

**Transcript for:**  
**Agent/Query Submission Central**  
**pre-launch webinar 9/24/16**

If you're a writer, you want this . . .

You want to be published.



The intention today, during this webinar, is to share information and inspiration to help you become an agent magnet and attract the most perfect fit to guide you through the publishing maze.

*Since 1980, I've edited books, delivered keynotes, led workshops, and evaluated manuscripts for industry giants including . . .*



I opened my virtual office in 2004, and since then, have been guiding writers through the learning curve between completed manuscript and agent acquisition.

Everything I teach at Agent/Query Submission Central has been tried and tested by members of my "tribe," the dedicated writers who read my weekly newsletter. I've helped many of them acquire agents and achieve their goals of agent/contract/shelf space at Barnes and Noble.

**Meet talented and determined writers~**

You're in for a real treat today as you meet some terrifically talented and determined writers, Emile, Jenny, Rick, Heather and Kim, as they share the experiences, frustrations, and triumphs as they've progressed along the submission trail.



## GETTING PUBLISHED~

I understand how writers feel about the gauntlet they face on their way to becoming published authors. This path can be frustrating, nerve-wracking, and fraught with the anxiety of not knowing exactly what to do.

The worst fear for most writers is the possibility that they may never, ever get published! Yikes!



This feeling is exaggerated by the discomfort of not understanding how to make the shift from “telling” to “selling.”

You are story tellers.

You know how to tell a story.

And now, you need to shift gears to sell (convince) agents that you are a skillful writer with a saleable manuscript.

Totally different ball game!

Most writers are uncomfortable talking about themselves. And yet, submitting you and your work to agents requires you to do this. Your submission package is a calling card that introduces you! It proves you’re the real deal: a skilled writer with a saleable manuscript.

To complicate matters, the publishing world has evolved from dinosaur to digital. New industry standards have changed the submission process totally.

The purpose of this webinar (and everything at Agent/Query Submission Central) is to clarify your steps to success as you learn to craft an effective agent-and-device-friendly submission that moves you ever closer to your goal.

## **TODAY’S AGENDA~**

Five elements comprise an effective query submission:

**ONE:**

Email subject line

**TWO:**

Three-paragraph query letter

**THREE:**

Five-paragraph synopsis

**FOUR:**

Manuscript first pages.

**FIVE:**

Agent quest protocol, loose ends, and tribe/platform building.

## **THE SUBJECT LINE~**

The first (and perhaps the *only*) words an agent reads are what you have placed in your email SUBJECT line. You have a “nano second” to show and sell yourself as a capable writer with a publication-worthy manuscript.

*NOTE: Throughout this transcript, I use the term “agent” to refer to the person who opens and reads your emailed*

*submission (subject line, query, synopsis, first pages). This person could be an assistant, acquisitions editor, or the agent.*

A high percentage of emailed submissions that arrive in agent inboxes, come from typing-enabled people. They believe, that since they have the tools of the writer (keyboard and screen), they are, in fact, writers. Really? That's like believing if you have a hammer and a box of nails you can build a porch. Maybe so, but not on my house.

The bottom line is that your email subject line must win the competition for attention, and generate agent interest so they "CLICK" on it and open your email.

### **Subject lines that work~**

#### **SUBJECT LINE: Googling for God**

Clever, engaging, and will result in the "CLICK" that opens this email.

#### **SUBJECT LINE: Mountain claims victory as teens vanish.**

Sounds like an interesting story: teenagers battle Mother Nature. (My money's on the kids.)

#### **SUBJECT LINE: Teen crime spree includes murder, shoe theft, and witch melting. And the story is?**

*The Wizard of Oz.*

#### **SUBJECT LINE: Carnivore snoozes through a granny-ectomy.**

And the story is? *Little Red Riding Hood.*

## QUERY LETTER~

The next words the agent reads after opening your submission email are on the *first line* of your query. Don't waste space with "Dear So and So," and yak-yak-yak . . . words of greeting, or tell the agent why you're contacting them, or where you might have met (unless they ask).

The agent knows you're looking for representation. Your query must quickly *show and sell* them on the indisputable fact that you are the client they've been looking for. You possess excellent writing skills and have crafted an engaging, and saleable story.

