



LIGHTHOUSE
WRITERS WORKSHOP

FULL-ACCESS BUSINESS PASS INFORMATION

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 direct feedback and advice. You must purchase a Gold, Silver, Bronze, Penny, or Full-Access Business Pass before requesting a meeting with an agent.

We have the following agents and editors available for one-on-one meetings at Lit Fest 2018*:

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
June 2	June 3	June 4	June 5	June 6	June 7	June 8
Jesseca Salky	Jesseca Salky	Jesseca Salky	Alexa Stark	Alexa Stark	Amelia Atlas	Amelia Atlas
Sally Harding	Sally Harding	Kerry Sparks	Kerry Sparks	Anna Pitoniak	Carolina Ebeid	Shana Kelly
	Kerry Sparks	Alexa Stark	Anna Pitoniak	Amelia Atlas	Shana Kelly	Joanna Luloff
June 9	June 10	June 11	June 12	June 13	June 14	June 15
	Marya Spence	Marya Spence	Marya Spence	Michelle Brower	Noah Ballard	Noah Ballard
	Chris Clemans	Chris Clemans	Chris Clemans	Noah Ballard	Jenny Bent	Jenny Bent
		Michelle Brower	Michelle Brower	Jenny Bent	Michelle Dotter	Seth Brady Tucker

*Schedule is subject to change.

LIT FEST PASSHOLDERS

BEFORE MEETING WITH AN AGENT OR EDITOR

Make sure you're really ready for this. Writing is a competitive business, and agents 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. Poets, short-story writers, and essayists without complete manuscripts are recommended to meet with an editor to discuss how their work fits into the current marketplace.

For those who opt to take a meeting, submit your one-page query letter and a chapter or excerpt of up to 15 pages via [Submittable](#). You must create a Submittable account in order to submit. Your query letter should be addressed to your top-choice agent or editor; select your second choice in the form. We'll confirm your meeting time and let you know if additional meetings are available for purchase.

IMPORTANT DATES

- **May 7 (midnight MST):** Submit your one-page query letter and 15-page writing sample
- **May 10:** We'll confirm your meeting time and open up additional meetings if space allows
- **May 15 (midnight MST):** Deadline to submit your query letter and 15-page writing sample/s for additional meetings
- **May 18:** You'll receive final confirmation of your meeting schedule

HOW MATCHES ARE MADE BETWEEN AGENTS AND PASSHOLDERS

First, we'll do the best we can to make sure that writers are matched 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 confirm the time and date. 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 first impressions of your work.

ADDITIONAL MEETINGS

By May 10, we'll open up additional meetings for Lit Fest pass holders for \$60 members/\$70 non-members each. We'll let you know if this option is available.

QUESTIONS: Contact Laura (laura@lighthousewriters.org).

AGENT BIOS

Amelia Atlas (ICM Partners) represents both fiction and nonfiction, with a particular interest in literary fiction and narrative nonfiction in the areas of history, current affairs, biography, science, investigative journalism, and cultural criticism—think “idea” books that still have a great sense of narrative and story. In fiction, she’s looking for bold voices and writers with a worldview who aren’t afraid to ask big questions. She received her BA from Harvard University. Her first job after college was as an assistant at ICM, and after detours to Berlin and Boston—where she worked as a freelance book critic and senior publicist at Harvard University Press respectively—she returned to the company as an agent in 2012. Her clients include Caite Dolan-Leach, Jennifer Cody Epstein, Matt Gallagher, Lee Clay Johnson, Yascha Mounk, Mark O’Connell, Adam Ehrlich Sachs, Lynn Steger Strong, Joy Williams, and many others.

Noah Ballard (Curtis Brown, Ltd) received his BA in English from the University of Nebraska–Lincoln, and began his career in publishing at Emma Sweeney Agency where he sold foreign rights for the agency in addition to building his own client list. Noah specializes in literary debuts, upmarket thrillers, and narrative nonfiction, and he’s always on the lookout for honest and provocative new writers. Noah has appeared across the country at graduate programs and writing conferences speaking about query letters, building nonfiction platforms, and submission etiquette. He lives in Brooklyn.

