

Dear Trace:

On behalf of Ooligan’s editorial department, I’d like to thank you for giving us the opportunity to work with you on *The Names We Take*. Diving into the world of *The Names We Take* has been an incredible adventure, and we are all so excited to see where the manuscript goes from here. Pip’s story most certainly needs to be told, and we are honored to help you share it with the world.

This editorial letter will function similarly to those you’ve previously received from the acquisitions department. Our feedback is divided into three broad categories and numerous sub-categories, and touches on everything from specific characters’ motivations to more general questions of verisimilitude. At the end of the letter, you’ll find suggestions for how to tackle the revisions, as well as some recommended media that we hope you’ll find interesting and inspiring.

Narrative

Worldbuilding

The book paints a vivid picture of dystopian Spokane, but the question of what the world looks like one year after losing 80 percent of the population is a huge one to tackle. Although the bones of the world are good, some of the details don’t come across as fully developed. For example, Spokane has a thriving community of formerly homeless people, some gangs of ne’er-do-wells, and a lot of orphaned children running around, but other than that, it’s a ghost town. Assuming 80 percent of the population died from One Mile Cough, that still leaves 55,000 people in the city. Where did they all go? How did they attempt to rebuild in the wake of this huge tragedy? What does their society look like now? How have they formed new communities? It’s a big question, and not an easy one to answer.

One fix might be to have the virus kill off more people. If only two percent of the population survived, suddenly you’re down to a few thousand people. That would help explain Spokane’s empty streets and the feeling of lawlessness.

In addition to having more people die from the virus, consider establishing a few functioning, lawful communities that Pip is aware of. Even with these pockets of civilization, it makes sense for Pip to prefer living separately, with Whistler—she wasn’t accepted before the collapse of society, so why would she be accepted after? Creating a sense of normalcy or order in the midst of the chaos would help flesh out this world. Pip identifies Navy and company as traders at the beginning of the book, so she’s clearly aware of the existence of groups of people who do not necessarily mean harm to all outsiders, but we never see her interact with or think about those people.

Something else to think about: with so many people gone, surely animal populations would have rebounded? Consider adding more animals to the landscape. Coyotes in the city, deer in the countryside, birds everywhere—the presence of animals would make it feel a lot less desolate while allowing the text to lean into the dystopian “life after humans” concept.

One Mile Cough

Related to the worldbuilding question, OMC needs a little more context. The book mentions that OMC wiped out 80 percent of the population in the valley, but where did it originate, and how did it get to Spokane? How quickly did it spread through the community, and how quickly did it kill the people it affected? Of the people affected, how many (like Whistler) survived? How many people did not catch the virus at all, and are those people naturally immune? Is Pip one? Did all of the survivors experience hallucinations/visions afterward?

Relating to the visions, consider establishing a clearer logic for them. Fly's mother experienced visions before dying, but Whistler continues to have them even after surviving the cough. Did Pip's mother have visions while she was sick? What might she have seen, and what would she have told Pip? Additionally, Pip believes Veronica to be a survivor of the cough, because Veronica has a similar energy to Whistler, yet Veronica isn't said to experience visions. Consider how visions might affect Veronica's running of the farm and the religious beliefs which are such a big part of her character. It's easy to see how Veronica would equate her survival of the cough and subsequent visions as being divine in origin.

I also urge you to consider renaming One Mile Cough, or revising where the name came from. Attributing the name to the Chinese feels slightly too exoticizing. If you decide to lean into the vision question, there might be something to draw on there—a name that indicates the most unnerving side effect. I wonder if you could come up with a good acronym, like SIGHT? Or maybe it could have a “real” name, but everyone calls it the Sight? There's lots of potential to play around with here, so have fun with it!

Characters

Pip

Pip is a complex, dynamic character with a sympathetic backstory and a lot of agency. She isn't always easy to root for, but her flaws provide opportunity for growth and are part of what make her so compelling. There are just a few aspects of Pip's character that need a bit of additional development for the reader to truly understand who she is.

Pip's Appearance

Since the plot hinges on Pip being mistaken for a guy, it's imperative for the reader to understand what she looks like. With a tight third-person narrative like this one, it's difficult to find good opportunities for the protagonist to reflect on their appearance, but a natural place for this to come up could be after Pip rescues Iris, when Pip asks Iris, “So you're... a girl?” Iris could very easily ask Pip the same thing, prompting Pip to explain her appearance to the reader.