Sad but true, most often, the query first paragraph is the only one ever read.

When I was a submissions editor, I could tell, in one or two sentences, if the writer understood how to tell me what I needed to know: what's the story? If the first paragraph didn't reveal this, did I try to figure it out? No.

If you fail to reveal the story core in your query first paragraph, you'll be shooting yourself in the foot. You'll guarantee your submission will fly off to delete-ville without being read.



Yikes! No writer wants that to happen.

Instead, engage the agent by revealing the core of your story right off the bat.

What is the “story core?”

In a nutshell it’s:

- Who wants what and why?
- Why can’t they have it? What stands in their way?
- What is the terrible “or else” that occurs if they don’t get what they want?

### **Example~**

This first draft, opening paragraph, was written for a mid-grade novel, *Then There Were Two*.

Mattie wants to start eighth grade like a normal girl, except she isn’t normal anymore. She’s stuck in the anger stage of grief—at least that’s what the grownups say. But grownups don’t know everything. Someone must be able to help Mattie, or she will fester like this forever.

Who is the story about? Mattie, a 13-year old girl.

What does she want? To be normal again.

What stands in her way? Grief

The terrible or else? Festering in grief forever.

### **WHAT WORKS?**

This story core is clear. A youngster is trapped in grief and doesn’t know how to move beyond it.

### **WHAT DOESN’T WORK?**

As written, the resolution to Mattie’s goal is coming from outside of herself. Never do this! Your protagonist must be the one who resolves (or not) the problem. Their struggle to

achieve the desired goal is the reason you wrote the story in the first place. No outside force intervenes and saves them.

*IN OTHER WORDS: The bear does not come out of the woods to eat the bad guys.*

Revised version:

Mattie wants to start eighth grade like a normal girl, except she isn't normal anymore. Ever since the accident, she's the weird girl who bursts into tears without notice, picks fights for no reason, and never laughs. Mattie can't fit in at school with the **emotional** weight of her dad's casket stuffed into her backpack.

NOTE: During the webinar, the submission materials were read out loud. This revealed an issues that need to be addressed.

For example, several webinar participants commented that, it sounded as if Mattie carried a real casket in her backpack, even though this would not be physically possible.

Including the word "**emotional,**" clarifies the sentence and removes the potential that this omission could raise a question, and cause the agent to pause, or pass.

### **THIS WORKS!**

This revised first paragraph becomes a powerful hook-and-hold opening that will grab the agent's attention and motivate them to keep reading.

### **Query second paragraph~**

The second paragraph reveals more of the story as seen through the emotions, the actions of the protagonist. It ends with a tease that causes the agent to wonder, "so . . . what happens?"

### Query third paragraph~

The third paragraph is about your book (title and word count) and you. Include your writing experience, writing organizations or critique groups you attend, and any background that relates to the book topic.

*NOTE: Do not reveal that this is your first novel. Instead, present such an enticing, interesting, well-crafted story that it doesn't matter if this is your first or your tenth.*

Here's an example of a first-draft query for *Reinvention*, written by Jenny.



*She wrote:*

Cleaning woman Lila can't afford another deadbeat. But when she meets Clay, a compelling drifter, she's moved to offer shelter. Only he knows their encounter isn't by chance.

At fifty-six, Clay is running from crooks in Tennessee that nearly destroyed his invention: a revolutionary generator. Towing the wreckage, he tracks down an old flame in Iowa for help—only to discover she died two years prior. That's when he learns that he's the father of her grown daughter, Joanna, and she doesn't know the truth either.

In an effort to meet Joanna, he follows her housekeeper, Lila, to a bar, where he plans to pump her for information. But Clay's charmed by Lila and never admits why he's there. Attraction ignites, and within days Clay has his truck parked on Lila's lawn—and lands a job as Joanna's handyman. He intends to come clean. Just as soon as he can fix his machine, and show Joanna (and Lila) he's not the footloose fool her mother jilted so long ago.

Complete at 80,000 words, CLEANING HOUSE is a mainstream novel that will appeal to fans of *Love May Fail* and *Shotgun Lovesongs*.

Two chapters of CLEANING HOUSE have appeared in *Coe Review* and *New Plains Review*. An early draft was a Novel-In-Progress semi-finalist in the 2015 William Faulkner Wisdom Creative Writing Contest.

