

MARGARET JONES

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EDUCATION

Portland State University

M.S. Writing\Publishing, 2010 (*see: "Coursework"*)

Marlboro College

B.A. Political Science\Political Theory, 2007

PUBLICITY AND EDITORIAL EXPERIENCE

Edible Portland Magazine — Social Media Intern

August 2010 — December 2010

Developmental Editor — "*The New Platen Jobber*" by Marty Brown
Work 2010, Book release date 2011

The Rearguard, Portland State University — Copyeditor

Sept. 2009 — January 2010

Baker's Mark Literary Agency — Acquisitions Intern

Sept. 2009 — Dec. 2009

Ooligan Press — Sustainability and Marketing

Sept. 2008 — Dec. 2009

Tin House — Publicity Intern, Reader

May 2009 — Aug. 2009

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ENTHUSIASMS

- Developmental edits of complete manuscripts, including literary fiction, YA, and short story collections
- Developmental edits of screen plays and graphic novels, with particular attention to the mechanics of dialogue
- Copyediting and proofing manuscripts of any length, newspaper and magazine articles, blogs, and websites
- Blogging
- Writing of promotional materials for small businesses, including business letters, article pitches, interviews, and website content

RELEVANT COURSES

Portland State University:

Copyediting, *Vinnie Kinsella, Winter 2010*
 Book Design and Production, *Abbey Gaterud, Winter 2010*
 Book Marketing and Promotion, *Kent Watson, Fall 2009*
 Advanced Book Editing, *Karen Kirtley, Spring 2009*
 Book Editing, *Vinnie Kinsella, Winter 2009*
 Online Marketing, *Marty Brown, Winter 2009*
 Screenwriting, *Charles Deemer, Winter 2009*
 Writing about Violence, *Debra Gwartney, Fall 2008*
 Publications Management, *Marty Brown, Fall 2008*
 Writing as a Social Act, *Spring 2004*
 Writing as Critical Inquiry, *Winter 2004*

While the writing was fresh, highly readable, and technically competent, the synopsis reveals the piece's weakness: an unoriginal plot. Rachel, our young protagonist (who is surprisingly likeable given her "sullen teenager" routine) was sexually abused by Rick, her mother's ex-boyfriend. Rick is now in jail for armed robbery. Mom doesn't want to believe that the abuse happened, but moves herself and her daughter to California to start new lives.

Rachel starts to fit in (thanks to some unbelievably persistent new friends — in response to Rachel's insecurity-inspired brush-offs, they post sweet comments on her Myspace account and invite her to eat lunch with them/go shopping/be lab partners every five seconds...How come kids weren't like that at my high school?), but is plagued equally by the 30 pounds she gained to keep men's eyes off of her, and her fear that Rick will return once he gets parole.

Though the last scenes are not included in these sample pages, the novel climaxes with Rick's release, his active pursuit of Rachel, and finally Rachel's rescue from Rick's clutches by her mother, who apparently stops saying things like, "Get over it already."

Pluses: Competent writing, a likeable narrator (she enjoys photography and hates being touched), some nice attention to detail (Myspace accounts, etc.). There's an interesting scene where Rachel considers "cutting," and decides it's not for her.

Problems: Ultimately, this writer doesn't have anything new to say about sexual abuse, and I have concerns about the outcome: The police swoop in and re-arrest Rick; Rachel loses all that anger/weight and becomes beautiful again. I read books like this when I was a tween and it was cutting-edge just to write about these topics, but this is kind of the *Sweet Valley High* version of a potentially compelling subject. To stand apart from other books like these on the market, you need a strong, original voice (Lynda Barry's *Cruddy* comes to mind).

EDITORIAL ASSESSMENT

Assessment of a manuscript submission for Ooligan Press

While *Eminent Astorians* has its fair share of technical issues, for the most part it is readable, interesting, and cohesive. My suggested edits below are intended to clarify the author's intent, and to improve the piece's general readability.

SENTENCE STRUCTURE

Parenthetical Clauses

A man almost entirely unknown in accounts of the history of Astoria, Oregon, George Gibbs was, for a time, the town's most prominent and best-educated resident.

This sentence is an example of the author's frequent use of parenthetical clauses. As the opener of the piece, this sentence must be strong, compelling, and unambiguous. The parenthetical clause, "for a time," could be defended as an important piece of information, but it distracts from the thrust of the sentence.

