

# CLARENDON HOUSE PUBLICATIONS

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

## Last Week from Clarendon House



### The Inner Circle Writers' Magazine

We wrap up our sixth year with an interview with author **DJ Elton** who lives in the Blue Mountains in Australia and has just released a poetry collection, *The Luck Bird*, and a speculative short story collection, *Ned's Redemption*.

We conclude **Pam Van Allen's** science fiction series 'On the Run' and welcome another instalment of **Kenneth Grahame's** classic *The Wind in the Willows*.

One of the highlights of this issue is the **Master Author Showcase**, which features a lavishly illustrated full short story 'The Birds' by **Daphne du Maurier**, later made into a famous film by **Alfred Hitchcock**, plus much, much more!



## Welcome!

Welcome to the Clarendon House Newsletter for week ending 17th January 2025! The snow has melted! Things are flowing!

Here's a few of the things I am currently working on:

- *Galaxy # 20: An Inner Circle Writers' Group Science Fiction and Fantasy Anthology* is gradually taking shape as I make my way through the dozens of submissions received - stand by for further announcements in the coming days!
  - a collection of short stories from **Marlon S. Hayes** is under production - proof copy on the way!
  - *Grow Your Marketing*, the next instalment in the **Marketing Series**, is randily coming together - get your copy of the first e-book, *Crack Your Marketing*, [here!](#)
  - several other authors have now submitted manuscripts, eager to be published by Clarendon House. Sadly, I can't accept them all! There are only so many hours in a day or weeks in a year. But the ones I have taken on are not to be missed! More news as soon as I can!
- Feedback is welcome. Drop me a line at [grant@clarendonhousebooks.com](mailto:grant@clarendonhousebooks.com)  
Below is a popular blog item.

# Lewis, the Wardrobe and the Police Box

If, like me, you tend to read a great deal of significance into things, it won't have escaped your notice that C. S. Lewis died about an hour before John F. Kennedy, the U.S. President. I wonder, though, if you will have noticed that he also died the day before Doctor Who was first broadcast.

Lewis, who had invented a wardrobe which contained or led to an entirely different world (and, in the final story of *The Chronicles of Narnia, The Last Battle*, a stable which was similarly bigger inside than out) didn't live to see the first companions of the Doctor, Ian Chesterton and Barbara Wright, stumble into the TARDIS, the now famous blue Police Box which was not only bigger inside than out but which also was capable of transporting its occupants anywhere in time and space. I don't know if Sidney Newman, the originator of the idea of *Doctor Who*, or the set designers of the time, had read *The Lion, the Witch and the Wardrobe* or even *The Last Battle* -it's quite possible that they had, considering that they had been published several years before and were best-sellers— but however it happened, the concept of an ordinary object that was a doorway to different realities lived on in the television show, paralleling the popularity of the wardrobe in Lewis's work.

It's almost as if Lewis had 'handed on' the idea. Not only was the story of the wardrobe told so enchantingly that I have checked every single wardrobe I've owned since (even the ones I've assembled myself) to see if they would lead me to Narnia, but those few Police Boxes that remain in Britain -like the one in Sheffield (even though it's green) and the one in Earl's Court in London- have had a magnetic attraction and a lingering ethos of mystery for me ever since.



It's not only the allure of other worlds. There are plenty of ways of getting to other worlds in fiction, either scientifically or by magic. We can even get to other worlds (eventually) in rockets. No, it's the juxtaposition of another world and a commonplace object. Most people have wardrobes, and Police Boxes were once everywhere too. That's what sticks our attention: the mysterious association of the ordinary and the extraordinary; the idea that something normal is resonating with the power to change everything; the feeling that escape from the confines of this world or even this universe is going about among us in disguise.

One of Lewis's cleverest notions -generated partly simply by the necessities of the story- was that the wardrobe wasn't always going to lead to Narnia. Sometimes it worked, and sometimes it didn't. Indeed, it was almost as though if you expected it to work it wouldn't -surprise was part of the package.

The TARDIS is also only sporadically workable (though always amazing). Consistency isn't a quality of objects like that. In fact, you could argue that logic and rationality are consistent by nature, but magic, by definition, isn't. Magic, by its very nature, is unpredictable.

'Obviously' a wardrobe can't lead to a whole other world; 'clearly' an object can't be bigger inside than it is outside. The 'can't's' have it, in the world of the rational. Consistency is all. Where would we be if it were otherwise? Spaces folding out of each other? Doorways leading who knows where? No, to keep things still and orderly, we must have consistency. A wardrobe is for clothes and possesses defined dimensions; a Police Box is for putting criminals in, it must stay put and be cell-like. If it ever turns out otherwise, it must not be something that can be rationally predicted or controlled. And so wardrobes and Police Boxes are dormant, humming with potential.

