



Mitch Hoffman

126: From Editor to Agent

Gabriela Pereira: Hello, and welcome, word nerds, to DIY MFA Radio, the show that will help you write more, write better, write smarter. I'm Gabriela Pereira, instigator of DIY MFA, and your host for this podcast. Now, let's talk writing.

Hello. Hello, word nerds. Gabriela here, and I am so excited for today's episode. But before we get to that, our show notes are over at diymfa.com/126, because it's Episode 126; and we are and nearing the end of the year, folks...so, I am really excited for a bright shiny 2017.

So, the reason I am so excited about today's interview is because I get to talk to Agent Mitch Hoffman. And I met Mitch first at ThrillerFest, which was earlier this year over the summer. And I got a chance to hear him speak on a panel. And after the panel, I got to chat with him further at one of those, you know, mix-and-mingle shindig things at the conference.

And right away, I knew that this was someone I really needed to bring on the show. And here's why; not only does he have a really unique background, he's been both on the editor side of things and now he's an agent. So, he kind of has seen the publishing world from both sides of that coin.

But he also had a very measured, thoughtful approach to publishing, especially when I got to hear him on the panel.

And given how much has changed in publishing over the years, how much continues to change in our industry, I really wanted you guys to get a chance to hear from someone who's straddled both the editor and agent realms – but who also has been around this industry long enough to kind of know where it's been, know where it's going, and have some perspective about it all.

So, it was just so much fun getting a chance to talk to him. I mean, it was just a blast chatting with Mitch at ThrillerFest. And I happen to know he's a pretty good cool guy to talk to, so I was thrilled to have him on the show.

But before I introduce him or bring him on to start chatting with you, let me just tell you about all of the awesome stuff he's done. He is now currently at the Aaron Priest Literary Agency, and he's a Senior Agent. He's also a 20-year veteran of publishing; and he was most recently the Vice-President, Executive Editor at Grand Central Publishing. But he was before that, an editor at Dutton and Dell Publishing. And he started out as an intern at Farrar, Straus and Giroux.

Basically, this means that of the "Big Apple Five", he's worked at three of them; and he's worked, he's published over 200 books, more than 60, of which were New York Times bestsellers.

So, OMG, when I was reading his bio, I was like, 'Ah, this is awesome, fan girl moment.' All right, so here is Mitch. Welcome, Mitch, thank you for being on the show. It's so great to talk to you.



Mitch Hoffman: Thank you, Gabriela, and I'll do my best to be both cool and measured...and live up to your introduction. Thank you, guys.

GP: Awesome. I know you will be fine. So, let's just dive on in and talk about this editor to agent shift. It's not uncommon for, you know, people in the publishing industry to move from one side to the other, but I was hoping you could tell us a little bit about what motivated you to go from working as an editor to now being an agent.

MH: Sure. Well, you know, as you correctly point out, I am by far the first, and I'm sure I will not be the last to ever make that kind of transition. But the reason I did it is, straightforward...as an editor, my mission was always really in the service of authors.

And after 20 years on the editorial side of the desk on the working for a publisher, I realized that I'd reached a point where I felt I could do much more for authors in this position.

And after 20 years of working with authors across all different levels – you know, debuts and also, you know, was fortunate to work with authors, kind of, also, at the highest level of the profession – I felt qualified to be able to say to an author, “Let me be your advocate, let me help you build the career that you want to have, and let me be your partner.”

Frankly, it's a position I don't take lightly because agents, when we're doing our job correctly, like we are the ones who you need to understand the author's vision of where they want to go – not just for a particular book, but over the course of a career. And you know, we're the ones looking out for them in their corner; and hopefully, a big part of making it all happen for them the way that they want it to.

GP: So, it's interesting--

MH: That's a long soapbox answer, but that's the true motivation behind doing what we do.

GP: I love it. And I don't think it's soapboxy at all. And it's interesting also that you mentioned this word, ‘partnership’, right? Because it is kind of a different dynamic when it's an agent working with an author versus when you're an editor working.

So, can you talk a little bit about how those roles differ? I mean, aside from the obvious...that like agents are the ones pitching books to edi-- I mean, assuming that people know sort of what the jobs entail on the surface, what's the difference in the relationship?

MH: Well, the primary one is an editor, of course, presumably like in a healthy publishing relationship, and we'll think about that primarily here. An editor's job, especially if they're the editor who acquired an author's project for a publishing house, presumably they love the author's work; and then their job is to become the champion for that book inside of the publishing house.

