



*[Welcome to the Writers' Rough Draft Podcast, where I climb behind the glamorous book launch world of successful writers and entrepreneurs and into the mind of folks like you who are just getting their start. Equal parts witty writing information and unabashed content curiosity—with a healthy dose of laughter thrown in—my conversations with these pros shares some of the trials, tips, and techniques that others have used to help you build your writing and content and establish you as a leader in your field.]*

*[I'm your host, Elisa Doucette, and I'm here to talk about all of that and have some fun with Paul Jarvis today. You can find the links, resources, and transcript of our chat on the website at [CraftYourContent.com/episode13](http://CraftYourContent.com/episode13).]*

**Elisa:** Paul Jarvis is a freelancer, entrepreneur, web designer, bestselling author, course creator, podcaster, and all around jack of creative trades. With a library of books on his virtual and physical bookshelves, including *The Good Creative* and *Write Your Damn Book*, he has garnered an audience of writers and artists who devour anything he has to say about all things innovative—as evidenced by his popular weekly Sunday Dispatches Newsletter, which are exclusive letters about freelancing, creativity, and life delivered direct to your inbox; or his weekly podcast, Invisible Office Hours with Jason SurfrApp, specifically for unconventional thinkers who don't spend their time confined to an office. His most recent offering, The Creative Class, is an online course designed specifically to help thoughtful freelancers master the pragmatic details of running a one-person business.

Thank you so much for taking the time away from all of that to chat with me today, Paul. Is there anything I missed out?

**Paul:** No. That was actually good. I think you should just follow me around wherever I go. You can tell people that when people ask, “So, what do you do?” I can just point on you and like, “Go.”

**Elisa:** Well, it was quite easy to kind of put it all together because you do have it all so greatly stated on your own site, and kind of pulled all together for us. And you do *do* a lot of stuff.

**Paul:** I do.

**Elisa:** Managed to keep yourself busy and out of trouble, I see.

**Paul:** Well, one of the two, at least.

**Elisa:** That's, you know, an important thing of being a Jack of all creative trades—is making sure that you never really get yourself into a point where you are doing too much at once.

**Paul:** Yeah, exactly. And that's always very tough, to manage that fine line.

**Elisa:** Exactly. Choose busy or getting into trouble—you can't be in both worlds.

**Paul:** Yeah. Because trouble... far too busy to do other things.

**Elisa:** Exactly. Now, you've been doing all of this for a fair amount of time.

**Paul:** Yeah. I'm basically “Old Man Internet.” I've been working for myself since the nineties. So it's been a while.

**Elisa:** Did you have a GeoCities site? I must ask.



**Paul:** I might have. I don't know. Because I started on the internet, I started getting interested in the internet because I was a programmer. So I think I might have had a GeoCities site, but then I quickly moved to like, very cheap hosting and setting up my own stuff.

**Elisa:** Nice. I have the love of people who had GeoCities site, especially if there's anything animated or sparkling anywhere on it.

**Paul:** Or everywhere on it. All of the dancing hamsters, and like, wiggling Jesuses, and the sparkles.

**Elisa:** The sparkles were my favorite. Like the entire background page of the little starry, starry nights attempt.

**Paul:** Exactly. And then there's an HTML element called "marquee." It's as glamorous as it sounds for non-programmers.

**Elisa:** That's how the rest of us, who are not programmers and not artistically minded, somehow feel that we get our creativity out: is things like wiggling Jesuses and sparkling, starry backgrounds. So that's why it's so important to hire people like you to tell us the error of our ways.

**Paul:** Exactly. That's why I spend all my time saying "no" to client requests.

**Elisa:** You are booked out pretty much constantly for your design and development stuff, correct?

**Paul:** Yeah. It's usually about three-month waiting list to a six-month waiting list. Or like right now, I don't have a waiting list because I don't like planning my life that far in advance. And I'd book six months out and then it was just like, "Okay, I just need to save 'no' to everything," so you actually get stuff done.

**Elisa:** That's one of, I think, the tough things about being a kind of creative service business and being in business, is getting to that point where you can say "no."

**Paul:** Yeah. And I say "no" to... well, actually save everything, and then it's going to be changing my mind, then I say yes to it. But because I have so much other stuff going on, like I can only do client work for so long, that right now, it's usually about six months a year that I can get client work done, and then the other six months, I need to be working on other things like my writing and my courses and all of that stuff.

