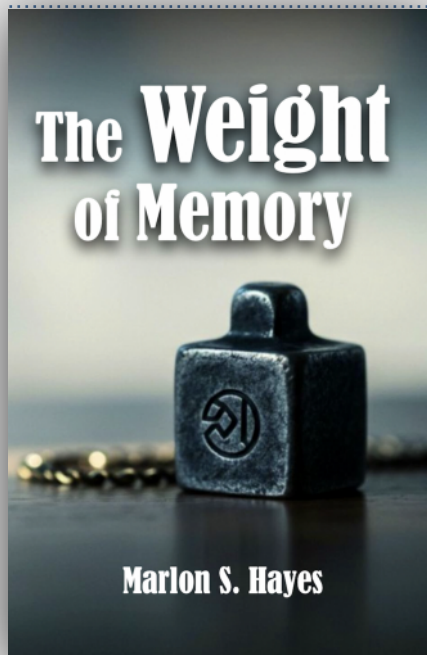


CLARENDON HOUSE PUBLICATIONS

‘The world is better with all this beautiful work seen at last.’ – A. Delf, author

**This Week from
Clarendon House**



The Weight of Memory by Marlon S. Hayes

Life is a constant reminder of our ties to the past and our hopes for the future, with the lines becoming blurred between the two. This collection of short fictional stories is a gentle reminder of the weight of memory.

At times heartbreaking and soul-filling, Marlon S. Hayes has filled this collection with stories that are dear to his heart, and hopes readers will feel the same.



Welcome!

Welcome to the Clarendon House Newsletter for week ending 31st January 2025! Even with a broken wrist, the work of Clarendon House goes on!

This week:

- *The Weight of Memory*, a collection of moving, highly effective short stories from **Marlon S. Hayes** was released!

Last week:

- *Grow Your Marketing*, the next instalment in the **Marketing Series**, was released. Find out how to get your copy AND the first e-book, *Crack Your Marketing*, for only £25.00 total!

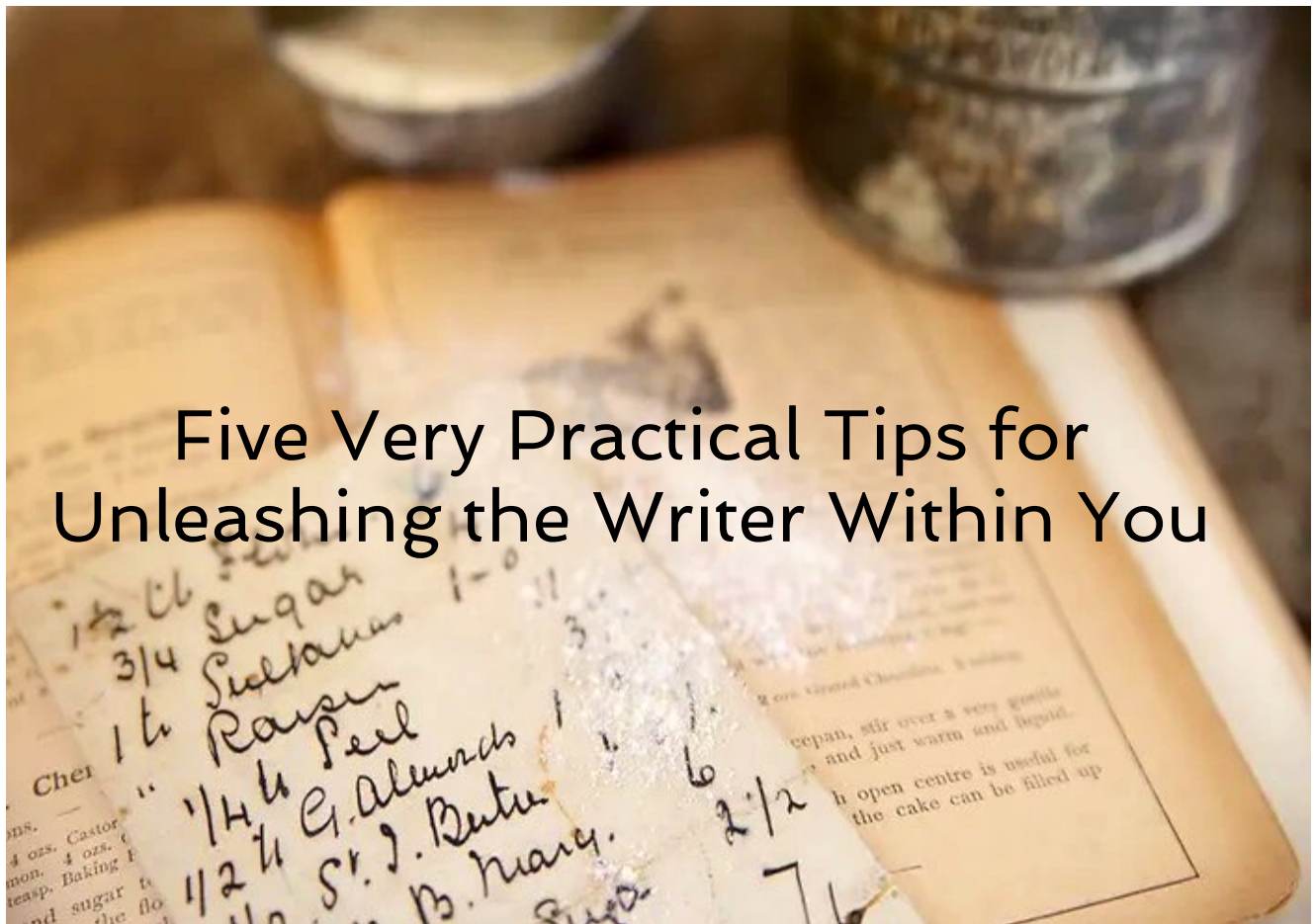
Contact me at grant@clarendonhousebooks.com

