through: when you finished something difficult instead of pulling back. Proof you're capable of it.

- 1

- 2

- 3

IT'S ME PROTOCOL CHECK-IN

Where have I been failing on purpose to avoid finding out what full effort would reveal? What does it cost me to keep doing that, and what's one step toward finally trying all the way?

DAY 8

The Audition You Keep Failing on Purpose

ACTION! · DAILY HABIT

Take the "almost" you named in Prompt 1 and make the one move you've been avoiding: the application you haven't submitted, the call you haven't made, the rep you haven't finished. Today, no half-measures. This closes Act I. Act II starts with you actually trying.

DAY 8

The Audition You Keep Failing on Purpose

JS

CUT.

One day. One scene. One rep.

THE DIRECTOR'S CUT



ACT II

STEPPING ONTO THE SET

DAYS 9-16

Showing up as the lead: internally validated, unpolished, and unapologetic.

DAY 9

Calling Action on Yourself

THE MONOLOGUE · THE LESSON

There's a moment on every set where the talking stops. The director has blocked the scene, the actors have rehearsed their lines, the crew has checked the lighting, and then somebody raises a hand and says one word: Action. Everything before that word is preparation. Everything after it is the actual movie. Most people live their entire lives in the preparation phase. Endless rehearsal. Endless "getting ready." Never the word that starts the take.

You've spent eight days now identifying where you scan, where you settle, where you lie to the camera, where you audition without committing. That's real work, but it's still rehearsal. Today, Act II begins, and Act II is about execution. Not perfect execution. Not rehearsed-a-hundred-times execution. Just a willingness to call action on your own life and start rolling, even with an imperfect take, even without knowing exactly how the scene ends.

I think about the moment I decided to stop waiting for someone to hand me a stage and just stepped onto whatever platform I could find: a Rotary lunch, a Chamber of Commerce meeting, anywhere that would let me talk. Nobody called action for me. I had to call it myself, with shaky hands, an unpolished pitch, and zero guarantee anyone would book me again. That's what stepping onto the set actually looks like. Not glamorous. Not perfect. Just: action.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What is the scene you have been endlessly rehearsing (preparing for, researching, planning) without ever calling action and actually starting?

PROMPT 2

What has the rehearsal phase been protecting you from? More prep usually feels productive, but what is it actually delaying?

PROMPT 3

If you called action today (right now, imperfect take and all), what would the first five minutes look like?

DAY 9

Calling Action on Yourself

THE BODY ON SET · FITNESS

No warm-up excuses today. The second you're dressed and able, start moving: skip the mental negotiation, skip waiting to "feel ready." Call action on your own workout the way a director calls action on a scene: decisively, immediately.

TODAY I MOVED MY BODY BY

WHAT I USUALLY DO TO DELAY STARTING, AND SKIPPED TODAY

SCENE GRATITUDE

Name three times in your life you called action on something difficult before you felt fully ready, and it worked out anyway.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What have I been rehearsing instead of filming? What does calling action on it, today, imperfectly, actually require of me?

ACTION! · DAILY HABIT

Take the scene you named in Prompt 1. Do the first real, visible step today: not more research, not more planning. Send the email. Make the call. Open the application. Say the word out loud to yourself: Action.

DAY 9

Calling Action on Yourself

JS

CUT.

One day. One scene. One rep.

DAY 10

Internal Validation: The Only Currency That Matters

THE MONOLOGUE · THE LESSON

People used to ask me how to become the most interesting person in the room. They thought it was about the resume: the best story, the best job title, the most impressive credentials. It's not. I learned this the hard way, working alongside men and women who'd spent years in the military, where the first question always came up: "What branch were you in?" The old version of me would've dodged it, dressed up my job title, changed the subject. But I wasn't an Extra anymore.

I looked them in the eye and said: "I never served." And every single time, there was a pause, and then: "Then how the hell did you get here?" They weren't judging me. They were respecting me. Because I didn't need that room to validate my presence. I knew what I had built. I knew the miles I had run, the lies I had stopped telling, the ego I had rehabbed. The truth didn't disqualify me. Owning the truth is what qualified me.

That's internal validation, and it's the only currency that doesn't fluctuate with the room you're standing in. External validation goes up and down depending on who's watching, what they think is impressive, what mood they're in. Internal validation is just yours, permanently, because it was earned by you and answers to nobody else. The most interesting person in the room isn't the one with the best story. It's the one who no longer needs the room to tell them they matter.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What is your version of "I never served," the truth about yourself you've been dressing up, dodging, or downplaying because you're afraid it will disqualify you?

PROMPT 2

Whose approval have you been outsourcing your confidence to? A boss, a parent, an industry, a follower count. What would change if that source disappeared tomorrow?

PROMPT 3

What have you actually built, earned, or survived that you already know to be true about yourself, independent of whether anyone else acknowledges it?

DAY 10

Internal Validation: The Only Currency That Matters

THE BODY ON SET · FITNESS

Move today with zero audience and zero proof required. No tracking app post, no mirror check, no one to tell. Just you and the work, for the sake of the work. Notice how it feels to do something purely for internal currency.

TODAY I MOVED MY BODY BY

HOW IT FELT TO DO IT WITH NO ONE WATCHING

SCENE GRATITUDE

Name three things you know to be true about your own character or capability: things that don't require anyone else's agreement to be real.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where am I still asking a room to validate me instead of validating myself first? What is the truth I need to say out loud, to myself, first, without dressing it up?

ACTION! · DAILY HABIT

Say your version of "I never served" out loud to one person today: the plain, undressed truth about a gap, a path, or a credential you don't have. Watch what happens when you stop hiding it. Respect is earned by owning the truth, not by hiding from it.

DAY 10

Internal Validation: The Only Currency That Matt

JS

CUT.

One day. One scene. One rep.

DAY 11

The Walk-On: Owning the Path Nobody Handed You

THE MONOLOGUE · THE LESSON

Yesterday I told you about internal validation: about not needing the room to confirm your worth. Today I want to go one layer deeper, because there's a difference between *not needing approval* and actually *owning your specific path.* A lot of people get to "I don't need their permission" but they still flinch when someone asks about their background, their degree, their rank, their pedigree. They've stopped begging for approval, but they haven't yet claimed the story underneath.

Some people get drafted into their lives. Born into the right family, handed the right opportunities, recruited early with a clear lane already paved. And then there are Walk-Ons: the ones who show up to the field with no scholarship, no guarantee, no name anyone recognized, and earn their spot through sheer repetition and refusal to leave. I am a Walk-On. No military record. No fancy letters after my name. Just miles run, failures survived, and a refusal to stay on the bench. For a long time, I treated that like something to explain away. It's not a liability. It's the entire proof of concept.

Here's what I want you to sit with: your unconventional path (the thing you've been minimizing, apologizing for, or quietly hoping nobody asks about) is not the weak part of your story. It's the part that makes the story worth telling. Nobody writes a movie about the kid who was handed everything and coasted. They write movies about Walk-Ons. Own the path nobody handed you. Stop translating it into something more impressive-sounding. Just say what it actually is.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What is the part of your path (your background, your lack of credentials, your unconventional route) that you've been minimizing or dressing up to sound more impressive? Write the plain, undressed version.

PROMPT 2

Where did you learn that being a Walk-On was something to apologize for instead of something to claim? Whose standard were you measuring yourself against?