**Elisa:** And you really do kind of get into so many of these creative pursuits between doing web development work. And I am just a huge fan girl of your writing online. I think my Twitter feed, with like, weekly shares stuff from you is probably a glowing—slightly embarrassing—example of that.

**Paul:** Oh, shucks.

**Elisa:** So you started out as a programmer and designer developer. When did you really start getting into you writing publicly and professionally?

**Paul:** Well, my mom just came to visit a few weeks ago. She brought my first book. And I wrote a series of books when I was in grade six or seven. So, I don't remember writing these, but there were stories of one of my hamsters and a basic complete rip off of the movie Top Gun—except with hamsters. So that, I think, was the first public writing I did. And then I kind of took a break. I started writing seriously probably about three or four years ago. So I've been doing it for that long and then since then, more



consistently writing books—that sort of thing. But I took a brief hiatus because between grade seven and now.

**Elisa:** When you started three years ago—made the comeback that you did after “Hamster Top Gun”—how did you kind of start fitting that in? Because you already had a very—as we were just speaking—successful design and development business. And I think that’s something probably a lot of people do struggle with, is finding time to get that writing done and get it out.

**Paul:** Yeah. And a lot of it came down to the fact that I just wanted to share... I felt like I had worked long enough and done enough things that I kind of wanted to share it with more people. Because of my design and development work, I can only really work with maybe twenty people a year. So I can only share and interact with those twenty people. Whereas, with the writing, it's obviously a “one to as many people as will listen or read.” So I figured I just wanted to get the messages that I had for my clients and just light stuff out to a broader audience.

And, for a while, I kind of held myself back. I probably could have started writing a while ago, but I was comparing myself to my clients. And my clients—a lot of them are New York Times Bestselling authors and stuff like that, so when I looked at their writing and I looked at what I wanted to do, I was like, “*Wah, wah*. Maybe I just won’t do that.” So I kind of held myself back for the longest time.

**Elisa:** Do you remember what rather changed for you? Was there any sort of “Aha!” moment or anything that triggered you from holding yourself back to being like, “All right. You know what, I'm just going to put myself out there and see what happens.”

**Paul:** Yeah. It was basically prodding from my community. I started on Instagram right at the beginning and I was sharing pictures of the vegan food that I was making, and then enough people ended up asking me, “Hey, when is the book coming out?” And I was like, “Maybe I should write a book.” So my first book was a vegan cook book. Just kind of funny, because I don't really write about that anymore. But yeah, and I've kind of approached from the perspective that I wasn't really an author or a writer. I was just trying to, like, write a book. And I was just trying to get, like, all the recipes together. So I kind of split it up into smaller, more easy to digest chunks, in terms of both time and my mental capacity for not wanting to psyche myself out. So I kind of broke it down into a smaller chunk as possible to start going.

And then the other thing that you mentioned—like, I was already doing well with the web design stuff, I just kind of wanted to, like I said, reach more people. I always feel like a shark, I guess. Not like a scary shark, but—do they need to keep swimming and do they need to keep going in new places? So I feel like I always need to be pushing what I know and what my boundaries are in order to keep doing the creative stuff that I do. So I'm always trying different things. Like, after I have written a couple of books, I'm like, “Oh, now I need to make some courses.” And after courses, I don't even know what's going to come next. But I always kind of need to be pushing the boundaries of figuring out what I need to learn to make the next thing that I haven't even tried before.

**Elisa:** So you've found that your creativity and prior pursuits can almost stagnate if you're not doing new stuff to kind of think differently.

**Paul:** Yeah. I basically need to scare myself shitless and then see what comes out of that. And typically, it's something okay. Sometimes it's an epic failure but sometimes it ends up being something not bad.



**Elisa:** “Not bad” is, I think, the goal that everyone is striving for online.

**Paul:** Exactly.

**Elisa:** When you were kind of starting to carve out that time and get more into this writing, you kind of got past that the fear and were really hitting a stride... Do remember what you were doing, how you were feeling—any of that stuff beyond just post vegan cookbook?

**Paul:** Yeah. Really, the thing that really made it work for me was making it into a habit. So, making writing part of my daily routine. Making writing something I do when I get up in the morning, sit, have a coffee, then meditate—which seems like it should be in the opposite order, but works for me—and then do a bit of writing.