But ultimately, even though, of course, their job is to serve the author in their books, they work for the publishing house. An agent, however, works directly for the author. You know, there are times when an editor, even while they're in good faith doing everything they can for an author...at the end of the day, it's the publishing house who is their employer, who they're responsible to.

At the end of the day, for me, I am only responsible to my clients and my authors. So, that's an important differentiation to make; and I think also very important for authors to remember.



I think that authors who are just starting out in their career – and I know how hard it can be to find the right match and find the right agent to work with – it may not feel always like the agent is working for them, you know?

But that's absolutely the relationship. And when we're doing our jobs correctly, that's what we're guided by. So, that really is, I think, the primary difference.

GP: Another thing that jumped out at me when you were kind of talking about the motivations from going from editor to agent was what you talked about, like, having that vision for a career. So, from an editor's perspective, they're really only focused on the book, right, or the series of books. Whereas like the agent is more career-focused for the author. Like, how does that work in terms of, like, the lifespan of the relationship?

MH: No. Well, I mean, it all comes down to the details and the particulars, I think. The best publishing houses, you know, when they invest in an author, they're investing in the author; you know, investing for the long-term.

And as an agent, you know, depending on what an author is looking for; and then we can start to get into the weeds because it matters if someone's doing fiction or non-fiction...you know, if they're doing genre fiction, if there's a series – all these things you help determine figuring out what the right publishing partnership ideally should be.

But the best publishing houses who have the most successful programs and successful long-term relationships with authors are absolutely looking over the horizon; you have to publish each book well – but hopefully, you're doing it in the context of seeing where it fits in a career at a time.

You know, because that's how you maximize the benefits coming out of each book. You're making sure that each book connects with the largest number of readers possible at a moment in time.

You know, an agent working with an author would do everything he can to foster that with the publishing house. But authors sometimes write many different kinds of books. You know, sometimes, the books and interests would expand beyond what a particular publisher's bailiwick might be.

So, even in a healthy scenario, an agent would be looking after the author's interests beyond merely the publishing house outwards to their larger literary management and their larger career.

GP: So, let's talk a little bit about the actual acquisition process. And back in the day, I had a chance to watch my agent Jeff Kleinman, who I think you met at ThrillerFest.

He ran a session, way back, that I sat in on where he, sort of, mimicked an acquisition process and talked about like who the different people in the room would be. I mean, he did a whole role play thing, which we don't have to get into now – but I was hoping you could kind of give us a sense of like, what does that meeting look like?

And it was funny because even though I sat in on that, you know, I saw Jeff kind of play that out in that role play activity thing, it never really hit home until I actually had my first book contract.

And then I realized like, 'Oh, wait, there's a sales team, and there's a this, and there's a that...and, like, all these different people who are involved in the book's acquisition that the author doesn't really interface with on any level.' Can you tell us a little bit, give us a behind-the-scenes peak at what that meeting might look like?



MH: Yeah. Well, you know, an agent putting the manuscript into the hands of the right editor – by the ‘right editor’, meaning someone who really is in tune with what the book might be, and is capable of having a vision for it and then advocating for it.

Assuming that happens, what an editor then has to do, that’s just the beginning for the editor. If you’re at a large publishing house, you know, which means place you’re hopefully going to have an advance of substance; and then when the book is published, you hope for a certain amount of marketing support.

There are many, many steps and many, many people that the editor has to get on board. They’ll read it, assuming that they read, love it, they’ll probably need and want to get reads from some of their colleagues. They’ll then need to get their editor-in-chief and possibly publisher to also read it and agree, and love it.

Though, the publisher may then say, “You know what? This is something that publicity is very important, have someone from the Publicity Department read it.” They may have someone from the Marketing Department read it.

You know, they may also need someone from Sales to look at it as well, to get an early sense of what kind of expectations they may have in terms of numbers that they would hope to get out with, you know, different accounts like Barnes & Noble and the independents, in general.

And then from there, they would start running what all publishers refer to as their P&Ls, their projected Profit & Loss Statements, which means you then go through all sorts of financial hoops...all of which is an exercise to arrive at a number inside the publishing house to determine what kind of advance they feel they may be comfortable paying.

