



*[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 Taylor Pearson today. In this episode, you'll learn what a "no productivity productivity day" is and how it could be a game changer for your writing, and the importance of using beta readers in the pre-release of huge pieces of content—plus, the one question you absolutely must ask them. You can find the links, resources, and transcript of our chat on the website at [CraftYourContent.com/episode20](http://CraftYourContent.com/episode20).]*

**Elisa:** Taylor Pearson is an entrepreneur, marketer, and philosopher. After finishing his undergraduate studies and promptly abandoning his lifelong plan to become a lawyer, he made a life for himself traveling the world teaching English; playing some semi-pro football—he American kind, where we tackle like Rugby but don't touch the ball with our feet (like what you guys call "soccer"); and building multiple businesses for himself and others using savvy marketing knowledge and disposition towards being able to see systems where none previously existed.

At his work with the guys over at Tropical MBA, he built up one of their lines over 500%. His site, TaylorPearson.me, is a favorite among the location-independent entrepreneurial essay crowd for his long and thoughtful pieces about the current state of things such as education, business culture, personal frameworks, and mental models. It's a certain must-read in my weekly feeds. He's currently deep in the middle of writing his first book—a task that many listeners wanna undertake this year.

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

**Taylor:** There's not. I'll say thank you very much for having me on and join the long line of people who have said "that is the best introduction ever."

**Elisa:** I think I say it every time when people say it back to me, but I just really spit back at you everything you've already done. So congratulations on being so accomplished so far in life.

**Taylor:** Well, now I'm updating my homepage tomorrow, so thank you.

**Elisa:** It's all off your homepage, man—all stolen.

**Taylor:** Why does it sound better when you say it? Well, cool, I'm excited to be here.

**Elisa:** So getting back to home, back to the beginning, back to basically when you were done with college and deciding that you probably didn't wanna be a lawyer, how did you make the jump from undergraduate school, thinking that you're going to become a lawyer, to teaching English and blogging?

**Taylor:** So I realized my junior year of college, this law school thing was not where I wanted to go. I actually got certified as a medical interpreter for Spanish-to-English medical interpretation in Tennessee, taking a night class. And that was what I was doing right after I got done with undergrad. And met a guy who was Brazilian. He was a friend of a friend that I've interpreted for and he had an English school



down in Sao Paolo, Brazil. And he calls me up and I grabbed a coffee with him. He's in Memphis. He's like, "Hey, you wanna come and teach?" and I'm like, "That means I get to leave Memphis, right? Okay, let's do it."

So I ended up in Brazil for a year and I was teaching English classes. And I would teach in the mornings and the nights. We have like, students come in the mornings, either early before work or before school; and then late at night, after work and after school. So I had all this time to kill in the afternoons and I just heard about this stuff called "online marketing and blogging." And so I was like, "Okay, this sounds like a good idea. I should probably start doing this."

So I would teach classes in the morning and in the night, and then got started with online marketing. And SEO was really kind of like my first skillset that got me into the game. And then as I was going through and doing that, I saw all these other people that were kind of doing similar stuff and writing about it and I was like, "Well, That's cool." I also like to write, so I started writing about it. And I published this very profound post with the URL slug "hello-world" (because I didn't understand how to change URL slugs in WordPress at the time) and started with the very profound hook, "I'm still not sure exactly why I'm starting this blog or where precisely it's going." And yeah, all downhill from there.

**Elisa:** So, crawl deep into your psyche and your being for a moment here. We're going to "armchair psychologist" you a little bit because that hook is actually pretty profound when you think of what you're writing has become now. Other than "this looks really cool and I think I wanna do it," what were some of the thoughts that's running through your head as you were setting up the WordPress blog—assuming it was WordPress, because your slug was "hello-world" and that was the patent...

**Taylor:** It was WordPress. I'll preempt this answer, but I think a lot of people answer these kind of questions and they have like a certain narrative they have created for marketing reasons or like we kind of have this tendency to create narratives that may or may not really reflect reality. So I'll answer the question but with the disclaimer that I may have no idea what I'm talking about and just created this story as an ex-post rationalization.

I think writing was something I was always kind of drawn to. I won a bunch of writing awards in elementary school and a few in high school. I tried to write a Sci-Fi book after I read Dune in eighth grade.

**Elisa:** Is that Sci-Fi book somewhere? Can we find that if we go to your parents' house and potentially blackmail you with it at some point in time?