The 'stargates' and 'inter-dimensional portals' of other fiction aren't quite the same precisely

because they lack this juxtaposition. They are clearly objects of power and their purpose is written all over them. They respond when switches are switched and open when you need them to open. The trick with the wardrobe and the Police Box is that they suddenly decide to do something utterly different from anyone's expectations, usually at a time when no one would have expected it. The unpredictability is the fount of mystery; the world-bridging quality is the heart of their power.

As I say, I don't know if the creators of *Doctor Who* back in 1963 were familiar with Lewis's children's books or not, or whether they just had a bright idea so that they could make a time machine within the BBC's limited budget, but whether it was by accident or design, the transition from wardrobe to TARDIS was a fortunate one for anyone who likes the idea that the universe is full of remarkable and transcendent surprises.





**YOUR  
BIGGEST  
CHALLENGE  
AS A WRITER  
— and What  
You Can Do  
About It**

**Haunted by  
your twin  
enemies,  
Lack of Time  
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on?**

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CLARENDON HOUSE AUTHOR

DJ ELTON



# THE LUCK BIRD

A Speculative Poetic Collection for Dreamers,  
Artists and Mystics



As lovers of poetry we like to be touched by the written word and find meaning in what we are reading. We like to slowly sip on our words, like a fine juice, or devour them with gusto as they give rise to our feelings. Those we know and those we are yet to discover. The intention behind this collection of mostly speculative poetry is to do just this. Reading poetry stimulates the soul. It tunes our emotive antennas. They are receptive and nourished... There is something evocative here for everyone. A nerve to be touched, a hand to be held, a pain to be alleviated. We are all dreamers, artists and mystics if the truth be known.

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CLARENDON HOUSE AUTHOR

DJ ELTON



# NED'S REDEMPTION

## A Speculative Short Story Collection



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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# CLARENDON HOUSE AUTHOR

## JILL KIESOW



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.

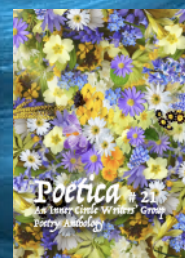
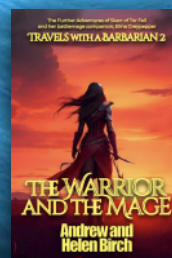
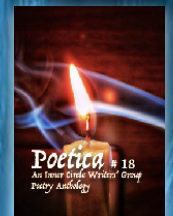
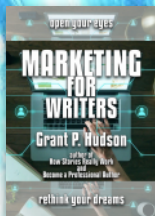
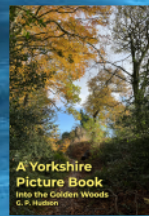


# THE GHOST BIRDS AND OTHER STORIES

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# 2024



Stay tuned for 2025!

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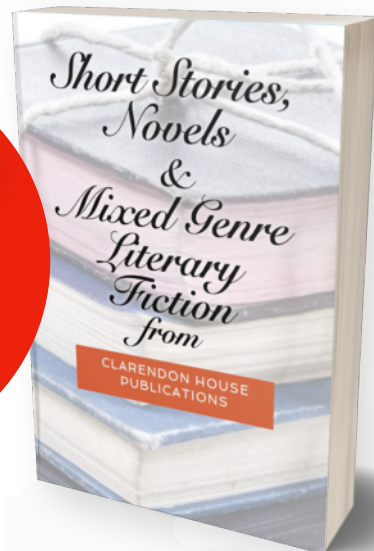
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# GALAXY ANTHOLOGIES

