



Submission Guidelines

We are currently seeking:

- In fiction
 - Romance (especially contemporary, erotica, historical, gothic, time travel, paranormal, futuristic, science fiction, and romantic suspense sub-genres)
 - Women's fiction
 - Young adult
 - Science Fiction/Fantasy
 - Mysteries
 - Thrillers/Suspense
 - Commercial fiction
 - Literary and multicultural fiction
- In nonfiction, our needs are more limited; however, we are considering works in the following areas on a highly selective basis:
 - Business and finance
 - Self-help
 - How-to and psychology
 - Entertainment and media
 - Health
 - Inspirational/religious



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We are NOT seeking:

- Action-adventure
- Horror
- Short story or poetry collections
- Autobiography/Memoir
- Screenplays

Please submit a e-query limited to one page, which includes your awards and affiliations, an explanation of what makes your book unique, and a synopsis.

The Knight Agency does not accept paper or phone queries, and any unsolicited materials will not be returned.

We receive approximately 200 queries a week, all of which receive careful consideration. Your work is important to us, and we encourage your patience as we take the time necessary for complete evaluation of materials. Query replies usually take two weeks from time of receipt.

All queries should be addressed to Elaine Spencer and submitted to submissions@knightagency.net. Please note that queries sent to individual email addresses will not be answered.



The Submission Process

Like quality writing, each step of the submission process is important and requires your utmost attention. The submission process begins with a query letter. For tips on writing your query letter please see our [Writing a Solid Query Letter](#) page.

As indicated, we receive thousands of query letters a year. The majority of these will meet with a polite rejection, but a very small number of queries are in line with the openings in the agency's list. At this point, we request additional materials from the author. In such cases, authors are invited to submit a partial manuscript (for fiction) or a proposal (for nonfiction). For more information regarding preferred proposal content, please visit our [Proposal Guidelines](#) page.

At the time such an invitation is made, we will provide you with instructions regarding the proper method for submitting the appropriate materials. All submissions are to be made electronically.

Review of manuscripts currently takes eight to twelve weeks from the time of receipt. Please do not call to check on the status of your manuscript. If you are concerned of its receipt, e-mail is the best way to inquire.



Writing a Solid Query Letter

At The Knight Agency, we receive a little more than a thousand query letters a month. Fortunately, you are already ahead of the majority. By reading this page and following our tips, you will not only help ensure that we read your query but also help make yours stand out in a positive way.

Your query letter should be limited to the equivalent of one page. Include a brief summary of your manuscript or proposal, as well as any pertinent author information. A good query letter gets straight to the point: What is the book about? What is the genre, plot, length, and so forth? With nonfiction, what is your platform, what are your qualifications, including credentials, national following, etc.? Please mention any previously published works, awards, or associations you may have with pertinent individuals or groups. Please leave out any information not directly related to your project or your relevant experience.

Remember, your query letter is our first introduction to your writing. We like to read entertaining and informative letters that let us know a little about, you, the author. Are you embarking on a writing career or desiring a single publication? How did you find us? Furthermore, check the publishing section of your local library or bookseller for a book on writing query letters (see [Recommended Reading](#)), and have others read your letter for clarity as well as any grammar and spelling errors.

Please note that there is no way to "cut in line". Unsolicited chapters will not be read or returned. Please familiarize yourself with the types of books we represent, and do not waste time submitting work in a genre we do not consider. If your manuscript fails to comply with our current needs, you will receive a polite rejection notice. Unfortunately, time does not allow us to provide every work with detailed comments. These decisions are made with great care and are final. Waiting is never easy, and we encourage your patience during this process. If you are curious about the status of your submission, please feel free to contact us via email.

Give us your best and good luck. We look forward to working with you.



Helpful Links for Writing a Solid Query Letter:

<http://www.poewar.com/archives/2004/10/24/how-to-write-a-query-letter/>

http://www.ehow.com/how_3165_write-query-letter.html

<http://www.eclectics.com/articles/query.html>

<http://www.sfwa.org/writing/query.htm>

<http://www.writerswrite.com/journal/apr98/keegan7.htm>



Things You Should Watch Out For In Choosing an Agent

Beware of any agent who...

