

CLARENDON HOUSE PUBLICATIONS

'The world is better with all this beautiful work seen at last.' - A. Delf, author

Last Week from Clarendon House



Issue # 73 of the Inner Circle Writers' Magazine

Exciting news! This month marks the beginning of this magazine's seventh year and the return of one of the world's most difficult writing contests! Yes, it's the **Great Clarendon House Writing Challenge 2025!**

You can also find out how to use the fabulous **Story Creation Handbook**, FREE to all magazine subscribers!

And much, much, MUCH more!



Welcome!

Welcome to the Clarendon House Newsletter for week ending 21st February 2025! As the picture shows, Spring is just around the corner!

Last week saw the release of *Issue # 73 of the Inner Circle Writers' Magazine* with the return of the **Great Clarendon House Writing Challenge** with **Kenneth Grahame's** classic *The Wind in the Willows* continuing, plus **Master Author Showcase** featuring the classic comic tale 'Jeeves Takes Charge' by **P. G. Wodehouse**, and LOTS more!

Stay tuned by subscribing now, if you haven't already!

In the pipeline: new releases from authors all over the world, some of which you won't even believe!

Feedback is welcome. Drop me a line at grant@clarendonhousebooks.com

Below is a popular blog item.



Characters and Commitment

Being a writer is about all kinds of rules -rules about subject/verb agreement, punctuation, grammar, spelling- which you did actually absorb during school but perhaps didn't assign much importance to. More importantly, though, it's about how you feel about your own work. When you begin to really feel that what you have to say is actually worth something, all else will follow. And that's the foundation upon which great masterpieces are built, believe it or not.

Having a sense of worth in your own work is one of the things which underpins success as a fiction writer. You can hardly expect to produce an emotional effect if you can't feel it yourself. However, even if you really feel what you're writing, you can miss the mark in creating that feeling for your readers.

So how do you get an emotional commitment from your readers?

The first thing is not to do what you're probably (if you're like hundreds of thousands of other writers) tempted to do: get over-emotional with your language and style.

Here's a tip:

The best way of creating an emotional effect is to avoid emotionalism.

Even when you passionately want to convey a feeling, avoid getting 'emotional' in your

expression. Avoid seeming angry, or overly passionate. Keep calm and remain aloof; adopt the viewpoint of a dispassionate observer.

Why does this work?

Writers have two main effects on readers: readers are hypnotically 'drawn in' by their own desire to find something out, or they are repelled and feel they have to see through a 'fog' of unnecessary emotion. A dispassionate author who simply lays out the scene and invites the reader to add feelings actually heightens the emotional effect.

Ernest Hemingway was a master at this -his novels are apparently so dry, so free of outward emotional entanglement or linguistic emotional techniques, yet he is hailed as a major influence on writing in the twentieth century because his writing ends up conveying such powerful feelings.

But apart from not being overtly emotional, what are the main tools for transmitting emotion to your readers?

The main tools are perhaps obvious, but the extent to which their usefulness is really known is limited to only the great authors or writers who know this secret:

The primary communicators of human emotion are carefully-crafted characters.

A book or a story is an attention-capturing device, and the main mechanism in each that is used for capturing attention is the thing called a character. Well-crafted characters are one of your chief instruments for vastly improving your writing. But they are not crafted in the way you might have been traditionally taught.

Choose one of your characters -it doesn't have to be the lead character at all- and write down some relevant facts about him or her. Where did the character grow up? Did he or she go to university? Any favourite pursuits? What is his or her greatest fear or love? That's the way you've probably been taught to 'design' a character. Of these questions, the only one of real importance is the last:

What is his or her greatest fear or love?

While the traditional approach can result in something resembling, on paper, an actual living being, in practice the thing that makes this 'person' come to life on the page is the answer to that question about fears and desires.

Characters with definite fears and desires virtually write their own story

You might expect that once a character is fleshed out, a story virtually writes itself. But all the details about his or her hometown, education, hobbies, really means very little. Work done on character fears and needs will create individuals who demand that their story

be told, regardless of what plot you might originally have had in mind.

Interestingly, almost without exception, the story a character full of fears and cravings insists on telling will be better than the one you thought up on your own.

The aim is to hold onto your readers through characters that are so real that they demand to be heard. Your characters are your 'glue'.

Characters with urgent, growing or desperate needs will compel readers to turn the pages of a novel or short story to find out what happens to them.

Staying true to the character you've developed becomes then a matter of listening to the character's needs rather than having to consciously invent things about him or her. Even if the individual you've spawned is utterly revolting morally, a voice will become apparent to you -and quite often it's the villain of the piece who most captivates the reader.

