Tracker

EVA PROMPT PLAYBOOK · PART THREE

Everything she'll *write for you*

Drafts worth sending, from one prompt

Adverts, approaches, briefs, submissions, offers, rejections. Most of a desk is writing, and most of it is the same writing over and over.

20 DRAFTS | 6 SITUATIONS | YOU READ IT, YOU SEND IT

First: a fast first draft beats a slow perfect one

Nobody sends Eva's draft untouched, and nobody should. The point isn't that she writes it better than you. It's that she gets you past the blank page, with the candidate's record and the job already in front of her, so you're editing rather than starting.

Which means the prompt doesn't have to produce something perfect. It has to produce something close enough to be worth fixing. Four things get you there, and they take about as long to type as "write me an email".

The four things that make a draft sendable

[1]Write a short approach message to this candidate about this job. [2]Reference something specific from their background, and end by asking if they're open to a quick call. [3]Under 120 words. [4]Warm but not matey.

1

Who it's for

"this candidate about this job"

A stranger, a client you've known for years, someone you're turning down. She writes to whoever you name, and to nobody in particular if you don't.

2

The one thing you want

"asking if they're open to a call"

Every message has one ask. Say it, or she'll write something informative that nobody replies to.

3

How long

"under 120 words"

Her instinct is longer than yours. A word count is the single fastest fix in this whole section.

4

What it should sound like

"warm but not matey"

Two or three words is enough. "Professional" means stiff to her, so name the register you actually want.

> Everything else (the background, the salary, and the dates) she already has on the record. You're not briefing her on the facts. You're telling her what to do with them.

Before you use any of this

SHE WRITES IT. YOU SEND IT.

Eva does not send email. She has no outbox, no access to your mail client, and no way to put a message in front of a candidate. Ask her to send one and you may well get a cheerful answer that sounds like she did. She didn't. Everything here comes back into the chat for you to copy out.

Copy it out

Nothing leaves Tracker. The draft is yours to paste, edit, and send yourself.

Read it before it goes

Names, dates, salaries, and start dates. Check every one against the record.

It goes out under your name

Which makes the draft a starting point, not a decision.

> That last one is the real rule. A candidate rejection or a client submission with your signature on it is your judgement, whoever typed it. Read it as though you wrote it, because as far as the person receiving it is concerned, you did.

One more, worth ten minutes of your time

Show her three emails

Paste three you have actually sent and ask what she notices about how you write.

Keep what she says

Her summary of your habits: length, formality, and how you open and sign off.

Paste it in next time

Every draft after that sounds like you instead of like her. It is the highest-value thing in this part.

The full prompt for this is “Teach her your style”, in the last section. She cannot guess your voice, but she is very good at copying it from examples.

The same email, asked three ways

BAD

write an email to this candidate

No purpose, no ask, no length, no tone. You get four polite paragraphs about nothing and you rewrite all of it. Faster to have written it yourself.

OK

Write an email to this candidate about this job asking if they’re interested

There’s a subject and an ask now, so it’s usable. But it’ll come back long, generic, and in her voice rather than yours.

GOOD

Write a short approach message to this candidate about this job. Reference something specific from their background that makes them right for it, and end by asking if they’re open to a quick call. Under 120 words, warm but not matey.

Reader, ask, length, and tone, plus one instruction that forces her to use the record in front of her.

> If you only change one habit after reading this: add a word count. It fixes more drafts than every other instruction on this page put together.

The drafts: what's in here

Twenty drafts, grouped by where you are with the person rather than by record type. Each one that does more than one job says so underneath. Treat them as a base to build from rather than a guarantee, and read every draft before it goes out under your name.

