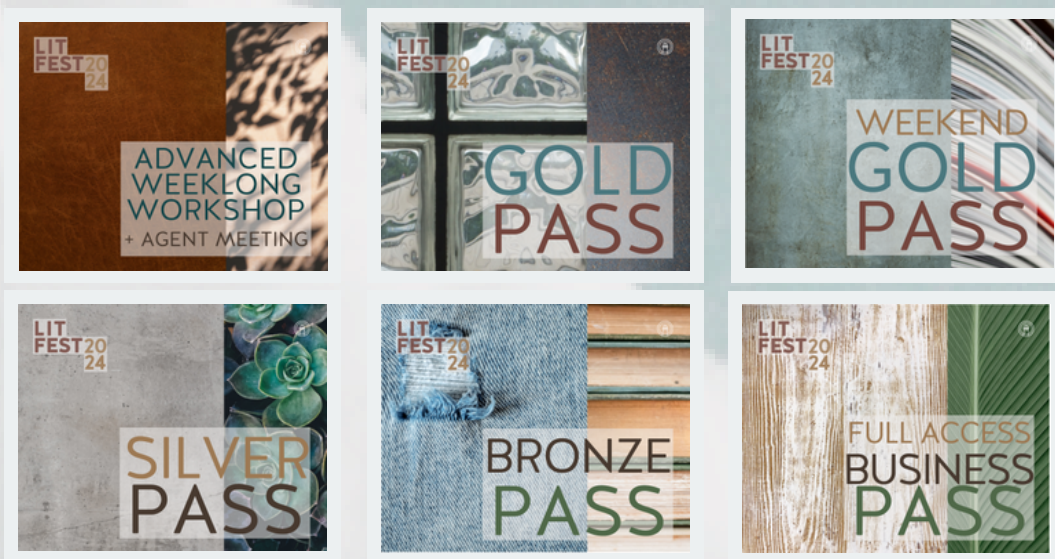


Anyone who's submitted their work to the publishing world knows about the lag times, the polite declines, and the form rejections. Here's your chance to sit down and chat with a literary agent or editor to find out what they thought when reading your manuscript.

For writers interested in taking their work to market one day, Lit Fest offers an opportunity to educate yourself about and connect with publishing professionals. Given the busy schedules of agents and editors, it's a rare chance to receive their direct feedback and advice.

To request a meeting with an agent, you must purchase an Advanced Workshop Plus Agent Meeting or a Gold, Weekend Gold, Silver, Bronze, or Full-Access Business Pass (click each icon to learn more/purchase).



### BEFORE MEETING WITH AN AGENT OR EDITOR

Make sure you're ready for this. Writing is a competitive business, and agents are direct about their reactions to your work. Have you had a professional read the work you're submitting? Is it reasonably edited? If not, we'd recommend attending Lit Fest's business panels first and then reaching out to agents and editors at a later date (perhaps at next year's Lit Fest!). We also recommend that poets, short-story writers, and essayists without complete manuscripts meet with an editor to discuss how their work fits into the current marketplace.

For those who opt to take a meeting, submit your top three agent/editor preferences via the [Agent/Editor Preferences Form](#) by **May 2**. Within the following few days, writers will be scheduled with agents/editors, and by **May 7**, we'll reach back out and let you know who you'll be meeting with. You can then submit your meeting documents in one file via the [Agent/Editor Meeting Submission Form](#). We'll then confirm your meeting time and let you know if additional meetings are available for purchase.

## **SUBMISSION GUIDELINES-AGENTS/EDITORS**

In your submission, please include a one-page query letter and the first 15 pages of your manuscript in a single document in .pdf or .doc/docx format. Please use a 12-point, legible font, double-spaced, and 1-inch margins.

## **SUBMISSION GUIDELINES-LITERARY MAGAZINE EDITORS**

Four of our visiting editors represent the literary magazine community and can provide feedback on your submission, where your work may or may not fit in the literary world, and suggestions for publication: Alexander Lumans of The Copper Nickel, Harrison Candelaria Fletcher of Speculative Nonfiction/Colorado Review, Angela Flores of Poetry Magazine, and Jenny Wortman of Colorado Review.

**For submissions to these four editors, please follow the below guidelines:**

Poetry: Please submit up to five poems formatted in a single file (.pdf or .doc/docx).

Prose: Submit up to 5,000 words of fiction, nonfiction, critique, or translation. Please use a standard (e.g., Times New Roman, Arial, Calibri) 12-point font with double spacing, page numbers, and 1-inch margins.