Any character, no matter how convincing, has to be placed in situations which test or reveal things about him or her. But characters who are full of need actually motivate themselves. A truly suspenseful book, short story or other literary work is very like a piece of theatre, keeping the audience on the edge of their seats until the end; a suspense-filled epic should hold the reader until the final word.

The primary generator of suspense in a story is a character whose desires or needs run deep.



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CLARENDON HOUSE AUTHOR

DJ ELTON



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This book of short stories will allow you to pursue new places where the norms are time and space travelling, talking with animals, trees, agitated and disobedient robots, ghosts with a sense of protective tenderness, or plans of revenge, or even a need for atonement (see the title story, “Ned’s Redemption”). You will meet many types of fae personalities from the manipulative to those who love humankind, entertaining druids, mysterious underwater forces, reckless and pizza-stealing dragons, powerful pure maidens, and evil disguised as true love.

It’s all here waiting in these thirty plus stories.

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Sometimes you are lucky enough to come across an author who, no matter what she turns her hand to, you can be sure of it being brilliant. Jill Kiesow is such an author. Whether she's writing poetic prose, or an animal story, or horror, or a crime thriller, you know immediately that you are in good hands. If you want to be charmed, enchanted, fascinated, beguiled, and delighted, get this unique and wonderful collection now.



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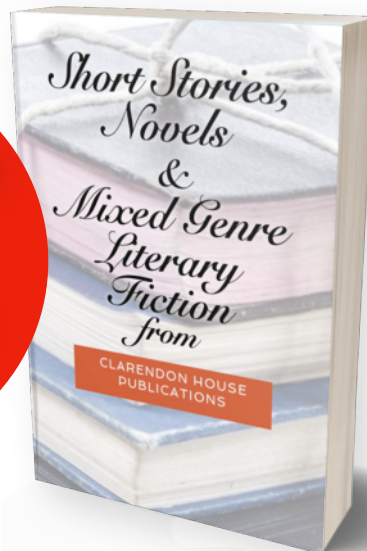
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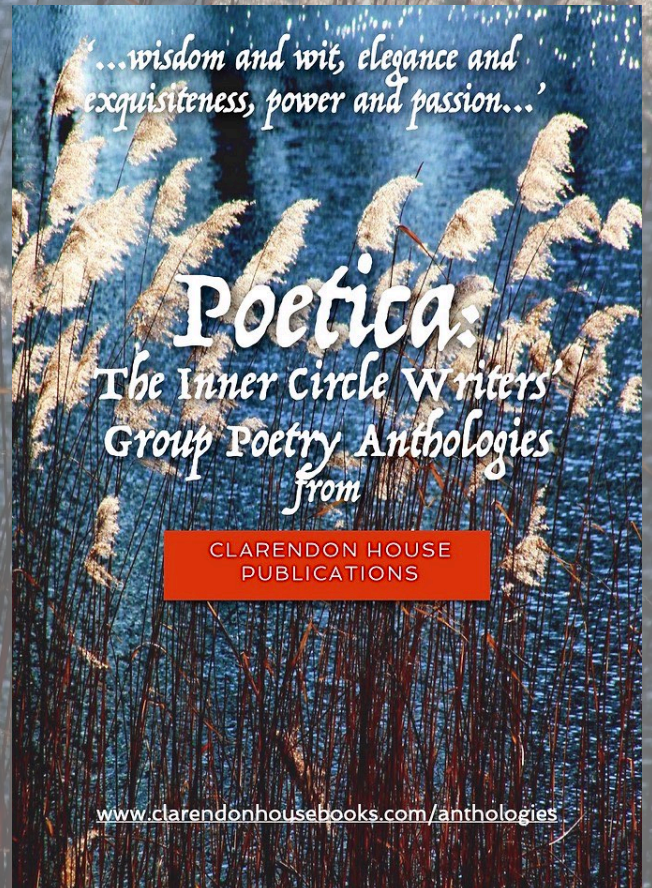
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The

Poetica

anthologies

*Poetry should surprise
by a fine excess and not
by singularity—it should
strike the reader as a
wording of his own
highest thoughts, and
appear almost a
remembrance.
— John Keats*



For a complete guide to the Poetica anthologies,
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The Sword SUNDERGOST