An androgynous appearance would make sense for a dystopian society—Pip is probably too concerned with surviving to worry about applying makeup, and her clothing is probably more about function than form. We learn that Pip has small breasts, but what about her other secondary sex characteristics? Women tend to have wider hips and rounder faces than men, so maybe Pip has narrow hips and more angular features? Establishing here that Pip's gender could be ambiguous will be a nice bit of foreshadowing, and the reader won't be caught off guard later when Pip's gender is in question.

Pip's Anger

Beyond Pip's appearance, I'd like to talk about Pip's anger. Her short temper and strong reactions are some of her most defining traits. She is often physically aggressive in order to get people to behave or comply with her wishes, and when startled, she tends to react with violence, as when she tackles Whistler after he yells at her. Her anger makes sense—learning about the bullying she endured in school was a huge aha moment for us as readers—but the evolution of her anger isn't really explored. She definitely gets less angry as the book goes on, but right now it seems incidental rather than intentional because she never learns anything from losing her temper. There's great potential here for Granville to be a foil to Pip: a concrete example of what happens when you let your anger at the world control you.

By engaging more deeply with Pip's anger, we could present Pip with a clear opportunity for growth. We see this evolution as being tied closely to her sisterly feelings toward Iris and her relationship with Fly. At the beginning of the book, Pip's life has fallen apart twice: first when she was kicked out of her home, and second when OMC devastated the world. After the death of Whistler, she again comes unmoored. Pip's journey in this book is more than physical—she is on an emotional quest, seeking love and family. Of course she finds both of those, in Iris and in Fly, but the text should focus more on that development. Pip's anger at what she thinks she has lost—the possibility of romantic and familial love—forces her to keep Iris and Fly at arm's length. It is only when she engages with the anger and realizes the harm it's causing that she can begin to let it go and start forming those emotional bonds.

To that end, I want to see Pip's anger have a tangible negative effect on her relationships. When she loses her temper with Iris and shakes her, Iris should react poorly (or perhaps even be injured?), emphasizing to Pip that she can't treat people like that and expect them to stick around. Same with Fly. Pip's anger is messy and complicated and definitely valid, but it's important for her to work through it. Let her confront her anger. Let her realize that it's holding her back, and allow her to move past it and grow.

Pip's Motivation

Although Pip's motivation to not leave anyone behind is an excellent detail, I'm not sure that having Utah be the inspiration behind her ethos is the best move. The fact that Utah is not even her dog, but a stranger's dog, and that his death occurs off-camera makes it kind of a letdown when the reader finally learns the big secret behind Pip's dog collar. Plus, as I mention in the line edit, a lot of Pip's thoughts when she first meets Iris seem to directly contradict this idea of her promising to never leave someone behind.

A stronger way to introduce this idea would be to have Whistler's death be Pip's primary motivator, especially if his death occurs as a result of something Pip did—whether that's leaving Whistler behind when she shouldn't have, or hesitating at a key moment and unintentionally losing the opportunity to save his life. Instead of upholding a promise to a dog, Pip could be upholding a promise to Whistler. This would also give Pip more opportunities to reflect on and mourn the loss of her friend. (The way the text reads currently, she almost mourns Utah more frequently than she mourns Whistler.)

Iris

Iris is one of the best characters in the book, but her actions often seem inconsistent with her age. We discussed the merits of aging her up or down, but we ended up agreeing that twelve-ish is the best age for her, because it allows her to still be somewhat self-sufficient while still being young enough to evoke Pip's sisterly/protective instincts.

Iris rarely seems older than her age, aside from a few key moments of wisdom, but she does frequently act younger than she is. The line edit addresses a few specific instances, but more generally, there are places where Iris seems disinclined to listen to Pip, not out of a preteen need to act out, but rather in a more childlike way, not understanding the imperativeness of her doing what Pip asks. She also seems to frequently strike Pip when they argue, which seems more fitting for a much, much younger child.

Whistler

When it comes to Whistler, my main suggestions are to be wary of how Pip discusses his mental illness and make sure she isn't too dismissive or glib when it comes to acknowledging Whistler's problems. Additionally, although the text strongly implies that Whistler's quirks are a direct result of his surviving OMC, Whistler's military history could lead readers to assume they're related to PTSD. This is particularly pressing because Veronica, whom Pip also hypothesizes to be a survivor of OMC, does not share many of Whistler's characteristics.