DAY 11

The Walk-On: Owning the Path Nobody Handed Y

PROMPT 3

If you fully owned your path, no caveats, no minimizing, how would you describe yourself differently to a stranger who asked what you do or where you came from?

THE BODY ON SET · FITNESS

Walk-Ons don't wait for the perfect facility. Today, train with exactly what you have access to right now: no new equipment, no excuse about the "right" gym. Bodyweight, a walk, whatever's available within the next hour. Prove the resource was never the limiting factor.

TODAY I MOVED MY BODY BY

WHAT I USED INSTEAD OF WAITING FOR "IDEAL" CONDITIONS

SCENE GRATITUDE

Name three parts of your unconventional path that, in hindsight, actually built something in you that an easier route wouldn't have.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where have I been quietly apologizing for my path instead of owning it? What is the plain, unembellished version of my story that I'm finally ready to say out loud?

DAY 11

The Walk-On: Owning the Path Nobody Handed Y

ACTION! · DAILY HABIT

The next time someone asks about your background, your path, or how you got here, answer with the plain truth, no dressing it up. Notice that the Walk-On story lands harder than the polished one ever did.

DAY 11

The Walk-On: Owning the Path Nobody Handed Y

JS

CUT.

One day. One scene. One rep.

DAY 12

The First Day of Your Rocky Montage

THE MONOLOGUE · THE LESSON

After I missed that 14:08 cutoff, I didn't get access to a better facility. I didn't suddenly have a personal trainer, a state-of-the-art track, or ideal conditions. I had whatever I could scrape together, wherever I happened to be: a stretch of road, a beach at sunrise, a gym with no AC. That's the part of the Rocky story people forget. Drago trains in a lab with machines and sports scientists and cameras tracking every variable. Rocky trains in the snow, with logs and a sled and his own bare hands. One of those guys has better resources. The other one has more heart. Heart wins the montage.

Everybody wants the moment they're already transformed: the highlight reel, the "after" picture. Nobody wants Day 1 of the actual montage, because Day 1 looks like nothing. It's just you, doing the unglamorous first rep, with zero proof yet that it's going to work. But every montage in every movie you've ever loved starts exactly there, not with results, with reps. The training doesn't start when conditions are perfect. It starts the moment you decide the conditions you already have are enough to begin.

So here's today's truth: you don't need the better gym, the bigger budget, the right time of year, the support system fully in place. You need to start the montage with whatever beach, street, or gym you've actually got. I ran my second attempt at that course faster than I'd ever run anything, not because my circumstances improved, but because I stopped waiting for them to. Today is Day 1. Start filming it.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What goal or change have you been delaying because you're waiting for better conditions: more time, more money, more support, the "right" setup? Name it specifically.

PROMPT 2

What is your actual starting point right now: the unglamorous, imperfect resources you do have access to, today, with zero upgrades needed?

DAY 12**The First Day of Your Rocky Montage****PROMPT 3**

What is the first rep of that montage: the smallest possible action that starts the training today, using only what's already in front of you?

THE BODY ON SET · FITNESS

Train on your version of the beach or the street today: no special equipment, no gym membership required. Push-ups, a walk, stairs, a jump rope, bodyweight squats. Prove the montage can start with what's already available to you.

TODAY I MOVED MY BODY BY

MY TRAINING GROUND (WHAT I USED WITH ZERO UPGRADES)

SCENE GRATITUDE

Name three resources, skills, or pieces of support you already possess that are enough to start the montage, no waiting required.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What have I been postponing until conditions improve? What does Day 1 of the actual montage look like if I start it today, with what I already have?

DAY 12

The First Day of Your Rocky Montage

ACTION! · DAILY HABIT

Do the first rep you named in Prompt 3, today, with the resources you have right now. Not the ideal version. The no-upgrades version. That's how every montage actually starts.

DAY 12

The First Day of Your Rocky Montage

JS

CUT.

One day. One scene. One rep.

DAY 13

Showing Up When the Crew Isn't Watching

THE MONOLOGUE · THE LESSON

Every highlight reel you've ever watched is built from hundreds of hours nobody filmed. The early mornings before the sponsor showed up with cameras. The dark gym at 5 a.m. when no one was there to see the form break down on the last set. The solitary grinding that happens long before there's an audience worth performing for. That's the part of the montage that actually builds the character, not the parts that make it into the trailer.

I think people assume discipline is something you perform. It's not. The version of you that shows up when literally no one will ever know (no likes, no witnesses, no credit) is the only version that's actually real. I've trained on days when nobody was checking on me, when missing the session would have cost me nothing socially, when the only person who'd ever know I skipped it was me. Those are the reps that actually changed anything. Not the ones anyone applauded.

This is where a lot of "Main Character Energy" online gets it backwards. They think it means being watched, being seen, performing the role for an audience. That's not Main Character Energy: that's vanity, and I told you that on Day 1. The real test of whether you've actually become the Director of your life is whether you keep directing the scene when the crew goes home. Discipline with no witnesses is the only discipline that counts.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Where in your life are you only consistent when someone is watching, tracking, or might give you credit? Be honest about where your discipline depends on an audience.

PROMPT 2

What unglamorous, repetitive work have you been neglecting because it doesn't generate visible progress or recognition?

PROMPT 3

Who are you, specifically, when there is no audience and no credit on the line? Is that person someone you respect?

DAY 13

Showing Up When the Crew Isn't Watching

THE BODY ON SET · FITNESS

Train today in a way nobody will ever see: no post, no mention, no proof to anyone. Just the work, for its own sake. This is the rep that actually counts.

TODAY I MOVED MY BODY BY

WHO I WAS WHEN NO ONE WAS WATCHING

SCENE GRATITUDE

Name three small, unwitnessed disciplines you've kept up recently that no one has ever thanked or noticed you for.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where does my discipline disappear the moment no one's watching? What's one unwitnessed action I can take today to prove the commitment is real?

ACTION! · DAILY HABIT

Do one disciplined thing today that absolutely no one will ever find out about. No story to tell later, no proof, no credit. Just you, keeping a promise to yourself when the crew has gone home.

DAY 13

Showing Up When the Crew Isn't Watching

JS

CUT.

One day. One scene. One rep.

DAY 14

The Supporting Cast: Who's Actually in Your Film

THE MONOLOGUE · THE LESSON

A director makes casting decisions constantly, not just for the lead, but for every supporting role, every extra, every voice that gets airtime in the story. And here's something that took me a long time to accept: you are allowed to make casting decisions about your own life without explaining yourself to anyone. You don't owe a permanent leading role to everyone who showed up in an earlier scene. Some people were right for an earlier act and wrong for this one. That's not betrayal. That's just continuity.

I've had to recast people. Not out of cruelty, out of clarity. Some folks are Extras who don't belong in the high-stakes scenes you're filming now. They were never cast as villains; they just don't fit the current chapter, and forcing them into scenes they don't belong in doesn't serve either of you. Meanwhile, there are people in your supporting cast who deserve a far bigger role than you've been giving them: the ones who show up, who tell you the truth, who actually elevate the story instead of just occupying space in it.

This is a production decision, not a personal indictment of anyone. You're not required to keep every person who's ever been in your movie in a permanent starring role just because they got a credit once. Look at your actual cast list today, honestly, like a director reviewing who's been cast in which scenes, and ask whether the casting still serves the story you're trying to tell.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Who is currently cast in a leading or recurring role in your life who is actually dragging the story down, draining your energy, or pulling the plot in the wrong direction?