And I have found that the more that I made it part of my day, the more I could get better at it faster. Because I've really only been writing books and articles for a couple of years now, but I feel like the reason that I've made whatever progress that I've made is because I do it every single day. Like, I write every day. I force myself to write a newsletter out to people once a week. I write for different magazines at least once a week. So I find that the more I write, the easier it is to become a bit better of a writer.

**Elisa:** Do you have any process that you go through that you have to, when you're creating these things? Do you have like, draft cycles, or how you save ideas, or sending it to editors, or anything like that you?

**Paul:** Yeah. For books, it's a bit different, but for articles, I basically have a seven day cycle. It's on my website. And I'm really bad at remembering the stuff that I do, but there's a blog post on my website that links to a PDF that has my seven day cycle. And basically, because I'm a busy guy, I break down my weekly writing into seven chunks. So I get all my ideas and research done in like, twenty to thirty minutes on one day. And then I write a crappy first draft that I just don't care what it sounds like, I just get the ideas down, the other day. Then I write the revisions and polish it on another day. Then I send it to my copy editor on another day. Then I publish it. Then I promote it another day.

So I break it down because I couldn't sit and just write for an entire day. The more that I can break it up, and make it part of like, an everyday thing, the more I feel like I can get stuff done. And that's what works for me, basically, is the breaking up into a bit each day. And then I'm so stoked to get back into it because I stopped at a point—not where I was stressed out or pissed off, I just stopped at a point where I know the next day, I'm going to come back to it and be like, “Okay, yeah, I'm glad I'm starting this back up again because I stopped while I was still stoked on it the day before.”

**Elisa:** And it probably gives you a really nice sense of walking away from a project that you're working on—can sometimes be the best thing to do for the little project.

**Paul:** Exactly. Absence makes the heart grow fonder.

**Elisa:** Well, and it's your brain starts thinking of things outside of the pressure of the “little blinking cursor of death” on your screen. And you can bring that in.

**Paul:** Yeah. And each day, like, I would get scared of blank pages. I'm scared of blank pages still, but if I know that today, I'm just doing research, I'm not writing an article at that point, I'm just writing down case studies and examples and research. And then the next day, I'm not trying to write an article. I'm just trying to get all of my thought about that research down. And then the next when I need to write



like a more polished draft, I'm not starting with a blank page. I'm starting with all the stuff that I did the two days before.

**Elisa:** And at that point in time, it's kind of almost like just moving stuff around and expanding and cutting and pasting and that, instead of trying to start from scratch.

**Paul:** Yeah. I become basically a master of mitigating my own fears and self-doubts by setting processes like that.

**Elisa:** I think those processes, and especially for business people and those of us who are online either, you know—I know very few people who truly make money just from writing blog posts. I think that anyone who says they are has figured out a magical way to like, drink unicorn blood on the side or something because I don't know...

**Paul:** And that's actually vegan—believe it or not.

**Elisa:** It's kind of like vegans who eat bacon only on their birthdays. You can get away with the unicorn stuff. But for the rest of us that really do have lots of ideas but no idea, no concept of where to start building that out—this concept of kind of breaking it out and making it easier than just the big, blank page is such a good one for people to kind of work with.

**Paul:** Yeah. Because I think we all struggle with the same fears and self-doubt and “comparisonitis.” It's a real medical term—maybe.

**Elisa:** We can make it one. We can petition, like, a journal or something somewhere.

**Paul:** There you go.

**Elisa:** Now, I think people are going to be just super frustrated with me if I don't try to delve into a little bit of your book, *Write Your Damn Book*, because that's another thing that a lot of people—especially eBooks, seem to be kind of the new craze of online content in the internet.

**Paul:** Yeah. Definitely. That and online courses. And I kind of dabble in both.

**Elisa:** Well, and they both have a great place and especially when they are done well.

**Paul:** Yeah.

**Elisa:** Kind of a key caveat there. And I think that's probably why a lot of people maybe don't get into writing their first book or hitting “publish,” is because they get caught in that mindset of making sure that it's something worthy of being put out. And a book is a really big—a *really* big—blank page to take on.