I'm a Florida transplant who has survived both Tennessee and Iowa. Despite being raised by free-love biker hippies in the Bible belt, two out of three therapists agree I turned out pretty normal. And I've got some great stories.

#### WHAT WORKS:

The Faulkner award proves Jennifer is a story teller of skill. It's a *great credit*.

#### WHAT DOESN'T WORK?

The major challenge with this query is that it doesn't reveal her ability to dig deeply into her characters, particularly Clay. If Clay is the central character in the story, the query needs to focus on him.

This query needs tension, the terrible "or else" to keep an agent reading. Newly discovered family ties, mixed in with pursuit and the potential for harm, plus the potential loss of something of great value (the generator) will make the query more compelling.

**Nitpicking thought:** if he's on the lam, wouldn't he park inside the barn and not on the lawn?

Here's Jenny's subject line and revision:

SUBJECT LINE: Sex, lies, and electricity

Sad, angry, and drunk, Clay's on the run, dodging henchmen who murdered his brother during a botched attempt to steal his revolutionary generator. Clay believes his invention is

destined to increase his net worth to something north of mega millions. He heads for Iowa, desperate to hole up somewhere safe, repair his machine, and approach legitimate buyers *before* the killers find him.

Clay heads for a safe harbor with the spitfire who broke his heart thirty years before. As he tows the wrecked machine toward her home, Clay places a few phone calls and discovers she's dead, survived by Joanna, the grown daughter he never knew existed. Now Clay evades his pursuers with a new goal: meet his daughter before it's too late. While trying to muster the courage to introduce himself, he follows her cleaning lady/housekeeper Lila, to a bar, planning to pump her for information. However, Clay's charmed by Lila and never admits why he's there. Within days, his machine is hidden in her barn. Between swigs of whiskey, he falls in love with Lila, who lands him a job as his daughter's handyman. But, every day, when he looks at Joanna (a mirror image of her mother) this delivers a gut punch and reminds him what he lost. Clay wants to prove to Joanna that he's more than the bum her mother rejected. He vows to do whatever it takes to earn Joanna's trust . . . except tell the truth. Clay slaves to repair his machine so he can sell the patent to the highest bidder. But, the clock's ticking. If his pursuers catch up with him first, he may never get the chance.

Complete at 78,000 words, my novel, REINVENTION, became a Novel-In-Progress, semi-finalist, in the 2015 William Faulkner Wisdom Creative Writing Contest. I'm a member of the Florida Writer's Association and Wellington Writer's Critique Group. Despite being raised by free-love biker hippies in the Bible belt, two-out-of-three therapists agree I turned out pretty normal. And, I've got some great stories.

Thank you for your time and consideration.

Jennifer B.  
Email address  
Website  
Blog  
Social media

**THIS WORKS!** Great revision Jenny.

### **Be prepared to revise and change~**

Once you begin your agent quest, if one approach doesn't produce results, determine what you can change to shift the dynamics.

It's not uncommon for writers to submit 30, 40, 50, or more query packages, revising and refining along the way.

Emile struggled through the submission process for her first manuscript. No responses. She shifted gears and submitted queries for her second novel. Despite submitting what she thought was a good query, nothing happened.



Her path led to my virtual office and a request for a context evaluation of her story. I pointed out structure issues and writing mechanic errors that required her attention. Emile dug in and revised accordingly, then stepped out onto the submission trail.

After a combined total of 80+ submissions, Emile began to receive invitations to submit her full manuscript. And finally . . . drum roll please.

TAH DAH! Emile's been offered representation from a perfect-fit agent. WAY TO GO EMILE!

## SYNOPSIS~

The word “synopsis” generates even more terror in writers’ hearts than the other scary word, “query.” Most believe the role of the synopsis is to condense a 60/80 thousand word manuscript into 350 words.

(Yikes! That sounds like an impossible task!)

Good news. It isn’t! The purpose of the synopsis is to reveal your story arc from beginning to end.

The synopsis formula I teach involves five paragraphs and answers the agent’s question, “So . . . what happens?”

In the old days, before 2014, the query was submitted, all by itself, via snail mail. If the agent was interested, they’d request a synopsis and sample pages. Query and synopsis were not necessarily read together.