PROMPT 2

Who have you kept in a starring role purely out of guilt, history, or obligation, not because the current scene actually calls for them?

PROMPT 3

Who in your life deserves a bigger role than you've been giving them: someone who consistently elevates your story but gets less of your time and attention than they've earned?

DAY 14

The Supporting Cast: Who's Actually in Your Film

THE BODY ON SET · FITNESS

Today, either invite someone from your real supporting cast to move with you (a walk, a workout, a conversation in motion), or use solo movement time to think clearly about your cast list without distraction.

TODAY I MOVED MY BODY BY

WHAT BECAME CLEAR ABOUT MY CAST LIST

SCENE GRATITUDE

Name three people currently in your supporting cast who consistently make your story better just by being in it.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Whose casting in my current scenes am I avoiding reconsidering, out of guilt rather than fit? What is one production decision I need to make about my cast list this week?

ACTION! · DAILY HABIT

Make one small, real casting decision today: reduce time or energy spent with someone who's pulling your story in the wrong direction, or actively invest more in someone who's been undervalued in your cast. Pick one. Act on it.

DAY 14

The Supporting Cast: Who's Actually in Your Film

JS

CUT.

One day. One scene. One rep.

DAY 15

Your Director's Eye: Seeing Your Life Clearly

THE MONOLOGUE · THE LESSON

Directors don't watch a scene once and move on. They watch the dailies, the raw, unedited footage from that day's shoot, with distance and a critical eye, looking for what worked, what didn't, and what needs a retake. That distance is the whole point. You cannot direct a scene you're too emotionally tangled inside of to actually see. Most people never develop this skill. They live every day fused to their own reactions, too close to their own footage to evaluate it clearly.

The Director's Eye is the ability to step back from your own life, just for a few minutes, and watch it the way you'd watch someone else's dailies. Not to judge yourself harshly. Not to spiral into self-criticism. Just to observe with the same clear-eyed honesty a good director brings to a scene that isn't working: *that line didn't land, that reaction was bigger than the moment called for, that scene needs to be reshot entirely.* No drama. Just notes.

This is different from the self-flagellation a lot of people mistake for accountability. A director who hates their actors doesn't make a good movie. They just make everyone afraid to take risks. A director who can watch the footage, name what needs work, and say "let's get another take" builds something great. Today, practice watching your own recent footage with that same calm, clear authority. You're not your harshest critic. You're the Director giving useful notes so the next take is better.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

If you watched the last month of your life back as a director reviewing dailies, what scene would you cut entirely: something that added nothing to the story and just took up runtime?

PROMPT 2

What scene from the last month needs a retake, not because it was a disaster, but because you know you can play it better next time?

PROMPT 3

Write yourself one clear, calm Director's Note: the way a good director would give a note to an actor they respect. Specific, honest, useful, no cruelty.

DAY 15

Your Director's Eye: Seeing Your Life Clearly

THE BODY ON SET • FITNESS

Do a "form check" today: review your physical habits this week the way a director reviews footage for technical issues. Identify one specific adjustment (posture, pacing, recovery, hydration) and make it during today's movement.

THE TECHNICAL NOTE I'M GIVING MYSELF

TODAY I MOVED MY BODY BY

SCENE GRATITUDE

Name three things, on review of your recent footage, that are actually going better than you've been giving yourself credit for.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where have I been too close to my own footage to see it clearly? What does stepping back with a Director's Eye reveal that I couldn't see while I was inside the scene?

ACTION! • DAILY HABIT

Take the Director's Note you wrote in Prompt 3 and apply it today: one concrete adjustment based on your own honest review. Watch your next take with the same calm authority. No self-punishment. Just a better scene.

DAY 15

Your Director's Eye: Seeing Your Life Clearly

JS

CUT.

One day. One scene. One rep.

DAY 16

The Scene You Keep Rewriting Instead of Shooting

THE MONOLOGUE · THE LESSON

There's a quieter cousin of the fear we talked about back on Day 8: the audition you keep failing on purpose. This one doesn't even look like fear. It looks like diligence. It's the script you've revised for the ninth time. The business plan polished again. The resume tweaked one more pass. The launch pushed back because the page "just needs one more draft" before it's ready for the world to see. Endless rewriting feels like productivity. Most of the time, it's just a more respectable way of never shooting the scene.

I get it: a page is safe. You control every word on a page. The moment you actually film the scene, you lose control of how it lands. People might not laugh at the joke. The pitch might fall flat. The thing you built might not work the way you hoped. So the rewrite becomes a hiding place dressed up as craftsmanship. I did this for longer than I'd like to admit (refining the pitch for the talk, the title for the brand, the plan for "Phase 2") when what I actually needed to do was stop revising and burn the boats. Go to the Rotary lunch with the imperfect pitch. Take the stage without the perfect resume. Ship the page as it currently stands.

At some point a director has to call "cut" on pre-production and roll the camera, even though the script could technically use one more pass. It will always be able to use one more pass. That's not a reason to keep it in the drawer. Today, identify the thing you've been endlessly rewriting, and use the current draft as the final draft. Not because it's perfect. Because perfect was never actually the goal: finished was.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What script, plan, or project have you been endlessly revising instead of shooting? How many "drafts" has it actually gone through?

PROMPT 2

What is the rewrite actually protecting you from? Be specific about what could go wrong if you shot the current draft as-is.

DAY 16**The Scene You Keep Rewriting Instead of Shooting****PROMPT 3**

What would it look like to treat your current draft as the final one, to ship it, send it, post it, launch it this week, exactly as it stands right now?

THE BODY ON SET • FITNESS

Stop optimizing the plan. Do today's workout exactly as it currently stands: no more research, no swapping it for a "better" routine, no perfecting it first. The current draft is good enough to shoot.

TODAY I MOVED MY BODY BY

THE OPTIMIZING I SKIPPED TODAY

SCENE GRATITUDE

Name three things you have already finished and shipped in your life, proof that you are capable of moving past the rewrite stage.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What am I still treating as "not ready yet" that's actually just me avoiding the risk of shooting it? What does shipping the current draft require of me today?

DAY 16

The Scene You Keep Rewriting Instead of Shooti

ACTION! · DAILY HABIT

Take the project you named in Prompt 1 and ship it today, in its current form: send it, post it, submit it, say it out loud to the person who needs to hear it. No tenth draft. This closes Act II. Tomorrow, the protocol itself begins.

DAY 16

The Scene You Keep Rewriting Instead of Shooti

JS

CUT.

One day. One scene. One rep.

THE DIRECTOR'S CUT



ACT III

THE IT'S ME PROTOCOL

DAYS 17-24

Five steps. One identity. No more waiting for a director who isn't coming.

DAY 17

I: Identify the Problem

*(Step 1 of the IT'S ME Protocol)***THE MONOLOGUE · THE LESSON**

Welcome to Act III. Everything up to this point has been preparing you to use this protocol for the rest of your life: five steps, one word, IT'S ME. Step one is Identify the Problem, and it sounds simple until you actually try to do it honestly. Because most people don't struggle to identify **a** problem. They struggle to identify **the real one**: the actual source, stated precisely, with no decoy standing in front of it.