All these things I just mentioned very quickly inside 90 seconds, you know, that can be two to three weeks’ worth of reads and meetings. You know, and then at that point, once the editor gets their ducks in a row, they would then come back to the agent.

And this is just a straightforward conversation when it’s just a conversation between an agent and a publisher; and then gets even more complicated, you know, usually in a fun way, if there are then multiple publishing houses who are interested. And they occasionally, in the best-case scenario, have to start competing with each other to see who has the most robust vision for what the book could do in the marketplace.

There are more conversations and more meetings than you probably would ever care to know about that happen in terms of the process. It all does start in the healthy scenarios with an editor saying, “I love this, I want to publish it.” And then, they’re off the races with going through all the hurdles.

GP: One of the things I love that you just said was that phrase, ‘a robust vision for what the book can be’. And, you know, publishing, especially from an author’s perspective, like as a writer who has a lot of writer friends, sometimes you hear people kvetching about like, ‘Oh, publishing, and it’s so unfair...and da-da-da.’

And so, this is why I love talking to you, because you have like this sort of practical, but also like optimistic view. Like it’s not about shutting writers down, it’s simply about who has the vision to go with the project. So, I just wanted to say how much that resonated with me.

MH: Yeah. I’ll also take a moment to say that I’ve been failing on this mission my entire career, but I’m going to keep at it...if I can do one thing in my time in publishing, it would be to erase the phrase, the concept, the idea of the gatekeeper.



GP: Yes.

MH: You know, because there are one, in a practical term; you know, this has been true for quite a long time. If someone wanted to keep a gate, there are no gates to keep; like there are so many paths to publication, which is surely a good thing. Like anyone who anointed themselves to say, “No, this project doesn’t deserve to be out there”, I mean, they’re crazy for any number of reasons.

All of us who are in publishing – like if you’re an agent and, certainly, if you’re an editor – we’re in the business of looking hard all the time for writers whose work we just fall in love with, which sounds corny and hokey – but that’s what drives the whole, that’s what drives the whole bus. As an author, I think you only ever want an agent who believes in what you’re doing.

And then you only really want a publishing house who believes in what you’re doing. You don’t want someone who says, “Well, yeah, I guess we could give this a shot, and throw it out there and see what happens.” I mean, that’s a recipe for disaster and pain and sadness.

I mean, you always want someone who says, “You know, I love what this author’s doing...I think what they’re doing is singular and unique, and let’s all put our heads together to do our best to try to cut through the noise and put this in the hands of readers.”

You know, that enthusiasm is never a guarantee of success, but it’s a-- I always feel that it’s the guarantee of making sure the writer in question has their best chance at the success that they’re hoping for.

GP: I think also --

MH: That’s my soapbox I had, but that’s important to know.

GP: I love that though. And I am right there with you; this whole gatekeeper concept, like also kind of irks me. That, and the whole people throwing their hands in the air, and like, ‘It’s the end of publishing as we know it’...and like, ‘The sky is falling’.

To me, I just find it kind of hilarious because, you know, publishing has been disrupted basically for as long as it’s existed, right? Like with, you know, movable type and now computers and digital publishing...like, it’s a continual process of disruption. So, it’s about time people just got over the whole the sky is falling thing.

MH: Well, I mean, but change is real, and change is hard. It’s easier for some to navigate, you know, than others; so, I don’t want to minimize that at all. But just to say that-- I would say like, in this time of dynamic and really ongoing change, because we’re not done--

GP: Exactly.

MH: It’s going to keep evolving. The enthusiasm counts for even more. Step one is enthusiasm; and then step two, clarity about one’s goal as a writer – going back to the idea of the partnership... making sure that the agent, they’re supporting the author, the publishing house, that everyone’s on the same page with what the goals are, because then you can really craft the necessary business strategies to support whatever the book in question is.

GP: Exactly. And so, that ties us right back to that whole acquisition process and, sort of, having that business mindset around the book. And so, you touched on a little bit like the whole process of like who the influencers are, who are sort of part of that process.



One thing that jumped out at me; so, when you mentioned like, the editor gets someone else to read, and then another person, and then their publisher. Are they reading the entire book? They're reading the whole book, right?

MH: Presumably, yes.

GP: Wow. So, that's like, that's huge for writers to understand because like, if you realize that all of these links in the chain, all these dominoes have to read your entire stinking book while they have like a whole, like a day job...that's a lot.