Fast forward to the digital age. Query, synopsis, and sample pages now are submitted in one loooooong email. Often submissions are read on laptops, even on smart phones.



Because the query flows right into the synopsis, it becomes a *golden opportunity to reveal more of your story*. (Don’t make the mistake, or waste the space, by repeating information from your query.)

Here’s Jenny’s query (again) to demonstrate how well she wove her query and synopsis together as she expanded her story.

SUBJECT LINE: Sex, lies, and electricity

Sad, angry, and drunk, Clay's on the run, dodging henchmen who murdered his brother during a botched attempt to steal his prototype for a revolutionary generator. Clay believes his invention is destined to increase his net worth to something north of mega millions. He heads for Iowa, desperate to hole up somewhere safe, repair his machine, and approach legitimate buyers *before* the killers find him.

Clay heads for safe harbor with the spitfire who broke his heart thirty years before. As he tows the damaged generator toward her home, Clay places a few phone calls and discovers she's dead, survived by Joanna, the grown daughter he never knew existed. Now Clay evades his pursuers with a new goal: meet his daughter before it's too late. While trying to muster the courage to introduce himself, he follows her cleaning lady/housekeeper Lila, to a bar, planning to pump her for information. However, Clay's charmed by Lila and never admits why he's there. Within days, his machine's hidden in her barn. Between swigs of whiskey, he falls in love with Lila, who lands him a job as his daughter's handyman. Every time he looks at Joanna (a mirror image of her mother) it feels like a gut punch and reminds him of what he lost. Clay wants to prove to Joanna that he's more than the bum her mother rejected. He vows to do whatever it takes to earn Joanna's trust . . . except tell the truth. Clay works day and night to repair his machine so he can auction off the patent to the highest bidder. But, the clock's ticking. If his pursuers catch up with him first, he may never get the chance.

Complete at 78,000 words, my novel, REINVENTION, became a Novel-In-Progress, semi-finalist, in the 2015 William Faulkner Wisdom Creative Writing Contest. I'm a member of the Florida Writer's Association and Wellington Writer's Critique Group. Despite being raised by free-love biker hippies in the Bible belt, two-out-of-three therapists

agree I turned out pretty normal. And, I've got some great stories.

Thank you for your time and consideration.

Jennifer B.

Email address

Website

Blog

Social media

### **Synopsis~**

Clay arrives in Iowa, vowing to connect with his daughter. But, too nervous to reveal his identity, he manipulates a recommendation for a handyman job, renovating her sagging Victorian house.

By day, Clay works at Joanna's. By night, he labors over his damaged invention, believing he can repair and sell it, *then* convince Joanna he's respectable enough to be her father. But, fixing is harder than he thought it would be, and living the lie is exhausting. Still, he meticulously rebuilds the machine, section by section, while he becomes better acquainted with Joanna, albeit under false pretenses. He falls for Lila, whose gentle touch soothes him.

Clay comes to realize that Lila has troubles of her own, namely the reappearance of Robbie, her estranged son. Tension builds between Clay and Robbie until they find common interest in the house repair work at Joanna's. Working together, a bond begins to form. Then, a clumsy mistake destroys a valuable antique. Joanna blames Clay and orders him off her property. Heartbroken, he packs his bags, and without a word, returns to Tennessee, certain any chance for honest relationships with Joanna and Lila are ruined.

Back on home turf, Clay discovers his brother died because

of a random encounter with a drunk driver. Their invention was damaged by a two-bit thug looking to collect on an old debt. There was no sinister plot, no one watching. When comprehension dawns, Clay's rocked by his mistakes. After paying off his debt, he rebuilds his machine and tries to pick up the pieces of his life.

Meanwhile, in Iowa, Joanna discovers a letter (hidden inside the destroyed antique), that reveals the identity of her biological father. Angry and confused, she and Lila road trip to confront Clay who begs forgiveness. At first, they refuse, until Clay, on bended knee, divulges his desires to marry Lila, bond with Robbie, and become the father Joanna has never known. The women decide to give him another shot. Then Clay reveals one last surprise—his functioning machine and a seven-figure check from an investor.

