

MacAdam/Cage

Padraic O'Reilly
May 2008
Independent Press Report

Table of Contents

Fact Sheet – 3

Why I Chose MacAdam/Cage – 4

Interview with Stephen Graham Jones – 5

Book Review – 7

MacAdam/Cage Internship Opportunity – 9

Fact Sheet

Address: MacAdam/Cage Publishing

155 Sansome Street, Suite 550

San Francisco, CA 94104

Phone: 303-753-7565

Fax: 303-753-7565

Toll Free: 800-773-3777

Email: Multiple emails for different services are available through the website

Website: www.macadamcage.com

Founded: 1998

Founder: David Poindexter

Focus/Wants: The direction of MacAdam/Cage is to publish books that are of a high quality of fiction and non-fiction and a focus on talented and emerging writers.

Description: MacAdam/Cage is a self-described as “representing independent publishing at its best.” They are committed to the act of publishing and have updated the practice with their focus on marketing a book but also the old fashioned style of getting published. Their goal is to keep introducing new and upcoming writers for generations to come.

Activity: MacAdam/Cage publishes 30 to 60 books annually.

Most Recent Initial Print Run: Around 15,000

Unsolicited Submissions: Accepted. No full manuscripts or pitches. A 30-page sample should be mailed directly to MacAdam/Cage

Submissions can be mailed to the following:

Manuscript Submissions

MacAdam/Cage Publishing

155 Sansome Street, Suite 550

San Francisco, CA 94104

Note: They will not read submissions for the following categories: romance, science fiction, fantasy, supernatural, self-help, poetry, religion/spirituality, children’s, young adult, cookbooks, parenting/family, military science, medical.

Recent Publications and Authors: *Dermaphoria* by Craig Clevenger, *You Poor Monster* by Michael Kun.

Why I chose MacAdam/Cage...

I first discovered MacAdam/Cage in high school. I had begun to read current fiction more and more and I found myself drifting towards the books they published. Usually they were edgy and smart with a twist for dark fiction. I was immediately hooked and began to branch out into the many authors that they were publishing at the time. Those writers and books are one of the reasons that I decided to become a writer. After seeing the paths that some of my favorites took, they often ended up with MacAdam/Cage.

Their determination towards the emerging and up and coming writer is very impressive. They are a perfect example of the new publishing model and therefore very focused on showcasing not just good books, but good authors.

I have recently read *Demon Theory* by Stephen Graham Jones and loved the book. I contacted the author through an e-mail, and he was more than willing to answer my questions about the company, showing to me that there authors are very accessible. MacAdam/Cage was more than willing to help me find someone to interview, they got me in touch with a few editors who unfortunately did not have the time for an interview, but the author himself was available.

Stephen Graham Jones confirmed my suspicions that MacAdam/Cage is very interested in the author, showing a lot of determination in getting his book out there and into the hands of people.

A combination of factors led me to MacAdam/Cage and I was proud to be able to do this project on them. They are an outstanding option for the emerging writer and a premiere example of the new publishing model.

Interview with Stephen Graham Jones, Author of *Demon Theory*

How did you first become involved with M&C? Did you have *Demon Theory* done and in your hands and they scooped it up, or were you recognized as a talent and they worked with you through the writing of the book? Basically what came first, M&C or *Demon Theory*?

Demon Theory, by about six years. I wrote it in 1999, finished it then anyway, but I think started too, I don't know anymore. But yeah, signed termination papers (lots of angry eyebrows, if we'd been cartoons) with the publisher of *All the Beautiful Sinners* then got my agent to shop *Demon Theory* around, instead of all the more marketable "sure-thing" type stuff. Just because I loved that book so much.

Would you say that your interaction with M&C through the process of publishing *Demon Theory* was a positive one?

Yeah, the Cage has been very decent with me. Even though I'm not with them anymore—I have books coming out with three different publishers right now—I still talk to them some. And I guess they're still doing stuff with *Demon Theory*, not letting it die; it was cool seeing it in audio, anyway.

How has working with M&C differed from working with your other publishers such as Rugged Land or Fiction Collective Two? Since FCT is more orientated towards the author, would you say it (working with M&C) was similar, or more of a blend between working with a major publisher and a more independent one?

More of a blend, I'd say. But yeah, I've gone big and I've gone indie, and, with big, you tend not to get so much control or attention, but you do tend to get more marketing and distribution, which you don't get so much of going indie. And yeah, M/C, very wisely, I think, kind of situates themselves between those two poles, trying to take the best from each.

I have read that M&C publish hard covers and soft covers simultaneously to try and help build a fan base for an author. Was the option presented to you for this? Or did you already have a solid enough reader base that you could release *Demon Theory* in hardcover

only? What do you think of this decision for emerging writers, could it help to find readers by making their first book more accessible?

No, that wasn't an option with *Demon Theory*, but, too, I prefer the way we went. I like the two-stage approach, I mean, cloth then trade. Either that or I'm old-fashioned. But I do see the draw of doing only a trade paperback, though, I think that's what they (Harcourt, Houghton-Mifflin, whoever, I forget) did with Oscar Casares's *Brownsville*. And it really worked there. And another option is what they did with Chris's stuff—did small “hardbacks” but with the artwork on the cover itself, like a textbook. Very sharp, that.