Fly

Fly is such a compelling character, and I love the relationship between her and Pip. However, because Fly is gone for the vast majority of the book, we lose out on major opportunities to see her and Pip's relationship develop. For this reason, rather than having Fly leave Travelers' Rest, I strongly suggest Fly stay.

Currently, Fly's reasons for leaving the farm seem a little thin. I understand her and Muscles' reluctance to be the only black adults at the farm, but beyond the fact that the only other people of color present are a couple of children, the text does not give Fly and Muscles a compelling reason to leave. The only people who express racist thoughts toward them are Camo, Navvy, and the rest of the human traffickers—the people who kidnapped them in the first place, and who literally treat them like slaves when they leave the farm.

I applaud your willingness to tackle racism in this book, but I'm not sure *The Names We Take* is the best home for this conversation. The book already addresses some heavy issues, and does so with aplomb—introducing racism for the sake of decrying racism just distracts from the book's primary message. In addition, by having Fly stay at the farm, you have an opportunity to give more space and attention to Pip's bisexuality and the possible risks that introduces. I'll talk a bit more about this in the "Travelers' Rest" section.

(Another possibility would be to have Fly already be at the farm when Pip arrives. Currently, we don't see a lot of mixing with the regular folks on the farm—Pip spends all of her time out with Granville and Marcus, or with Iris, although we do get some good scenes with Heather. Perhaps by having Fly be a member of the farm, it will more firmly enmesh Pip and Iris with the community—and then make it all the more dramatic when they realize they have to leave.)

Granville

Right now, Granville's motivations aren't exactly clear. He seems to be evil for the sake of being evil, which at times makes his character seem cartoonish. Consider dialing back Granville's more odious character traits. He's sexist, yes, and homophobic, and a pedophile, but if these characteristics are subtle rather than obvious, he becomes much more threatening.

Pip also hates Granville basically on sight, which doesn't leave much room for tension to build. By introducing Granville's villainy in small, subtle doses, the reader will gradually begin to realize that Travelers' Rest is far from the haven Pip and Iris expected.

Pip's Parents

One of the biggest questions I had while reading was whether or not Pip's parents knew she was intersex. At times it seemed as though they were equally surprised to learn about it; at other times, it seemed like her parents had always known and were hiding it from her.

To me, it makes more sense (and creates more conflict) if Pip's parents always knew she was intersex. Based on Pip's descriptions of her genitals, it seems impossible for them to have *not* known, because if she gets periods, she has to have a uterus and a vagina, which her parents would definitely have noticed while changing her diapers. (Also, the doctor definitely would have said something when she was born, right?) As you know, plenty of parents of intersex babies choose to raise the child as either a boy or a girl, so if Pip's parents chose to raise her as a boy, it would make more sense for them to be upset when she decides to live as a girl.

The text also introduces some interesting ideas relating to Pip's parents, but doesn't necessarily take the time to explore them. Pip seems to have had a very close relationship with her parents prior to realizing she was intersex (except for one scene where her dad hits her for wearing lipstick as an eight-year-old, which I commented on in the manuscript) based on lines like "They were two peas in a pod until she got her first period" (128) and Pip's lingering fondness for her mother. The text also makes a passing reference to Pip's mother's reliance on substances, and the idea of her mother being unduly influenced by Pip's father—did that tension arise after Pip embraced her feminine identity?

If there's room for it, it could be interesting to tease out further parallels between Granville's hold over Veronica and Pip's father's hold over her mother. The book briefly mentions this idea, but it could definitely be developed further.

Travelers' Rest

As it is currently written, Travelers' Rest is a difficult place to understand. The farm is quite successful, more than capable of feeding all forty-odd people who live there, yet Veronica is so desperate for more workers that she asks Granville to send the human traffickers to Spokane to kidnap people off the street and bring them to work the farm against their will. Once delivered, their choices are to stay, or go back with the villains who brought them there.

Consider giving Veronica a more specific and sympathetic goal. Rather than having her run a simple commune, I envision her creating Travelers' Rest specifically as a haven for young women and children. Veronica clearly has a soft spot for kids, and for young women—she

welcomes the children and women from the moving truck with open arms, but makes it clear to the men that they're on probation until she says otherwise. Why not expand that idea?