- Charges a reading fee. Although some reputable agents do, most don't.
- Refers your work to a vanity (or subsidy) publishing house under the guise of securing a publishing contract for you. You could have done that for yourself, and instead of offering you money, the vanity publisher will expect to dip into your pocket.
- Is overly eager to represent your work (this goes with publishers as well.) The fact is that while agenting can be a lucrative profession, it's a tough business. Even if you end up becoming the next Nora Roberts or Nicholas Sparks, the agent is going to have to put in some hard hours selling your manuscript. Of course the agent should be excited to represent you, but one who seems overly accommodating may have something else up his or her sleeve.
- Is not very enthusiastic about your work. This is the flip side. The agent has to be excited; if not, you're both wasting your time.
- Is quick to suggest that you need to pay them to edit your manuscript. There are so-called agents out there who respond to your material by saying, "Great story, but you need to pay us \$2,000 to sharpen it for you." Be wary. Keep in mind, however, that a reputable agent may suggest that you need to seek a professional in editing your manuscript. (The agent may ask to give input on the editor's work or to review the editor's qualifications, but this action is done more for your protection.)

Charges fees to provide "agent evaluation," which is simply information on various agents' latest deals. This information if available for free through Publishers Lunch at www.publisherslunch.com. Also, various industry sites list all the recent deals, so there's no need to pay for an outside service to provide information.



Approaching a Literary Agent:

Do's & Don'ts

Do's:

- DO write a sharp, succinct cover letter.
- DO send your very best material. This assumes that the content is the best it can be, but pay attention to form as well. Make sure it is a good clean copy, free of typos and other glaring errors that may negatively affect the agent's appraisal of your work.
- DO determine whether the agent prefers e-mail queries or paper queries. The Knight Agency NO LONGER ACCEPTS PAPER QUERIES-- ELECTRONIC QUERIES ONLY.
- Assuming the agent does accept paper queries, DO send a SASE (Self Addressed Stamped Envelope); the agent is not likely to respond without one.
- DO take note of the genres the agent is interested in seeing. If the agent indicates that he or she does not represent sci-fi, for instance, and you have a science fiction book, then a submission or even a query to that agent is a waste of everyone's time and energy.
- DO pay attention to that agent's [submission guidelines](#): they have them for a reason. For instance, if they ask only for your first three chapters, don't send the whole manuscript.

DO give the agent an appropriate amount of time before following up on your submission. That amount of time varies from agent to agent, and is usually indicated in the submission guidelines or other information provided by the agent.

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Don'ts:

- DON'T expect the agent to sell him- or herself to you before they've read your work. All they want to do is take a look, and then they'll decide whether they want to represent you.
- DON'T call the agent, unless they specify otherwise. Send a good query letter-- again, after taking note of the format in which the agent prefers to receive queries. A very few agents are open to phone calls on first contact, but they are the exception rather than the rule.
- DON'T expect the agent to market your manuscript without a single change. It may happen, but it's not likely. Even Hemingway was open to suggestions, and there are few books that could not benefit from a little constructive input.



Terms of Representation

The Knight Agency receives 15 percent commission on domestic sales, and 20 to 25 percent on foreign sales. We may employ a sub-agent for sale of film rights or foreign rights.

The Knight Agency does not charge a reading fee to review manuscripts. Nor do we normally charge clients for ordinary business expenses such as postage, shipping or phone calls. It is usually the author's responsibility, however, to provide copies of his or her manuscript for submission to editors.



Frequently Asked Questions

We will grow and manage a career for you that is tailored to your specific dreams and goals. That process will include strategy on many levels, development of just the right projects for market demands and opportunities. Please find below questions we often receive and answer that will hopefully help guide you strengthening your craft as well as your career and knowledge about our agency and the publishing world as a whole.

What types of manuscripts are you currently seeking?

Please refer to our Submission Guidelines for this information.

Who are your clients?

We represent a wide variety of authors, including writers of romance, women's fiction, commercial fiction, multicultural fiction, inspirational/motivational, business, investing, self-help, and other genres. See our current and upcoming releases for more information.

What is your background?

Extensive experience in editing/writing, film production, and international sales. We are very excited to announce that July 2006 marks our 10th year in the field of literary agenting. For more background information about The Knight Agency and our individual agents and staff, please see our About Us page.