Adverts and outreach	GETTING A RESPONSE	3 DRAFTS
Approaching candidates	GETTING A RESPONSE	4 DRAFTS
Around the interview	THROUGH THE PROCESS	4 DRAFTS
Presenting to the client	THROUGH THE PROCESS	3 DRAFTS
Offers and endings	FINISHING WELL	3 DRAFTS
Making it sound like you	FINISHING WELL	3 DRAFTS

WHAT THE TAGS MEAN

- **ADVERT** A job advert, written fresh.
- **APPROACH** A first message to someone.
- **ARRANGE** Getting people in a room.
- **TRIM** Shorter, and what was lost.
- **OFFER** Terms, set out plainly.
- **STYLE** Sounding like you.
- **REWRITE** Fixing one that isn't working.
- **BATCH** Several drafts, one prompt.
- **BRIEF** Prep for the candidate.
- **SUBMIT** Presenting a candidate.
- **REJECT** A no, done well.
- **TONE** Same facts, new register.
- **OUTREACH** New business, cold.
- **CHASE** A nudge after silence.
- **QUESTIONS** What to ask in the room.
- **SUMMARISE** A candidate in five lines.
- **REFERENCE** A two-minute favour.

SITUATION

Adverts and outreach

Writing that goes out before anyone has replied, where the only job is to get read.

1 Write a job advert

ADVERT

> Write a job advert for this role aimed at [type of candidate]. Lead with what they'll actually care about (the work, the team, and the flexibility) rather than a list of our requirements. Around 250 words, plain English, no corporate filler. Give me two versions of the headline.

3 JOBS IN ONE PROMPT It writes the advert, leads on what candidates care about, and gives you a headline to test.

INSTEAD OF can you write a job ad to post

Left alone she writes the advert from the job spec, which is a list of what you want rather than a reason to apply. Naming who it's for and telling her to lead with their side flips it. Two headlines cost nothing and give you something to test.

2 Rescue an advert that isn't working

REWRITE

> This advert isn't attracting the right people. Tell me what's putting good candidates off, then rewrite it. Keep the must-haves but cut anything that reads as a wish list. Tell me what you changed and why, so I can decide what to keep.

3 JOBS IN ONE PROMPT It diagnoses the advert, rewrites it, and tells you what she changed and why.

INSTEAD OF rewrite my job posting to attract better candidates

Asking for a rewrite gets you a different advert. Asking what's wrong first gets you a diagnosis you can apply to the next twenty adverts, and lets you overrule her when she's cut something that genuinely matters.

3 Business development outreach

OUTREACH

> Draft a business development email to [type of company] in [sector or region]. Open with something specific about their market rather than about us. One short paragraph on what we've placed in that space, then a single ask: fifteen minutes, nothing more. Under 150 words, no jargon.

2 JOBS IN ONE PROMPT It writes the email and gives you the proof point that earns the reply.

INSTEAD OF draft a business development email for data centre clients

Every BD email that opens "I hope this finds you well, we are a leading recruitment partner" gets deleted. Making the first line about them and the ask small enough to say yes to is most of the battle.

SITUATION

Approaching candidates

The first message to someone who isn't expecting to hear from you, and the one that follows it.

4 Approach one candidate about a role

APPROACH

> Write a short approach message to this candidate about this job. Reference something specific from their background that makes them right for it, say what's good about the role in one line, and end by asking if they're open to a quick call. Under 120 words, warm but not matey.

2 JOBS IN ONE PROMPT It writes the approach and pulls the hook out of their own record.

INSTEAD OF give me a message to send to them

"Reference something specific from their background" is what stops it reading like a mailshot. She has their record open, so use it. The length cap matters more here than anywhere: nobody reads a long message from a stranger.

5 A batch of approaches, personalised

BATCH

> Write a separate approach email for each of the top five candidates on this job. Same role, same ask, but personalise the opening line to each one's background. Number them and put the candidate's name above each. Keep every one under 120 words.

3 JOBS IN ONE PROMPT It writes one message per candidate, personalises each, and keeps the ask identical.

INSTEAD OF prepare 5 emails to the top 5 applicants

This is the job Eva is best at, and most people do it one at a time. Say "separate email for each" and "personalise the opening line", or you get one template with the names swapped, which reads exactly like what it is.