**Taylor:** You could. That would actually be possible. Yeah, I'll definitely not be telling you where my parents live.

So it was always kind of a path of least resistance to me. Like, one experiment that I think was really interesting—if you haven't done it before—I would recommend is the "no productivity productivity day." So decide you're going to do something productive, but don't put anything on your to-do list. So you wake up, like you know, brush your teeth, do your general morning thing and then say, "I'm going to go do something productive today." But it can be anything—don't play Xbox, but anything that remotely falls under "productive," and see what you do.



And so, [?? 05:13] like three to five times. And every day, I just sit down and write—that's my anti-productivity productivity thing. It's the thing I do that doesn't feel like work. And so anytime I've built business in the past, like one thing I've noticed is I'll find a way to like, outsource or automate everything except the writing. And I'll build the business around the fact that I wanna write, and so I make the rest of the business accommodate that.

**Elisa:** When you were building up your blog at first, you mentioned that you were reading a bunch of other people who were kind of doing the same thing. Are there any particular ones that stand out as being really great writers that you wanted to pay attention to?

**Taylor:** Good question. So people that had been in my RSS feed that I read for a long, long time, Dan Andrews from Tropical MBA was one of the first guys I've found, and ended up working with him for almost two years. I like to read his writing a lot, and kind of his thinking and the way he saw the world resonated with me. Ribbonfarm.com, which is written by Venkatesh Rao, is one of my all-time favorites. You'll either love it or hate it—and probably hate it because it's very, very niche site. But if you love it, it will change your life.

There's a lot of people. I guess I've gone through phases. Corey Breier, I remember I read for a while. I thought his stuff was really good.

**Elisa:** I have a favorites folder in my Feedly that I feel like I have to update, like, monthly. And I have so many folders in my Feedly, but basically I have to like, re-sort all of the folders and buckets to be like, who my favorites are of the moment and who's getting pushed down into like general reads.

**Taylor:** Yeah. That feels kind of natural to me too. Like, I used to read [?? 06:57] was one of my favorites for a long time. I still read his stuff sometimes. But like, authors and writers go through phases. And you go through phases and sometimes, those kind of like, merge, and then they kind of diverge. That seems to be my reading habit—like, I'll get into someone and really like where they are at right now and then either they'll diverge or I'll diverge and was put off, but you know, karma is good.

**Elisa:** So you're reading Dan Andrews and Venkatesh, and basically started your Hello World blog and everything else... What did your routine look like? How often were you writing? How long did you write for? What kind of stuff were you doing?

**Taylor:** So when I was writing, my schedule was every Saturday. So for about eighteen months, maybe two years, I would write every Saturday. I went through maybe eight months where I had to publish every Saturday. And sometimes, I just had to make myself sit down and write. And then I'd realize I'd write for three to four weeks and nothing will get published, so I had to set a publishing deadline. But it's kind of like: blocked out Saturdays as blogging days. And so like, it was my anti-productivity thing. I would kind of get done with the week and I would wake up Saturday mornings and I'd use the writing as a way to process the week. And then also I'll turn that into asset. So like, if I go back and look at the post I've written over the last two years, I can, like, see the projects I was working on, the things I was thinking about in those posts overtime. And so it was kind of like something I used to clarify my own thinking and then just put that out.

**Elisa:** Do you ever look back at some of those posts, especially as you were... a big difference with online posting is it does almost become like a journaling of sort; it's kind of your thoughts of the moment, influenced, of course, by your background and the experiences you're taking in, any research that you're



doing for the post, and everything else. But similar to the way that what we read changes, sure, the way that what you think about things changes, how do you feel when you look back at some of the older posts that you've written?

**Taylor:** Mainly embarrassed. I mean, I think I see the naiveté in some of my thinking that's more clear now. I think—in a way, I think that gives me leverage. I think the naiveté in a way has helped me because as I progressed... unlike a book which is just a snapshot, like, you do the final edit and exactly what you're thinking at that final edit is what goes in, you can really, like, see someone's evolution if you go back and read kind of the history of their work. And so I think sometimes, people go read my stuff like from a year ago or two years ago, like, "Oh, that's really bad." But like, this stuff is actually, you know, it's okay, it's pretty good. Things are heading in the right direction.

**Elisa:** If you wanna feel better, your first slug was "hello, world" my first post was "things I did during my bed rest vacation."

**Taylor:** There needs to be like a March Madness bracket for like, most epically embarrassing worst first post...

**Elisa:** I feel like it would be pretty high up there, especially for anyone who has been blogging for at least a few years. Because now, everyone knows exactly what kind of content to write, what kind of titles, and they've got like the first twenty ready to be published the moment they launch a site. But back before, it was just like "I have words," and you just kind of spit them on the internet and hope that maybe someone other than your mom would comment one day.

