



**LIGHTHOUSE**  
WRITERS WORKSHOP

**FULL-ACCESS BUSINESS PASS INFORMATION**

For writers interested in taking their work to market one day, the Lit Fest Full-Access Business Pass 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 direct feedback and advice and to have your questions answered.

We have the following agents and editors available for one-on-one meetings at Lit Fest 2017\*:

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
June 3	June 4	June 5	June 6	June 7	June 8	June 9
		Shana Kelly  Kerry D'Agostino  Sally Wofford-Girand	Shana Kelly  Kerry D'Agostino  Sally Wofford-Girand	Kerry D'Agostino  Mairead Case  Allison Hunter	Allison Hunter  Duvall Osteen	Allison Hunter  Duvall Osteen  Renée Zuckerbrot
June 10	June 11	June 12	June 13	June 14	June 15	June 16
Duvall Osteen  Renée Zuckerbrot		Matthew Cooperman	Rayhané Sanders  Lindsey Drager  Margaret Riley King	Rayhané Sanders  Julie Carr  Margaret Riley King	Joanna MacKenzie  Rayhané Sanders  Julia Masnik	Joanna MacKenzie  Shana Kelly  Julia Masnik

\*Schedule is subject to change.

AGENTS

**Kerry D'Agostino (Curtis Brown)** is interested in a wide range of literary and commercial fiction as well as narrative nonfiction and memoir. When evaluating manuscripts, she looks for a strong narrative voice and a protagonist with whom she (and others) can connect. She also has a soft spot for anything to do with Maine, Vermont, skiing, and sisters. Current clients include Anne Valente, Leesa Cross-Smith, and Monica Macansantos.

**Allison Hunter (Janklow and Nesbit)** is actively acquiring literary and commercial fiction, especially women's fiction, as well as memoir, narrative nonfiction, cultural studies, and pop culture. She's always looking for funny female writers, great love stories, campus novels, family epics, and nonfiction projects that speak to the current cultural climate. She represents debut and established writers, including Alexandra Borowitz, Carola Lovering, Katie Heaney, Jen Silverman, and Mylene Dressler.

**Shana Kelly (Einstein)** started her publishing career in the literary department of the William Morris Agency, where she worked for 10 years and was the signing agent for many successful authors, including *New York Times* bestseller Curtis Sittenfeld, author of *Prep* and *Eligible*. She is looking for novels with great writing and surprising plots—her favorite books fall between commercial and literary. She has a soft spot for well-written thrillers and psychological suspense.

**Margaret Riley King (William Morris Endeavor)** represents both literary and commercial fiction, young adult and middle grade, some narrative nonfiction and memoir, and lifestyle titles in the areas of food, psychology, health, faith/spirituality, and well-being. Her recent and upcoming projects include bestselling author Glennon Doyle Melton's memoir, *Love Warrior*, which debuted at #1 on the *New York Times* bestseller list and was selected as an Oprah Book Club pick; Chloe Benjamin's novel, *The Immortalists*; award-winning civil rights advocate and interfaith leader Valarie Kaur's debut, *Revolutionary Love*; *Pantsuit Nation*; and *NYT* bestselling author Ann Kidd Taylor's new novel *The Shark Club*. A selection of clients include the Robertson family of A&E's *Duck Dynasty*, Laura Moriarty, Khalida Brohi, Cammie McGovern, *NYT* bestselling author and world renowned yoga instructor Rachel Brathen, Kristen Howerton of *Rage Against the Minivan*, and Newbery Award-winner Sheila Turnage.

**Joanna MacKenzie (Nelson Literary)** is excited to expand her list in both adult and YA and is looking for the epic read that, at its center, beats with a universal heart. She's drawn to smart and timely women's fiction, as well as absorbing, character-driven mysteries and thrillers—both, ideally, with a little edge. On the YA side, she's interested in coming-of-age stories that possess a confident voice and characters she can't stop thinking about. She's also all about narratives that deal with themes of identity and the immigrant experience as well as those that delve into all aspects of the relationships that make us who we are—parents, siblings, best friends, and first love. Her clients include Shana Galen, Kristen Simmons, Kate Baer, Ashley Murray, and Robin Huber.