Order of Importance

These images, including the Washington portrait later used on the dollar bill, hung in the family's formal dining room.

In this sentence, the information is presented in an order that does not correspond to its importance. Does the reader care more that the portrait hung in the living room, or that it was later used on the dollar bill? By reversing the order, the emphasis shifts:

Among the images, hung in the formal dining room, was a portrait of Washington, which was later used on the dollar bill.

Sentence Length

When his youngest brother, Francis Sarason Gibbs arrived in Oregon

City in transit to the family trading house in Shanghai, Gibbs decided the two should sail to California to visit another brother, Alfred, stationed at Sonoma Barracks with the U.S. Army.

Within two weeks of arriving in California, Gibbs secured appointment as secretary and topographer to assist Redick McKee, one of three members of the California Indian Commission, to negotiate treaties of land cession with the Indians from the Russian River Valley north to the Klamath River and east to Mount Shasta.

While grammatically correct as they are, these single sentences would be improved by becoming two sentences (ex: "Gibbs's youngest brother, Francis, arrived in Oregon City in transit to the family trading house in Shanghai. Gibbs decided..."). This is a common problem in writing that is dense with information — the reader can take in only so much at once.

PUNCTUATION

Improved Readability

For a time he dropped anchor in Astoria and there he launched a new life that consumed his energies until his death.

Gibbs's primary assignment was to scout a route from Willapa Bay to the trail running from the south end of Puget Sound via the Cowlitz to the Columbia.

The first sentence contains three verbs (dropped, launched, and consumed); the second contains at least five locations (Willapa Bay, trail, south end of the Puget Sound, the Cowlitz, and the Columbia). The readability of both sentences would be greatly improved by some punctuation, and the manuscript would benefit from a careful scan of such sentences.

Descriptive Listing

Other artworks were executed by Washington Allston, painter, sculptor, and a cousin from Rhode Island.

It is possible to read this sentence: “Artworks were executed by Washington Allston, by a painter, by a sculptor, and by a cousin from Rhode Island.” To set a descriptive list off from the noun being described, an em-dash works wonders.

OVER-SHARING

Geography

In 1823 his widowed grandmother, Mary (Channing) Gibbs, purchased the Harrison Gray Otis mansion on Mount Vernon Street, Beacon Hill, Boston.

Throughout the manuscript, the author deals with potential geographic ambiguity by listing locations as specifically as possible. Here, I don’t think it’s necessary to specify that Beacon Hill is in Boston, and the additional word at the end of the sentence is ungainly. Perhaps it could be re-written, “the Harrison Gray Otis mansion on Mount Vernon Street in nearby Beacon Hill.” The reader could be trusted to infer that Beacon Hill is in or near Boston, as we already know that our protagonist is in Cambridge.

On January 21, 1851, the territorial legislature elected Gibbs—on the first ballot—prosecuting attorney for Oregon’s Third District that then embraced the northwest coast of the territory.

Here, the author is trying to include too much information all at once — the date Gibbs was elected and to what position, who elected him and with how many ballots, and the parameters of Oregon’s Third District. If querying were not possible, this could be edited by breaking up the information into multiple sentences. If I could query, I would recommend that the author consider the necessity of each piece of information, and trim where possible.

Superfluous Character Information

Worn down by these labors, Gibbs then left Harvard to spend the next two years traveling in Europe with his spinster aunt, Sarah Gibbs, her friend Harriet Hare, and John Hare, a young man a year younger than Gibbs and a recent graduate of the University of Pennsylvania.

While Hare is briefly mentioned later, this information about his graduation from the University, as well as his relative, Harriet, does not seem worth mentioning. I think that this is a common problem in writing from facts. The author should be encouraged to pick and choose among the most interesting and relevant ones.

UNDER-SHARING

Unfamiliar References

Story, fabled American jurist, wrote the preface for the young man’s book and hailed it as “a highly valuable present to the profession.”

This is only one example of the references that readers might be not catch. Story, the fabled American jurist, is mentioned earlier in the (very long) paragraph as part of a list, but he might need a more pointed introduction. (Also, because a “story” is usually a tale, not a person, this is particularly important to clarify.)

Confusing \Ambiguous Information

Governor Stevens needed to clear Indian title to Washington Territory because of settlement and possible railroad projects.