**Taylor:** That's always, like, really inspiring to me. I remember I went back, I read the whole Ribbon Farm archives. I think I found that site in 2013 or 2012, and he'd been writing since 2007. I just had like an absurdity marathon weekend, where I was just like—I went back and like, I read his entire archives. And he has this post... he's one of my favorite bloggers now. He's very inspiring to me as a writer and a thinker. And he has this post like three posts in, or like four posts in, the fourth post he ever published on there, and it was like, "So I've heard this blogging thing gets easier. I sure hope so because it's going really bad so far." And I'm like, "That's awesome!"

**Elisa:** That is amazing and I definitely need to go find that post right now. Well, maybe after our call.

**Taylor:** Yeah, I kind of feel like everyone have the same progression. And that's what's cool about blogging, is like, people don't... they don't like, clean it up—or some people do, but most people kind of leave their old stuff out there so you can really see how they progress as writers.

**Elisa:** Now, your stuff has progressed, I mean, I think obviously anyone who ever asks me in interviews or on Twitter or anything else is constantly having me tell them like, "You have to go read Taylor Pearson. He's such a great thinker and great writer. And I guarantee you're not reading him because he, you know, doesn't share his work enough." But that's okay, at least they'll love your writing.

**Taylor:** I'm working on fixing that one.

**Elisa:** But your posts are just so brilliant; they are long, they are researched, they take into account tons of different viewpoints, you occasionally will talk to other people about it and bring in their opinions and thoughts. Every post is I think at least a thousand words—if not, some of them are up around two to three thousand words. How do you do that?



**Taylor:** Well, thank you, first of all. Appreciate it. So yeah, two to five thousand is usually where I fall in terms of word count.

**Elisa:** Oh, just that?

**Taylor:** Yeah. I've had a few where I started at like five hundred and I'm like, "I'm just going to do a quick one this week, so we can get at a thousand." And like, inevitably, five hours later, it's three thousand words long and I'm like, "Well, okay. It is what it is."

So usually, I keep a Scrivener file. I used to do this in Evernote and I just moved it over to Scrivener because I like the composition window a little bit better. But I keep a Scrivener file and I have like two folders within that file which is like, in progress. And I try to limit that to six to ten, which are like the posts that come out of my brain at that moment, and then like ideas or an inventory. And then if I can find anything kind of in my head in the middle of the week, I'll just like copy it in there and like, bang out a couple of hundred words of kind of what I was thinking about. So that's usually kind of how I keep everything stacked together.

I publish Saturday mornings. Thursday morning, I'll sit down and I'll find whichever one is the most developed and whichever one I'm most excited to write. So if I'm not excited about it, I won't start working on it. Because if I try to write something that I think that other people will like but I'm not excited about it, it pretty much universally ends up badly. So I'll find something I'm excited about and then I'll prioritize that post and get it close to being done.

So if I'm really excited about something I just thought of that week, but I just got like a hundred words and there needs to be a lot more thinking and I haven't talked [?? 12:30] about the ideas and I haven't really read about it that much, I usually leave that one on ice. And then I'll spend three to five hours on Thursday morning flushing it out. So, that's usually like two, three drafts.

So I'll start with what I have and then I'll like, build up those concepts, and then I'll do, like, an organizational restructuring and then I'll build that again. And then I'll do another organizational restructuring and then I'll build that again. And at that point, I'll send it to your lovely team who does my editing, and send them a long note about all the things I'm self-conscious of and freaked out about in that post, and let them give me their feedback on it.

And then I'll get that back usually some time Thursday afternoon—the turnaround is pretty quick—and sit down Friday. And then Friday is my blog day. And so the only thing I have to do in my life that day—I'll kind of structure everything else around it—is get this blog post published. So I usually do two to three hours in the morning, and then kind of when I hit burn out, I'll go and I'll do whatever administrative or whatever other business stuff I need to do in the afternoon. And then I'll sit down again that night and like, finish polishing it up and publish it on Saturday morning.

**Elisa:** So this is a few-hours-long process for you?

**Taylor:** Yes. People ask me about it. It takes ten to twenty hours, is usually what it takes for me to get a post out in terms of all my time required from like getting the idea together, outlining, fleshing it out. Shorter posts, ten hours. And then, longer and more complex post, twenty hours.