**Paul:** I agree. And I still struggle with that because a lot of people that have done that—so like, when you get the first one done, it's so much easier. So I actually think it's harder now, because it adds more skin on the game. I have an audience that I don't wanna let down. Like, “My last book did so well. Is this one going to flop? Am I going to be like a one trick pony or a one hit wonder?” kind of thing. So it becomes harder, but there's still—just like in the article—there's ways to mitigate that and break it down just like the article that I do into a smaller, digestible chunk by focusing on: “I'm not writing a book. I'm working on this one topic that will then become part of that chapter, that will then become



part of this one section, that will then become the whole book.” And then it's just a matter of organizing it or asking my editor to help me organize it.

**Elisa:** Obviously, I think that people should just click on that link that we'll include in our show notes page and get over and buy the damn book that's about Writing the Damn Book in the first place. I certainly did. But do you have any spoilers, tips, tricks—the kind of things that you find a lot of people resonate with from the message that you put in that book?

**Paul:** Yeah. It's also a free email course. I don't even remember how much it costs. Sign up for free for the email course. And really, the course kind of just breaks it down like I'm saying: like digestible chunks. Like, making it so. And a lot of first-time authors want their draft to be so great. But I have news for everybody that hasn't written a book: your first draft is going to be the shittiest thing you've ever written. But you are going to write it anyways, and then you're going to iterate on its greatness and make it good eventually.

Like, unicorns and fairy dusts don't just shoot out of everybody's finger tips. I'm sure Stephen King or anybody like that—their first draft sucked just as bad as yours will. It's something that needs to happen because you need to get all your ideas down in one place so you can kind of look at them and then go from there. And then iterate on it and iterate on the bravery that you have to get the book released. Iterate on the fact that it's going to sound better eventually once you get in the revisions and working with an editor and that sort of thing.

And the other thing is that I'm a big advocate of editors, mostly because my writing sucks. Like my technical—like, I didn't go to school or a university for writing. Actually didn't go to a university or school much, but working with an editor has really helped a lot. And I've worked with the same editor—Cheri Hanson—since I started writing. Like my first book, I edited with her, and my current book, I work with her. And editors are really a good place to get both confidence and make things sound right. Because even people that I know that write, like, New York Times or Wall Street Journal Bestselling books still have editors that they lean on, because two brains are more or better than one. You need that outside opinion and outside information and that outside “Does this actually make sense?” kind of thing.

So the biggest takeaways from the course are just getting something written first and then working with somebody else—like an editor or either a developmental editor or at the very least, a copy editor—and then starting building your platform before the book is out. You can't just write a book, release it, and then hope people will buy it. You need to work on your brand and your author platform, and all of that, well before the book comes out. Like your mom is going to buy a copy and hopefully she likes it.

**Elisa:** She'll at least tell you she does. It's in the “Mom Code.”

**Paul:** Exactly. And if it's in an email instead of a call, maybe question it a little.

**Elisa:** If she has not shared it on her Facebook feed, then you're done—you're just done.

**Paul:** Exactly. The “Mom Reviews” has tanked it.

**Elisa:** As an editor, one of the trades I did go to school for was writing. Not technical writing—I went for creative writing. But I did go to the same creating writing program as Stephen King, who you mentioned. So, I obviously feel that he and I have the exact same experience and knowledge and acumen.



**Paul:** Exactly.

**Elisa:** That's how I function in life pretty much—is I'm the second coming of Stephen King. Dear god. But I, in working with a lot of writers on that editing stuff—and I understand the apprehensions because even though I am an editor, I have an editor myself who tears me to shreds in the most loving way possible, but makes me a better writer and makes me look better. How did you deal, as someone who didn't have that background in writing, and started out writing with a lot of apprehension about the good as everyone else, to then trepidatiously hand over your manuscript to someone and let them tear you apart? How did you through that?

**Paul:** Well. For me, it's a bit easy because I'm criticized for a living. I basically do web design. I show it to a client and they tell me what they wanna change. So there's a difference, in my mind, between that kind of criticism. And then I also get a lot of just like people hating me on the internet, saying my writing is like link bait or not worth two shits, and things like that. So there's obviously a massive difference there.

And with having an editor, she does tear my stuff to shreds—all the time. And I'm thankful for it. Which is weird. But I'm thankful for it, because I would rather her find all the little mistakes or call me on my bullshit before, like, 100,000 people read it, and 100,000 people call my bullshit. So I'd rather have that happen in private. And I even told her this. She helps me be brave enough to release books. So sometimes I don't. Sometimes I'll spend months working on a book, and I'll get to launching and I'm like, "Maybe I'm just not going to launch this."