**Julia Masnik (Watkins Loomis)** specializes in literary fiction, memoir, and narrative nonfiction. She's drawn to unique voices that draw the reader into worlds, communities, and people that are often under-represented in publishing. She loves the early editorial process and is game to work with and develop a project at any point in a novel, proposal, or career. In her years with the agency, she's worked with established authors including Victor LaValle, Paul La Farge, Mat Johnson, and many more, as well as developed her own list of debut authors including Naomi Jackson and Colin Hagedorf.

**Duvall Osteen (Aragi, Inc.)** represents fiction, narrative memoir, and select humor projects. Her literary interests include writing rooted in place, especially the South, multigenerational storytelling, music, crime, and humor. Her agency represents authors like Junot Díaz, Edwidge Danticat, Colson Whitehead, and Lit Fest guest faculty member Rebecca Makkai.

**Rayhané Sanders (Lippincott Massie McQuilkin)** represents and is on the lookout for literary and historical fiction, upmarket women's fiction, narrative nonfiction, and select memoir. She likes projects that are voice-centered, include specific cultural settings or cross-cultural themes, and illuminate a corner of our world or

society too often neglected. She also loves lyrical writing and has a soft spot for literary fabulist fiction. She represents past Lit Fest instructor Lidia Yuknavitch as well as Heather Skyler and Lara Naughton.

**Samantha Shea (Georges Borchardt)** represents literary fiction, historical fiction, YA, memoir, and narrative nonfiction. She's particularly interested in fiction that bridges the literary/commercial divide and loves working collaboratively with authors throughout all stages of their careers. Her client list includes Karen Brown, Amy Butcher, Olivia Clare, Megan Coe, Lydia Fitzpatrick David, Jane Delury, Noor Elashi, John McManus, Adam Price, Austin Smith, Elissa Sussman, Laura Templeton, and Doug Watson.

**Sally Wofford-Girand (Union Literary)** has worked with such luminaries as Salman Rushdie, Grace Paley, Kim Edwards, and Alice Hoffman. She's interested in history, memoir, women's issues, cultural studies, and, most of all, fiction that is both literary and gripping. Her clients include Jenny Offill (*Dept. of Speculation*), and her agency represents such notable authors as Emma Straub, Kate Braestrup, and Lori Gottlieb. Her favorite authors include Cormac McCarthy, Kate Atkinson, Jennifer Egan, John Green, and Wallace Stegner.

**Renée Zuckerbrot (Lippincott Massie McQuilkin)** represents authors Kelly Link, Shawn Vestal, Keith Lee Morris, and other literary writers who have won or been nominated for the Pulitzer Prize, the PEN/Robert W. Bingham Prize for Debut Fiction, the PEN Jacqueline Bograd Weld Prize for Biography, the National Magazine Award, the William Saroyan International Prize for Writing, the NYPL Young Lions Fiction Award, B&N's Discover Great New Writers Award, the Story Prize, the PEN/O. Henry Prize, the Shirley Jackson Award, the Locus, the Hugo, the Nebula, the Pushcart, and others.

#### EDITORS

**Julie Carr (Counterpath Press)** is the associate director and co-founder of Counterpath Press and author of six books of poetry, most recently *Think Tank* (Solid Objects, 2015). She has been the recipient of numerous awards and honors, including the Sawtooth Poetry Prize and the National Poetry Series. Her co-translations of Apollinaire and contemporary French poet Leslie Kaplan have been published in *Denver Quarterly*, *Kenyon Review*, and elsewhere, and a chapbook of selections from Kaplan's "Excess-The Factory" has recently been released by Commune Editions. Carr was a 2011-12 NEA fellow.

**Mairead Case (Denver Quarterly)** is a working writing in Denver. A PhD candidate in English and creative writing at the University of Denver, Mairead is also the summer writing program coordinator at the Jack Kerouac School of Disembodied Poetics, the organizer of the Dikeou Literary Series, and a teacher at DU, Naropa, and Denver Women's Correctional. She is the author of the novel *See You in the Morning* (featherproof) and the poetry chapbook *Tenderness* (Meekling Press), and a 2017 artist-in-residence at the Wassaic Project.