By shifting Veronica's focus to saving women and children, her reasoning for recruiting Navvy and Camo becomes much more understandable. Instead of having them grab random people off the street, they're specifically targeting orphaned children, like Iris and her friends, or young women like Fly and Pip. In this light, Veronica's actions become sympathetic—she's still kidnapping them, yes, but she's doing so because she genuinely believes they'd be safer on her farm. And in all honesty, they probably would be.

Placing an emphasis on saving women and children also creates space for Granville's motivations. Currently, it isn't clear why exactly he wants to preside over Veronica's farm. He and his men just came in while Veronica was weak, and the next thing everyone knew, the farm had armed guards. By having Veronica specifically seeking to build a safe haven for women and children, we can see Granville's interest in sticking around: he has a built-in supply of young women and girls to prey on.

Pip's Intersex Identity

Currently, most of the tension at Travelers' Rest arises from Pip's worry that she will be outed as a girl and be sent back with the human traffickers. However, the evidence supporting her fear is, at best, scant. Pip believes that since Veronica specifically wanted strong workers, she would not keep Pip around if she realizes Pip is a girl, but Veronica makes it very clear when the moving truck arrives at Travelers' Rest that women and children will be welcomed in, no questions asked. If anything, Pip telling Veronica that she's a girl would only guarantee Pip's safety. Under no circumstances would Veronica, after learning Pip is a girl, throw her back to the human traffickers who brought her to the farm.

If Travelers' Rest is revised to become a haven for women and children, though, Pip's intersex status could still very much be a source of tension. Veronica is a very conservative person; parallels are intentionally drawn between her and Pip's family, who consulted with their pastor before throwing her out. If Veronica were to learn that Pip is intersex (especially if she learns that Pip was born Noah Philip and raised as a boy, or that Pip has a penis), she would almost certainly react poorly.

Additional Sources of Tension

In addition to Pip's intersex status, tension could arise from her and Fly's burgeoning relationship. At one point in the text, Pip speculates that Veronica would not be happy to learn that Pip is bisexual. By keeping Fly on the farm and letting her and Pip begin to explore their feelings for each other, there's a real risk that their relationship will be found out. This also reinforces one of the book's primary themes: the idea of being forced to hide who you are. By giving Pip and Fly space to embrace their identities while simultaneously forcing them to keep their identities secret, the tension will bloom gradually, forcing them to eventually confront the question: can they be happy somewhere where they can't be themselves?

The third source of tension would arise as Pip and Fly realize that Granville is grooming the girls at the farm. This is classic predator behavior, and it's all the more threatening for sometimes being hard to spot.

Pip, Iris, and Fly would still need to flee Travelers' Rest quickly for the safety of Clare's ranch (probably as a result of Pip being "outed," or of someone discovering Pip and Fly's relationship), because Pip would never leave the farm with Granville still in power over the young girls. They would have to flee for their own safety, which would provide a great opportunity for Pip to agonize over leaving all those girls behind.

The Skins

Marauding gangs are a hallmark of the urban dystopia. I noticed that in an earlier version of the manuscript, Spokane was controlled by three or four rival gangs, but it seems like the Skins are the only ones to have made the cut to this version.

Although the Skins are quintessential dystopian villains, they only propel the plot forward in the first fifty-five pages of the book, after which we don't hear from them again. In its current form, *The Names We Take* has a lot of moving parts. In order to simplify the plot and keep the narrative tightly focused, consider cutting the Skins and replacing them with Camo, Nabby, and the rest.

This would streamline things in a number of ways. First, instead of the Skins being responsible for the deaths of Iris's friends, Iris's friends could instead be captured by the traffickers and taken to Travelers' Rest. Rumors of kidnappers targeting children and young women could circulate in Spokane, which would help explain Pip's fear as she navigates the city. She and Iris could still meet on the bridge after Pip's run-in with the traffickers at the library, and Iris could inform Pip of the threat the traffickers face. (This would also help cement their decision to stay at Travelers' Rest—if Pip, Iris, and Fly arrive and all of Iris's friends are there telling her how great it is, they'd be much more likely to give the place a chance.)

Then, instead of having the Skins decide to attack the music store in retribution for Whistler killing one of them, the confrontation could arise when the traffickers attempt to kidnap Iris and Pip. Whistler, in attempting to defend/save them, would die much as he does currently, which would provide Pip's motivation for the rest of the book, and give her plenty of reason to hate the traffickers.