And then when I think about it, and I'm like, "Well, if it's good enough for Cheri, who does this for a living—who's always had my best interest at heart—then it's at least good enough to try it with my audience," kind of thing. So I feel like having an editor that kind of rips it to shreds privately first... and it's always constructive. It's not like she's sitting there berating me or yelling at me or calling me an asshole or anything like that. It's like, "This doesn't sound like you. This can be made better. This can be made more clear," and things like that. So it's always helpful stuff.

But it is a lot of like—when I get a draft back from her, there's like, a lot of work that usually needs to happen. And some books, the editing goes pretty quick. Some books, it's taking... like the book that I wrote, *Everything I Know*, we were editing that for about four or five months. It took a long time to edit, but that is my most popular book by a gazillion percent as well.

**Elisa:** Have you ever submitted stuff to her—either first manuscript of books or even just posts or course content or anything—and had her comeback and be like, "Paul, I love you but I don't understand what the hell you were thinking, thinking that this, in its current form, is going to be something worth putting out."

**Paul:** Luckily, it's never a, "Wah, wah. No, thanks." kind of thing. But I do typically talk... because we're good friends anyways, but like I do typically like run ideas past her. Like if I have an idea and I start... I typically don't tell people I'm writing anything, even her, until I've written an amount of it because there's a difference between thinking you have idea for a book and actually writing the damn book. But, so yeah, I'll typically do a bit writing first. Because sometimes, a lot of ideas that I have for a book just ends up being a blog post. Like I'll write two thousand or two thousand words about it, and I'm like,



“We'll, I'm done. That's all I have to say about that.” So if get past the point of a few thousand words and I know there's still a lot more to say, then I'll just have a call with her.

And she's good because she's really helped me, especially with some of my books on the developmental sides of helping with organizing the way that it flows. And some books that I write, like *The Good Creative...* I sent her a draft, and the final copy—other than spelling mistakes and typos, it's pretty similar. So it just depends on kind of what I need for whatever book. And it changes. It oscillates so wildly between books, that sometimes I need her help—I need her to hold my hand from start to finish. And sometimes, it's just like I just need a tight copy edit and a couple like “Fix the voice or the tone here to make it better” kind of thing.

**Elisa:** I think probably working with an editor that you've been working with for a while is something that as you develop to do more professional writing, probably something that's become very important to you because she does understand your voice and your tone and can kind of point out when things are off from that, or more importantly make sure that her edits are staying true to that.

**Paul:** Yeah. And she's chameleon. She works with so many different people. And her and I joke, because when I do a website for somebody, it looks like a website I did. When she edits somebody's book, it sounds like them. There's no trace of her, other than the fact that it's well written. So, a good editor, I think, can really kind of get into the mind of the author that they are working with, and really help them stay true to their voice.

And that's really the biggest thing with writing and writing books. It's like, there's a gazillion books on... like, any of the books I've written, a million other authors have written about them, but the fact that I wrote them and it's my voice and it's my opinion makes it worthy of releasing most of the time. So that's really the biggest thing: it's being able to figure out your voice and tone, and then having an editor that can work with that. And we joke around, like, she'll just add the word “stoked” to a sentence and she's like, “Look, it's Paul. It's you now.”

**Elisa:** It's important to know those little nuances about your writing and about yourself.

**Paul:** Exactly. And a good editor—you don't need to be, like, best friends with your editor for years before they figure that out. A good editor is going to pick up on that pretty quick, just with a few conversations with you. And she's also good at, because she helps a lot with... So, I'm bad about talking about myself... I'm good at writing books, I'm bad at talking about the books that I've just written. So you can lean on her to get things like... It's a lot easier for somebody else to write your professional bio than it is for you. Because you sit there sounding like you're just being a bragging asshole. But then, if somebody else writes it, you're like, “Yeah, I can see all those things.”

**Elisa:** I continue—when we pulled together the profiles for people to introduce them at the beginning of the show, it's so true. So many of the guests, who were all extremely accomplished people that I really admire hear the bio and they are like, “Holy shit. That's amazing. I did all that?”