**Matthew Cooperman (Colorado Review)** is the author of five poetry collections—most recently *Spool*, winner of the New Measure Prize (Free Verse Editions/Parlor Press, 2015) and four chapbooks, including *Little Spool*, winner of the Pavement Saw Chapbook Prize (Pavement Saw, 2015). Recent poetry and criticism have appeared in *Jacket*, *New American Writing*, *Pleiades*, *Prairie Schooner*, *Lana Turner*, *VOLT*, *Free Verse*, *Denver Quarterly*, and *Gutcult*, among others. A founding editor of the exploratory prose journal *Quarter After Eight*, he is a co-poetry editor at *Colorado Review*.

**Lindsey Drager (Crazyhorse)** is an associate editor of *Crazyhorse* and author of the novel *The Sorrow Proper* (Dzanc, 2015), winner of the 2016 Binghamton University John Gardner Fiction Prize. She has been a Tennessee Williams Scholar at the Sewanee Writers Conference and has served on the masthead of journals such as the *Review of Contemporary Fiction*, *Ninth Letter*, *Los Angeles Review*, *Green Mountains Review*, and, most recently, *Denver Quarterly*. A new novel, *The Lost Daughter Collective*, is forthcoming from Dzanc in 2017.

## LIT FEST PASSHOLDERS

### BEFORE MEETING WITH AN AGENT OR EDITOR:

1. Make sure you're really ready for this. Writing is a competitive business, and agents and editors are direct about their reactions to your work. Have you had a professional read of 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.

2. For those who opt to take a meeting, send your top three agent/editor choices **by noon on May 8** to [laura@lighthousewriters.org](mailto:laura@lighthousewriters.org). Sending this email by the deadline is the first step and is essential to having a meeting scheduled with the agent you prefer. All passholders will receive a reminder email one week before the deadline.

3. While we're scheduling your meeting, draft your one-page query letter (addressed to your first choice of agents or editors) and prepare your 15-page writing sample. Please ensure that the query letter is no more than one page. (Advice on writing a query letter can be found online at [queryshark.blogspot.com](http://queryshark.blogspot.com), [agentquery.com](http://agentquery.com), and [nelsonagency.com/pub-rants/](http://nelsonagency.com/pub-rants/), among other places.) Include a chapter or excerpt of up to 15 pages. If you're working on a novel, memoir, or nonfiction book, we recommend submitting the first chapter. Both the query letter and submission should be in one document, with the query letter as your first page.

4. We'll confirm your meeting by May 12. You'll be able to customize your query letter and make any last-minute edits to your materials before sending them back in one file **no later than noon on May 19**. Send the finalized query letter and manuscript document as a single pdf, .doc, or .docx file to [laura@lighthousewriters.org](mailto:laura@lighthousewriters.org).

### HOW MATCHES ARE MADE BETWEEN AGENTS AND PASSHOLDERS

First, we'll do the best we can to make sure that writers are matched up with agents who have a professional interest in their genre. Ideally, they'll be actively seeking the type of work you do, so they can give you direct feedback on how your work presents in the marketplace. Once we've made your match, we'll let you know who you'll be meeting with, and you'll have one week to turn around your personalized query letter. Due to limited space and high demand, we can't guarantee that you will meet with your first choice.

### WHAT TO EXPECT

This is 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. It's a huge world out there, and we don't often get a chance to hear an agent's 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

If you can, look up some of the books the agent or editor has represented. Being familiar in some way with the agency's work sets a nice tone, and you can then ask any question you have about your own work or the business in general. It's often useful to just start by asking about the agent's or editor's first impression of your work.

### ADDITIONAL MEETINGS

In late-May, we'll open up additional meetings for Lit Fest pass holders for \$60 each. We'll let you know if this option is available by May 16.

QUESTIONS: Contact Laura ([laura@lighthousewriters.org](mailto:laura@lighthousewriters.org)) for more details. The best way to reach her is via e-mail.