### **IMPORTANT DATES**

**May 2 (midnight MDT): Submit your top three agent or editor choices via this form.**

**May 7: We'll confirm your meeting time and open up additional meetings if space allows.**

**May 9 (midnight MDT): Deadline to submit your meeting submission document via this form.**

**May 13: You'll receive final confirmation of your meeting schedule.**

## **HOW MATCHES ARE MADE BETWEEN AGENTS AND PASS HOLDERS**

When selecting your top agent choices, be sure to align your picks based on the professional interests of each agent. Ideally, they'll be actively seeking the type of work you write so they can give you direct feedback on how your work presents in the marketplace. We'll do our best to align with your top agent picks, and once we've made your match, we'll reach back out to confirm the date and time of your meeting. Due to limited space and high demand, we can't guarantee that you will meet with your first choice, which is why it's crucial you select agents all interested in your genre.

## **WHAT TO EXPECT**

Important: While several writers have secured agents and even book deals at Lit Fest, we encourage you to think of this more as an opportunity to educate yourself. The publishing landscape is vast, and we rarely get a chance to hear a professional reaction to our work. It's best, then, to think of this meeting as more like an informational interview than a job interview.

## **HOW TO PREPARE FOR YOUR 20 MINUTES**

Familiarize yourself with the agent or editor whom you are meeting with and have questions prepared to ask them about your submission and the publishing world in general. Some agents/editors will have specific feedback about your submission, and some agents/editors' feedback may be more general; having questions prepared can better ensure you leave the meeting with useful information. Be prepared to verbally pitch your work.

## **ADDITIONAL MEETINGS**

By May 7, we'll open up additional meetings for Lit Fest pass holders for \$110 members/\$130 non-members each. We'll let you know if this option is available.

## Agents, Editors, and Schedule

Send us your top three agent or editor choices by **May 2**, and we'll confirm your meeting before you submit your final query letter and writing sample on **May 9**. Agents are available to take meetings virtually. Caitlin Blasdell, Danielle Bukoski, Angela Flores, and Rebecca Shaevitz are available for virtual meetings only.

### **Raluca Albu (Editor) – June 12:**

Raluca Albu is the communications director of the Authors Guild, the oldest and largest professional organization for published writers. They advocate for the legal rights of authors by supporting fair publishing and freelance writing contracts, copyright protection and free speech, and are on the forefront of demanding protective guardrails from big tech for illegal AI use of authors' works. In addition to her industry advocacy, she has held editorial positions at Penguin Random House, BOMB magazine, Guernica, the Columbia Journal, and served as a juror for the Vilcek prize, the Best Translated Book Award, and others. Her own work has been published in the Guardian, the Village Voice, and in the upcoming book *Edge of the World: An Anthology of Queer Travel Writing*.

### **Amy Bishop-Wycisk – June 12, 13, 14:**

Amy Bishop-Wycisk (why-zick) joined Trellis Literary Management in 2023 after eight years with Dystel, Goderich & Bourret. She represents a wide-ranging list in fiction, nonfiction, and YA. Across the board, she has a special interest in underrepresented voices, especially from the AAPI community. In fiction, she's seeking upmarket and book club fiction, stories with an element of mystery or suspense, and is always looking for a propulsive plot married with beautiful writing. She's eagerly looking for historical fiction, literary horror, and SFF written by women of color, coming-of-age stories, and retellings from around the world. In nonfiction, her tastes trend toward expert-driven narrative nonfiction, cultural criticism, history, and pop culture; regardless of genre, books that engage with a contemporary conversation are always of interest. In YA, she'd love books with murder and intrigue, featuring unexpected places and unexpected heroines; more immigrant stories; queer stories; girls quietly (or loudly) working for justice, and of course, a light-hearted contemporary romp to balance out all the murder. Her incredible clients have been NYT, USA Today, and Indie Bestsellers, a Reese's Book Club pick, and winners of the James Beard Award and Edgar Awards. Though she grew up upstate, she currently resides in Queens with her sweet husband and very demanding cat.

### **Caitlin Blasdell – June 10, 11, 12, 13, 14:**

Caitlin Blasdell has been a literary agent with Liza Dawson Associates since 2002. When she started agenting, she focused on SF and fantasy, but she has since expanded to represent a wide range of commercial fiction, including thrillers, romance of all kinds, mysteries, and historical fiction. She represents primarily adult fiction as well as a few select young adult and middle-grade authors. Before becoming an agent, she was a senior editor at HarperCollins Publishers. A graduate of Williams College, she lives in Westchester with her husband, sons, and ever-expanding perennial garden.