**Elisa:** I was going to say, that probably sounds scary to a lot of people, but when you consider the fact that your posts are usually about starting at two-thousand words and heavily researched, you've done a



lot of reading and different ideating and getting influences and what not before you even sit down and start the writing, that that all adds to this huge amount of time.

**Taylor:** Yeah, so I used to do, like—from idea to publishing, for the first year and a half for me, was two to four hours. So my role would be: I'd write Saturday morning, publish at Saturday afternoon. And I wouldn't let myself go to lunch until I publish the post.

**Elisa:** Hunger is a good motivator.

**Taylor:** Yes. At some point, it's like my self-consciousness about the post goes below the line of like, my hunger, and so I would just, like, publish it. I mean that was actually like, in terms like an effective deadline strategy, like, definitely, I was going to publish.

**Elisa:** How do you feel like things changed for you when you started working with an editor who was not only going through for like, your proofing and grammar and that sort of stuff, but really helping you flesh out ideas further or give feedback on what was working and what wasn't?

**Taylor:** So I've put off hiring an editor for a long time because the blog was always kind of a side project. My writing was always kind of side project and I was doing other things that I had my focus on. And when I shifted and I focused on the blog, I said, "Okay, I'll go ahead and get an editor." So I will say first off that I have some of the worst grammar that the internet has ever seen. I can't spell. I don't know how to use commas. I don't know how to use quotations. I don't know how to format. My grammar is terrible. And obviously that was kind of why I wanted to get an editor, was like, "Okay, I'll have someone clean up the grammar."

And that's been great, but the biggest thing for me was like, you don't know what you don't know. You don't see your own blind spots. And so I'm going through the process right now with my book. I'm having the beta readers go in. And I've already been looking through notes and talking to some of them about it, and like, the same couple things keep coming up and I didn't see them at all.

**Elisa:** It is very difficult to understand how a reader would read your posts and your writings and your ideas. Because try as you might, you can never fully jump out of your writer's wheelhouse to get into the reader's wheelhouse.

**Taylor:** Yes. It is very easy to lose touch with who your reader is if you get too up in your head as [?? 18:10] wants to do.

**Elisa:** So you mentioned beta readers, which is something that I've seen a lot more people who are writing books and who are publishing their own Kindles or whitepapers or more in-depth writing projects doing. Can you explain a little bit more about where you saw this applied and how you apply it? What's working, what's not?

**Taylor:** I shouldn't use the term "beta readers." I'm using the term "exclusive early reader." I kind of stole this from if you have, like, software products and you onboard people early. You're doing this like, intensive manual onboarding process, basically, because you haven't actually built out the workflow in the software. It's like you get a free concierge service, which is really like: we have to do this side test because we haven't built up the onboarding. So I'm kind of taking the same approach with beta readers. I'm calling it, like, the "early exclusive draft." And so kind of like, people that have been reading me for a



long time, I didn't publish it publicly on my blog; it was only for people on my email list, and then I ask them to apply. I got a lot of this actually from Charlie Hoehn and some people he's worked with.

**Elisa:** You are so good at systems and the logistics of doing this kind of thing. I think a lot of people—I mean, I, myself, have always had these ideas of putting some of my writing out to beta programs. But on top of the fact that logistically, it's kind of nebulous to me as to how you get from the draft to the beta reader to the next draft. I also just—the whole system is overwhelming of, having a slew of people suddenly critique work that's not a hundred percent ready for publication yet. What are your systems? How did you set up for this beta reading process?

**Taylor:** So I had the draft in Scrivener. I'd copy pasted the draft into a Google doc and I have an assistant that works with me. And I had her go in, and I had formatted the first chapter that I wanted formatted, and then have her go in and add the images that I had in the Scrivener file, and then format the rest of the book by the same conventions.

So in Google Docs, you can actually do a table of contents. So I had the chapter titles or h1 tags and then subsections of the sections where h2 tags. And then once you format like that, you can go in and insert the table of contents to the document. And so we're actually just—like a book would have a full table of contents with all of the chapter titles and all the subsection titles, so if people wanted to read... and I say, like, "If you don't have time to read the whole book, that's fine. Here's the table of contents; find the sections that are interesting to you and read through those. I'd love to your feedback. Just send those."

So I had her go in to set that up. I send out email to my list. I didn't talk about it publicly because I did kind of wanted it to be an exclusive thing for people that have read me for a long time and have invested a lot in the writing in the blog. And had them reply with the Google Form, and just screened those based on basic quality. So I wanted them to tell me... I think I asked them their three favorite books, which was kind of like a selfish question—I just wanted more books to read and I was curious about what everyone else was reading.