Do you charge a reading fee?

The Knight Agency does not charge any reading fees or up-front marketing fees.

Do you provide any editorial input on manuscripts?

Because we believe that an agent and client should work together to make a book as marketable as possible, we will offer some light and limited editing suggestions for any TKA represented manuscript.



What are your fees/charges?

The Knight Agency charges 15% commission on domestic sales and 20-25% on foreign and film rights sales if a sub-agent is employed.

Would I have to sign a contract?

Yes, an agency agreement. This agreement is terminable at any point upon 30 days notice. As always, we are happy to explain any portion of and answer any questions about our contracts and documentation.

What exactly will you do for me as a literary agent?

We will grow and manage a career for you that is tailored to your specific dreams and goals. That process will include strategy on many levels, development of just the right projects for market demands and opportunities. More specifically, we will take your work and represent it to appropriate publishers, seeking to obtain the best deal possible for your book. That deal has many facets, including primary and subsidiary rights, the advance, and the royalty scale. A good agent will help you retain as many of the subsidiary rights--e.g., film or foreign translation rights--as possible, and will then seek to market those for you. Keep in mind, our commission is a percentage of what you make, so it's in our best interests to help you obtain the highest possible advance, etc.

Do you do publicity, schedule book signings, interviews?

We are currently building a Publicity & Marketing Department for agency clients. As we work towards this goal, we will direct you to reputable, established publicists in your genre.

What do each of you enjoy reading for pleasure?

Pamela: Besides romance, I love women's fiction and southern flavored fiction such as Anne Rivers Siddon's Peachtree Road or Pat Conroy's Lords of Discipline. I really enjoy romantic suspense: Rebecca by Daphne DuMaurier, for example. I also appreciate a good historical fiction like the classic James Michener's Winds of War and War and Remembrance.



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Some of the best reads lately have been *The Glass Castle* and *The Kite Runner*.

Nephele: Some of my all-time favorite books include *Pride and Prejudice* by Jane Austen, *The Eight* by Katherine Neville, *Possession* by A.S. Byatt, *The Secret History* by Donna Tartt, *The French Lieutenant's Woman* by John Fowles, *Gone with the Wind* by Margaret Mitchell, and of course *The Harry Potter* series. Some recent reads I have enjoyed have been *The Time Traveler's Wife* by Audrey Niffenegger, *Reading Lolita in Tehran* by Azar Nafisi, *His Majesty's Dragon* by Naomi Novik, *Truth and Beauty* by Ann Patchett, and *A Great and Terrible Beauty* by Libba Bray.

Elaine: For fun I enjoy reading mysteries and thrillers, mainstream fiction, and hip chick lit. Generally I check out what's hot on the best seller lists. I always want to know what the market is doing and where is it headed. If it's well written and in front of me, I will enjoy it.

Jana: I enjoy reading women's fiction with a southern flair such as Lee Smith, Michael Lee West, and Sharyn McCrumb. I also enjoy young adult fiction, paranormal romance, and of course, works by TKA clients like Gena Showalter, Jennifer St. Giles and Cara Lockwood.

Judson: To name a few of my all time favorites: *The Adventures of Huckleberry Finn*, *Les Miserables*, *One Hundred Years of Solitude*, *Ulysses*, *War and Peace*, *Crime and Punishment*, *The Red and the Black*, *All the King's Men*, *Moby Dick*, and *The Secret History*. Other recent enjoyable reads: *Cold Mountain*, *Jonathan Strange and Mr. Norrell*, *Modern Times*, *Political Pilgrims*, *A World Lit Only by Fire*, *Into the Wild*, and *Guns, Germs, and Steel*. As you can tell, I enjoy the classics.

Deidre: Well, I feel horribly unoriginal since others within the agency have already mentioned several of my favorites. But here goes! *The Time Traveler's Wife* by Audrey Niffenegger, *Pride and Prejudice* by Jane Austen, *The Secret History* by Donna Tartt (can you see why Nephele and I instantly hit it off?), Pat Conroy's *Lords of Discipline*, Tolstoy's *War and Peace* (WAP if you're Diana Peterfreund), Anything by Julia Quinn or Lisa Kleypas. *The Beach* by Alex Garland. I could list for hours! I have very diverse tastes, ranging from the more lyrical to the purely commercial. I love to lose myself in an author's world and particularly love books that can pull me in that way.