### WHAT WORKS?

Jenny's revised query and synopsis reveal the major points about Clay's story. Although other characters are introduced, the focus remains on Clay and his journey.

As of 9-25-16 Jenny has submitted a handful of queries, with no response. She plans to tweak her query and place the Faulkner contest information on the first line.

Stay tuned!

## MANUSCRIPT OPENING PAGES~

Your manuscript first 350 to 500 words are the *final* step in the submission package gauntlet. When an agent reads a manuscript with first pages that engage their interest, they'll continue to scroll

through the submitted pages. That's been your goal all along: keep the agent reading.

Incorporate one or more of these on your opening page:

- Open your story the exact moment something happens.
- Set the scene.
- Anchor the story in time and place.
- Reveal the character of your protagonist.
- Demonstrate your story-telling voice.
- Hint where the story is going.
- Build anticipation and evoke curiosity, "what happens next?"

### **Example~**

"My name's Buddy. I died yesterday."

The nurse didn't react but focused on switching my IV bag.

She tossed the drained one into the trash can. "HmMMM."

"I was gone for two minutes."

She hung a new IV, wiped her hands on her uniform, and peered down at me over granny glasses.

"You need to take it easy, Mr. Buddy Price. You're lucky to be alive."

"It had nothing to do with luck."

She rolled her eyes. Her clogs made an annoying squeak with each step as she backed toward the door.

"God sent me back . . . gave me a job."

She stopped in her tracks.

"And what would that be?"

"I'm supposed to save the world."

### WHAT WORKS AND WHY:

Quirky *humor* launches this story with an opening line that *reveals* Buddy's *character*, and *raises curiosity* at the same time. What happened to him? How did he come to die? Buddy's last comment has caused the nurse to become more interested. "I'm supposed to save the world," *evokes curiosity*, *builds anticipation*, and demonstrates an interesting and quirky *story-telling voice*.

### Another example~

Heather's first paragraph for her novel, *Forgive and Forget*.



*She wrote:*

Her mother had always boasted, "I have something better than a son . . . a daughter with balls." Hallie smiled and stretched in the confines of her bunk as she remembered that classic line. Maybe mom hadn't used those exact words when Hallie was a little girl, but she'd grown up with the understanding that being ballsy was a good thing. Sometimes it was the only way for a girl to get what she wants in life.

**WHAT WORKS AND WHY:**

Heather's first 78 words demonstrate a captivating story-telling voice. The agent will continue to scroll down the screen to read her manuscript.

**AGENT QUEST PROTOCOL~**

Before you begin your agent quest, be clear about your genre. Then, as you research potential agents, qualify them. Do they seek out and sell the type of story you've written? Study their client lists (on agency websites) and published books they've guided through the get-published maze.

**Four trusted research sources~**

**ONE:** agentquery.com offers a search process that helps you locate links to potential agents and their agency websites.

**TWO:** querytracker.com offers the same, but also gives you a system to keep track of *what* you sent to *whom*, *when*, and the *response*. Watch the query tracker video to learn how to use their system.

**THREE:** PublishersMarketplace.com (\$25 per month) is a great resource for comprehensive, industry insider, information, agent listings, and also offers a free, *lite* version, PublishersLunch. This daily newsletter reveals what manuscripts have been sold, to whom, and for how much.

**FOUR:** Agents who attend Writer's Digest conferences do so with one purpose in mind: to meet potential clients. Conference attendees pay a small fee to pitch (15 or 20 mins) their projects to one or more agents. Writers' Digest vets

agents attending their conferences, so you can feel confident they're legitimate.

### **What do agents want from you?**

Some agents request an emailed query first. (Make sure it's correctly formatted: agent-and-device friendly.) If interested, the agent will respond and ask for more, usually the synopsis and sample pages.

98% of agents now request query, synopsis, and sample manuscript pages be pasted inside one long email. NO attachments.

*(And yes, there are a few agents who continue to request submissions delivered by snail mail. They reason that only serious writers will spend money for postage and take the time to submit their work.)*

**NOTE:** The agent quest portion of your path toward publication has no shortcuts and no fairy godmother to “bippity, boppity, boop” you straight to the most perfect publishing partner. Identifying and contacting potential agents is part of your get-published process. Just dig in and do it!