Jenny Bent (The Bent Agency) founded The Bent Agency in 2009; the agency now has nine agents, offices in New York City and London, and a strong focus on international rights. Her authors include *New York Times* bestselling authors AG Howard, Lynsay Sands, Lori Nelson Spielman, Yangsze Choo, Governor John Kasich, Lynn Weingarten, Stephanie Garber, Goldy Moldavsky, and Edgar-Award winner Lori Roy. She is currently looking for upmarket bookclub fiction, select literary fiction, and young adult fiction of all genres.

Michelle Brower (Aevitas Creative Management) graduated from New York University with a master’s degree in English literature and then began representing a variety of fiction and nonfiction. Recent books she’s represented include: *I Am Not Your Perfect Mexican Daughter* by Erika L. Sanchez, a finalist for the 2017 National Book Award in Young People’s Literature; *We Show What We Have Learned* (Lookout Books 2016) by Clare Beams, which was a finalist for the Pen/Bingham and the NYPL Young Lions Award; *The House Girl* (William Morrow 2013) by Tara Conklin, a *New York Times* bestseller and #1 Indie Next Pick; *The Book of Speculation* by Erika Swyler (St. Martin’s 2015), a Barnes & Noble Discover Pick; as well as the *New York Times* bestseller *The Returned* by Jason Mott (MIRA 2014), which was the basis of the ABC television series “Resurrection.”

Chris Clemans (Janklow and Nesbit) received his BA in English from Duke University, where he also minored in politics, philosophy, and economics. After a short stint in journalism, he began his career in publishing at William Morris Endeavor and has worked closely with award-winning writers such as Rivka Galchen, Lauren Groff, Ottessa Moshfegh, Akhil Sharma, and Matthew Thomas. In 2014, Chris left WME to help Bill Clegg start The Clegg Agency, where his list of his own writers included Phillip Lewis, Laura Sims, Zulema Renee Summerfield, Matt Young, Akil Kumarasamy, and Maxim Loskutoff. He joined Janklow and Nesbit in 2018. His fiction tastes tend toward the literary, and on the nonfiction side he’s interested in narrative nonfiction and memoir.

Sally Harding (CookeMcDermid) represents largely (although not entirely) research-based nonfiction, and the more literary end of science fiction, fantasy, and speculative fiction. Rather than being restrained by the accustomed boundaries of geography or genre, she determines the channels through which each work will find its best audience. She is interested in developing careers (not just single works) with writers who are deeply engaged with their subject and their craft. This is not only about how they put words on a page, or

the stories those words reveal, but the larger human questions and dilemmas the writer is trying to resolve through their work. Her clients include Jeff VanderMeer, A. Lee Martinez, Karen Lord, and others.

Shana Kelly (Einstein Literary) 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.

Jesseca Salky (Hannigan Salky Getzler Agency) got her start at Random House and spent her formative years as an agent at the boutique literary agency, Russell & Volkening. Jesseca represents variety of award-winning novelists, including *New York Times* bestselling and Pulitzer Prize winning author Anne Tyler, whose novel, *A Spool of Blue Thread*, was short-listed for the Man Booker Prize. Jesseca received her JD from Fordham Law School and in addition to being an agent, does legal work for authors, publishers, agents and other publishing industry professionals who need a legal perspective. Jesseca is looking for literary fiction submissions that are family stories, have a strong sense of character or place, have an element of magical realism, or a daring or unique voice (think *I Want to Show You More* by Jamie Quatro), as well as upmarket commercial fiction that can appeal to men and women and has that Tropper/Hornby/Matt Norman quality to it. Some recent books she wishes she'd agented are *The Mothers* by Brit Bennett, *The Vacationers* by Emma Straub, *My Name is Lucy Barton* by Elizabeth Strout, and *Where'd You Go Bernadette* by Maria Semple. She also loves to read nonfiction with a strong narrative in the areas of current affairs, food, finance, psychology, science, history, and parenting.

Kerry Sparks (Levine Greenberg Rostan) has built up the kid's lit department since she joined in 2008 and, more recently, the digital initiative at the agency. A few of her clients include *NYT* and international bestselling author Jennifer Niven, National Book Award Finalist Carrie Arcos, bestselling author Susan Wittig Albert, illustrator and author Mark Pett, novelist Camille Perri, and a robust list of Jennifers—Jenny Torres Sanchez, Jennifer Mathieu, Jenny Lundquist, Jennifer Mann, and Jennifer Gray Olson to name a few. She is looking for fiction that is the perfect combination of a great hook and solid writing, whether for adults or younger readers.