At the end of this sentence, I’m full of queries. Is the “settlement” or Indians or colonists? Does Stevens need to delete the Indian title, or clear it with the Indians? I’m concerned that this treads on offensive historical inaccuracy, or that the author is hesitant to portray the colonists in an unflattering light. It would be difficult to address this without a query. If querying were absolutely impossible, I would do my own research, and then either clarify the sentence or remove it altogether, depending on the level of controversy.

OTHER NOTES

Names

From the beginning, it would be helpful to distinguish between the various George Gibbs's. Conventionally, the elder Gibbs might be called George Senior, or Colonel Gibbs. Each time that the two Georges appear together in a paragraph, the editor must pay particular attention to clarity.

Similarly, because the central George Gibbs is often referred to only as "Gibbs," the editor might recommend dropping the surname from his immediate family members after they've been established. Visually, the repetition of the word "Gibbs," in reference to several different people, creates confusion. Skipping surnames will make the reader feel more familiar with the characters, and will generally clean up the page.

Footnotes and Endnotes

If I were to edit this piece, I would recommend plugging all references into footnotes or endnotes. Parenthetical page numbers create visual clutter, and make the piece read like reference material.

Dear Tony,

The Invisible Woman is unlike anything I've read before. Over the last month of reading, I've been thoroughly intrigued, enticed, enlightened, and entertained. Though the manuscript is rough in some spots (upon which I'll elaborate), I have never wanted to put *The Invisible Woman* down. Your playful use of language, your rich descriptions of universes beyond our own, and your obvious fascination with the complex worlds of mathematics, aesthetics, and literature make your manuscript a true work of art.

Although I could have easily spent another month on this letter, I've done my best here to be as helpful and detailed in my response as possible. Please know that while this letter is heavy on the suggestion end, there were many parts that I loved but (as always happens) was too caught up in the story to slow down and note. Also, in the interest of efficiency, it seemed most important to focus on the parts of your manuscript that need additional attention. Below my broader notes, which are more about general ideas, you'll find my chapter notes, which contain all kinds of questions, comments, and compliments pertaining to specifics.

LAYERS OF OBSCURITY

The crux of Silvia's story must be gleaned through three obscuring layers: 1) a loose, intuitive treatment of the many faceted caverns of Silvia's mind, 2) the constant references to literature, geography, and mythology, and 3) a playfulness with language that frequently challenges the reader's comprehension and, unfortunately, patience. While these

layers provide interest, in many places they bring the action (and by this I mean the movement of the plot, not necessarily active "action") to a standstill.

It may be that while each of these devices are useful in moderation, each must also be handled very carefully to keep the reader from becoming alienated from the story. Here are three examples of places where the devices distract from the reader's experience, rather than enhance it. I've also tried to include examples of how these passages might be lightly reconstructed for better reading.

- **Loose, intuitive treatment of Silvia's mind**
(From *Una Sera Strana*, p.31)

Her gaze indeterminate, unfocused, narrowed, took in the boundaries of the room, the farthest corner. Imagine lines infinitely long, converging to form an angle infinitesimally small. Now an opposite: Imagine a right angle becoming slightly more than right, and again and again, and generating an infinite curve, broad enough to compass the universe. A universe unfolding, unconstricted. The mind is expert at finding truth which till that moment have been in the domain of the unknown. To measure the diagonal of a rectangle was once a matter of conjecture. Should the imagination be startled that the eye should refuse to take its own measure? Another tack: it is a given that we cannot know another's thought. What child hasn't asked whether what he or she terms yellow is the same yellow as seen by another? What if she were not the only one?

In order to really get the reader into Silvia's mind, which is a fascinating, but complicated place, I suggest that you work to make the writing as clear and simple as possible, without losing the poetry of each passage. My suggestion is to make the phrasing a bit tighter, and to use smaller, more broken-up sentences. This way the reader can digest each thought, one at a time. Also, I've added a few more nouns to give the reader a more concrete sense of Silvia's imagined world:

Her gaze was indeterminate and unfocused. It narrowed and took in the boundaries of the bedroom. She focused on its farthest corner on the left-hand side. Imagine two infinitely long lines, crossing each other to form an infinitesimally small angle. Now imagine the opposite: Imagine a right angle becoming slightly more than right (*Query: more obtuse?*), again and again, and generating an infinite curve. The curve becomes broad enough to compass the universe. The universe unfolds without constriction.