### **Three Cheers for You!**

Recognize what you've already accomplished. You're written, or are writing, a novel. You've attended conferences and workshops, joined critique groups, purchased books, etc. to learn how to write. You've achieved more than the thousands of writers who talk about the “great” novel they're going to write someday . . . but never do.)

Learning how to acquire an agent requires a learning curve that can be intense, but is relatively brief. Everything you need to know about the process is included in the

Agent/Query Submission Central programs. For more information, [CLICK HERE](#).

### **White hats vs black hats~**

Avoid entanglements with scammers/dishonest/lazy/agent wannabees by focusing your research to the resources above, all of whom scrutinize agents before listing or inviting them to attend writers' conferences. If you decide to look *elsewhere*, do so at your own peril.

When you sign with a scammer agent (or publisher), the time, trouble, and cost of extricating yourself and your manuscript is considerable.

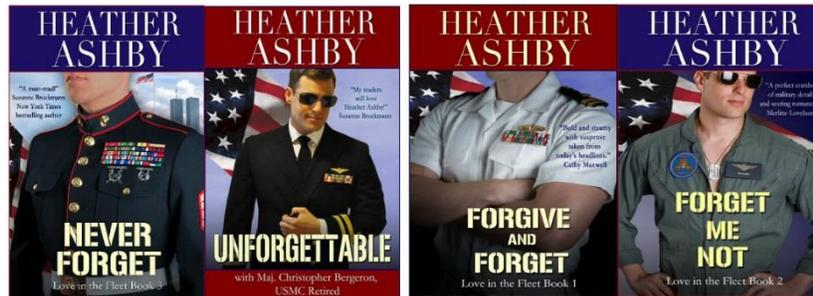
### **Example~**

Heather met an agent at a writers' conference, and went all "happy dance" when offered representation. In her excitement, she didn't check out the agent before signing a one-year exclusive contract. The agent didn't perform as agreed. So, while waiting for their agreement to expire, Heather wrote a second book.



Once free from the do-nothing agent, Heather marched into a Romance Writers of America' conference, introduced herself to every publisher on site, and signed a four-book deal with a smaller company that launched her career. Four books? On her own. Incredulous! How could Heather pull off this amazing feat? She's a dynamite speaker, great story teller and passionate about her brothers and sisters in the military.

Heather's books include:



## **EXPAND YOUR TRIBE by building your platform**

The need for a platform has *always* been the case for non-fiction, but now, occasionally, seems to be developing as a trend for fiction writers.

When you have a website, blog, and social media activities, this demonstrates (to agents) that you're a writer able to participate in the marketing of your book.

Rick launched his publishing career as an independent (self) published author. Now, he's creating a submission package to help him shift into the realm of traditional publishing.



He began with friends and family, then expanded to facebook, twitter and other social media.

Like Rick, you can begin (while you write and/or polish your manuscript), to build your tribe. Start with a simple website (check out weebly.com), Facebook page for F & F (friends and family), Twitter, and other social media.

## Miracles Abound~

Be aware of, and open to opportunities/miracles that exist around you.

Meet Kim, who followed a spur-of-the-moment inspiration to participate in a “Query Gong Show” (a pre-America’s Got Talent TV program) pitch session chaired by four agents at a writers’ conference in 2015.



Kim tapped into what she’d learned about writing a query, jotted down a few notes, then verbally pitched a story that had been fermenting in her mind. When she finished, all four agents on the panel stood up, waving their cards, “Pick me. Pick me.”

One year later, Kim has submitted, by request, her first 50 pages, followed by her 3<sup>rd</sup> draft, to the agent wanting to represent her.

When Kim followed her intuition and pitched her story in the Query Gong Show, she tapped into a miracle and met four agents competing for her attention.

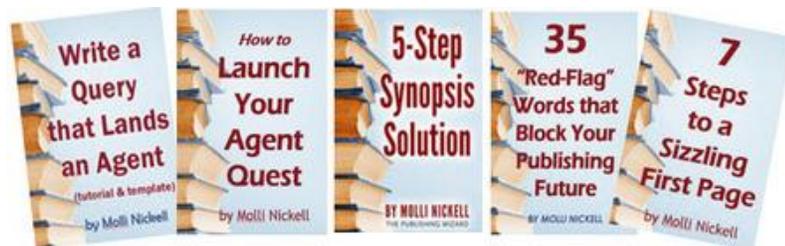
Completion of several drafts of her novel in *one year* is another miracle.