I feel like *Demon Theory* was a bit of experimental fiction in that it had over 400 hundred footnotes. While at once serving as a narrative device, you were also able to bring the reader into a rich world of encyclopedic knowledge that brought a lot of information to the story. Was this ever contested at all through the making of the book? Or did pretty much everyone recognize what you were trying to do and stood back to let you do it?

Yeah, they were very understanding and supportive of all the fun in *Demon Theory*. What did present just a huge problem, though, and finally delayed publication and caused other problems, was going from my ratty MS-Word doc to their Mac/Quark. Everything kept exploding. Finally they just had to print it out and shoot in film, whatever that means, and then print each page from images, instead of text. It can't have been cheap, I suspect.

How was the experience of working Jason Wood? Was he assigned to you by M&C or were you guys brought together through similar tastes in content? Through the process of *Demon Theory*, how important was it to have an understanding editor who saw the vision that you had and let you go with it? Would *Demon Theory* have turned out the same if someone else had been alongside you for the final stages?

Demon Theory was Jason's first acquisition, the first book he'd sheparded through from the contract to the shelf, so we both kind of learned it as we went along. But, had it gone to somebody else at the Cage, it might be a little different, yeah. Not much, though, I suspect, just because they respect the literary merit of a piece, and trust their writers. It's not all about the bottom line, I mean. Or not first of all.

Book Review

Demon Theory by Stephen Graham Jones

2007

Demon Theory is the three-part novelization of a film trilogy that is based upon the fictional book *D. D* is the bestselling novel by the fictional Dr. Neider as transcribed from recordings done at the Owl Creek Mental Facilities and originally published in a journal focusing on “Narrative, Me-dia, and Allocution: Genre as Mnemonic Device.”

Got all that? Good.

But what *Demon Theory* really is, outside of its fictitious shell, is a wonderful horror story.

It is written as a film treatment that uses the common shorthand for movie scripts (e.g. POV, O.S., EST) but still retains a very well written narrative—nothing gets lost in the translation. It is full of plenty of camp and scares along with great dialogue and subtext to make for a very engaging, and scary read.

This is not Jones’ first foray into the medium of suspense and horror. Jones published *All the Beautiful Sinners* in 2002, a stand-alone serial killer story that can go toe to toe with *Silence of the Lambs* in terms of suspense.

Demon Theory kicks off with our protagonist, Hale, getting a phone call from his mother on Halloween night. He returns to the home after being gone for many years, since his sister’s disappearance. Upon arriving at the house in the country, Hale and his six med school friends find no sign of the mother aside from footprints in the snow that lead out to nowhere. But something is there waiting for them, and it is hungry for blood. This something is a masked serial killer in the vein of Jason Voorhees of Michael Myers that has close ties to Hale and his family. The students are stuck out at the house and each have to confront the monster in different ways until a startling revelation that ties into the themes of the novel. This is just a summation of the first third of the book (remember it is a trilogy) and the story advances through the next two arcs in classic slasher form, adding more characters and upping the body count. Through Jones’ use of dialogue and his ability to develop characters that, even though they are pushed through a fantastical world of scares, have some very humanizing elements qualities to them. We are drawn to these people, and sad when they are pulled off the page from us.

The book focuses on inner demons and how they are dealt with. Well, dealt with alongside the actual physical manifestations of the demons in real life. Yes, big scary flying demons that pull people into the sky.

The book contains over 400 footnotes. But, the footnotes, while they do distract from the main story, serve as a cultural encyclopedia of knowledge regarding the horror genre, and just about everything else. They serve to further enlighten the text and at one point even go so far as to say *Purple Rain*, *Footloose*, and *Jaws* were slasher films made at the height of the genre (1984). All of them featuring a giant, seemingly insurmountable force that is out to hold someone back, namely the youthful, and must be overcome by spirit, will, and a grand finale that breaks down the villain to its most basic form.

To the uninitiated, Jones's book will come off as written by someone who watched too many movies; to those that are not a fan of the genre, I can only say to try it out. Buy it and take it for a spin because something can be gained upon every read. To those willing to take the adventure, you will see that this man is one of the greatest pop cultural historians of our time, someone with an incredible amount of knowledge who guides us with a steady hand all the way through to the chilling finale.

Internship Opportunity at MacAdam/Cage

One of the more exciting opportunities that MacAdam/Cage offers to emerging writers is the chance to become an unpaid intern at the company. This offers someone the chance to work with an editorial group that will provide a lot of insight into the process of what happens and MacAdam/Cage. During the time of your internship you will be trusted to help review manuscripts. You will also be reading unsolicited material for review and helping with administrative jobs such as filing, mailing, and shelving.

Obviously this is only for people who have both the desire and knowledge to fill such a position. The Web site says this: *Candidates should have a strong interest in literature, a passion for reading with a critical eye, and organizational, verbal, and written skills. Interest in local publishing is a plus. We are extremely flexible with personal schedules, but require a commitment of two days a week for three months.*

They accept applications through email, along with a resume and cover letter, at jobs@macadamcage.com.

This could be an exciting opportunity, and if someone is willing to do the work, it could open up many doors in the future.