### **Sandra Bond – June 14:**

Sandra Bond represents adult commercial and literary fiction, mystery/thriller/crime fiction, and YA fiction in all categories. She does not represent romance, adult science fiction, adult fantasy, poetry, children's picture books, or screenplays. In nonfiction, she represents narrative, science for a general audience, business, and history, and the authors she takes on must have great credentials, real expertise in their subject area, and some kind of platform from which they can actively promote their books. Please note: she does not represent memoir.

**Sarah Bowlin – June 7, 8, 9:**

Sarah Bowlin is a senior agent at Aevitas Creative Management which she joined in 2017. Before becoming an agent, she was an editor of literary fiction and nonfiction at Riverhead Books and Henry Holt & Company where she edited the acclaimed writers Juan Gabriel Vásquez, Sheila Heti, Rachel Khong, and Helen Phillips, among others. As an agent she has worked with emerging and award-winning voices including the National Book award-winning translator and novelist, Bruna Dantas Lobato; NBA long-listed novelist Vanessa Veselka; Giller Prize-winning writer, Souvankham Thammavongsa; 2023 5 Under 35 honoree from the National Book Foundation, Jenny Xie; The 2024 Asian/Pacific American Award-winner in Adult Fiction, Janika Oza; the Jewish Book Award-winning memoirist Sabrinah Orah Mark, as well as acclaimed writers Lynn Steger Strong, Ayşegül Savaş, Gene Kwak, Ashley Nelson Levy, Jasmin 'Iolani Hakes, R.K. Russell, Elisa Albert, and Ismail Muhammad. She is interested in bold voices and experiments in form—specifically stories of strong or difficult women and unexpected narratives of place, identity, and the shifting ways we see ourselves and each other. Originally from the South, she now lives in Los Angeles.

**Danielle Bukowski – June 11, 12, Virtual Only:**

Danielle Bukowski represents critically acclaimed, award-winning fiction and nonfiction. She is particularly looking for narratives from writers traditionally excluded from the publishing industry. For fiction, she likes books that balance plot with voice, have a strong sense of place, a unique hook, and are stylistically bold; for nonfiction, she's looking for work grounded in the author's personal interest, rigorously reported and researched, and will expand the reader's view of the world. Recent and forthcoming books include *Sea Change* by Gina Chung (Vintage), *A Haunting on the Hill* by Elizabeth Hand (Mulholland), *Victim* by Andrew Boryga (Doubleday), *Loneliness & Company* by Charlee Dyroff (Bloomsbury), *People of Means* by Nancy Johnson (William Morrow), *Alligator Tears: A Memoir-in-Essays* by Edgar Gomez (Crown 2025), *I Leave it Up to You* by Jinwoo Chong (Ballantine), and *Mutual Interest* by Olivia Wolfgang-Smith (Bloomsbury).

**Harrison Candelaria Fletcher (Editor) – June 11:**

Harrison Candelaria Fletcher is the author of the essay collection, *Descanso for My Father*, the memoir, *Presentimiento: A Life in Dreams*, and his newest, *Finding Querencia: Essays from In Between*. Recipient of a National Endowment for the Arts Creative Writing Fellowship, Autumn House Press Nonfiction Prize, Colorado Book Award, New Mexico-Arizona Book Award, New Letters Literary Award, Pushcart Prize Special Mention, Best American Essays Notable selection and Kirkus Reviews Best Indie Memoir award, his work has appeared in such venues as *New Letters*, *TriQuarterly*, *Puerto del Sol*, *Best of Brevity*, *Brief Encounters* and *The Touchstone Anthology of Contemporary Creative Nonfiction*. He teaches in the MFA Programs at Vermont College of Fine Arts and Colorado State University, and is contributing editor to *Speculative Nonfiction* and nonfiction editor at *Colorado Review*.

**Elizabeth DeMeo – June 7, 8:**

Elizabeth DeMeo is a writer and an editor at Tin House, where she acquires and edits books of fiction and literary nonfiction. Originally from New Hampshire, she holds an MFA in fiction from the University of Arkansas, where she was Managing Editor of the *Arkansas International* and Director of the *Arkansas Writers in the Schools* program.

**Angela Flores (Editor) – June 11, 12, Virtual Only:**

Angela Flores (she/her) is a trans writer, teacher, and editor from Fresno, California. After earning her BA from the University of California at Irvine, she went on to study creative writing with an emphasis in publishing & editing at California State University, Fresno where she earned her MFA. In addition to her numerous positions on editorial boards, she has served on the board of the non-profit Trans-E-Motion and has been a volunteer for Trans Lifeline. Her writing and interviews have appeared on Poets.org and The Normal School, among others. She is currently the editorial assistant at Poetry magazine.