Marya Spence (Janklow and Nesbit) graduated from Harvard, where she was fiction editor for the *Advocate*, and went on to get her MFA at New York University, where she also taught undergraduate creative writing. She has worked at *The New Yorker*, *PAPER Mag*, *Travel & Leisure*, *Vanity Fair*, *Publishers Weekly*, *METROPOLIS Magazine*, and more. As someone who values craft from the writer's perspective, Marya represents a diverse range in fiction and nonfiction, including, but not limited to, literary fiction, upmarket commercial fiction, cultural criticism and voice-driven essays, narrative journalism with a humorous or critical edge, and pop culture. Recent titles include *Goodbye, Vitamin* by Rachel Khong, *Our Little Racket* by Angelica Baker, *Dear Cyborgs* by Eugene Lim, *Neon in Daylight* by Hermione Hoby, and *Spaceman in Bohemia* by Jaroslav Kalfar.

Alexa Stark (Trident Media Group) represents a range of literary and upmarket fiction as well as nonfiction. In fiction, she's particularly drawn to literary debuts with a unique voice and perspective, character-driven suspense and thrillers, stories about dysfunctional friendships and families, fiction that delves into the surreal, and select YA. In nonfiction, she's drawn to narrative nonfiction, cultural criticism, voice-driven essay collections, popular science, psychology, and women's issues. Raised in New York City, Alexa earned her BA in Comparative Literature and Society at Columbia University.

EDITOR BIOS

Michelle Dotter (Dzanc Books) is the publisher and editor-in-chief of Dzanc Books, an independent nonprofit publishing company that champions innovative and award-winning literary fiction and nonfiction. She earned a degree in creative writing from Colorado College before beginning her editing career with MacAdam/Cage Publishing in San Francisco and worked as a developmental and copy editor before helming Dzanc. She has worked with *New York Times* bestselling authors, along with winners of the National Book Award, the Whiting Award, the National Book Critics Circle Award, and recipients of other honors. For more information on Dzanc, including information about annual fiction contests, please visit dzancbooks.org.

Carolina Ebeid (Denver Quarterly, The Rumpus) is the author of *You Ask Me to Talk About the Interior* (Noemi Press). She has won fellowships from CantoMundo, the Stadler Center for Poetry, and the NEA. Recent work appears or is forthcoming in *The Rumpus*, *PEN America*, *jubilat*, and *American Poetry Review*. She helps edit the *Denver Quarterly* and is the incoming poetry editor at *The Rumpus*.

Joanna Luloff (Copper Nickel) has worked for online and print literary magazines including *Ploughshares*, *Blueline*, and *Memorious*. She currently serves as fiction and nonfiction editor at *Copper Nickel*, the literary journal housed at University of Colorado Denver.

Anna Pitoniak (Penguin Random House) is a Senior Editor at Random House. She works on a range of fiction and nonfiction, and is drawn to stories with a page-turning narrative, a compelling voice, and original insights. Recent and forthcoming titles she has worked on include *Idaho* by Emily Ruskovich, *Good Morning, Midnight* by Lily Brooks-Dalton, *A Lady's Guide to Selling Out* by Sally Franson, *Heartbreaker* by Claudia Dey, *My Life on the Road* by Gloria Steinem, *Victoria: The Queen* by Julia Baird, *Prince Charles* by Sally Bedell Smith, *Rocket Men* by Robert Kurson, and *Earning the Rockies* by Robert D. Kaplan. Anna is also the author of the novels *The Futures* (2017) and *Necessary People* (forthcoming in 2019), both published by Little, Brown.

Seth Brady Tucker (Tupelo Quarterly) is the author of the poetry collections *Mormon Boy* and *We Deserve the Gods We Ask For*. He is currently the Senior Prose Editor for the *Tupelo Quarterly Review*, and has worked as poetry editor, editor in chief, and faculty advisor for a number of other literary magazines over the past fifteen years, including *Thin Air Magazine*, which he helped found at Northern Arizona University, and the *Southeast Review* and *JournalTwentyTwenty* at CU Boulder. He has also curated for a number of literary journals and magazines, most recently for a veteran's issue from *Pleiades*.