**Paul:** Yeah. The bio in my site is something that Cheri helped me write.

**Elisa:** There we go. It just all comes together full circle.

**Paul:** Exactly.





**Elisa:** So, speaking of full circles, I am going to come full circle around on all of this writing talk to lighten your mind a little bit. And we are going to move into a fun little game that I like to play with folks. It's super easy. Over the next two minutes, I'm going to ask you a series of either/or questions and I want you to answer with the first thing that pops into your mind. We'll try to get through as many as we can get a little sneak peek into the secret thoughts of your writer's mind. Are you feeling ready?

**Paul:** Certainly.

**Elisa:** All right. Let's go. Pen or pencil?

**Paul:** Pencil.

**Elisa:** Mac or PC?

**Paul:** Mac.

**Elisa:** Coffee or tea?

**Paul:** Coffee.

**Elisa:** Night or morning?

**Paul:** Morning.

**Elisa:** Good writing or correct writing?

**Paul:** Good writing.

**Elisa:** Noise or silence?

**Paul:** Silence.

**Elisa:** Lefty or righty?

**Paul:** Lefty.

**Elisa:** Weird or typical?

**Paul:** Weird.

**Elisa:** School or no school?

**Paul:** No school.

**Elisa:** Outside or inside?

**Paul:** Outside.

**Elisa:** Clean or messy?

**Paul:** Clean.

**Elisa:** Teacher or student?



**Paul:** Student.

**Elisa:** Town or city?

**Paul:** Town.

**Elisa:** Trains or planes?

**Paul:** Definitely trains.

**Elisa:** Skiing or surfing?

**Paul:** Surfing.

**Elisa:** Fantasy or reality?

**Paul:** Fantasy.

**Elisa:** Love or money?

**Paul:** Love.

**Elisa:** Introvert or extrovert.

**Paul:** Introvert.

**Elisa:** Good content or good marketing?

**Paul:** Good content.

**Elisa:** Smile or game face?

**Paul:** Game face.

**Elisa:** Call or text?

**Paul:** Text.

**Elisa:** Money or fame?

**Paul:** Money.

**Elisa:** Be older than you are now or be younger than you are now?

**Paul:** Younger, because I'm old.

**Elisa:** Think before you talk, or talk before you think?

**Paul:** Think before you talk.

**Elisa:** Have a dragon or be a dragon?

**Paul:** Be a dragon.

**Elisa:** Bestselling book or million-dollar business?

**Paul:** Bestselling book.



**Elisa:** All right. And with that, we are at two minutes on the nose.

**Paul:** Did I win?

**Elisa:** You did win. You won being able to get to this next part, which is in me thanking you for taking the time to join me today and asking where can folks find your writing and business and other things?

**Paul:** Well, people can find me at my difficult-to-remember-or-say URL, [pjrvs.com](http://pjrvs.com), or on Twitter at [@pjrbbf](https://twitter.com/pjrbbf). Those are the main places.

**Elisa:** Perfect. And do you have any parting thoughts or anything that you think business owners and writers and different people need to know about your world?

**Paul:** Typically, a lot of people think that the people that they admire know what they are doing. And that's almost never the case. People always ask me for advice. And like, I can't give advice. I don't know what I'm doing, but I have advice *about* things. And I don't think that really ever changes. And I'd rather—like one of the rapid fire round where it's like, “teacher or student”—I'd rather always be a student. I'm always learning. I'm always experimenting with stuff. Especially with books and book marketing—nobody knows what they are doing. You just got to try a bunch of stuff. Like, I gave away llamas for my first book. Like adopted llamas as a contest to build momentum for my book. And whatever just works for you and your audience is the best thing. There are no rules and nobody knows what they are doing. So don't feel bad if you don't either.

**Elisa:** All right. Thank you so much, Paul.

**Paul:** Yeah, no problem. This was fun.

*[You can find this episode's notes and resources at [CraftYourContent.com/episode13](http://CraftYourContent.com/episode13), and the Writers' Rough Drafts full archive at [CraftYourContent.com/podcast](http://CraftYourContent.com/podcast). If you wanna talk more writing with me, or just say hi, you can always catch me on Twitter at [@elisadoucette](https://twitter.com/elisadoucette). This show was produced and published by my outstanding content management team over at [CraftYourContent.com](http://CraftYourContent.com).*

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**[Outtake]**

**Elisa:** I'm happy to be able to finally experience it in virtual person.

**Paul:** Cool!