I told you about the lie I told after missing that run: the "COVID" story I gave people instead of the truth. That wasn't just dishonesty. It was a refusal to identify the actual problem. The real problem was specific: I hadn't trained properly, and I wasn't physically prepared for the standard. "COVID" was vague, sympathetic, and impossible to argue with, which is exactly why it worked as a decoy. Vague problems are comfortable because you can't be blamed for failing to fix something that was never named clearly in the first place.

So step one isn't really about awareness. It's about precision. "Things aren't going well" is not an identified problem. "I haven't followed through on outreach calls in three weeks" is. "I'm just stressed lately" is not an identified problem. "I'm avoiding a conversation I need to have with my business partner" is. You cannot run the rest of this protocol (ownership, ending the scanning, the decision, the execution) on a vague target. Today, before anything else, get specific. Name the actual problem, not the decoy version.

THE DIRECTOR'S CUT · JOURNAL PROMPTS**PROMPT 1**

What is the vague, comfortable, decoy version of a problem you've been telling people, or telling yourself? What is the "COVID lie" version you've been hiding behind?

PROMPT 2

Now write the real, specific, undecorated version of that same problem: the one that names exactly what's happening, with no external excuse built in.

DAY 17

I: Identify the Problem

PROMPT 3

Why has the vague version been easier to live with than the specific one? What does the specific version make you responsible for that the vague version didn't?

THE BODY ON SET · FITNESS

Get specific about a physical issue you've been describing vaguely, like "I should move more," or "my back's been off." Name the precise version: how often, how much, since when. Precision is step one here too.

THE VAGUE VERSION I'VE BEEN USING

THE SPECIFIC, PRECISE VERSION

SCENE GRATITUDE

Naming a real problem clearly is uncomfortable but freeing. Name three things in your life that are already clear, working, and don't need fixing right now.

- 1

- 2

- 3

DAY 17

I: Identify the Problem

IT'S ME PROTOCOL CHECK-IN

STEP 1

What is the precise, undecorated version of my current biggest problem, stated in one sentence, with no decoy and no external excuse built in?

ACTION! · DAILY HABIT

Say the precise version of your problem (the one you wrote in Prompt 2) out loud, alone, in the mirror if you have to. Then write it at the top of tomorrow's entry before you do anything else. You can't fix what you won't name.

DAY 17

I: Identify the Problem

JS

CUT.

One day. One scene. One rep.

DAY 18

T: Take Responsibility

*(Step 2 of the IT'S ME Protocol)***THE MONOLOGUE · THE LESSON**

Step two is where most people quietly check out, because Take Responsibility gets confused with Take The Blame, and those are not the same thing. You did not cause everything that has ever happened to you. Some of it was genuinely not your fault. Your wife leaving, the layoff that came out of nowhere: those weren't things I chose. But ownership was never about who caused the setback. It's about who's responsible for what happens after it.

This is the difference between the Victim Loop and taking responsibility. The Victim Loop says: "Since this wasn't my fault, I'm owed a pass on what happens next." Taking responsibility says: "Whether or not this was my fault, deciding what happens next is entirely mine to do." That shift doesn't erase what happened to you. It just refuses to let what happened to you keep writing the next scene. I didn't cause the phone call telling me not to come in Monday. But I caused every single thing that happened after I hung up that phone: including the lie, including the eventual decision to stop lying, including the training, including the 13-minute mile.

This is actually the most freeing part of the whole protocol, even though it sounds like the heaviest. Because if responsibility for what happens next belongs entirely to you, then so does the power to change it. You don't have to wait for an apology, a refund, a do-over, or someone admitting they were wrong. You take responsibility for the next move regardless of who's responsible for the last one. That's the whole trade.

THE DIRECTOR'S CUT · JOURNAL PROMPTS**PROMPT 1**

Think of something that happened to you that genuinely was not your fault. Where are you currently stuck in the Victim Loop about it, waiting for an apology, a fix, or an acknowledgment before you'll move forward?

PROMPT 2

Separate fault from responsibility in that situation. Who caused it? Who is responsible for what happens next, regardless of who caused it?

DAY 18

T: Take Responsibility

PROMPT 3 What would taking responsibility for your next move look like, starting today, even if the original problem was never your fault?

THE BODY ON SET · FITNESS

If there's a physical setback in your life right now that genuinely wasn't your doing (an injury, an illness, a circumstance), take responsibility for your recovery or your response today anyway, regardless of who or what caused it.

THE SETBACK THAT WASN'T MY FAULT

THE OWNERSHIP MOVE I MADE TODAY REGARDLESS

SCENE GRATITUDE

Name three times in your life you took responsibility for a situation you didn't cause, and it actually changed the outcome for the better.

- 1

- 2

- 3

DAY 18

T: Take Responsibility

IT'S ME PROTOCOL CHECK-IN

STEP T

Where am I waiting for someone or something to make the next move before I will? What does taking total responsibility for that situation, starting now, regardless of fault, actually look like?

ACTION! · DAILY HABIT

Take one concrete ownership action today on the situation you named in Prompt 1: something you do, today, that doesn't require anyone else's apology or involvement first. Prove to yourself the next move was always yours to make.

DAY 18

T: Take Responsibility

JS

CUT.

One day. One scene. One rep.

DAY 19

S: Stop Scanning for Permission

(Step 3 of the IT'S ME Protocol)

THE MONOLOGUE · THE LESSON

We started this whole journal with scanning, and now it's a formal step in the protocol because it deserves to be: this habit is that load-bearing. Stop Scanning for Permission means recognizing, in real time, the moment you enter a room and start checking the hierarchy, looking for the leader, gauging whether you're welcome. A Main Character doesn't scan to see if they belong. They enter, and the room adjusts to them.

I want to be precise about what "the room adjusts to you" actually means, because it's not about dominance or making everyone cater to your presence. It means you stop outsourcing your sense of belonging to the room's reaction. You walk in having already decided you belong, and whatever the room does next is just data, not a verdict. That's the entire shift. The room was never actually in charge of whether you belonged. You handed it that authority every time you scanned.

By Day 19, you've already done a lot of work identifying where you scan and why. This step asks you to actually catch yourself doing it, today, in a real room, in real time, and choose differently on the spot. Not in your journal, not in hindsight. In the actual moment, mid-scan, you stop, and you walk forward anyway. That's the whole practice. Not analyzing the habit anymore. Interrupting it live.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Where, specifically, will you have an opportunity to scan today or tomorrow: a meeting, a social event, a conversation? Name the room in advance.

PROMPT 2

What does "the room adjusts to me" look like in that specific scenario? What would you do differently if you'd already decided you belonged before walking in?

PROMPT 3

What is the actual fear underneath the scan in this specific situation? Name it plainly, the way you did back in Step 1.

DAY 19

S: Stop Scanning for Permission

THE BODY ON SET • FITNESS

Walk into your workout space today (gym, park, living room) without scanning who's watching, who's stronger, who's judging. Decide you belong there before you walk in, and notice if the room actually reacts the way your fear predicted.

TODAY I MOVED MY BODY BY

WHAT I NOTICED WHEN I STOPPED SCANNING THE SPACE

SCENE GRATITUDE

Name three rooms, communities, or spaces where you already feel you belong without question, proof that belonging was never actually about the room's permission.