Julie: My taste in books is rather eclectic. I enjoy reading everything from poetry and Latino Lit to the Classics. I also love reading short stories by authors such as David Sedaris (*One of the FUNNIEST men on earth*), Alice



Munro, Ernest Hemmingway, and Ray Bradbury. When I'm not reading those I like to read plays, inspirational books, or thrillers.

Are you a member of the Association of Authors' Representatives (AAR)?

Deidre Knight is a member of the Association of Authors' Representatives, The Authors' Guild, and Romance Writers of America (RWA). Pamela Harty is an Associate Member of the AAR and a member of RWA. Nephele Tempest is a member of AAR, RWA, and Society of Children's Book Writers and Illustrators (SCBWI). Elaine Spencer is in the process of joining AAR but is currently a member of RWA as are Julie Ramsey and Jana J. Hanson.

What have you sold?

Recent sales include works to every major publisher and to many different imprints within each organization. Recent examples include Penguin Putnam, Random House, St. Martin's Press, Warner Books, Simon and Schuster, Harlequin/Silhouette, Tyndale House Publishers, Bethany House, HarperCollins, Kensington Publishing, Tor Books and many others. Please refer to our [Current and Upcoming Releases](#) for more information.

What kind of contacts do you have?

At The Knight Agency, we strive to have contacts in each field that could help further our clients' careers. Beyond contacts at all the major New York publishing houses with editors who handle a variety of genres and categories, our agents and staff visit and network with other industry figures (publicists, booksellers, buyers, film and foreign rights agents, etc...). We also have strong contacts at mid-sized publishers throughout the country.

Why go with a mid-size agency vs. a large one?

Some writers, of course, prefer the larger agencies, which are by definition often the most established ones. While there are certainly advantages for both large and mid-size, an intimate agency like TKA offers ample individual attention to both your career and particular manuscripts while



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also maintaining the degree of successful networking and representation skills as any large agency. At the Knight Agency, a client becomes a friend.

But aren't all real agents in New York?

Like As in many industries, the internet and related fast-paced technology has made a necessary location a thing of the past. While it's true that most of the largest publishers are still in New York, as long as an agent develops relationships with publishers--and hops a plane if necessary--it doesn't matter where he or she is located.



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Recommended Reading



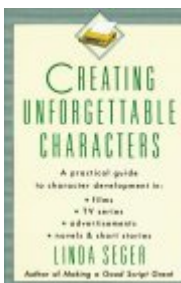
Bird by Bird : Some Instructions on Writing and Life by Anne Lamott

<http://www.amazon.com/gp/product/0385480016>



On Writing by Stephen King

<http://www.amazon.com/gp/product/0743455967>

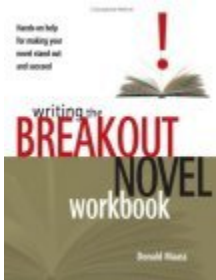


Creating Unforgettable Characters by Linda Seger

<http://www.amazon.com/gp/product/0805011714>

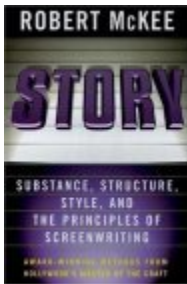


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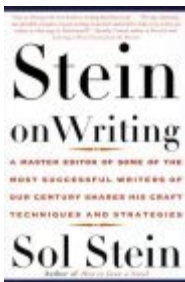
Writing the Breakout Novel Workbook: Hands-On Help for Making Your Novel Stand Out and Succeed by Donald Maass

<http://www.amazon.com/gp/product/158297263X>



Story: Substance, Structure, Style and The Principles of Screenwriting by Robert McKee

<http://www.amazon.com/gp/product/0060391685>

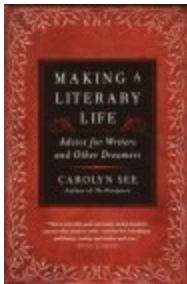


Stein on Writing : A Master Editor of Some of the Most Successful Writers of Our Century Shares His Craft Techniques and Strategies by Sol Stein