Woohoo for Kim. She’s on way!

## Agent/Query Submission Central can help you become an Agent Magnet~

You can move through the manuscript-to-agent learning curve with Submission Central monthly programs that include:

- Weekly, live, virtual workshop/webinars with writing assignments (homework).
- Weekly “study hall” workshops for homework evaluation and trouble shooting.
- Ongoing Facebook discussion groups with Q & A available 24/7.
- An agent research protocol that simplifies and organizes the process and keeps track of what was sent when and to whom.
- Weekly agent alerts.
- Good-to-go final evaluation of your submission package.
- Tutorials.



Just imagine how relieved you'll feel when you know how to:

- Determine what agents want to receive from you.
- Craft a query that hooks and holds agent interest.
- Write an engaging synopsis.
- Revise your manuscript first pages.
- Eliminate “red-flags” that label you as a rookie writer with a manuscript unworthy of publication. (Yikes, no writer wants that).

**Submission Central “member” bonuses include:**

- On-demand access to workshop transcripts and videos, and evaluation/trouble-shooting sessions.
- Discounts on manuscript context evaluation, and one-on-one consultations.
- First dibs on personalized workshops for your critique group.

**BTW:** SUBMISSION CENTRAL non-members would spend approximately \$2000 (per month) to receive all of the above.

However, active members pay only \$37 a month (a special introductory price) for the total program, plus support and encouragement from me and my tribe of writers determined to land agents.

## **SKILL BUILDING MONTHLY SCHEDULE~**

### **Month #1: query letter.**

Includes four (4) weekly workshops, four (4) evaluation/trouble-shooting sessions, daily Q&A, agent alerts, on-demand library access, tutorial, discounted services, etc.

### **Month #2: synopsis and query letter.**

Includes four (4) weekly workshops, four (4) evaluation/trouble-shooting sessions, daily Q&A, agent alerts, on-demand library access, tutorial, discounted services, etc.

### **Month #3: first pages, synopsis, and query letter.**

Includes four (4) weekly workshops, four (4) evaluation/trouble-shooting sessions, daily Q&A, agent alerts, on-demand library access, tutorial, discounted services, etc.

### **Month #4: agent quest protocol, tribe building, subject line, first pages, synopsis, and query letter.**

Includes four (4) weekly workshops, four (4) evaluation-trouble-shooting sessions, daily Q&A, agent alerts, on-demand library access, tutorial, discounted services, etc.

## **This unique program is only available to Agent/Query Submission Central~**

You'll build effective submission skills *painlessly* from query to synopsis to first pages to agent quest protocol.

Stay for as long (or as short) as you need. No contract or long-term requirement. Former subscribers can re-join if

and when additional support, revision assistance, or encouragement are needed.

**BTW:** Regardless of *when* you become an Agent/Query Submission Central Member, catching up on what you may have missed is easy.

Simply review previous workshops and evaluation/trouble-shooting written instructions in the On-Demand video and transcript library.

## **EARLY BIRD INTRODUCTORY SPECIAL: B-2-G-3**

**Buy 2 Get 3 = Buy two months  
and receive a third one free.**

**You're good to go until January 1, 2017.**

**\$74**

**Save 30% when you subscribe by Sept. 30, 2016**

**Bonus:** You'll also receive a free copy of my 24-page, query tutorial and template.

**Note:** This special offer expires Sept. 30, 2016.



[CLICK HERE](#) to open my On-Demand page where you'll find your link to Submission Central introductory webinar transcript.

And while you're there, check out the Early Bird special offer when you join Submission Central now.

**P.S:** Agent/Query Submission Central workshops begin the week of October 3, 2016.

Special thanks and appreciation to Emile, Jenny, Kim, Heather and Rick for sharing.

Thank you for allowing me to assist you in moving forward toward your goals of agent/publishing contract/book-on-self at Barnes and Noble.

Write on. May the words be with you!

*Molli*

Molli Nickell, THE Publishing Wizard  
[www.getpublishednow.biz](http://www.getpublishednow.biz)