6 Follow up on silence

CHASE

> Write a follow-up to this candidate. They haven't replied to my first message. Don't apologise for chasing and don't repeat the first email. Add one new thing about the role that might change their mind, and make it easy to say no. Three sentences.

2 JOBS IN ONE PROMPT It writes the nudge and gives them a reason to reply that isn't just a reminder.

INSTEAD OF chase this candidate

Most follow-ups are the first email again with "just bumping this" on top. Adding one new fact gives them a reason to open it, and "easy to say no" gets you an answer rather than continued silence.

7 Approach a client who's advertising

APPROACH

> This contact has a [role] advertised at the moment. Write a short approach: mention the advert specifically, give one line on candidates we have in that space right now, and ask whether they'd like to see two profiles. Under 100 words, no hard sell.

2 JOBS IN ONE PROMPT It writes the approach and ties it to the role they've already advertised.

INSTEAD OF write to this contact about their advert

A live advert is the best opening you'll get. They've already told you what they need. The offer of two profiles is deliberately small; it's a much easier yes than a meeting.

SITUATION

Around the interview

Arranging it, preparing for it, and the questions you'll actually ask.

8 Arrange the interview

ARRANGE

Draft two emails to arrange this interview: one to the candidate and one to the client contact. Both should carry the same date, time, format, and location. Ask the candidate to confirm, and tell them who they'll be meeting. Keep both under 100 words.

3 JOBS IN ONE PROMPT It writes both emails and keeps the details identical across them.

INSTEAD OF send an email to arrange an interview this Friday at 1pm

Two emails in one prompt, with the same facts in both, which is exactly where this goes wrong when you write them separately at speed. Getting her to state who the candidate is meeting saves the follow-up question you'd otherwise get.

9 Brief the candidate before they go

BRIEF

Write an interview brief for this candidate on this job. Cover what the company does, who they're meeting, the three things the client will care most about, and (based on their own background) what they're most likely to be challenged on. Practical and specific, not generic interview advice.

3 JOBS IN ONE PROMPT It builds the brief from the job and their record, and names what they'll be asked about.

INSTEAD OF send the candidate some interview tips

The last clause is the whole value. Generic tips are worthless; "they'll ask why you left after eight months" is the thing that gets someone through. She has both records, so she can work it out.

10 Questions for the interview itself

QUESTIONS

> Write ten interview questions for this candidate on this job. Cover the must-haves, and include two that probe the gaps between their background and the spec. For each one, say in a line what a strong answer would sound like.

3 JOBS IN ONE PROMPT It writes the questions, aims them at the real gaps, and tells you what a good answer sounds like.

INSTEAD OF give me interview questions for this role

Questions aimed at this candidate rather than the role are far more useful than a generic set. The "what good sounds like" line is what makes them usable by a hiring manager who hasn't interviewed for this before.

11 Shorten an existing screener

TRIM

> This screener is too long for a first call. Cut it to five questions that still tell me whether someone is worth taking forward. Tell me which ones you dropped and what I'd stop finding out by dropping them.

2 JOBS IN ONE PROMPT It cuts the screener down and tells you what it gave up.

INSTEAD OF suggest a shorter screener for this job

Anyone can cut a list in half. Knowing what you stop learning is what lets you decide whether the shorter version is actually safe to use.

SITUATION

Presenting to the client

Turning a candidate you believe in into something a client will read and act on.

12 The submission email

SUBMIT

> Write an email presenting this candidate for this job. Three short paragraphs: why they fit, what they're looking for, and availability. Deal with the most obvious objection before they raise it. End by asking for a slot this week or next. Confident, not salesy.

3 JOBS IN ONE PROMPT It writes the email, argues the fit, and deals with the obvious objection up front.

INSTEAD OF prepare a summary email to present this candidate

Naming the objection first is the difference between a submission and a pitch. She can see the gap between the CV and the spec as well as you can. Better to own it in paragraph two than have it come back as a rejection.

13 Five bullets for a busy client

SUMMARISE

> Summarise this candidate in five bullets I can paste into a message: current role, the two things that make them right for this job, salary expectation, and availability. Lead with whichever of those the client cares about most for this role.