1

2

3

IT'S ME PROTOCOL CHECK-IN

STEP S

What room am I about to walk into where I usually scan? What does walking in having already decided I belong look like, specifically, this time?

ACTION! • DAILY HABIT

Walk into the specific room you named in Prompt 1 today, and catch yourself mid-scan if it happens, then consciously stop, and proceed as if you'd already decided you belonged. Notice what the room actually does. It's usually far less than you feared.

DAY 19

S: Stop Scanning for Permission

JS

CUT.

One day. One scene. One rep.

DAY 20

M: Main Character Decision

*(Step 4 of the IT'S ME Protocol)***THE MONOLOGUE • THE LESSON**

Steps one through three were diagnostic: naming the real problem, taking responsibility for what happens next, catching yourself before you scan. Step four is where the protocol turns from internal work into an actual decision. Main Character Decision means you lead your own life instead of waiting for someone else's approval to move. Not ego. Self-leadership. The refusal to keep settling for being an Extra in your own industries, your own relationships, your own story.

This is the step where a lot of people quietly stall, because the first three steps can be done privately, in a journal, with no external consequence. Step four requires you to actually decide something (out loud, in the world, with real stakes), and most people have spent years outsourcing their biggest decisions to committees, waiting lists, "what my family would think," or some imaginary panel of judges who were never actually convened. A Main Character Decision means you stop waiting for that panel's verdict, because the panel doesn't exist. You're the only vote that was ever required.

I think about every Main Character Decision I've made: leaving a job with no net underneath me, training again after the 14:08, walking into rooms full of people whose paths looked nothing like mine. None of those decisions came with a permission slip. They came because I decided, and then I lived inside the consequences of that decision, good or bad. Today's step isn't about analyzing a decision anymore. It's about making one. Pick the area of your life that's been waiting on you the longest, and decide.

THE DIRECTOR'S CUT • JOURNAL PROMPTS**PROMPT 1**

What decision in your life have you been waiting on someone else's approval, input, or permission to make, when, in truth, it was always entirely yours to make?

PROMPT 2

Who or what have you been treating as the imaginary panel of judges whose verdict you've been waiting for? Does that panel actually have any real authority over your life?

DAY 20

M: Main Character Decision

PROMPT 3

What is the Main Character Decision you are making, right now, in writing, as of today? State it plainly, like a decision, not a hope.

THE BODY ON SET • FITNESS

Make a Main Character Decision about your physical health today: not a vague intention, an actual decision with a start date and a specific commitment. Decide it. Don't wait for the "right" Monday.

MY MAIN CHARACTER DECISION ABOUT MY BODY

TODAY I MOVED MY BODY BY

SCENE GRATITUDE

Name three Main Character Decisions you've already made in your life, moments you decided and led, without waiting for anyone's approval.

- 1

- 2

- 3

IT'S ME PROTOCOL CHECK-IN

STEP M

What decision have I been outsourcing to a panel that doesn't actually exist? What is the Main Character Decision I'm finally making today?

DAY 20

M: Main Character Decision

ACTION! · DAILY HABIT

Announce the Main Character Decision you wrote in Prompt 3 to one other person today. Not for their approval, for accountability. The decision is already made. Saying it out loud just makes it real.

DAY 20

M: Main Character Decision

JS

CUT.

One day. One scene. One rep.

DAY 21

E: Execute the Next Scene

*(Step 5 of the IT'S ME Protocol)***THE MONOLOGUE · THE LESSON**

This is the step that turns the whole protocol from a worksheet into a life. You identified the real problem. You took responsibility for what happens next. You caught yourself scanning and stopped. You made the Main Character Decision, out loud, with a witness. None of that means anything yet if you don't execute the next scene. Step five is where the protocol either becomes real or quietly dies in a journal nobody reads twice.

Execute the Next Scene means choosing the growth choice over the comfort choice, today, specifically, not eventually, not "starting Monday." Growth choices are uncomfortable on purpose. They cost you something right now (time, ease, the warm feeling of staying exactly where you are) in exchange for something the comfort choice can never give you: actual movement. Comfort choices feel like relief and operate like a slow leak. They don't blow up your life. They just quietly drain it, one easier decision at a time, until you wonder how you ended up so far from where you meant to go.

Here's the part that makes step five bearable instead of terrifying: if you are the reason for the failure (and by now you've owned that you are) you are also the only reason you will succeed. That's not a guilt trip. That's the whole engine of this protocol. The same ownership that makes the problem yours to carry is the ownership that makes the fix yours to execute, today, with whatever you've got. No more decoding the next scene. No more waiting for it to feel safe. Execute it.

THE DIRECTOR'S CUT · JOURNAL PROMPTS**PROMPT 1**

What is the literal next scene, the specific, immediate action, that follows from the Main Character Decision you made yesterday?

PROMPT 2

Where, right now, are you facing a choice between comfort and growth? Name both options honestly: what comfort offers you, and what growth would cost you.

DAY 21

E: Execute the Next Scene

PROMPT 3

If you are the reason for the problem you named on Day 17, what does it mean that you're also the only reason you'll solve it? What does that responsibility feel like today: heavy, freeing, or both?

THE BODY ON SET · FITNESS

Make one growth choice with your body today instead of the comfort choice: the harder workout instead of the easy one, the walk instead of the couch, the vegetable instead of the convenience food. Just one. Name it.

THE COMFORT CHOICE AVAILABLE TO ME TODAY

THE GROWTH CHOICE I MADE INSTEAD

SCENE GRATITUDE

Name three growth choices you've already made in the last 21 days of this journal, proof the execution muscle is already building.

- 1 _____
- 2 _____
- 3 _____

IT'S ME PROTOCOL CHECK-IN

STEP E (ALL FIVE LETTERS COMPLETE)

I: what is the real problem?

T: what am I taking responsibility for?

DAY 21

E: Execute the Next Scene

S: where am I no longer scanning for permission?

M: what is my Main Character Decision?

E: what is the next scene I am executing today?

ACTION! · DAILY HABIT

Execute the next scene you named in Prompt 1 today, not a version of it, not a smaller substitute. The actual scene. The protocol only works if step five gets a body. Give it one.

DAY 21

E: Execute the Next Scene

JS

CUT.

One day. One scene. One rep.

DAY 22

Training for the Re-Test

*(Integration: Applying the Full IT'S ME Protocol)***THE MONOLOGUE • THE LESSON**

Let me walk you through what the full protocol actually looked like in my life, not as a worksheet, but as five things that had to happen in order before I ever got back on that track. I: I identified the real problem: I wasn't ready, period, no virus involved. T: I took responsibility, which meant ending the lie even though nobody was forcing me to. S: I stopped scanning the room for whether people would judge me for failing; I stopped needing the smoking pit to validate me before I'd tell the truth. M: I made the Main Character Decision: I was retesting, full stop, no more debating it. E: I executed the next scene, every single day, on whatever stretch of road or track I had access to, whether or not I felt ready that morning.

That's the whole protocol applied to one real re-test. Most people get the five letters right in their head and then never actually run them against something real and current in their own life; they stay theoretical. So today, I want you to take an actual re-test you're facing right now. A second attempt at something. A comeback. A redo. And run the entire protocol against it, in writing, the same way I just did.

This is the difference between understanding a framework and being changed by one. Anybody can recite "Identify, Own, Stop Scanning, Decide, Execute." Far fewer people will actually sit down and apply all five letters, in order, to the specific thing they're scared to retest. Do that today. Not generally. Specifically.

