

Ooligan Press Editorial Department

June 19, 2019

Cindy Hiday
Iditarod Nights
Heavy Copyedit Editorial Note

Dear Cindy:

It has been so exciting to work on this second round of editing for *Iditarod Nights* and to see all the changes you've made. You've obviously put a lot of time and thought into responding to our edits and making revisions of your own, and the manuscript has benefited substantially from this hard work. I'm really impressed, and I'm looking forward to seeing the manuscript become even more polished and perfected as we continue our work together.

Since we've already done one round of editing, you know the drill. In this second editorial note, I will simply draw your attention to some of the broader changes that have been made or suggested, and then provide a few reminders about the revision process. Then you can dive into the updated manuscript and work your magic!

The purpose of this heavy copyedit is twofold: to smooth out any remaining bumps in the storyline and dialogue that weren't fully resolved in the first round, and to begin focusing more intensively on matters of language, grammar, formatting, and stylistic conventions. On the whole, we're moving away from the broader narrative-based editing we undertook in the line edit and zeroing in on more nitty-gritty copyediting concerns. My team of editors worked hard to make careful decisions about which edits would best serve the manuscript, and, as always, I've personally gone over all of their suggestions to ensure accuracy and consistency.

I've included an updated version of the individualized style sheet we created for this project. If you notice that any of the items on the style sheet haven't been treated consistently in the manuscript, please feel free to bring this to my attention, but don't be alarmed: during the next round of copyediting, we will devote a lot of our attention to working out any remaining kinks in the style sheet and ensuring that all terms are treated consistently.

As a refresher, here is a brief overview of how we've made our editorial decisions:

- We deferred to *Merriam-Webster's Collegiate Dictionary* for most spelling and hyphenation choices.
- All style choices were based on the seventeenth edition of *The Chicago Manual of Style* (CMOS) and feedback from the editing team. These choices include a few items I'll discuss below, but also:
 - The use of commas with dependent clauses.
 - The use of italics for foreign words and phrases.
 - Spelling and formatting of temperature.
 - The use of the Oxford comma.

And as always, we have used Microsoft's Track Changes function to conduct our edits.

Formatting

We focused more on formatting in this round than in the last. The most noteworthy change in this regard has been our decision to move away from the use of italics to represent dreams and flashbacks (though italics are still used to represent direct internal thoughts, as well as remembered dialogue in a non-flashback context). After much deliberation, Emma and I came to this decision based on two primary drawbacks of using italics in such cases: one, lengthy passages of italics are harder to read and can be fatiguing for the reader; and two, they make it slightly more difficult to emphasize specific lines and to represent internal thoughts and “flash-forwards” within a dream or flashback. Additionally, setting all scenes in roman lends a more elegant and seamless quality to the story, and it emphasizes how—especially for a character like Dillon, who suffers from PTSD—flashbacks, dreams, and reality can blend together and inform one another.

In every scene in which we changed italics to roman type, we took care to consider the surrounding context and to implement a combination of section breaks and in-text cues to prevent any confusion for readers. One example of this is the moose attack scene, when Dillon has a flashback to the police shooting. In this case, simply setting the flashback in roman without incorporating other textual cues would have confused readers (who would likely wonder why there were suddenly pizza boxes on the Iditarod Trail). So in this case, we decided it was most appropriate to insert section breaks before and after the flashbacks. These section breaks create additional suspense and gravity in this scene and strengthen the ending of the chapter, and they also make it clear to readers that they are being transported out of the here and now of the story. In other cases where we removed italics (for example, when Dillon has a nightmare at a checkpoint and is woken up by Claire), we found that textual cues were sufficient to keep readers on track, so we chose not to add section breaks.

Another formatting change you may notice is that we have removed paragraph indentations at the beginnings of chapters and sections. This is fairly standard practice and shouldn't have any obtrusive effect on the text. We have also formatted all ellipses as glyphs (so that each ellipsis is a single typographical character) upon the request of our design department. You may notice some formatting inconsistencies at this point (for example, different spacing before and after section breaks), but in general, you don't need to worry about these matters—all formatting will be standardized and polished in the next round of editing and in the subsequent design process.

Structure and Narrative

As I've noted above, you did a fantastic job working on narrative and structure in the last round of editing. You've shown great thoughtfulness and skill in fleshing out certain scenes, expanding on sensory details and character emotions, adding beats of suspense where necessary, and smoothing out narrative issues. I was particularly impressed with your reworking of the conversation between Claire and Dillon on the porch in chapter 3, your expansion on the moose attack scene in chapter 14, and your revision of the scene in which Dillon recounts the shooting in chapter 25. In all of these cases (and others), you've found subtle yet effective solutions to the main narrative problems we sought to address in the first round of editing. All of these changes will combine to immerse your readers more deeply in the story and to give them a more satisfying and enriching reading experience.