**Reneé Jarvis – June 7, 8, 9:**

Renée Jarvis is an agent at Triangle House Literary. Born and raised in New York City, she graduated from Brooklyn College with a BFA in Creative Writing. She previously worked as an assistant and agent at MacKenzie Wolf Literary and spent two years as a writing teacher at the non-profit organization Legal Outreach. Renée is seeking narrative nonfiction, adult speculative, upmarket, and literary fiction, and children's books. She is looking for works that center POC and LGBTQIA+ voices and is particularly drawn to the work of Black writers across the African diaspora. In nonfiction, she is interested in pop culture analysis, cultural histories, linguistics, food writing, international stories, and explorations of music, fashion, and art. In fiction, she loves robust plots, bold characters with a sense of humor, unique formats, stories that explore friendship and family, and lyrical prose.

**Mira Landry – June 10, 11:**

Mira Landry is an Associate Literary Agent with Corvisiero Literary Agency. She's dedicated to building writing and literary communities through events and educational programming, and co-hosts a podcast analyzing recently published books using Literary Forensics called Writers Who Read. Mira is seeking literary and upmarket adult fiction, ideally character-driven literary explorations with efficient, stunning prose and commercially appealing plots. She'd love to see experimental, artful writing that reels her in with continuously building tension and curiosity. She likes when speculative aspects are well-woven amid the protagonist's journey and mostly set within our current reality without too many dragons, vampires, or aliens. She prefers romance that is embedded in women's fiction, and mysteries rich in visceral settings and complex characters. Mira would specifically love to see more work from Indigenous/First Nations authors, as well other historically marginalized and underrepresented voices. She is not looking to acquire horror, erotica, commercial fiction, middle-grade, picture books, or inspirational.

**Kayla Lightner – June 12, 13, 14:**

Kayla Lightner is an agent at Ayesha Pande Literary. Before joining the APL team in 2020, Kayla started her career at Liza Dawson Associates. She also managed APL's subsidiary rights department for two years before transitioning to full-time agent. Her client list includes multi-award-winning actor, Delroy Lindo; multi-award-winning journalist and food writer, Annabelle Tometich; and Vice, Teen Vogue, and Longreads contributor, Minda Honey. Kayla is an adventurous reader who loves stories within upmarket fiction, literary fiction, and nonfiction. She's looking for writers that can masterfully straddle the line between story-telling and teaching readers something new (about themselves, their communities, or the world we live in). Kayla is a Georgia native and earned her B.A. in English from Vassar College. When Kayla's not reading, she can be found writing, reminiscing on her rugby days, and trying to retain her (waning) fluency in French by watching French shows on Netflix. Kayla loves discovering diverse and fresh new perspectives across adult literary + upmarket fiction and non-fiction. She is particularly a fan of authors with singular voices that masterfully straddle the line between story-telling and teaching readers something new (about themselves, their communities, or the world we live in).

**Alexander Lumans (Editor) – June 11:**

Alexander Lumans was awarded a 2018 NEA Creative Writing Grant in Fiction. He was also awarded a fellowship to the 2015 Arctic Circle Residency and was the Spring 2014 Philip Roth Resident at Bucknell University. His fiction and nonfiction have appeared in *The Paris Review*, *Electric Literature*, *Guernica*, *Glimmertrain*, *The Walrus*, *Gulf Coast*, *TriQuarterly*, *Off Assignment*, *Story Quarterly*, *Black Warrior Review*, *American Short Fiction*, *Sycamore Review*, *Forty Stories* from Harper Perennial, *Blackbird*, *Cincinnati Review*, and *The Normal School*, among others. He has received support from MacDowell, Yaddo, Artele Creative Center (Finland), Jentel, ART OMI, VCCA, Brush Creek, and the Helene Wurlitzer Foundation, among others; he's also received scholarships to the Sewanee and Bread Loaf Writers' Conferences. He graduated from the M.F.A. Fiction Program at Southern Illinois University Carbondale and now he teaches at University of Colorado Denver. He is fiction editor at *The Copper Nickel*.

**Rebecca Shaevitz – June 10, 11, Virtual Only**

Rebecca Shaevitz is a literary agent at Verve Talent & Literary Agency, a full service Entertainment and Publishing agency with offices in New York and Los Angeles. On the nonfiction side, Rebecca specializes in narrative and platform-driven works, and on the fiction side she's focused on YA and thrillers, among other categories. Rebecca has worked with authors like Ben McKenzie, Jen Hamilton, Hadley Vlahos, Tochi Onyebuchi, Anna Akbari, and Cinelle Barnes. A graduate of Washington University in St. Louis, Rebecca began her career in the Entertainment world at Seth MacFarlane's Fuzzy Door Entertainment, and is especially passionate about supporting authors' ambitions across other media verticals such as film/TV and audio, in addition to publishing.