The mind, Silvia reflected, is expert at converting the unknown into truth. After all, to measure the diagonal of a rectangle was once a matter of conjecture. Should the imagination be startled that the eye should refuse to take its own measure? (*Query: What is "the eye's measure?" And measure of what?*) To put it another way, it is a given that we cannot know another's thought. What child hasn't asked whether what he or she terms yellow is the same yellow as seen by another? What if she were not the only one? What if there were others out there, completely invisible to themselves?

- **References to literature, geography, and mythology** (from *La Vita Nuova*, pgs.37-42)

"I've never been to San Giorgio...It is a ruin, isn't it?"
"Not quite. No more than Caracassonne."

"You've drawn me out of my orbit, you know," she said.
"I suppose," he said. "Though I'd guess your orbit has eccentricities, genuine eccentricities, not false ones like Ptolemy's."

"You don't take it as an omen, do you?"
"That's what my mother would say. No, in that regard I'm my father's daughter. More of an Euclid than an Orpheus. Yet for a moment there it felt like I had fallen into a mythic world. The young hunter out with his dogs, spies Diana and her women bathing in the stream—"

"Actaeon," said Heiro. "And he's turned into a stage and slain by his hounds."

Had there every been a dragon, she wondered, alive up here? Dreaming, like the Minotaur, of the bearded man with the gleaming sword, who would penetrate his labyrinth and put an end to his dreams?

Because your actual plot is loaded with information for the reader hold onto (everything from math equations to the Italian words for animals), there is only so much room for additional tidbits of interest. My criticism regarding the casual references above, made by Silvia and Hiero, is that they do not, by the end of the manuscript, become important parts of the plot. As the reader, I've struggled to interpret and de-tangle a whole slew of references that had no bearing on the themes or outcome of the story. If you want your reader to trust you as a writer, it's important that you reward them for their hard work with a satisfying pay-off. Otherwise, these references come off not only as superfluous, but unnatural.

On the other hand, it seems important to the development of Silvia and Hiero's characters that we see them as well read and highly literate. Might just one or two demonstrations of their intellects suffice? Or, better, could they make references that help us to understand Silvia's invisibility and ultimate transformation into an embodiment of the forest? Her "phasing," which is revealed toward the end of the manuscript, is a hard concept to grasp, and perhaps Silvia and Hiero's verbose exchanges could work to explain it, thereby serving two purposes at once.

- **Language**

Italian is a beautiful language, and I understand why you have inserted it into your manuscript. However, I suggest that you be very cautious with your use of it, as it is one more way in which you could potentially confuse your reader. Food items and simple greetings are good places to include the Italian translations; full sentences, random objects, and general musings are probably not.

I noticed that the movements between Italian and English really kick into gear when Peter (or, sometimes, Pietro) arrives on the scene. I assume that this is to demonstrate Peter's unfamiliarity with the language, but it gets hard to follow. It also feels inconsistent with the beginning half of the manuscript, in which the Italian words are used sparingly. I would advise that so long as the word itself is unimportant, there's no need to use anything but English. Names of people and places, in their actual Italian, more than suffice to remind your reader that the characters do not speak English.

Any place that you feel compelled to use footnotes to translate, I would simply keep in English. The footnotes break up the rhythm of your dialogue, and do not add enough to the story to compensate for the inconvenience.

I also recommend that you hire someone who is fluent in Italian to check over your usage. I noticed a few places where verb\noun orders are reversed, as well as confusions between feminine and masculine nouns.

CREDIBLE VS. INCREDIBLE

There's a lot in this manuscript that crosses over into the realm of the incredible. There are animals that morph into

humans, women that wake up invisible only to themselves, and telepathic dogs. The writing is skillful and playful enough that I'm willing to go along with the fantastical plot, but, more importantly, the fantastical elements make sense within the world *The Invisible Woman* creates. However, there are other elements of the plot that do not seem fantastical, nor do they seem credible. In other words, there are parts of the story that seem as if they should be taken very seriously, but I have a hard time doing so because they don't add up, even within the rules of a fantasy world.