The Journey to Clare's

Clare describes her house as being "well over ten miles" from Travelers' Rest, but by my (very rough) estimation, Pip and Iris travel at least forty-five miles to get to her house. This is based on the amount of time they spend walking and biking, as well as the various text cues where Pip observes how much distance they've covered. (Assuming a typical walking pace of twenty minutes per mile, it would only take a healthy adult human about three and a half hours to go ten miles. Assuming frequent stops and accounting for unfamiliar terrain, I could see it taking as many as seven.)

Clare does acknowledge when they arrive at her ranch that she may have underestimated the distance a bit. We know she values privacy, because the location of her house is a secret, but it doesn't make sense for her to give them such an inaccurate estimate. By the time they'd gone twenty miles, surely Pip would have assumed they'd taken a wrong turn somewhere?

Consider shortening the distance they travel or have Clare give a slightly more accurate estimation. It doesn't make much sense for her to be worried about privacy, considering she gave Pip otherwise-accurate instructions to get to her front door.

Gas-powered Vehicles

Although Clare's primary transportation is a truck pulled by mules, plenty of other characters in the book get around via gas-powered vehicles. This includes the moving truck and the motorcycle, the Skins' car that they crash into the music store, and Granville's truck. The thing is, gasoline goes bad without fuel stabilizer. It's highly unlikely that after a year, everyone would have access to enough gasoline (in a usable state) to continue using cars so freely.

This isn't a huge deal, and probably not something the average reader would pick up on, but it's definitely something to consider. (Although even if the average reader doesn't know that fuel goes bad, they might wonder where the folks at Travelers' Rest are getting so much gas.)

And obvious solution would be to give all of the other cars the Clare treatment: get rid of the engines and have them be pulled by mules or horses, or just have them use good old-fashioned wagons.

Miscellaneous Questions

- How has the collapse of society affected these characters? Pip was homeless before, so her life probably doesn't look that much different than it did. How is Iris coping with fending for herself less than a year after losing her parents? What did Whistler do before OMC? What did Granville do?
- How quickly did society collapse? Did everything change overnight, as in *Station Eleven*, or did it happen slowly, as in *The Dreamers*?
- How long did it take to lose electricity? Running water? The internet? What's the government doing?

Structure

The book's structure is straightforward, occurring chronologically with occasional reflections from Pip. At 74,000 words, the book is a good length, but there are some areas that need to be reworked. A few scenes could also be cut, which would give you plenty of room to expand on other, more interesting ideas.

Areas to Cut

- As I mentioned previously, the section where Pip and Iris are traveling to Clare's should definitely be shortened. Some of these cuts will happen naturally if you decide to keep Fly at Travelers' Rest—for example, they won't run into Fly at the auto graveyard, because she will already be with them.
- Cut the scene where Granville rapes the young girl. The text has already established him as a villain, and this scene pushes his evilness over the top. Additionally, it doesn't make sense for Granville to take Pip along on this outing. Why would he trust her with something like that?

- Cut the scene where the occupants of the moving van are made to clear a wreck from the road. The human traffickers travel between Spokane and the farm frequently enough that they would know a clear route to take. (Also, if you revise the manuscript so that the human traffickers are only picking up children and young women, it's less likely that they would have the muscle to do this.)

The Beginning

The beginning of the book works quite well. The fact that it isn't immediately obvious that we're dealing with a dystopian world, that for all we know Pip could be a normal girl getting books from the library, makes it all the more powerful when we realize the danger Pip faces and how far from normal her life actually is. That said, the reader does need to understand why Pip believes she's in danger. When Camo and company arrive in the library to loot books, Pip pegs them as traders, but we're given no clue as to why she would be afraid of them.

If you decide to replace the Skins with Camo et al, Pip's fear can be explained by her knowledge of the fact that someone in the area is kidnapping children and carting them to destinations unknown.

The Climax

Granville dies seventy pages before the end of the novel—69 percent of the way into the book. Since Fly's confrontation with the traffickers occurs off-camera, there's no real climax. Granville dies, and then they walk, and then they arrive at Clare's house, and then the book ends.

To rectify this, consider having Granville die during the gunfight with the traffickers. If Fly stays at Travelers' Rest and ends up fleeing with Iris and Pip, Granville, the traffickers, and Granville's men can come after them. (Depending on why Pip, Iris, and Fly leave—if Pip is revealed to be intersex or if someone discovers Pip and Fly's relationship—Granville could frame his pursuit as a "rescue" of Iris from the "degenerates" who've "kidnapped" her.)