THE DIRECTOR'S CUT • JOURNAL PROMPTS**PROMPT 1**

Name your current re-test: the specific second attempt, comeback, or redo you are facing right now in your life.

PROMPT 2 Run the first three letters against it: What is the real problem (I)? What are you taking responsibility for regardless of fault (T)? Where do you need to stop scanning for permission around this specific re-test (S)?

DAY 22

Training for the Re-Test

PROMPT 3

Run the final two letters: What is your Main Character Decision about this re-test (M)? What is the next scene you will execute today toward it (E)?

THE BODY ON SET · FITNESS

Do one literal training rep today toward your re-test, whatever that re-test is, physical or not, do something with your body that builds toward it. Training is training, whether the test is a run, a pitch, or a hard conversation.

MY RE-TEST

TODAY'S TRAINING REP

SCENE GRATITUDE

Name three things about your current re-test that are actually in your favor: resources, experience, or strength you have this time that you didn't have the first time around.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Having run the full protocol against my re-test today, what is different about how I'm approaching it compared to before I started this journal?

DAY 22

Training for the Re-Test

ACTION! · DAILY HABIT

Schedule the next training rep toward your re-test: put a specific day and time on the calendar this week. Training montages don't run on vague intentions. They run on scheduled reps.

DAY 22

Training for the Re-Test

JS

CUT.

One day. One scene. One rep.

DAY 23

Running It in 13 Minutes

(Integration: Trusting the Compounding Effect)

THE MONOLOGUE • THE LESSON

I didn't just pass the re-test. I ran it in 13 minutes, almost a full minute and a half faster than the 14:08 standard I'd missed by less than two minutes the first time. That's not a coincidence, and it's not because I'm special. It's what happens when you actually run the full protocol instead of a partial version of it. When you stop lying about the problem, take real ownership, stop performing for an audience, commit fully, and execute daily, the result isn't just clearing the bar. It's often blowing past it, because you stop training to barely survive the test and start training to actually become someone different.

This is the part people don't expect: the goal was never really "14:08." The number was just the way the world happened to measure something that was actually about who I'd become in the process of training for it. Once I stopped negotiating with myself about showing up, the 13 minutes wasn't a stretch; it was just what a person who'd actually done the work was now capable of. The compounding effect of daily, honest execution produces results that look dramatic from the outside but feel inevitable from the inside, once you're in it.

Today, check in honestly on the re-test you named yesterday. Not to judge whether you're "there yet," but to notice the compounding. Small, consistent execution doesn't look like much day to day. It looks like everything looking back. Measure something real today. Not for anyone else. For your own evidence file.

THE DIRECTOR'S CUT • JOURNAL PROMPTS

PROMPT 1

What would "running it in 13 minutes" (exceeding the old standard, not just meeting it) actually look like for your current re-test?

PROMPT 2

Look back honestly at the daily reps you've done since starting this journal. What's compounding, even if it's not dramatic yet?

DAY 23

Running It in 13 Minutes

PROMPT 3

What would it mean if the number, deadline, or standard you've been fixated on was never really the point, and the actual point was who you're becoming in the process of training for it?

THE BODY ON SET · FITNESS

Take an honest benchmark today: a number, a time, a distance, a weight, anything measurable related to your physical goal. Record it. Not for social proof. For your own evidence file of the compounding effect.

TODAY'S BENCHMARK

HOW IT COMPARES TO WHERE I STARTED THIS JOURNAL

SCENE GRATITUDE

Name three pieces of evidence, however small, that the compounding effect is already working in your life since Day 1 of this journal.

- 1

- 2

- 3

IT'S ME PROTOCOL CHECK-IN

Where am I trusting the process even before I can see the full result? What evidence do I already have that the daily reps are compounding?

DAY 23

Running It in 13 Minutes

ACTION! · DAILY HABIT

Write down today's benchmark next to a benchmark from Day 1 or Day 12 of this journal, whatever you can compare. Look at the difference, however small. That's the montage working, whether or not it feels dramatic yet.

DAY 23

Running It in 13 Minutes

JS

CUT.

One day. One scene. One rep.

DAY 24

The Most Interesting Person Has Nothing to Prove

(Integration: Closing Act III)

THE MONOLOGUE • THE LESSON

Eight days ago, you started Act III by naming a problem you'd been avoiding. Since then, you've taken ownership of things that weren't your fault, caught yourself scanning and stopped mid-scan, made a decision instead of waiting for a panel that never existed, executed an actual next scene, and applied the full five-letter protocol to a real re-test in your life. That's not a journaling streak. That's a different operating system installed underneath your daily decisions.

Here's what changes when you've actually run this protocol instead of just reading about it: you stop needing people to confirm you did the work. You know you identified the real problem, because you wrote it down without flinching. You know you took ownership, because you can point to the specific action you took. You know you stopped scanning, because you remember the room you walked into differently. None of that requires an audience's applause to be true. It was already true the moment you did it.

That's the actual definition of the most interesting person in the room: not the person with the best story to perform, but the person who has quietly done enough real work that they no longer need the room's verdict on whether it counts. You have nothing left to prove to anyone about whether you're capable of this. You proved it to the only person whose opinion was ever actually load-bearing: you. Act III is complete. What's left isn't more proving. It's living like someone who already knows.

THE DIRECTOR'S CUT • JOURNAL PROMPTS

PROMPT 1

Looking back at the five protocol steps you've applied this week, what is genuinely different about how you carry yourself compared to eight days ago?

PROMPT 2

What do you no longer feel you need to prove to anyone (a person, a room, an old version of yourself) now that you've actually done this work?

DAY 24

The Most Interesting Person Has Nothing to Prove

PROMPT 3

Write a short letter to the version of you who started Day 17, not knowing yet what the next eight days would require. What do you want them to know?

THE BODY ON SET • FITNESS

Move today the way someone with nothing to prove moves: unhurried, unperformed, just because it's good for you. No benchmark, no audience, no comparison. Just presence in your own body.

TODAY I MOVED MY BODY BY

HOW IT FELT TO MOVE WITHOUT NEEDING TO PROVE ANYTHING

SCENE GRATITUDE

Name three things about who you are right now, after completing the full protocol once, that you're genuinely proud of, independent of anyone else's opinion.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Now that I've run the full protocol once, what do I know to be true about myself that no longer requires outside confirmation?

DAY 24

The Most Interesting Person Has Nothing to Prove

ACTION! · DAILY HABIT

Read the letter you wrote in Prompt 3 out loud to yourself. Then close this entry without telling anyone what you wrote; practice letting the proof be enough for you alone. Act III is complete. Act IV starts with you living it.

DAY 24

The Most Interesting Person Has Nothing to Prove

JS

CUT.

One day. One scene. One rep.

THE DIRECTOR'S CUT



ACT IV

CALLING ACTION: THE DIRECTOR'S LIFE

DAYS 25-30

The protocol is no longer a worksheet. It's just how you live now.

DAY 25

Stop Waiting for Monday

THE MONOLOGUE · THE LESSON

Notice something about this journal: it didn't start on January 1st. It didn't start on a Monday. It started whenever you actually opened it and wrote the first word, in the middle of whatever messy week you were already living. And yet here you are, 24 days deep into real change. That should tell you something important: the clean, symbolic start date was never actually required. You manufactured the idea that you needed one.