VISIT ANOTHER  
GALAXY  
TODAY

## GALAXY

INNER CIRCLE  
WRITERS' GROUP  
SCIENCE FICTION  
AND FANTASY  
ANTHOLOGIES  
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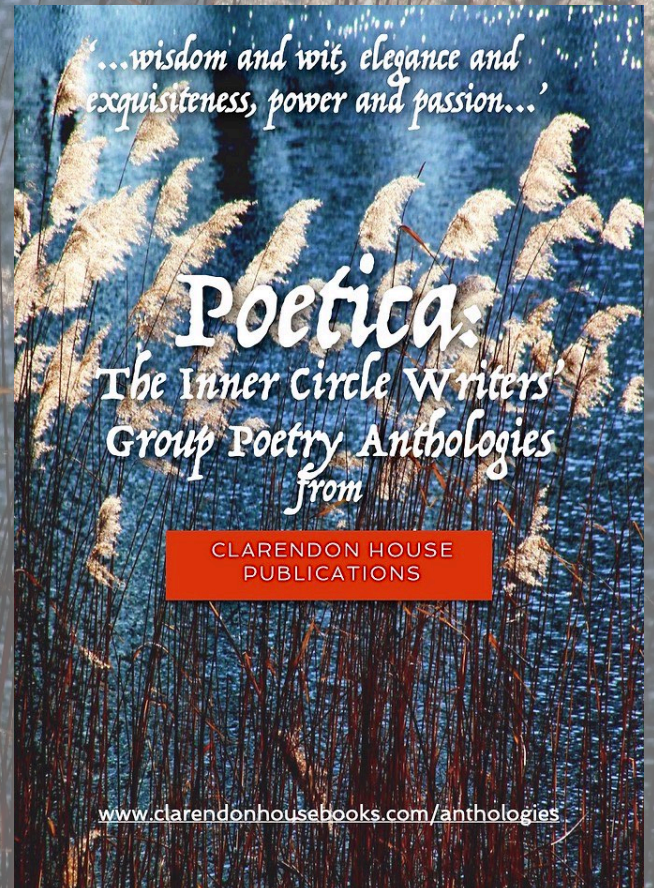
CLARENDON HOUSE  
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The

# 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*



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NOW IN ONE GIANT VOLUME

'From the fertile mind of Alexander Marshall comes a complex world of Gods, legends, dragons, ancient evil and unlikely heroes... I predict that in years to come, The Sword Sundergost will be hailed as a classic.'

-David Bowmore, author of *The Magic of Deben Market*

# The Sword SUNDERGOST



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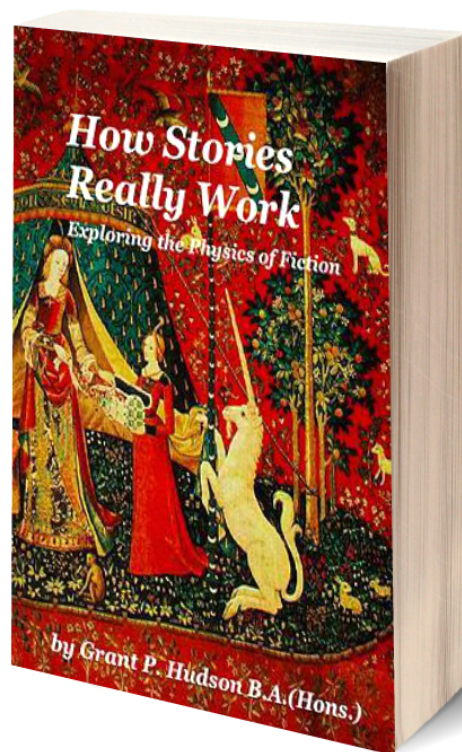
# ***Five Reasons to Hire Me as Your Editor***

## ***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:

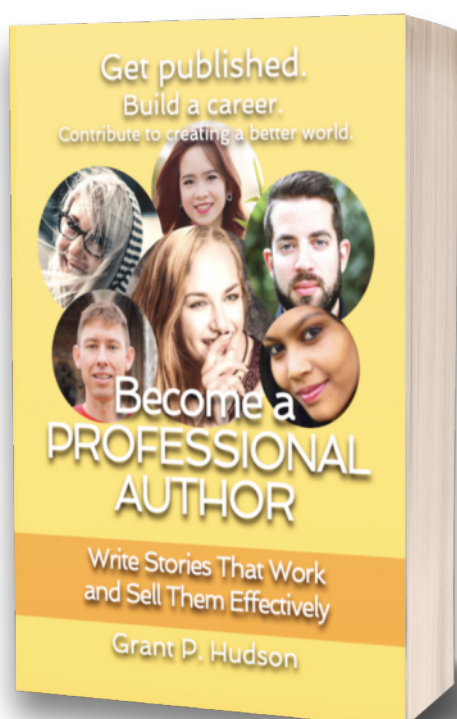
i) **How Stories Really Work**, the guide to the successful techniques used by acclaimed authors throughout history, including Shakespeare, Dickens, Hardy, Wilde, Tolkien, Lewis, Le Guin and hundreds of others. These secrets also underpin the success of great films, including Star Wars, Harry Potter,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

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## 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:  
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## 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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