

Ooligan Press Editorial Department

May 26, 2020

Jennifer Hanlon Wilde
Finding the Vein
Heavy Copyedit Editorial Note

Dear Jen:

Before we dive into this editorial note, we want to thank you for sharing your manuscript with us and our team of editors at Ooligan Press. Working on this book has been an absolute pleasure, and we're so thrilled to be working with you!

The focus of this heavy copyedit is to tie up any loose ends from the developmental edit and to address the grammar and mechanics of the writing. Our team of editors worked diligently to make decisions that were right for your story and its readers, and the two of us have personally walked through each edit.

We've included the word list from the individualized style sheet we created for this project, which outlines many of our editorial decisions concerning specific words. The decisions detailed in the style sheet have been made to preserve your voice and choices while establishing consistency within the manuscript.

In this note, we will highlight a few changes and areas of expansion so you know what to expect as you tackle the revision process. First, here are the main resources we used for the edit:

- 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.

Additionally, you'll find that we've used Microsoft's Track Changes function, which I've detailed at the end of this note.

Formatting

In addition to adding page numbers for ease of editing, one of the most significant changes we've made to the formatting of this manuscript is adding chapter headings to a few of the final sections where they seemed to be missing. You'll notice that there are now thirty-eight chapters rather than twenty-six. We didn't add any extra chapters, but rather just added chapter headings to the existing chapter breaks.

You'll also notice that we have removed the character names from the chapter headings. We feel that each chapter's point of view is already so clear and well-developed that including the character's name in the chapter heading is unnecessary. We have not made changes to the dates or time stamps provided at the beginnings of some of the chapters, as they help the reader keep

track of the passage of time over the course of the story. However, you might consider implementing time stamps consistently (for example, at the beginning of every chapter that takes place on or after the day of Paul's death), rather than just using them here and there. We have also marked all section breaks by inserting a series of three asterisks. These are just placeholders, as the type of symbol used to indicate the section break will be chosen during the design process. For now, just be sure to take note of the suggested locations of the section breaks.

We also began to address inconsistencies in the indentation and paragraph spacing in the document, especially in regard to the formatting of Isaac's emails. While the appearance of these emails on the page will ultimately change once the manuscript has been designed, we have indented the emails for now to set them apart from the surrounding text.

Another formatting change you may notice is that we have removed spaces between paragraphs and added paragraph indentation instead (with the exception of the first paragraph of every chapter and section, which is not indented). This is fairly standard practice and shouldn't have any obtrusive effect on the text. You'll also notice that the characters' direct internal thoughts have now been italicized to set them apart from the surrounding 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. And finally, we have silently removed double spaces between sentences. Per Chicago style, only one space should follow terminal punctuation (e.g., a period), so we've implemented that rule.

You may notice some formatting inconsistencies at this point (for example, different spacing before and after section or chapter 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.

Narrative and Authenticity

Thanks to all your hard work in revisions, many of the narrative and structural concerns have been addressed. You did an impressive job of reworking the parts of the narrative that weren't serving the manuscript, particularly by removing the plotline related to the nude photos. We especially liked how you executed the connection between the car accident, Sophie's amputation, and her motivation to dabble in drug use. That being said, there are still a few aspects of the narrative that could use a little bit of work.

Artifacts of the Nude-Photos Plotline

The transition from the nude-photos plotline to the drug-use plotline was a challenging one, but you've done an excellent job of it so far! There are still a few more artifacts from that shift that need to be altered or removed to make the new plotline as clean as possible. For example, on page 135, Paul's father suggests that Mikie "might not believe in that sort of thing" when referring to Paul's drug use. While it made sense for him to suggest that Mikie might not have believed Paul had a porn addiction (since some people deny its classification as a real addiction), it's unlikely that Mikie wouldn't believe in drug addiction.

Similarly, the scene where the twins fight over the cell phone on page 173 should also be adjusted, since it seems strange for them to be territorial over photos or GIFs of teenagers using drugs. Making these slight adjustments will help tighten the narrative and ensure that it's as seamless as possible.

Sophie's Heroin Use

Though the shift to the drug-use plotline has been largely effective, we feel there is still some work to be done, specifically related to Sophie's use of heroin. We invited an authenticity reader who has experience in harm reduction for communities experiencing addiction to examine the depictions of heroin use in this context. She found that Sophie's heroin use felt inauthentic to her overall characterization as a teenager who, while somewhat troubled, mostly just uses drugs in a casual way.

According to our reader's experience, when someone reaches the point of intravenous drug use, it usually means that addiction has completely taken over their life, and that clearly isn't the case for Sophie. Additionally, it seems likely that if Sophie had reached the stage of addiction where she was using heroin intravenously, Genevieve would have made an effort to put her in a treatment facility to help her heal. Though Genevieve does admit during her confession on page 222 that she knew Sophie was using heroin, she doesn't mention her treatment or recovery, which would have almost certainly been necessary.

Looking at the depiction of Sophie's heroin use through the lens of harm reduction also reveals some potential concerns—particularly that it might perpetuate harmful tropes about drug use. While we know there were no harmful intentions whatsoever, we want to make sure that the very serious reality of heroin use isn't being reduced to an exciting plot point. We don't want this detail in the overall narrative to turn readers off or pull them out of the story.