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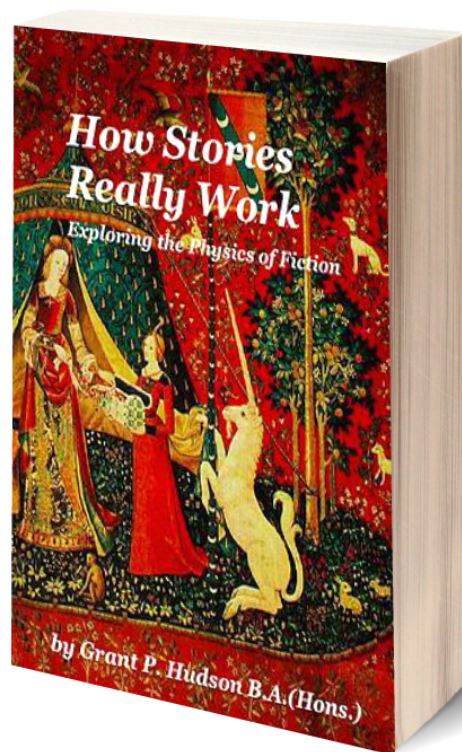
Five Reasons to Hire Me as Your Editor

Grant P. Hudson

1. I know what I'm talking about.

40 years of intensive study and practical application of the secrets of master authors has resulted in over three million words written by me, some of them appearing in the form of two books:

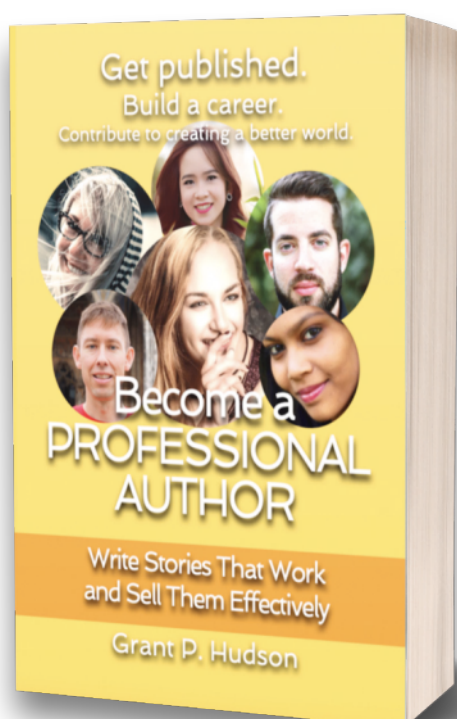
i) **How Stories Really Work**, the guide to the successful techniques used by acclaimed authors throughout history, including Shakespeare, Dickens, Hardy, Wilde, Tolkien, Lewis, Le Guin and hundreds of others. These secrets also underpin the success of great films, including Star Wars, Harry Potter, The Lord of the Rings and the box-office-busting MCU movies.



ii) **Become a Professional Author**, which goes further into the techniques used by master authors and applies them to both storytelling and marketing, guaranteeing you a path to book sales.

With me as your editor, you get all that knowledge applied directly to YOUR work so that the story - and the subsequent marketing - can be built on firm foundations.

Experience? I've been editing full-time now for 6 years, and was doing it part-time for the prior 17. I've worked with fiction of all kinds as well as memoir and non-fiction. It's highly likely that I will be of great assistance to you.



Contact me now:
grant@clarendonhousebooks.com

2. I work with you, not against you.

Because of my intimate knowledge of story structure and dynamics, I can 'X-ray' your fiction to reveal themes and ideas of which you may only have been partly aware while you were writing it. By using me as a developmental editor, you'll find yourself enjoying writing more, understanding what you're writing more deeply, and finding time to do more of it.

At the end of the day, the work you produce will shine with your own light in ways in which you currently might not be able to imagine.

I do not impose my own ideas or try to take over your work as some editors do, but I strive to tease out from within your writing the motherlodes of storytelling goodness which are always there, though often at least partly submerged.

(Also: if you'd rather not speak, everything is done by email, my preferred method.)

3. I'm fast.

Many editors take months to get back to you, and then you have to spend months rewriting according to their dictates.

I will work as swiftly as I can to give you essential feedback, suggesting precise and workmanlike alterations with which you will almost certainly ecstatically agree, as they will be changes you secretly would have wanted to make anyway.

How can I be as fast as I am? Because all fiction obeys a set of underlying laws, which are easy to see at work once you know what they are. Each reading of every story is not, therefore, 'reinventing the wheel', but applying universal principles which always work.

Contact me now:
grant@clarendonhousebooks.com

4. I will boost your confidence.

This doesn't mean I will 'namby-pamby' you through your own work so that no improvement occurs - quite the opposite. By surgically isolating what needs changing and working with a deep understanding of your own aims for any written piece, I will empower you as an author.

One of my main goals as a developmental editor is to make myself redundant as swiftly as possible, giving you a better understanding of your own fiction, of what works and doesn't work, and of how to take your stories to the next level without needing further help.

5. I'm not expensive.

Many editors would charge thousands to do what I do, because it is unique, powerful and highly effective. But I know that your budget for such things as editing will range from non-existent to slender at best. By working within your existing circumstances, you and I can come to an arrangement that works for both of us and which moves you forward as an author from wherever you are right now.



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