"Monday" is the most common form of the rewrite-instead-of-shoot habit we talked about on Day 16. It feels responsible ("I want to start strong, with a full week ahead of me"), but it's really just a polite way of postponing the scene one more time. Real life doesn't hand out clean act breaks. It hands you a random Tuesday afternoon, mid-mess, mid-distraction, and asks if you're going to direct it anyway. Every person who's ever actually changed something significant about their life started in the middle of an ordinary, uncinematic day, not at the top of a fresh calendar page.

So today, whatever it is you've been saving for "Monday," or "after the holidays," or "once things calm down," start it now, today, exactly as messy and mid-week as today actually is. The fresh start you're craving doesn't come from the calendar. It comes from the decision. You can manufacture a fresh start on a random Wednesday just as easily as a manufactured one on January 1st. Stop waiting for permission from the calendar. You never needed it.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What have you been holding off on starting until "Monday," "next month," or some other symbolic clean-slate date? Name it specifically.

PROMPT 2

What is the real reason you're waiting? What does the symbolic start date actually protect you from facing today?

PROMPT 3

What is the smallest real version of that thing you can start today, in the middle of this ordinary, uncinematic week?

DAY 25

Stop Waiting for Monday

THE BODY ON SET • FITNESS

Start the workout, the diet change, or the routine you've been saving for "Monday," today, whatever day this actually is. No symbolic start date required.

THE THING I'VE BEEN SAVING FOR "MONDAY"

HOW I STARTED IT TODAY INSTEAD

SCENE GRATITUDE

Name three things that started for you on an ordinary, unplanned day, proof that meaningful change doesn't require a symbolic date.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What have I been outsourcing to the calendar instead of deciding for myself? What changes the moment I stop waiting for a "better" day to start?

ACTION! • DAILY HABIT

Take the thing you named in Prompt 1 and do its first real step today, not Monday, not next month. The calendar was never the gatekeeper. You were.

DAY 25

Stop Waiting for Monday

JS

CUT.

One day. One scene. One rep.

DAY 26

The Sequel Nobody Expected

THE MONOLOGUE · THE LESSON

Here's something that happens to everyone who actually changes: the people who knew you in Part One get uncomfortable with Part Two. They cast you in a role years ago (the quiet one, the one who always says yes, the one who never finishes anything, the one who's "not really a risk-taker"), and that casting doesn't automatically update just because you did the work. People will keep handing you the old script, expecting the prequel character to show up, long after you've become someone else entirely.

This is one of the more disorienting parts of growth, because it's not external resistance from enemies: it's quiet friction from people who love you and are simply used to the old footage. They're not trying to hold you back maliciously. They just haven't seen the new dailies yet. And if you're not careful, you'll find yourself shrinking back into the old role in front of them, just to keep things familiar and comfortable for everyone else, performing the prequel character because it's easier than introducing the sequel.

But a good sequel doesn't apologize for surprising the audience. It doesn't owe anyone a rerun of Part One just because Part One was easier to predict. You've spent 25 days doing real work: identifying, owning, deciding, executing. That work doesn't need to stay quiet just because someone else hasn't caught up to your new act yet. Let yourself surprise somebody today. That's not betrayal of who you were. That's just the sequel doing its job.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Who in your life is still expecting "Part One" of you: the old role, the predictable response, the version of you from before this journal?

PROMPT 2

What do you keep tempering or hiding around that person, just to keep things familiar and avoid the discomfort of surprising them?

PROMPT 3

What would the sequel version of you say or do differently the next time you're with that person?

DAY 26

The Sequel Nobody Expected

THE BODY ON SET • FITNESS

Move your body today in a way that would genuinely surprise the "old you" from before this journal started, something Day 1 you wouldn't have believed you'd be doing by Day 26.

TODAY I MOVED MY BODY BY

WHY IT WOULD HAVE SURPRISED THE OLD ME

SCENE GRATITUDE

Name three ways you've already surprised yourself in the last 25 days, moments where the sequel version of you showed up without warning.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where am I still performing the old script for someone else's comfort instead of my own growth? What does it cost me to keep doing that?

ACTION! • DAILY HABIT

Let the person you named in Prompt 1 see the sequel version of you today, even in a small way. Say the thing the old you wouldn't have said. Notice that the room survives it, even if it takes them a moment to catch up.

DAY 26

The Sequel Nobody Expected

JS

CUT.

One day. One scene. One rep.

DAY 27

Raising the Standard for Yourself

THE MONOLOGUE · THE LESSON

There's a difference between a rule and a standard, and most people never separate the two. A rule is something imposed from outside: a deadline, a policy, a number someone else is watching. A standard is something you hold for yourself, fully, even in the empty gym, even when nobody is grading the footage. We talked about this on Day 13 with discipline that has no witnesses. Today I want to push it one step further: it's not enough to just meet your old standard quietly. At some point, you raise it.

I didn't stop at the 14:08. I didn't train just hard enough to scrape past the cutoff and call it even. I trained until 13 minutes was possible, because somewhere in that process I realized the standard I'd been aiming for was never actually the ceiling. It was just the minimum bar I'd set when I was scared and unprepared. Once the fear was gone and the work was real, the old standard looked small. That's not perfectionism. Perfectionism punishes you for not being flawless. Raising your standard simply respects what you've already proven you're capable of, and refuses to settle back into the smaller version just because it's comfortable.

This isn't about chasing more for the sake of more. It's about noticing when you're coasting on a bar you set back when you didn't believe in yourself yet. You've done 26 days of real work. You're not the same person who needed that lower bar. Today, pick one place in your life where you've been quietly operating below what you now know you're capable of, and raise it, deliberately, in writing.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Where have you been operating at a lower standard than you're actually capable of, simply because no one's checking and the old bar still technically counts as "good enough"?

PROMPT 2

When did you set that lower bar, and what version of you set it? Is that still an accurate read of your capability today?

PROMPT 3

What is the new standard you are setting for yourself in that area, specific, measurable, and yours alone to keep?

DAY 27

Raising the Standard for Yourself

THE BODY ON SET • FITNESS

Raise an actual physical standard today: one more rep, one more minute, slightly heavier, slightly farther than your current baseline. Small increase, real intent.

MY OLD PHYSICAL STANDARD

MY NEW PHYSICAL STANDARD, STARTING TODAY

SCENE GRATITUDE

Name three standards you've already raised for yourself in your life, in any area, proof you know how to do this.

1

2

3

IT'S ME PROTOCOL CHECK-IN

Where have I been coasting on a bar set by a less capable, less confident version of myself? What does raising it cost me, and what does keeping it low actually cost me?

ACTION! • DAILY HABIT

Write the new standard you named in Prompt 3 somewhere you'll see it daily. Not as a punishment for the old bar, but as respect for the work you've already proven you can do.

DAY 27

Raising the Standard for Yourself

JS

CUT.

One day. One scene. One rep.

DAY 28

The Director's Note

THE MONOLOGUE · THE LESSON

This journal ends in two days, but the protocol doesn't, and that's the whole point of today's entry. Back on Day 15, I introduced the Director's Eye: stepping back from your own footage with calm, clear authority instead of fusion or self-punishment. Today, I want you to take that practice and make it permanent. Write yourself a Director's Note that outlives this journal, something you can return to on the days you slip back into scanning, into the Victim Loop, into waiting for someone else's permission.