2 JOBS IN ONE PROMPT It writes the bullets and leads on the thing the client actually cares about.

INSTEAD OF summarise this candidate in bullet points

Five bullets and a named set of fields means it comes back the same shape every time, which is what makes it paste-able. Asking her to lead on what matters most stops every summary opening with a job title.

14 Chase the client for feedback

CHASE

> Write a short chaser to this client contact. We submitted [candidate] on [date] and haven't heard back. Polite but direct. Make it easy to reply with a one-word answer, and mention that the candidate is active elsewhere if that's true. Four sentences at most.

2 JOBS IN ONE PROMPT It writes the chaser and gives the client an easy way to answer.

INSTEAD OF chase the client for feedback

A chaser that asks an open question gets ignored. One that can be answered with "yes", "no", or "next week" gets answered. Only include the competing-interest line if it's genuinely true. She'll write it either way if you let her.

SITUATION

Offers and endings

The messages nobody enjoys writing, which is exactly why they get written badly.

15 Make the offer

OFFER

Write the offer message to this candidate. State the salary, start date, and any other terms plainly in a short list rather than buried in prose. One line on why the client chose them. Ask them to confirm by [date] and say what happens next.

3 JOBS IN ONE PROMPT It writes the offer message, sets out the terms clearly, and names the next step.

INSTEAD OF write an offer email

Offers go wrong when the terms are wrapped in enthusiasm and the candidate has to read twice to find the number. List them. The "why they chose you" line is what stops a good candidate using it as leverage elsewhere.

16 Turn someone down after an interview

REJECT

Write a rejection to this candidate after their interview. Kind but not padded, no false hope. Give them one specific, usable piece of feedback rather than "they went with someone more experienced". Say whether we'll keep them in mind, and mean it.

2 JOBS IN ONE PROMPT It writes the rejection and gives them one thing they can actually use.

INSTEAD OF write a rejection email

The candidate you reject well is the one who takes your call in two years. Specific feedback is the whole difference, and telling her not to pad it stops three paragraphs of cushioning that fools nobody.

17 Ask for a reference

REFERENCE

> Write a reference request to this candidate's referee. Say who the candidate is, what role they're being considered for, and exactly what we need to confirm: dates, role, and whether they'd re-employ. Make clear it takes two minutes and give them the option to do it by phone.

2 JOBS IN ONE PROMPT It writes the request and tells the referee exactly what you need.

INSTEAD OF write a reference request

Reference requests stall because they look like work. Naming the three things you need and offering a phone call instead turns a form-filling job into a two-minute favour.

SITUATION

Making it sound like you

The difference between a draft you rewrite and one you send. Worth ten minutes once, because it improves everything after it.

18 Teach her your style

STYLE

> Below are three emails I've actually sent. Tell me what you notice about how I write (length, formality, and how I open and sign off), then rewrite the draft above to match.
>
> [paste three of your own emails]

3 JOBS IN ONE PROMPT It reads your writing, names your habits, and rewrites the draft to match.

INSTEAD OF make it sound more like me

The single highest-value thing in this whole playbook, and almost nobody does it. She cannot guess your voice, but she is very good at copying it from examples. Do this once, keep the summary she gives you, and paste it into future prompts instead of the emails.

19 Cut it down

TRIM

> Halve this. Keep the ask and the one detail that earns the reply, and lose everything else. Tell me what you cut in case I disagree.

2 JOBS IN ONE PROMPT It shortens the draft and tells you what it lost.

INSTEAD OF make this shorter

"Shorter" without a target barely changes anything. "Halve it" is a real instruction, and naming what must survive means she cuts the padding rather than the point.

20 Change the register

TONE

> Rewrite this for [a senior client I've never met / a candidate I've known for years]. Same facts, same ask, different register. Show me both versions so I can see what moved.

2 JOBS IN ONE PROMPT It adjusts the tone and shows you what changed.

INSTEAD OF make it more professional

"Professional" means stiff to her and something else to you. Naming the actual reader does the work. Seeing both versions side by side teaches you the lever, so next time you can just say it.