So, you know, it's kind of no wonder that it sometimes takes a while and that writers might be, you know, on submission and playing the waiting game for a period of time, because it takes a while for people to read books.

MH: Yeah. And sometimes, and again, situations vary...different situations, you require different processes – but it's better to wait a little bit to get to an enthusiastic 'Yes' for the right reasons, you know, than to push things along because the easiest thing for people to say is, No.

GP: Right.

MH: Like there's a thousand things on anyone's desk that's-- I don't say that as an exaggeration. I'm inside Year 1 as an agent, and I'll throw this metric out for folks who are listening to this podcast; I have personally received, you know, 6,000 queries in my first year.

I don't know if that's a lot or little, maybe other agents get that same amount. But you just think about the pure, you know, the numbers on that. I'm only looking to work with authors who I can do all the things that I've said to you already...that I can say, "I love your work and I want to support you, not just for this book...over the course of the career."

You know, so I'm going to be very selective and make sure that the people that I try to connect with, are people who I can be all in for. And a publishing house, if they're doing their job the right way, they're going to feel the same way.

And sometimes that does require many people from many different departments all buying in, you know, right from the start. Both the great news is, is that when that does happen, like some magical things can happen, that's when you-- Well, frankly, dreams can come true, because then you're on the path to really allowing a book to get into the hands of a lot of readers and future fans.

GP: So, when you were describing the acquisitions process, you talked about the editor kind of getting their ducks in a row. But in order for the editor to get their ducks in a row, they need stuff from the agent and from the author, obviously...like, sort of before that, the author.

So, can you talk a little bit about like, what can an agent do to sort of help improve the odds? And what can an author give to their agent in order to sort of streamline things, or at least make it as likely as possible – sort of put their best foot forward, as it were? I mean, aside from writing a great book.

MH: Yeah. Well, I mean, of course, the book is the thing because, you know, no amount of wonderful elevator pitches or pulling together marketing plans or talking about author platforms – you know, matters a wit – if the words aren't there on the page.

I mean, hopefully, you know, this is something I think you, like all writers who are serious about their craft, should take heart in. Because at the end of the day, the book is the thing...that trumps everything, everything, everything, all the time.



Having said that, you know, of course, there's a tremendous amount of competition out there; and you want your book to have its best chance. So, in terms of working with your agent, I think it's being very clear...and it's making sure that everything about your personal biography, if there are any qualifications you have, that that's all right on the table.

You know, whatever your presence on social media happens to be-- You know, and I will never be an agent who says that you need to have X amount of Twitter, Instagram, Pinterest – whatever followers, whatever the social media is today – to be able to put your book over the top; that's relevant and important for some people depending on their book, but not for everyone.

Just to make sure that you give your agent all the relevant information, then it's up to the agent to think very carefully and strategically about which publishing houses are the right match for the book; you know, which places are the natural fit and which places can they aggressively sell the book to.

And then, again, whether it's fiction or non-fiction, that would then help change what the author's role may or may not be, at that point. But it's, in principle, I think that the most important thing to do is to make sure you have a very open, very thorough conversation with your agent about what you're looking for you.

And then your agent, you know, should be asking you the right questions about what you as an author bring to the table. Then that would enable a good agent, you know, to give an editor everything they need to get excited about, and then to excite the publishing house about the project.

GP: That's fantastic. And, you know, this actually reminds me of, so back when-- Once upon a time, before Jeff was my agent, I actually interned at Folio; and one of the, sort of, homework assignments they would give the interns, like every week we had to do an exercise of what being an agent really entailed.

And so, one of them was; we wrote a letter as if we were the agent for a book, and crafted that letter. What's that letter called? And like, that sounds like essentially what you're talking about, like the author giving the agent the information they need in order to then craft, sort of, the package they send to the editors.

MH: Yeah. Well, and I mean, it's the agent's responsibility to understand what is relevant and necessary; I mean, because that, of course, will be why an author would go to an agent in the first place. It's not, you know--

The author has done their work of coming up with a book and then reaching out to an agent and finding the agent; you know, then it's my job to figure out what those next steps are.

GP: Right.

MH: You know, but what an agent needs to be thinking about at that step is understanding...this is what an editor will need, these are the weapons that an editor will need in their battle inside the house. I don't like this militaristic metaphor I just came up with, but I'll go with it.