- Silvia's nonchalance concerning her invisibility, which I noted from the beginning of the story, and which perseveres as a problem until the very last page. Did Silvia grow up believing in magic? Has she wished to be invisible ever since she was a little girl? Why does she take this magical event with such calm acceptance? The Silvia who I read on the page, who is very much concerned with logic and reasonability, isn't the kind of person who would take such a completely illogical and unreasonable event so lightly.
- The students in Silvia's classroom speak in exceptionally mature, sophisticated voices. They have, without fail, incredibly extensive vocabularies and poetic cadence. Even if I was told that these were students at the most reputable PhD program in Europe, I would be suspicious that they were all reading off of a tele-prompter. Is there something in Gulliver's water that breeds baby geniuses? Do the students rehearse their in-class comments beforehand?
- On Segre the Spy: Why does he give Silvia and Anastasio his real name? Doesn't seem spy-like. Why does he even let them know that he is working for the Agenzia? He seems incredibly obvious, not sneaky at all.

- Why does the Agenzia have such an interest in Ghira and the forest people\animals? There is never a clear motivation for the Agenzia to pursue Ghira, nor any explanation of the threat the Agenzia might pose to her and her people. There is some reference to Segre's intent to destroy nature, but no reason for it, and no actual evidence that he will do so. Because of this, the climax falls flat.
- Why doesn't the Agenzia arrest Silvia from the get-go, if they are convinced that she can lead them to Ghira? And why, after she refuses to show them willingly within 24 hours, does the Agenzia just release her? No attempt at force?
- In the concluding scenes, we learn that Silvia is, in fact, the living embodiment of the forest. While this is acceptable within the fantastical framework of the story, could we get more hints that this is Silvia's true form?
- In the last scene, we learn that Peter was part of the British wing of the Agenzia, or something like it. How did Peter manage to elude Segre's men at the train station? One would think that they would notice Peter and Zamira, the only man with his dog disembarking the train.

NEWSPAPER ARTICLE EDIT

Quick and dirty edits of student-written articles at the Rearguard

APSU Restructure Debate (*original*)

At the onset of the restructuring debate, the position taken by the ASPSU was summed up succinctly by ASPSU President Jonathan Sanford when he told the *Rearguard* “No corporate takeover!” was the official position of the ASPSU. The past almost two months have been interesting for ASPSU’s position as the debate has progressed. At the outset, ASPSU took position that had a great deal of validity to it: that students should have input in the process of restructuring the financial support system of the university. The reasoning that ASPSU employed went something like this: the university belongs to the student body as much as it does to the faculty and administrative body.

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Golden Globes (*original*)

If the distinguishing film viewer watched the 2010 Golden Globes, the natural reaction might be to stare at one’s screen, befuddled as nominated actress Anna Kendrick appeared during Ricky Gervais’s monologue. This a typical response to any awards ceremony in which James Cameron wins the most prominent honors. This a normal response to any Hollywood awards show, really and it goes along with the ultimate realization that this is the media’s literal patting of itself on the back. That open-jawed gasp, lips gaping like some imitation of Michael Bluth asking, “Her?”

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ARTICLE PITCH

for Rethinking Paper and Ink at Ooligan Press

When Melissa Brummer and Janine Eckhart enrolled in Portland State University's publishing program in the fall of 2008, they had no idea that they'd soon be spearheading a movement to revolutionize publishing — not only at Portland State, but throughout the entire industry.

PSU's program, which has a uniquely hands-on approach to teaching the trade, expects its students to complete traditional publishing courses and to run *Ooligan Press*, the university's publishing house. Brummer and Eckhart, who met in an intro class, quickly discovered a shared interest in sustainability. Both had noticed the lack of attention to sustainable business practices within the publishing world.

"There is so much waste," says Brummer, "at every stage of the publishing process." Greenhouse gas emissions from paper production, harvested timber, and high energy usage topped her and Eckhart's list of concerns. "The more I learned about it," says Brummer, "the more I kept thinking, 'This industry has to change.'"

Then, in the winter of 2009, Brummer and Eckhart came up with a way to move *Ooligan Press* in a more sustainable direction. Rather than serve as editors or publicists for *Ooligan*, they created a new division of the press, entirely devoted to the research of environmentally progressive publishing practices. Other students were excited by the project, and the group received a portion of the Miller Grant, a 25 million dollar grant awarded to Portland State to be used exclusively for sustainability projects. With their portion of the grant money, Brummer and Eckhart were able to print the first edition of their latest project, a book called *Rethinking Paper and Ink: The Sustainable Publishing Revolution*.