This pursuit would up the ante as the group makes its way toward Clare's house. Depending on when they leave, Pip, Iris, and Fly might have several hours' head start, and of course the pursuers wouldn't necessarily know which direction they were heading in. Either way, Granville's group could catch up with Pip's group on the edge of Clare's property, necessitating a standoff in which Pip and Fly would, of course, emerge victorious. I see them sending Iris to Clare's for safety and Iris arriving in time to send Clare back to help them, but backup could also arrive from the farm—maybe Heather realizes what's going on and takes a group to stop Granville?

In order to establish Pip and Fly's familiarity with guns, it might be fun to include a scene or two where someone at the farm (Heather?) teaches the women to shoot. Veronica might have very old-fashioned ideas about women needing to be protected, but Heather would for sure want to empower these women to take care of themselves.

Language

Comma Splices

Be careful of comma splices! There are quite a few in the book. A comma splice is when a comma joins two complete sentences without a coordinating conjunction. For example:

He revved the engine, the sound of it rang in Pip's ears with a warning.

There are lots of ways to fix comma splices. The above example could take a semicolon (“He revved the engine; the sound of it rang in Pip’s ears with a warning.”) or a coordinating conjunction (“He revved the engine, and the sound of it rang in Pip’s ears with a warning.”) or be broken into two sentences (“He revved the engine. The sound of it rang in Pip’s ears with a warning.”).

As you revise, keep an eye out for comma splices that you can fix. (We’ll also fix them during the heavy copyedit, so don’t worry if you can’t catch them all.)

Recommended Reading

While reading *The Names We Take*, I found myself strongly reminded of two books I’ve read recently that also explore the effect a catastrophic illness would have on modern society. If you have the time or the interest, assuming you haven’t read them already, I think you’ll find both books helpful.

Station Eleven by Emily St. John Mandel

Station Eleven is an incredible (and frightening!) book. In it, a very deadly, very quick-moving virus basically destroys civilization within days. The action takes place during the onset and immediate aftermath of the sickness, as well as fifteen years into the future, after society has rebuilt itself as best it could. It does an excellent job of showing, hour by hour, how things would fall apart.

The Dreamers by Karen Thompson Walker

The Dreamers also deals with the outbreak of an illness, but this one progresses much more slowly, and rather than wreaking global devastation, the virus only affects a small college community. The most instructive parts of this book are the quarantine scenes, as well as the scenes where the sick outnumber the healthy people attempting to care for them.

Steps for Revision

We’ve given you quite a lot of feedback here, and I understand if it seems overwhelming! For that reason, I’m including these suggested revision steps to help guide you as you begin to rework the manuscript.

First, I suggest tackling the biggest changes, the ones that will require the most substantial revisions. Rework the beginning of the manuscript so Navy and her crew are the primary antagonists; revise the sections at Traveler’s Rest to include Fly; and rewrite the climax so that

Granville and the rest of the bad guys die on-screen. As you complete this portion of the revision, you'll also naturally find places to cut, and to expand (such as adding more scenes between Fly and Pip).

Second, address the remaining major narrative issues. Address inconsistencies in characterization and decide which threads to expand upon, such as teasing out more parallels between Veronica/Granville and Pip's parents.

Third, go through the accompanying line edit and address the page-specific comments. (Many of these questions will cease to be relevant if you cut the text they accompany, which is why I suggest doing this step last. No sense in rewriting something just to delete it later.)

Finally, take a break from the manuscript. Let it rest for as long as you can before coming back to it and making a final pass. Implement whatever last-minute tweaks or adjustments you decide on, and then send it back to us for the next round of editing.

It's a lot to take in, but I hope it's clear how much I care about this book by how deeply I engaged with the manuscript. Pip's story is compelling and provides a valuable and much-needed perspective, and I am confident that with a little polish, *The Names We Take* will be even more profound, insightful, and memorable than it already is.

Thank you again for giving Ooligan the opportunity to work on such an important and heartfelt story. I look forward to receiving the next version of the manuscript from you, and I can't wait to see where Pip's story goes from here.

If you have any questions or would like to discuss any of the ideas contained in this letter or in the accompanying line edit, please don't hesitate to get in touch. We are always eager and available to help in whatever way you need.

Sincerely,

Madison Schultz
Managing Editor
Ooligan Press