As a solution, we strongly suggest replacing Sophie's intravenous heroin use with the use of something less serious. Our editors have suggested a few potential options, including party drugs like cocaine or ecstasy, which are more commonly used by teens. Another alternative is to build upon the painkiller thread by having Sophie use OxyContin or something similar. On page 222, Genevieve says that Sophie "couldn't stop the pain medicine" after the accident and that she "started getting it from some dealer." It makes much more sense for Sophie to go from using painkillers after her amputation to using them recreationally than it does for her to make the jump from painkillers to intravenous heroin use.

We ultimately want this manuscript to be rooted in reality, and we want readers to stay on board through every twist and turn. Grounding these details in realistic scenarios will heighten the drama and excitement of the more shocking parts of the narrative and will also encourage readers to more strongly connect with the characters.

GIFs

On the subject of Sophie's heroin use, we also wanted to discuss the choice to make the evidence a GIF rather than a photo or a short video. It seems unlikely that Ty would take the time to make a GIF out of an existing video of Sophie using drugs, especially without an essential reason. Our

team of editors felt that, unless there was a specific reason for Ty to create a GIF, it would be more fitting for him to collect photos and short videos.

You might also consider clarifying the reason for Ty to have collected these photos and videos in the first place. We know that Ty uses term papers for blackmail, but is that also why he has collected these videos of teens doing drugs? Incorporating an instance of him using them for blackmail (similar to the instance of him using the term papers to blackmail Nathan) would help add some clarity and strength to this plotline.

Isaac's Trans Identity

As you know, another aspect of the narrative we want to portray authentically is Isaac's trans identity and the way he grapples with it throughout the manuscript. You've done an excellent job working on this in your revisions, and we really like the new version of Isaac's final scene with Sophie. In many ways, Isaac's experience of being trans feels authentic and serves the story well.

That said, some of our readers felt really uncomfortable with the scene on page 34 in which Isaac masturbates to the GIF of Sophie using heroin. There are a few reasons we want to suggest the removal of this scene, starting with the fact that it doesn't necessarily feel realistic for Isaac to do this. Although he has a strong attraction to Sophie, it seems unlikely that he would masturbate to the image of her using a harmful drug. It seems like his primary feelings after seeing it would be shock, fear, or concern for Sophie's well-being, rather than arousal.

Another reason we would encourage the removal of this scene is that it enters some fraught territory around the complicated experiences of puberty and sexuality for trans people. We want to avoid misrepresenting these experiences and potentially doing harm to the trans community. While it can be valuable to watch Isaac struggle with his identity in a variety of ways, this scene takes readers out of the story and detracts from the other effective ways you handle his identity struggle in the book.

We want to make it clear that we don't want to soften or lessen Isaac's attraction to Sophie. If you'd like, you can still use this scene to indicate to the reader that Isaac is sexually attracted to her. One option would be for Isaac to acknowledge that seeing the image of Sophie on the phone brought on complicated feelings: concern for Sophie and also attraction from seeing her bare skin. Leaving it at that might be the best way to let the reader know that Isaac is grappling with his sexuality without entering such fraught territory.

Naming, Language, and Sentence Structure

There are some remaining issues related to naming that we would like to address. Changing Paul Shaw's name to Hal Shaw has cleared up a lot of confusion and repetition in the manuscript so far. You'll notice we have omitted "Shaw" in most instances of Hal's name, since using his first and last name repeatedly became unnecessary. We did retain it in a few places noted in the manuscript, as when Hal introduces himself to Mikie and Wu.

Similarly, since we no longer have more than one Paul to differentiate between, we don't feel it's necessary to refer to Paul Anderson using his full name in most instances. Generally speaking, we have removed his last name in scenes where his friends from camp are talking about him, but

we have retained it in scenes where the detectives are talking about him, since it would make sense for the police to use a victim's full name.

Additionally, during the chapter told from Genevieve's perspective, she is referred to as "Gen" for the first time in the manuscript. Using a nickname for Genevieve in that section is perfectly acceptable, but her full first name and her nickname are used interchangeably throughout the chapter, which can be confusing. For the sake of consistency, it would be best to pick one or the other to use in that chapter. If you plan to incorporate her nickname elsewhere, consider who might use each version in different situations. For example, coworkers or even campers might call her "Gen," but Mikie would probably refer to her more strictly as "Genevieve."

Language Around Skin Color

You'll notice that we have flagged a few instances of the phrase "brown-skinned" and "brown" that feel unnecessary, especially in reference to Hal. While describing characters' skin colors can be a useful way to help readers picture the characters as they meet them, it seems unnecessary to continue to mention skin color in later parts of the manuscript. Hal, for example, is described as "brown-skinned" in a number of different scenes after his initial description.