<http://www.amazon.com/gp/product/0312254210>

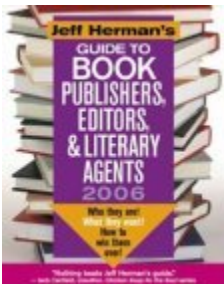


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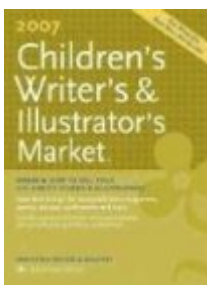
Making a Literary Life by Carolyn See

<http://www.amazon.com/gp/product/0345440463>



Jeff Herman's Guide To Book Publishers, Editors & Literary Agents, 2006: Who they are! What they want! How to win them over! by Jeff Herman

<http://www.amazon.com/gp/product/0977268209>



Childrens Writers & Illustrators Market 2007 : 800 Editors & Art Directors Who Buy Your Writing & Illustrations by Alice Pope

<http://www.amazon.com/gp/product/1582974357>



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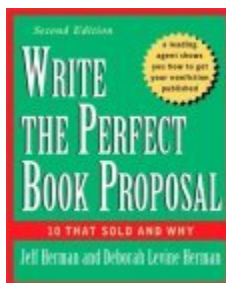
2006 Writers Market : 8,000 Editors Who Buy What You Write by Kathryn S. Brogan, Robert Lee Brewer, and Joanna Masterson

<http://www.amazon.com/gp/product/1582973946>



Writer's Guide to Hollywood Producers, Directors, and Screenwriter's Agents, 2002-2003 (Writer's Guide): Who They Are! What They Want! And How to Win Them Over! by Skip Press

<http://www.amazon.com/gp/product/0761531874>

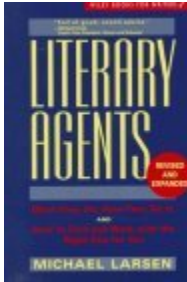


Write the Perfect Book Proposal: 10 That Sold and Why, 2nd Edition by Deborah Levine Herman, Jeff Herman

<http://www.amazon.com/gp/product/0471353124>

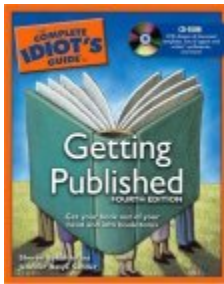


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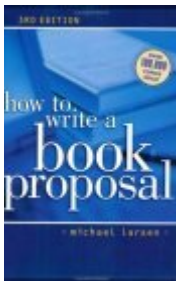
Literary Agents: What They Do, How They Do It, and How to Find and Work with the Right One for You, Revised and Expanded by Michael Larsen

<http://www.amazon.com/gp/product/047113046X>



The Complete Idiot's Guide to Getting Published, 4th Edition by Sheree Bykofsky, Jennifer Basye Sander

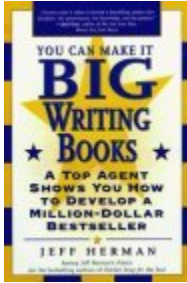
<http://www.amazon.com/gp/product/1592575188>



How to Write a Book Proposal by Michael Larsen

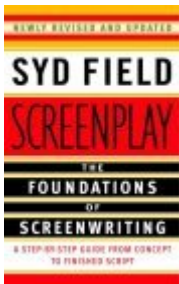
<http://www.amazon.com/gp/product/1582972516>


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You Can Make It Big Writing Books: A Top Agent Shows How to Develop a Million-Dollar Bestseller by Jeff Herman, Deborah Levine Herman, Julia Devillers, Susan Silva

<http://www.amazon.com/gp/product/0761513620>



Screenplay: The Foundations of Screenwriting by Syd Field

<http://www.amazon.com/gp/product/0385339038>

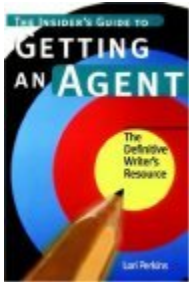


The First Five Pages: A Writer's Guide to Staying Out of the Rejection Pile by Noah T. Lukeman

<http://www.amazon.com/gp/product/068485743X>



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The Insider's Guide to Getting an Agent by Lori Perkins

<http://www.amazon.com/gp/product/1582973687>