Brummer and Eckhart are nothing if not ambitious, and because *Ooligan* exists within the Portland State University

system, there's no lack of opportunities to share and apply the group's findings. While their first priority is to implement sustainable publishing practices at *Ooligan*, the university is next on their list. "Everyone at PSU uses paper and ink," says Eckhart, "so to some degree we have an opportunity to educate and advocate for more sustainable practices campus-wide."

Brummer echoed her sentiment. "Long-term sustainability is going to require much more than using 'better' practices and materials — it will require major perspective shifts in our consumer driven culture. Education is where significant perspective shifts occur."

"The whole thing has been moving so fast," adds Eckhart. "It's very exciting."

BLURB REQUEST

for *Dot-to-Dot, Oregon*
at **Ooligan Press**

Dear _____,

Greetings from *Ooligan Press*. We're pleased to announce the acquisition of *Dot-to-Dot, Oregon*, the latest collection from Sid Miller, acclaimed Portland poet and editor of the *Burnside Review*. The collection of poetry, which will be released as an *Ooligan* title in _____, puts the reader in the passenger seat of Miller's gritty, dark, and often hilarious road trip through Oregon, from Baker City to Umatilla. Miller shows us seedy diners and historic hotels, agonizes over pregnancy scares and sanctimonious billboards, and stops to marvel at full-color sunsets and ancient grain elevators.

Attached is an advance copy of *Dot-to-Dot, Oregon*. As a fellow Northwest writer (needs to be tailored to individuals), your brief review or blurb would be greatly appreciated, and may be featured on *Dot-to-Dot's* back cover. If you chose to undertake this task, please send your responses to *Dot-to-Dot* by _____.

Best,
Margaret Jones
Marketing Manager,
Ooligan Press

Sid Miller's poems have appeared widely. A Pushcart nominee, his chapbook *Quietly Waiting* was published in 2004 by White Heron Press. In addition to *Dot-to-Dot, Oregon*, Miller's full-length collection, *Nixon on the Piano* will be published with David Robert Books this year. He is the editor of the *Burnside Review*.

MISSION STATEMENT

for the fictional New Agrarian Press,
an in-class assignment

NEW AGRARIAN PRESS is a farm and publishing house outside of Arcata, California. Specializing in practical guides to large and small-scale agriculture, we also publish thematically appropriate and ideologically challenging works of political theory, memoir, and an occasional volume of poetry. Our goal, always, is to foster greater stewardship of the earth in both rural and urban communities. *New Agrarian* also publishes a bi-annual cookbook and a monthly magazine focusing on the daily trials and triumphs of farm life.

Working members of *New Agrarian* are equal parts growers and publishers, dividing their time between the land and the "office," a restored 18th-century farmhouse that serves as dining hall, conference room, and guest house to our constant rotation of visitors and interns. Run by a consensus-based board, decisions both editorial and agricultural are made during bi-weekly Town Meetings, which are open to public observation and are often attended by curious guests.

New Agrarian provides not only instructions for an alternative way of life, but a living example. Our readers and investors are young and old, live in big cities and on farms of their own, and have in common a belief in Wendell Berry's oft-quoted adage:

"To cherish what remains of the Earth and to foster its renewal is our only legitimate hope of survival."

Margaret Jones

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TIPSHEET

for the fictional title, *Marxism for the Masses*,
an in-class assignment

IT'S NOT ALL IN YOUR HEAD: A Marxist Guide to Self-Cure for the Masses

HOOK

Depressed? Subdued? Alienated from the mechanisms of your labor? Meet Karl Marx, life coach. The editors who brought you *You Kant Do It!* have reduced the whole of Marx's works to just 3 easy-to-follow (if difficult to understand) steps that will radically transform your ideologies, your ethical compass, and maybe even your government. Quit your job, shed your false consciousness, and join the revolution!

SELLING POINTS

- Original, timely revival of a bestselling theorist
- Simple, accessible "light theory," self-help format
- Appeals to a wide demographic

DESCRIPTION

Using a mix of new interpretation and direct quotes from Marx's texts, our editors have created the definitive guide to Marx in the modern world. This timely, relevant book is both a re-cap of history and a critical, accessible reflection of our society. Written in simple, self-help terms, *It's Not All in Your Head* bridges the gap between rigorous political discourse and our private lives.