A good director doesn't give a note once and assume the actor never needs reminding again. They give the same correction across multiple takes, patiently, until it becomes instinct. You will need this too. There will be a Tuesday six months from now when you catch yourself scanning a room again, or telling a softened version of a hard truth, or waiting for a panel that doesn't exist. That's not failure. That's just being human. What matters is whether you have a note waiting for yourself when it happens: something written by the version of you that did this work, addressed to the version of you that might forget.

So today's entry is different. You're not answering prompts about a specific situation. You're writing a permanent instruction: one piece of guidance from the Director in you to the Actor in you, meant to be read again and again, long after this 30-day arc is finished. Make it short enough to remember. Make it true enough to trust.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

What is the correction you've had to give yourself most often throughout this journal, the same note, more than once?

PROMPT 2

Write your permanent Director's Note: a short, clear instruction from the directing part of you to the acting part of you, meant to outlast these 30 days.

PROMPT 3

Where will you keep this note so you actually see it again? Phone wallpaper, mirror, wallet, the inside cover of a notebook? Be specific and commit to it.

DAY 28

The Director's Note

THE BODY ON SET • FITNESS

Give your body a permanent note too: one ongoing physical commitment you intend to keep well past this journal's 30 days, not just for the month.

MY ONGOING PHYSICAL COMMITMENT BEYOND DAY 30

TODAY I MOVED MY BODY BY

SCENE GRATITUDE

Name three lessons from this journal you already know you don't want to forget.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What is the one instruction I most need to keep giving myself going forward? Have I actually put it somewhere I'll see it again?

ACTION! • DAILY HABIT

Physically place your Director's Note where you said you would in Prompt 3, today, before you close this journal entry. A note that stays in the book gets forgotten. A note on your mirror gets lived.

DAY 28

The Director's Note

JS

CUT.

One day. One scene. One rep.

DAY 29

Your Box Office Legacy

THE MONOLOGUE · THE LESSON

I need to clear up something I've said all month, because "Main Character" has been badly misused online to mean self-centered, attention-seeking, everyone-else-is-an-extra-in-MY-story behavior. That was never what I meant, and it's not what the IT'S ME Protocol builds. A Main Character isn't someone who treats other people as scenery. A Main Character is someone who finally shows up fully enough (honest enough, owned enough, present enough) to actually have a real impact on the people around them. Extras can't affect anyone. They're too busy waiting for permission to be seen.

"Box office" was never really about money in this metaphor. It's about what your presence actually grosses for the people in your life: what you generate just by being fully, honestly, accountably you instead of a scanned, shrunken, permission-seeking version. The friend who finally got the truth instead of the polished story. The person who watched you stop lying to the camera and felt brave enough to stop lying too. The kid who's watching how you handle a setback and is quietly learning what a comeback looks like. That's your box office. It's compounding right now, whether you're tracking it or not.

You're two days from finishing this journal. Before you get to the closing scene, I want you to think clearly about the legacy you're already building, not someday, not after you've "made it," but right now, in the ordinary days you're actually living. The most interesting, most impactful person in the room was never performing for an audience. They were just fully present enough to leave something behind in every room they walked through.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

If the people who know you best described the actual impact you have on them, what do you want them to say?

PROMPT 2

Think back over the last 29 days. Who, even in a small way, has been affected by the work you've done on yourself? Name them and what changed.

DAY 29

Your Box Office Legacy

PROMPT 3

What is one piece of your legacy you are actively building right now, today, not "someday," not after some future milestone?

THE BODY ON SET · FITNESS

Move your body today in a way that includes someone else. Invite a person along, share what you've learned about training on the beach, the street, or wherever your gym is, and let your physical commitment generate impact beyond just you.

TODAY I MOVED MY BODY BY

WHO IT TOUCHED BESIDES ME

SCENE GRATITUDE

Name three people whose box office (whose presence and impact) has shaped your own story for the better.

1

2

3

IT'S ME PROTOCOL CHECK-IN

What legacy am I actually building with how I'm showing up today, right now, not in some future version of my life?

DAY 29

Your Box Office Legacy

ACTION! · DAILY HABIT

Reach out to one person today and have a real, specific impact: a message, a call, an honest word, a gesture that's actually for their story, not yours. You've spent a month directing your own scene. Today, direct a little light toward someone else's.

DAY 29

Your Box Office Legacy

JS

CUT.

One day. One scene. One rep.

DAY 30

ACTION.

THE MONOLOGUE · THE LESSON

Thirty days ago, you started this journal by learning to notice yourself scanning a room. Since then you've identified the plot twists you'd been calling endings, stopped lying to the camera, called action on your own life, found internal validation that doesn't fluctuate with the room, run the full five-letter protocol against a real comeback, and raised your own standard instead of waiting for someone else to raise it for you. That is not a journaling habit. That is a different person directing the scene.

Here's the truth about Day 30: it was never going to be a finish line, and if I let you treat it like one, I'd be handing you right back into the Victim Loop, waiting for the next structured program to tell you what to do next. The protocol doesn't expire when the journal runs out of pages. IT'S ME doesn't stop working once nobody's prompting you with questions. The camera never actually stops rolling. It was rolling before you opened this journal, and it's rolling after you close it for the last time. The only thing that changes today is whether you're still waiting for someone to call action, or whether you've finally accepted that you're the one who's been holding the megaphone the entire time.

Go back and read your Day 1 entries. Then read what you just wrote this week. Notice the distance between those two people. That distance is real, and you built it, one uncomfortable, honest, owned scene at a time. Nobody is coming to save you. The person you've been waiting on this whole month has been staring back at you in the mirror since Day 1. It's Me. It always was. Now go make the next scene worth watching.

THE DIRECTOR'S CUT · JOURNAL PROMPTS

PROMPT 1

Re-read your Day 1 entries. What is the single biggest shift in how you see yourself between then and now?

PROMPT 2

What is the next "movie" (the next chapter, project, relationship, or season of your life) that you are now ready to start directing, fully owned, no waiting required?

DAY 30

ACTION.

PROMPT 3

Write your personal contract: one or two sentences, in your own words, committing to the standard you're holding yourself to now that the structured 30 days are over. Sign it.

THE BODY ON SET · FITNESS

Take one final benchmark today, and then write down your ongoing physical commitment going forward, the one with no journal left to remind you of it.

TODAY'S BENCHMARK

MY PHYSICAL COMMITMENT GOING FORWARD, WITH NO JOURNAL TO PROMPT ME

SCENE GRATITUDE

Name three things about the person you've become over these 30 days that you are genuinely, fully proud of.

1

2

3

IT'S ME PROTOCOL CHECK-IN

FINAL REFLECTION

I: What problem did I learn to identify clearly this month?

T: What have I taken responsibility for that I used to hand off to circumstance?

S: Where have I actually stopped scanning for permission?

DAY 30

ACTION.

M: What is the biggest Main Character Decision I made in these 30 days?

E: What is the next scene I am executing, starting tomorrow, with no journal prompting me?

ACTION! · DAILY HABIT

Sign the contract you wrote in Prompt 3. Put today's date next to it. Then close this journal, not like it's over, but like the training wheels just came off. The next 30 days don't have prompts. They have you, directing. Action.

DAY 30

ACTION.

JS

CUT.

One day. One scene. One rep.