TEAR-OUT

The one-page version

Everything on the preceding pages, on a sheet you can pin up.

THE FOUR THINGS THAT MAKE A DRAFT SENDABLE

[1]Write a short approach message to this candidate about this job. [2]Reference something specific from their background, and end by asking if they're open to a quick call. [3]Under 120 words. [4]Warm but not matey.

1

Who it's for

She writes to whoever you name, and to nobody if you don't.

2

The one thing you want

One ask per message. Say it, or nobody replies.

3

How long

Her instinct is longer than yours. Give a word count.

4

What it should sound like

Two or three words. Name the register you actually want.

THE SAME EMAIL, THREE WAYS

BAD

write an email to this candidate

No purpose, no ask, no length, no tone.

OK

Write an email to this candidate about this job asking if they're interested

Usable, but long, generic, and in her voice.

GOOD

Write a short approach message to this candidate about this job. Reference something specific from their background, and end by asking if they're open to a quick call. Under 120 words, warm but not matey.

Reader, ask, length, and tone, all from the record.

EVERY DRAFT

- Name who it's for
- One ask, stated plainly
- A word count
- Two or three words of tone
- One instruction that uses the record

BEFORE IT GOES

- Eva doesn't send it. You do.
- Check names, dates, salaries, and start dates
- Cut any claim that isn't true
- Read it as though you wrote it
- It goes out under your name

Make it sound like you: paste **three emails** you've sent, ask what she notices, **keep her summary**, and paste it into every draft prompt after.

QUICK REFERENCE

Every prompt, at a glance

All twenty prompts in one place. Copy the middle column, fill in anything in [brackets], and read the draft before it goes.

DRAFT	TYPE THIS	WHAT IT DOES
ADVERTS AND OUTREACH		
Write a job advert ADVERT	Write a job advert for this role aimed at [type of candidate]. Lead with what they'll actually care about (the work, the team, and the flexibility) rather than a list of our requirements. Around 250 words, plain English, no corporate filler. Give me two versions of the headline.	It writes the advert, leads on what candidates care about, and gives you a headline to test.
Rescue an advert that isn't working REWRITE	This advert isn't attracting the right people. Tell me what's putting good candidates off, then rewrite it. Keep the must-haves but cut anything that reads as a wish list. Tell me what you changed and why, so I can decide what to keep.	It diagnoses the advert, rewrites it, and tells you what she changed and why.
Business development outreach OUTREACH	Draft a business development email to [type of company] in [sector or region]. Open with something specific about their market rather than about us. One short paragraph on what we've placed in that space, then a single ask: fifteen minutes, nothing more. Under 150 words, no jargon.	It writes the email and gives you the proof point that earns the reply.
APPROACHING CANDIDATES		
Approach one candidate about a role APPROACH	Write a short approach message to this candidate about this job. Reference something specific from their background that makes them right for it, say what's good about the role in one line, and end by asking if they're open to a quick call. Under 120 words, warm but not matey.	It writes the approach and pulls the hook out of their own record.
A batch of approaches, personalised BATCH	Write a separate approach email for each of the top five candidates on this job. Same role, same ask, but personalise the opening line to each one's background. Number them and put the candidate's name above each. Keep every one under 120 words.	It writes one message per candidate, personalises each, and keeps the ask identical.
Follow up on silence CHASE	Write a follow-up to this candidate. They haven't replied to my first message. Don't apologise for chasing and don't repeat the first email. Add one new thing about the role that might change their mind, and make it easy to say no. Three sentences.	It writes the nudge and gives them a reason to reply that isn't just a reminder.
Approach a client who's advertising APPROACH	This contact has a [role] advertised at the moment. Write a short approach: mention the advert specifically, give one line on candidates we have in that space right now, and ask whether they'd like to see two profiles. Under 100 words, no hard sell.	It writes the approach and ties it to the role they've already advertised.
AROUND THE INTERVIEW		
Arrange the interview ARRANGE	Draft two emails to arrange this interview: one to the candidate and one to the client contact. Both should carry the same date, time, format, and location. Ask the candidate to confirm, and tell them who they'll be meeting. Keep both under 100 words.	It writes both emails and keeps the details identical across them.
Brief the candidate before they go BRIEF	Write an interview brief for this candidate on this job. Cover what the company does, who they're meeting, the three things the client will care most about, and (based on their own background) what they're most likely to be challenged on. Practical and specific, not generic interview advice.	It builds the brief from the job and their record, and names what they'll be asked about.