You know, for some people, in addition to the book, they'll need to know what the author's background is. Like, do they have professional qualifications that are relevant to the subject that they're writing about? Is the author connected in certain ways, again, that are relevant and meaningful to whatever the book might be in terms of marketing down the road?

Anything that an agent can do to pick out these points to give the editor – again, I'll still go military – more ammunition, like to show their colleagues what the opportunities are here. The greater degree an agent does that; one, that an agent's doing their job well and you're increasing the odds of a successful match with a publisher immeasurably.



And really that's just basics, you know? And sometimes, like you could talk about a submission letter that an agent would do you to a publisher – but it doesn't have to be a submission letter; sometimes it's a phone conversation.

But the point is whatever the mechanism is – whatever the best, most efficient and most necessary way of doing it – it's incumbent on the agent to understand what it is in a particular situation, and then go for it.

GP: So, before we shift gears and hear about what you're working on as an agent and what you're looking for as an agent, I just had one last question, and it kind of ties to that whole idea of being on submission; you know, that's the time when the agent has the book, so there's nothing really the author can do about the book anymore.

And now, the agent is shopping it to editors. As an agent, that's a tough time for the writers to like muscle-through. How can a writer sort of help get out of their own way during that time? What can they do so they're not, you know, freaking out, as it were? Because it's easy for writers to be freaking out.

MH: Well, you know, I guess if you do yoga, it's probably a good idea to do that...lots of steady breathing. Probably the best thing to do is to start writing your next book. You have to plow yourself into something productive because otherwise, I mean, it's a lot of-- it's a lot of hurry up and wait at that part of the process.

And it's nerve-racking. And I wouldn't pretend that it's not nerve-racking. You know, because that's one of the many steps of the publishing process, where you're relinquishing control.

You've done the most important thing, which was write the book. You've done the next very important thing, which was connect with your agent. You've then done the very important thing of...work with your agent to make sure that what the agent is presenting is what it should be, and is everyone's best foot forward.

And then once the agent does their job and starts that conversation, there's nothing that an author can do, at that particular moment in time, except; buckle-up, think good thoughts and, you know... but also keep thinking productively about what's coming next, but that varies from person-to-person.

We all have our different coping mechanisms; I just know that I have profound sympathy for everyone who is at that moment in the process, because it's exciting and terrifying all at the same time.

GP: I'm so glad that you said, "Write your next book", because that was exactly what I was hoping you would say; and that's how I like to handle any sort of waiting-game anxiety, that it's just so much easier to focus on the next cool thing you can create.

And somehow, it's like the moment you stop freaking out about the thing you're waiting on, that's usually when the pieces start to fall into place – at least, that's what it's been in my experience. So, it's sort of funny how that happens, how the universe sort of aligns when--

MH: Yeah. And that's also-- I feel like that's also, you know, a very important reason why it's very important for authors to be very careful when you choose your agent, because what'll get you through that moment is...you have to trust the agent that you've hired to work on your behalf.

You know, if you are confident that the agent really is in tune with and gets your work, like if you were confident that together you've done the homework – and you've made your manuscript as good as it can be and as it needs to be, to be presented to publishers, and you know that you've done all those things and you're still going to be anxious while the book is out on submission and people are reading.

But there'll be a very different level of anxiety if you know you've done everything you possibly could to give yourself the best chance of success. Or if you're worrying about, 'Hmm, did we really do this the right way?' Or, 'Oh, has my agent sent this to the right places?'



It's crucial that you feel confident that you have the right partner with you. And that's why the word 'partnership' isn't something to just throw around; it's meaningful. And, you know, not only will having the right partnership increase your chances of having a happy publication, it'll also probably minimize the number of ulcers that you have.

GP: So, speaking of partnerships, you're looking to build the list of authors – and like you said, you get a lot of queries, but you're looking for those exactly right ones whose work you can really get excited for.

So, can you tell us a little bit about what you're looking for, not just in terms of like genre, "genres" – but like, kind of in terms of style and theme or tone, what kind of books do you really get excited about?

MH: Yeah. Well, I'm very fortunate in that...again, I'm inside of my Year 1 as an agent; and I'm working at an agency that's been very successful over 40 years, at this point. I have the very wonderful privilege of starting with a blank page of clients.

You know, like, I was able to look out there in the world for writers who I just want to work with, that's really my only measure. I also do both fiction and non-fiction. You know, when I look at novelists, I know that everybody says this, but that doesn't make it less true...I'm looking for writers who just, really, engage me from Page 1.