Thanks to all your hard work in the last round, you won't need to do nearly as much rewriting this time—most of the narrative and structural concerns have been addressed. That said, there

are still a few places where we believe the story would benefit from just one more additional sentence or a few more words of description, and I have made note of those areas in my queries within the document.

Additionally, we have paid careful attention to potential narrative inconsistencies in this round, and we have found a couple of places where some revision may be necessary to clear up any confusion in the storyline. The main example of this that I wanted to bring to your attention is a possible inconsistency regarding Dillon's knowledge of Claire's promise to her father that she will return to Portland after the race: although Dillon refers to this promise at the end of chapter 21 and again more explicitly in chapter 22, we were unable to pinpoint a moment prior to this when Claire actually tells Dillon about this promise. Readers know about the promise, but as far as they can tell, Dillon has no way of knowing about it unless Claire tells him. In order to ensure consistency and keep readers in the minds of the characters, it will likely be necessary to add a few lines of dialogue earlier in the manuscript in which Claire explicitly tells Dillon about the promise she made to her father. Adding in such an exchange will also create an opportunity to increase the dramatic tension and highlight the main obstacle standing in the way of Claire and Dillon's relationship.

Fact-Checking

While you were working on your revisions for the last round, a group of Ooligan fact-checkers (made up of members of the *Iditarod Nights* project team) were busy doing research to confirm the accuracy of all geographical and Iditarod-related information in the manuscript. As you know, it is ultimately the author's responsibility to ensure factual accuracy, and there is of course more factual wiggle room in works of fiction. However, since this manuscript contains a lot of information specific to real places and events, we know that readers will appreciate and benefit from the highest level of accuracy possible. You have clearly done your research, and for the most part, our fact-checkers found that the facts stated in the manuscript were accurate; however, they did find a few minor discrepancies and a few things that could not be confirmed by their sources. In some of the simpler cases (such as discrepancies in mileage and elevation numbers), I have gone ahead and made adjustments within the manuscript and explained the changes in accompanying queries. In other cases, I have written queries explaining the discrepancies and deferred to your judgment and your sources.

If you would like any specific information on the sources used by our fact-checkers, please let me know, and I can provide you with it.

Language and Sentence Structure

As I mentioned above, this second round of editing has drilled in more specifically on matters of language and stylistic conventions. As the final round of copyediting will be lighter and will allow less leeway for reworking sentences, this current stage is where we can really focus on refining and varying language and sentence structure.

The team of editors has made note of the unique attributes of your personal style, and we have sought to preserve your strong writerly voice whenever possible. As Emma touched on in the last round, we have generally retained comma splices, sentence fragments, and less conventional word usages in all cases where they serve the manuscript (which they often do to great effect)

and do not interfere with reader comprehension. In cases where clarity has potentially been compromised, we have reworked sentences or queried with possible fixes. We have also flagged repetitions of words and phrases to ask whether they are intentional and to suggest potential replacements for the sake of variety.

After the last round, you expressed a concern about the use of the past perfect tense (characterized by our introduction of the word *had* at various points in the manuscript). The proper use of the past perfect is tricky (especially in a manuscript that includes so many references to past events), and you're absolutely right that its overuse or misuse can be intrusive and even disorienting for readers. In light of your comments, I have taken extra care to look closely at the ways in which verb tenses are operating in the manuscript and to not allow any more past perfect to creep in unless I felt it was necessary to reader comprehension and the flow of the text. There are, of courses, places where we need to use the past perfect to make it clear to readers that we aren't referring to an event that is happening in the here and now of the story, so I have re-implemented it in a few places during this round (sometimes with an accompanying explanation). However, please let me know of your concerns about specific instances of past perfect usage, and in the next round we will work on finalizing the tenses in order to give readers the smoothest reading experience possible.

Revision Process

Just as a reminder, when reviewing the corresponding manuscript document ("Iditarod Nights Full MS – Heavy Copyedit 2.doc"), you will likely find it helpful to toggle between "All Markup" (to see exactly what we have changed) and "Simple Markup" (to see the clean manuscript with our edits implemented, along with marginal queries). Make sure that Track Changes is always turned on so that all of your edits are recorded.

When you make edits to the manuscript, it will be helpful to our editors if you ensure that smart quotes are turned on (quotes and apostrophes should appear as curly, like " and ', as opposed to straight, like " and '). Depending on what version of Word you are using, you should most likely be able to turn on smart quotes by following these steps: File > Options > Proofing > AutoCorrect Options > AutoFormat as You Type > Replace straight quotes with smart quotes (check box). If you have any difficulty turning smart quotes on, feel free to contact me and we can try to problem-solve together.

After you finish accepting/rejecting our edits and making any of your own, please send the updated file back to me.