To avoid drawing an unnecessary amount of attention to his skin color, we feel it would be best to remove these instances of description and to stick with only describing characters' skin colors the first time they are introduced. In a similar vein, it might be worth noting the skin colors of some of the other characters so as to avoid only describing the skin colors of "brown" or "brown-skinned" characters. You've done such a wonderful job of creating real, engaging, and endearing characters in this manuscript, and we don't want an uneven focus on a few characters' appearances to detract from that.

Style and Mechanics

You have a well-crafted style that is bolstered by your use of sentence structure to control the pacing of the story, and you've made particularly good use of sentence fragments to lend a suspenseful and urgent tone to this work. However, it's essential that your readers are given enough structure to easily track the story, and in cases of run-on sentences, comma splices, and sentence fragments, my editors have taken care to consider whether their inclusion is a help or a hindrance.

We want your readers focused on what your characters are doing, not on figuring out what a specific sentence means. For example, on page 13, the structure of the following sentence has been adjusted for clarity and ease of reading: it originally read "Isaac smiled back, sat and opened his computer," and we have changed it to "Isaac smiled back, then sat down and opened his computer." Comma splices can detract from the flow of the narrative, causing the reader to pause in order to understand the sentence. We have only made adjustments to sentences such as these whose structure threatened clarity, and we have retained some of the more effective instances of sentence fragments.

We have also made an effort to maintain the conversational language you use via dialogue to develop characters like Mikie and Wu, and you'll notice some of the slang terms on the word list

attached below. We have also flagged and adjusted repetitions of words and phrases to ask whether they are intentional and to suggest potential replacements for the sake of variety.

Revision Process

When reviewing the corresponding manuscript document (“Finding the Vein Full MS - Heavy CE compiled.docx”), you’ll want to toggle between “All Markup” and “Simple Markup” in the Track Changes settings. “All Markup” will allow you to view all the in-line edits as well as the comments, whereas “Simple Markup” will hide the in-line edits so you can see a clean version of the edited text. Depending on what version of Microsoft Word you are using (assuming you are using Word), the way you access these settings may change. Typically they are accessed by locating the “Review” tab at the top, finding the tracking group, and clicking “Show Markup” or “All Markup.”

For each edit you see in the document, you will need to right-click on the edit and click either “Reject” or “Accept.” Similarly, for each of the queries in the manuscript, you can right-click on the comment and either “Reply” if you want to respond to the comment or “Delete” if you have addressed the edit indicated in the query and don’t need to tell us anything.

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

Thank you again for sharing your book with Ooligan Press. *Finding the Vein* is an absolute thrill to experience!

Please don’t hesitate to reach out with any questions or concerns as you take on this revision process.

Take care,

Erica Wright
Incoming Copy Chief
Ooligan Press

Olivia Rollins
Outgoing Copy Chief
Ooligan Press

Word and Style Consistency List

<p>A–C Adventist Medical Center afterward (but afterwards is okay in dialogue) all right (not alright) bass line (not bassline) Bible study (not Bible Study) binge-watch (not binge watch) blond (never blonde) boathouse (not boat house) Capture the Flag (not capture the flag) cell phone (not cellphone) counselor in training (CIT)</p>	<p>D–F DA (not D.A.) damn it Diet Coke (not diet Coke) dilly-dally double take (not double-take) downtime (not down time) elbow tag (not Elbow Tag) epinephrine, epi (in reference to the chemical, not the device) EpiPen (not epi-pen or epi pen) EpiPen Jr Everybody's It (not everybody's it) face-to-face (hyphenated) fauxhawk (not faux-hawk) finger stick (open as a noun; not fingerstick) firepit (not fire pit) fish sticks (not fishsticks) flip-flops Freddy's (nickname for Fred Meyer stores as listed on the Fred Meyer website; not Freddie's) French toast (not french toast) full-court press (not full court press)</p>
<p>G–I GIF (not gif) God (capitalized, as in "Thank God") gonna (slang for use in dialogue only) google, Google (lowercased as a verb, capitalized as a noun) gray (not grey, except in Earl Grey) half brother (not half-brother) Interstate 84 IO needle (not I.O. needle)</p>	<p>J–L</p>
<p>M–O MacBook mils (short for milliliters; used in dialogue) Nikes NovoLog (not novolog) Nursey (capitalized) Off! Deep Woods spray okay (not OK) OxyContin (not oxycontin or Oxycontin)</p>	<p>P–S percent (spelled out with a numeral in front, like 100 percent) Pillow Pets (capitalized) pisco sours (lowercased) polka-dot (as an adjective before a noun, as in "polka-dot umbrella") pre-med (hyphenated) razzle-dazzle Reese's Cup, peanut butter cup (only capitalized with Reese's) role-playing (not role playing) rock 'n' roll</p>

	<p>Sharks and Minnows (not sharks and minnows) the States (capitalized when referring to the United States) statie, staties (slang reference to state law enforcement) 'Sup (short for "what's up?") superhacker (not super hacker or super-hacker)</p>
<p>T–V TARDIS (not tardis) terra-cotta (not terracotta) thingy (for dialogue only) 'til (short for until) toward (not towards) T-shirt (not T shirt) under-twelves (not under twelves) U.S.</p>	<p>W–Z Wi-Fi Ziploc</p>