**Paige Terlip – June 7, 8, 9**

Paige Terlip represents all categories of children's books from picture books to young adult, as well as select adult fiction, including thrillers/psychological suspense, fantasy/sci-fi, horror, upmarket fiction, romance, and mysteries, and platform-based nonfiction. Regardless of genre, she is seeking inclusive, intersectional voices and gorgeous line-level writing with emotionally compelling narratives. Paige has worked at ABLA since 2017. She comes to agenting with a background in marketing, design, and freelance editorial. She's worked at Charlesbridge Publishing, The National Renewable Energy Laboratory, and a ranch in the Rockies. She has an MA in Children's Literature and an MFA in Writing for Children from Simmons University.

**Marin Takikawa – June 10, 11, 12:**

Marin Takikawa is an associate agent and the audio rights coordinator at The Friedrich Agency. Born in Tokyo and raised in Singapore and NYC, she joined TFA in early 2021 after getting her start as an assistant to three agents at Foundry Literary + Media, following internships at multiple agencies. She's looking for subversive, genre-bending literary/upmarket fiction (including but not limited to speculative concepts, family sagas, anything that plays with myth and folklore), intersectional narrative nonfiction, and voice-driven and literary-leaning YA. Her clients include National Endowment for the Arts, Tin House, Asian American Writers' Workshop, and New York Foundation for the Arts fellows.

**Abby Walters – June 10, 11, 12:**

Abby Walters is a Literary Agent at leading publishing and entertainment agency Creative Artists Agency (CAA). Walters is based in the New York office and creates publishing opportunities across all agency departments. Some of her clients include Thao Thai, Honor Levy, Zoë Eisenberg, Samantha Leach, Nadine Jolie Courtney, Christina McDowell, and more. Walters began her career at Random House in publicity and special events before joining CAA in 2017. She graduated from Miami University of Ohio with a degree in English Literature. She is also a graduate of Columbia University's Publishing Course and originally from Cleveland, Ohio. Walters is most interested in literary fiction but is also actively looking to acquire upmarket commercial fiction. She is especially drawn to stories that explore the intersection of culture and technology (including speculative fiction), coming of age, intense, complicated friendships, the nuances of motherhood and how it informs identity, and the quest for self-optimization. She gravitates toward stories that hinge on an outsized relationship with another person like *On Earth We're Briefly Gorgeous* by Ocean Vuong or an obsession with remedying oneself like *The Answers* by Catherine Lacey and *My Year of Rest and Relaxation* by Otessa Moshfegh. She's also fond of works that rely on group dynamics and dependencies to create conflict and drive plot like *A Little Life* by Hanya Yanagihara, *Conversations with Friends* by Sally Rooney, and *The Interestings* by Meg Wolitzer. She tends to want an element of romantic love or exploration of intimacy especially if it creates a challenge to cultural heritage, racial and/or self-identity like that seen in Chimamanda Ngozi Adichie's *Americanah* and Elif Batuman's *The Idiot*. In the more commercial books she considers, she appreciates a level of humor and voice that offers commentary on unfolding antics and behavior like Taffy Brodesser-Akner's *Fleishman is in Trouble*.

**Allison Wright (Editor) – June 11**

Allison Wright is the executive editor and publisher of the *Virginia Quarterly Review*. Her writing has appeared in the *Atlantic*, the *Guardian Saturday Magazine*, CNN, VQR, *Popular Mechanics*, the *Texas Observer*, *Literary Hub*, and elsewhere. She teaches media ethics and journalism in the master's program at New York University and at the University of Virginia, where she is an affiliate of the Center for Health Humanities & Ethics as well as a member of the Native & Indigenous Relations Community. She holds and PhD from the University of Texas at Austin.

**Jennifer Wortman (Editor) – June 11:**

Jennifer Wortman is the author of the short story collection *This. This. This. Is. Love. Love. Love* (Split/Lip Press, 2019) and a recipient of a 2020 National Endowment for the Arts Literature Fellowship. Her fiction, essays, and poetry appear in *TriQuarterly*, *Glimmer Train*, *Copper Nickel*, *Normal School*, *DIAGRAM*, *Electric Literature*, *The Collagist*, *Brevity*, *Juked*, and elsewhere. She is an associate fiction editor for *Colorado Review*.

**QUESTIONS: Contact Torin Jensen at ([torin@lighthousewriters.org](mailto:torin@lighthousewriters.org)).**