**Elisa:** Brilliant. Brilliant.

**Taylor:** I then, I should've asked and I didn't, and I got this message from Charlie Hoehn after I sent the survey out, was, "Why are you interested in this project or why are you interested in this book?"

**Elisa:** Ooh.

**Taylor:** To kind of get people that were particularly invested. But I just asked for name, email, three favorite books, and if they had any questions or anything like that, just like a general opt in. So at that point, I had a list of people. I think I had like 80 or 90 people apply. I went through and screened it out. So if anyone didn't fill out one of the fields, I just went ahead and screen it out. The ability to follow very simple and reasonable directions was my primary screening criteria.

And then I created two versions of the draft. I've create a view-only copy in Google Docs, and then an editable or commentable... there's like three sections in Google Docs—can view, can comment, can edit. And so if you set it to "comments," anyone can get in there. And when they start typing, it will show up as a comment and then you'd have to approve or reject it. So I created the view only. If you didn't



wanna look at the comments and you can just download a copy for yourself. You could go on there and download the PDF and put it in your Kindle or iPad or whatever.

And then if you wanted to like edit it kind of as a part of the community editing—it's just kind of an experiment, and we'll see how it turns out. But like, have people's feedback feed on one another. And it's kind of been cool so far. It's only been four or five days where it was like, people were kind of feeding on one another. And like every time I go in the document to go clean it up, everyone's got like, more thoughts, and they are like building on these comment chains of like, "Yeah, I agree with George or whoever did this." So that would be cool to see how that turns out.

But yeah, I sent them... these 65 people, I had it down to a list of those two documents. And then I gave them some instructions for how to go about those, like: "This is the view-only copy if you wanna download it." I just create this on a Google doc, so I call it like "early reader SOP" because I got a three- or four-page document, like here's the link to the documents that briefly explained how commenting works in Google Docs for anyone who wasn't familiar with it. And then I set up a feedback form—again, just using Google Forms—with some of the questions.

And actually, if you're interested, I can pull it up.

**Elisa:** Yes. We are interested.

**Taylor:** So the questions I asked were: "If you had to remove three chapters of the book, which three would you remove?" And I was pretty explicit in asking people for what needs to be cut out. I think, like, you gave the statistic before we got recording, that twelve to seventeen percent is usually what people cut. I think mine will probably have more cut from it, but I would much rather have like a really solid forty-thousand word book than eighty thousand word book of fluff. And because I'm self-publishing it, I can make it as long as I want. So I wanted to them to cut.

And then, "What's the three chapters of the book did you like most?" So I'm curious, like, what resonated the most? What should I kind of emphasize? "If you could only do three things to improve the book, what would they be?" And I knew I was going to get a lot of feedback. And the biggest challenge was going to be prioritizing that, so I'm curious to see what the trends are that emerge in terms of like the biggest wins I can get coming out of this draft. And then, "While you're reading this book, what's the next thing you want to do?"

So at least for me, and kind of where my platform is, like, looking at how I can use this to build a momentum. So I'm curious, like: what are the some of the things people might like to see off the back end of the book? So I wanted to get some ideas there. And then just general review and thoughts for anything that didn't to be [?? 26:45] categories. And also ask them (and we'll see how this goes), if they knew one with an established site or publications or worked at a publication or something to do guest posting, or podcast my views on, as part of commercial for the book. So I actually have a lot of readers reach out to me and ask me about that stuff before, so I thought that was really cool. And if I explicitly asked for it, maybe I can get a really cool list of people to work with in doing the marketing.

**Elisa:** If people are not paying attention and have not stopped running on the treadmill or walking wherever they are, and pulled out a pen and paper to start taking down notes on that, we may put them in the show notes for you just because that's such good information.





**Taylor:** Yeah. I tell you what, I'll send you a copy of the form. And if you wanna put that in the show notes, you can put it and anyone can download the form.

**Elisa:** Oh, you're making it easy for everyone. But we will definitely do that.

**Taylor:** Cool!

**Elisa:** So you were one of the best SOP people I know. Which is part of—you're able to do, I think, so much, is you understand kind of the processes and the systems that need to be in place to work most efficiently, especially with other people.

**Taylor:** Yes, I'm very systems driven—I think sometimes to my detriment. Like spontaneity stuff, I'm like, “Whoa, whoa, whoa! If you view my calendar here, you can see spontaneity is not scheduled for this afternoon.”