Nothing thrills me more than when I am surprised on the page, and I encounter a story and a strong voice that I've never encountered before. One of the books that I was very proud to publish back when I was at Grand Central Publishing was an author by the name of Tom Rob Smith.

He wrote a book called *Child 44*, which, you know, one way to describe that book is that it was a serial killer thriller set in Stalin's Russia. Now, those are a whole bunch of words that I just mentioned in that description, which when you just say it that way, gets no publisher excited.

Stalin's Russia, who wants to do that? Serial killer, it's been done a thousand times before. You know, the fact that children are in jeopardy, that's even worse. So, if you say all those things, that sounds awful.

But this was an author who, literally, from the first paragraph, you know, I felt, 'Oh my God, I'm in the hands of someone who was a profound storyteller', and that feeling carried through the entire novel.

I said, "I love this, now I have to get to work on figuring out how to put it over." And me and all my colleagues did do that. And not only did it become a bestseller, but it turned out to become the first thriller that was ever long-listed for the Man Booker Prize.

GP: Wow.

MH: You know, and the reason I'm able to-- I mean, that's a wonderful positive self-serving story. But the reason it all worked is because it all came from the pure right reason, which is that it responded to the author's voice on the page, and he was showing me something that I'd never seen before. That's a very high level-- That's a very high bar to set.

But whether it's Crime Fiction, whether it's Literary Fiction, you know, whether it's a straight-ahead Mystery – or mainstream book club, kind of, novel...that's the feeling that I'm looking for.

And then what the novelist-- My secondary goal is once I know I love the book, you know, authors who I believe are serious about pursuing a career, those two things come together that I know this is someone who doesn't have just one book in them – but potentially, many...that is what I live for as an agent.



And in non-fiction, similar rules apply; it doesn't have to be so much about voice unless we're talking about a memoir. In non-fiction, for me, I work in areas of politics and current events – and popular history and popular science.

You know, I look for authors who have a certain authority and who are able to bridge the gap between experts and the rest of us, which is at this moment in time, in the world, there's an increasing gulf between people who possess the knowledge in a certain field – and those of us who are just going about our days.

You know, someone who can show me history in a way that I might not have otherwise have access to – and do it in an accessible, pleasurable way. I mean, those are also the people that I love working with and helping to get their message out there.

GP: So, if a writer wanted to send you a query, if they thought, 'Yes, these are exactly the things I want to do and what I'm already doing in my writing', how would they query you?

MH: I'm happy to say I'm very easily findable. You know, over at our agency website at AaronPriest.com; there's a contact page for me, and I have a query email address that's identified there.

And anyone who's listening, if it sounds like you like the sound of what I say and you think we might like the cut of each other's jib, please do send me a query. And also, since Gabriela has been working so hard on this podcast, mention that you heard us chatting here, because I'd actually love to find folks who discovered me through this conversation.

GP: Fantastic, and thank you for that. So, I always end every interview with the same question – and you've already given us a ton of really great tips and insights – but if you had had to boil everything down to one number #1 tip, what would that be?

MH: Be very clear about your goals, know what it is that you want to do. That's a very big umbrella thing to say, but if you know that you are looking to start a career – like if your goal is to get a new position where you want to be able to publish 10, 15, 20 books far into the future – that's going to dictate certain kinds of decisions and choices and people you're going to work with.

As opposed to if you know you just have one book that you really wanted to get out there, and this is it; this is your passion project, and once you get it out and then you're done.

Know what it is that's important to you, know what you need, and be very clear about that with your agent. You know, because if you start from that point, then you'll increase your chances of making all the right decisions when it comes to the business – which as an author, your business is your career. You'll increase your chances of making the right decisions, and having the right outcomes.

GP: I could not have said it better myself. That is really great advice, and I hope everyone takes it to heart, because I think it's super sharp and on point. Thank you so much, Mitch, for being on the show today. This was a blast.

MH: Thank you. It was great to talk.

GP: All right, word nerds. Before I sign off, just to remind you guys, our show notes are over at diymfa.com/126. And definitely make sure you hop over there because I'm going to put the links that Mitch mentioned about to his query profile page in the show notes page so you guys can find it, super easy-peasy. All right, word nerds, thanks so much for listening. Keep writing and keep being awesome.