DRAFT	TYPE THIS	WHAT IT DOES
Questions for the interview itself QUESTIONS	Write ten interview questions for this candidate on this job. Cover the must-haves, and include two that probe the gaps between their background and the spec. For each one, say in a line what a strong answer would sound like.	It writes the questions, aims them at the real gaps, and tells you what a good answer sounds like.
Shorten an existing screener TRIM	This screener is too long for a first call. Cut it to five questions that still tell me whether someone is worth taking forward. Tell me which ones you dropped and what I'd stop finding out by dropping them.	It cuts the screener down and tells you what it gave up.
PRESENTING TO THE CLIENT		
The submission email SUBMIT	Write an email presenting this candidate for this job. Three short paragraphs: why they fit, what they're looking for, and availability. Deal with the most obvious objection before they raise it. End by asking for a slot this week or next. Confident, not salesy.	It writes the email, argues the fit, and deals with the obvious objection up front.
Five bullets for a busy client SUMMARISE	Summarise this candidate in five bullets I can paste into a message: current role, the two things that make them right for this job, salary expectation, and availability. Lead with whichever of those the client cares about most for this role.	It writes the bullets and leads on the thing the client actually cares about.
Chase the client for feedback CHASE	Write a short chaser to this client contact. We submitted [candidate] on [date] and haven't heard back. Polite but direct. Make it easy to reply with a one-word answer, and mention that the candidate is active elsewhere if that's true. Four sentences at most.	It writes the chaser and gives the client an easy way to answer.
OFFERS AND ENDINGS		
Make the offer OFFER	Write the offer message to this candidate. State the salary, start date, and any other terms plainly in a short list rather than buried in prose. One line on why the client chose them. Ask them to confirm by [date] and say what happens next.	It writes the offer message, sets out the terms clearly, and names the next step.
Turn someone down after an interview REJECT	Write a rejection to this candidate after their interview. Kind but not padded, no false hope. Give them one specific, usable piece of feedback rather than "they went with someone more experienced". Say whether we'll keep them in mind, and mean it.	It writes the rejection and gives them one thing they can actually use.
Ask for a reference REFERENCE	Write a reference request to this candidate's referee. Say who the candidate is, what role they're being considered for, and exactly what we need to confirm: dates, role, and whether they'd re-employ. Make clear it takes two minutes and give them the option to do it by phone.	It writes the request and tells the referee exactly what you need.
MAKING IT SOUND LIKE YOU		
Teach her your style STYLE	Below are three emails I've actually sent. Tell me what you notice about how I write (length, formality, and how I open and sign off), then rewrite the draft above to match. [paste three of your own emails]	It reads your writing, names your habits, and rewrites the draft to match.
Cut it down TRIM	Halve this. Keep the ask and the one detail that earns the reply, and lose everything else. Tell me what you cut in case I disagree.	It shortens the draft and tells you what it lost.
Change the register TONE	Rewrite this for [a senior client I've never met / a candidate I've known for years]. Same facts, same ask, different register. Show me both versions so I can see what moved.	It adjusts the tone and shows you what changed.

YOUR OWN DRAFTS

The ones that sound like you

The drafts in here are a base. The ones worth keeping are the ones you build for your own clients, your own candidates, and the way you actually write. Note them down as you find them, then save them in Eva so nobody has to rebuild them.

Your style summary

Adverts and outreach

Approaching candidates

Around the interview

Presenting to the client

Offers and endings