As always, don't hesitate to reach out with any questions or concerns during the revision process!

All the best,

Olivia Rollins
Copy Chief
Ooligan Press

Word and Style Consistency List

A–C

air taxi (not air-taxi)
 all right (not alright)
 Alaska Range (not Alaskan Range)
 (tri-colored) Alaskan husky (not Husky)
 Alpine Annie
 Andy Sommer
 Athabaskan
 ax (not axe)
 backward (no s)
 Bagby Hot Springs
 bale (not bail)
 barbecue (not barbeque or barbecued)
 batwing (not bat-wing)
 Bering Sea
 Bering West
 bedlam
 Big River
 Blackie
 blond (not blonde)
 Bonnie
 Brian Warren
 broad-chested
 brush bow (not brushbow)
 Buffalo Tunnels
 Burlled arch
 calloused (not callused)
 Campbell Airstrip
 Caroline Stanfield
 cauldron (not caldron)
 Chevron
 Cheechako
 Chugach Mountains
 Claire Stanfield
 clench (not clinch)
 Clyde
 cookhouse
 coffee maker (not coffeemaker)
 country scrambled eggs (not country-scrambled eggs)

D–F

Daisy
 Dalzell Gorge/Dalzell Creek
 deiced (not de-iced)
 Dëshka
 Dillon Cord
 Dodge
 doghouses (not dog houses)
 Elliot
 Elim
 Ethan Stanfield
 Farewell Burn
 Flannigan's Stew (Stewie)
 fluorescent (not florescent)

G–I

Galena
 gangline (not gang line)
 George
 Ginny
 god-awful (not God-awful)
 goddamn
 Golovin Lagoon
 good-looking (hyphenated when preceding a noun)

J–L

Jack Daniel's (not Jack Daniels)
 Janey Sommer
 Kaltag
 Klondike 200
 Knik River
 Koyuk
 Kristi
 Kuskokwim River
 Kwik River

<p>gonna (short for going to) Grant Hamilton Gretchen Groucho Guy Handsome hand warmers Hammertown (wrong surname Andy gives Grant) Happy River Happy River Steps Happy River Canyon Harmony HEET (brand name-fuel) Helen Warren hon (not hun, term of endearment, short for honey) Hup IditaRider IditaRides IditaShoots Iditarod Trail (capitalized) Iditarod Trail Committee (spell out, not ITC) interior Alaska (<i>interior</i> is lowercased)</p>	<p>the Last Frontier (capitalized when used as a nickname for Alaska) laundromat (not Laundromat) leave of absence (not leave-of-absence) light-headed (not lightheaded or light headed) lineup (not line-up) Little McKinley</p>
<p>M–O malamute (lowercase) Mama’s Boy Matt Sommer Matchsticks matchmaker Maverick Max McGrath midbite (not mid bite) midmorning (not mid-morning) midnote (not mid note) midsentence (not mid sentence) midtap (not mid tap) Mingo mini-mall (not minimall or mini mall) Mount McKinley mukluks Mulcahy Stadium multicolored (not multi-colored) neck line (not neckline) in dog race context Nikolai Nome Nome-Council Road northern lights (lowercase) Norton Bay notepaper (not note paper) Nulato offhanded</p>	<p>P–S partyer (not partier) Pepper Pete peanut (when used as term of endearment) pickaxes power line Portland Rainy Pass Ranger Riley Rocky Rohn checkpoint roller-coaster (not roller coaster) when adjective Sam self-conscious self-assurance self-importance Shaktoolik ski poling (not ski-poling) Skwentna Siberian husky sideslipped (not side-slipped) sing-alongs (not sing-a-longs) Singer smart-ass (not smartass) snack (okay to use as a transitive verb, as in “she stopped trailside to snack her athletes”) snow hook (not snowhook) snow machine (not snowmachine or snowmobile)</p>

<p>Old Woman Cabin (all three words capitalized) overheated (not over-heated)</p>	<p>snub line (not snubline) someday (not some day) Sommer Kennels South Fork Kuskokwim River (not Kuskokwim River's South Fork) spiraled (not spiralled) stake-out chains (not stake chains) street-side (hyphenated when used adjectivally before a noun) Sugar Susitna River</p>
<p>T-V Takotna Talkeetna Tatina River Ted Warren Teller Texas Two-Step (not Texas Two Step) Toolik toboggan Topkok River top-notch (not topnotch) traveling (not travelling) Treker tricolored (not tri-colored) Trouble tug line (not tugline) tag sled turnoff (not turn-off) uh-huh (not uh huh) Unalakleet US mail (not U.S.)</p>	<p>W-Z Wasilla White Mountain Willow Willow-Tug 300 Windy Willamette Wood-burning stove woodsmoke (not wood smoke) woof (not whuff) Wurlitzer Yentna River Yukon Zach</p>