**Elisa:** “That's a Tuesday event. Please know your role.”

**Taylor:** “You can add that for next month. We'll consider it.”

**Elisa:** Well, I like systems too. I like routines and outlines and what not, so I am actually going to move to the next section of the show, which is a fun little game I like to play with people. 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 and get a little sneak peek into the secret thoughts of a writer's mind.

**Taylor:** Let's do it!

**Elisa:** And we should warn people you have listened to the show before. You are a testimonial on the page. So you may blow through these at lightning, lightning round speeds.

**Taylor:** I like to cheat. Cheating is much easier than being smart. So I just listened to it ahead of time.

**Elisa:** As long as you don't have everything written down, I think we're good. As long as you're not following the spreadsheet or anything.

**Taylor:** So I should close that tab? Okay, go ahead.

**Elisa:** I, somehow have the school teacher vibe going for me even across Skype, that's audio only.

**Taylor:** Noted.

**Elisa:** All right. Are you feeling ready?

**Taylor:** Let's do it.

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

**Taylor:** Pen.

**Elisa:** Mac or PC?

**Taylor:** Mac.

**Elisa:** Coffee or tea?



**Taylor:** Coffee.

**Elisa:** Night or morning?

**Taylor:** Morning.

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

**Taylor:** Good writing.

**Elisa:** Noise or silence.

**Taylor:** Noise—preferably Deep House remixes.

**Elisa:** Of course. Lefty or righty?

**Taylor:** Righty.

**Elisa:** Weird or typical?

**Taylor:** Weird. I'm in Austin. Keep Austin weird.

**Elisa:** School or no school?

**Taylor:** Oooh. School!

**Elisa:** Outside or inside?

**Taylor:** Outside.

**Elisa:** Clean or messy?

**Taylor:** Clean.

**Elisa:** Teacher or student?

**Taylor:** Student.

**Elisa:** Town or city?

**Taylor:** City.

**Elisa:** Trains or planes?

**Taylor:** Planes. Give me them 747s.

**Elisa:** Skiing or surfing?

**Taylor:** Surfing. (Poorly.)

**Elisa:** Fantasy or reality?

**Taylor:** Fantasy.

**Elisa:** Love or money?



**Taylor:** I guess I can't add sex. All of the above. Was it love, sex, or money? No. It was something else. Okay, I botched the quote.

**Elisa:** Sex, drugs, and rock and roll?

**Taylor:** Sex, drugs, and rock and roll, right! It has nothing to do with this. Love.

**Elisa:** Introvert or extrovert?

**Taylor:** Introvert.

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

**Taylor:** Good marketing.

**Elisa:** Smile or game face?

**Taylor:** Game face.

**Elisa:** Call or text?

**Taylor:** Call.

**Elisa:** Money or fame?

**Taylor:** Money.

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

**Taylor:** Older—way older.

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

**Taylor:** Think before I talk. Preferably, write before I think before I talk.

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

**Taylor:** Have a dragon.

**Elisa:** Ah! We didn't even get through the whole list. We got completely side tracked.

**Taylor:** I got excited.

**Elisa:** Great discussion. I remember once when you were working with the Tropical MBA Team, Dan and I were, talking and we both had aspirations to one day be as grown up as you were.

**Taylor:** I'm seventy-five years old on the inside. I like to go to bed at 9:30. It's like, I'm just over it. I spent so much of my life trying to act like I was young and fun, and I'm like, "No, I'm just going to be seventy-five for the next fifty years. It's cool."

**Elisa:** I think Dan and I, both being over thirty, we're like, "Yeah, Taylor is definitely the most mature out of the three of us."

**Taylor:** I'm not sure I take pride with that.



**Elisa:** Well, that you again for taking the time to join me. Where can folks find your writing and business?

**Taylor:** You can find me at TaylorPearson.me.

**Elisa:** And do you have any parting thoughts for people? Any kind of stuff that you've learned since you started your own writer's rough drafts?

**Taylor:** When in doubt, keep going.

**Elisa:** I like it. It's like Hemmingway—very succinct, but truthful and to the point.

**Taylor:** That's my attempt at intelligent prose. Yeah.

**Elisa:** Great. Thank you.

**Taylor:** Cool. Thanks, Elisa!

*[You can find this episode's notes and resources at [CraftYourContent.com/episode20](http://CraftYourContent.com/episode20), 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]**

**Taylor:** I'll not complain about my awesome winter then. It got all the way down to forty, Elisa! It was terrible!