ABOUT THE AUTHOR

Karl Marx has been called "the greatest living thinker" by other, lesser living thinkers. Now dead, Marx continues to influence the essays of college students, the governments of small nations, and the hearts of the lost and lonely worldwide. Best known for his work with Communism (much of it posthumously), Marx is also the author of the Capital trilogy. His award-winning children's book, *The Little Prol that Couldn't Separate Himself from Means of Production* has been re-printed in over a thousand languages, including Latin. Marx died alone and insane in 1883.

ABOUT THE EDITORS

L.P. Reinbaurbach and Rev. Ernest Pine have co-edited and authored hundreds philosophical self-help books together, including the bestselling *Daily Plato* series.

PUBLISHER:

Dead White Guys Press (DWG)

PUB DATE:

December 2009

US PRICE:

\$19.95

CATEGORY:

Self Help, Philosophy, Non-fiction

FORMAT:

Paperback, 9.2 x 7.6

Editing at Ooligan: Life of the Party

If you have more than one moose, would you say that you have mooses? Or would you say mice?

This week, Ooligan students in Vinnie Kinsella's copyediting class kicked off the new term with old-school pizzazz, adjusting their horned-rimmed glasses and curling up with well-worn editions of the *Chicago Manual of Style*. The budding grammarians also acquired a new tool for their editorial toolboxes: Anne Stilman's *Grammatically Correct: The Writer's Essential Guide to Punctuation, Spelling, Style, Usage and Grammar*.

If this doesn't sound like "blogworthy" material, wait until they tell you all of the words you've been using incorrectly.

For example, if you've been planning to bring your lunch when you go to school tomorrow, an Ooligan editor may suggest that you take it instead. As Stilman explains, "Bring means to transport towards where one is currently located." Like emigrate and immigrate (correctly, one immigrates to and emigrates from), one takes to, and brings from.

Ooligonians are sure to impress loved ones and casual acquaintances alike by correcting these and other common misuses throughout the year. To avoid public humiliation, check out Stilman's book. Better yet, enroll for Ooligan's copyediting class.

The plural of moose, by the way, is moose.

I would just read the *Onion* but sometimes I worry that it's not real

This morning my roommates and I went to Muddy's and dedicated a few hours to our favorite family pastime — pretending to read the *New York Times*. Generally speaking I pretend to read the Book Review; my roommate Jeff, who also subscribes to *Harpers*, pretends to read Politics (occasionally reading headlines aloud to us, for added effect); and Sarah glances over the pictures in *SundayStyles*.

Our fourth roommate, Lena, stays in bed on Sundays until 4pm or later and sets a few sections next to her plate at dinner. On weekdays we don't even bother unfolding it; typically, I will shake it out of its blue plastic bags (two per issue, which are added to an ever-growing "bag of bags" in the basement) in the morning, dutifully display it on the table for the duration of the day, and then put in in the recycling bin at night.

It would never occur to use to get it canceled. We like getting the *Times*. We like referring to it, complaining about it, shuffling it around, and spending less time on the computer, scrolling through the *Vice Magazine* Dos And Don'ts or pretending to read blogs. Being *Times* subscribers helps us to define our personal brand: We are smart, well-read, reasonable people who have embraced our inevitable future transformation into yuppies, at which point we will be too stressed out by our spoiled, attention-deficit-ed offspring to actually read up on issues. For now, we're old enough to comprehend the articles and young enough that we're still forming our opinions on things. We'd be the perfect newspaper readers, if any of us had the attention spans necessary to do more than skim.

REFERENCES

There's been a lot of talk lately about the Death of the Newspaper. Readership is down, subscriptions are way, way down, the *Post Intelligence* is getting bought by Scrooge McDuck. I believe it, 100%. I'm well aware that you can get all of the news, for free, on the internet; that classifieds have been replaced, rightly so, by Craigslist; and I also know that, in the same way that I am not unique, my roommates are not unique, and that therefore there must be other people out there, paying 5 bucks for a Sunday paper they're only pretending to absorb.

In closing:

1. Is the *New York Times* a fashion\lifestyle accessory?
2. When the newspaper industry folds entirely, can we replace it with authentic radio?
3. Does anybody have a great idea for creative newspaper recycling? I found a few lists at The Craft Gossip Blog Network, which included some extraordinary newspaper slippers. I'm thinking these will be great gifts for my friends and family in the coming year. Just let me know if you want a pair.

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