In the pipeline:

- *Galaxy # 20: An Inner Circle Writers' Group Science Fiction and Fantasy Anthology* is on its way! Stand by for further announcements!

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

Below is a popular blog item.



Five Very Practical Tips for Unleashing the Writer Within You

For anyone who has always wanted to be a writer, the obstacles can sometimes seem impossible to overcome.

It's not a question of 'How can I make money from writing?', though that's obviously a concern. It's not even a question of 'Is my writing any good?' though that clearly comes up too. No, there are barriers in the way before those questions can arise, let alone be answered.

The main query faced by anyone who wants to be a writer is 'Why am I not doing it right now?'

At the end of the day, the central reason why you're not being a writer right now is that you don't place enough importance on it. Yes, it's true, don't scream at me: the fact is that, though your soul burns to write, though you would give up your day job in a nano-second to write, though you feel that 'writer' is inscribed in chromosomes upon your every cell, the reason that you're reading this article is that you haven't yet placed enough importance upon being a writer to actually do something about it.

Here are five very practical -probably over-practical for some- tips on how to get from where you are now to a point that is much closer to being a writer.

1. Get an iPhone or other gadget that you carry around with you.

I mention iPhones because that's what I use, but any such gadget will do. You need something that you will actually carry around with you, though. It doesn't have to be fancy, but it does have to have the capacity for keeping notes. There are plenty of free apps for this. You don't need anything super-duper or complex: you just need something that you can write into and save. Apple's 'Notes' app is fine -you can write up to any length and then email it to yourself.

Better to have it on your phone, because you will tend to carry your phone around with you at all times, whereas you might forget to bring a device dedicated to writing with you, and that's half the problem.

2. Use said device.

Every time you find yourself at a loose end, start writing. Waiting for a bus? Write. Sat on a train? Write. In between meetings? Write. Write notes, write ideas, write chapter headings, write insights. Write whole chapters if you get a chance. It's possible to write the basis for entire novels in this way, chapter by chapter, in the time that you didn't even realise was 'spare'. Try it. You'll be amazed. And your writing morale will start to go up and up. You won't forget those flashes of genius you had on the way home before you get to your laptop; you won't forget that you even had a flash of genius. It will all be there in some form on your device. Apart from recording stuff, the notes on your gadget will begin to give you confidence that you can actually write. You'll get practice, in small doses. They say it takes 10,000 hours to master something? Well then, over the last eight years or so you've probably let 10,000 hours slip through your fingers literally by not having something to hand upon which to record your thoughts and ideas in these 'invisible gaps' in your life.

3. Write until you drop -don't stop, don't auto-correct.

On those occasions when you and a laptop share enough time for you to get somewhere, don't waste time by 'going over' what you wrote last time, picking out spelling errors, grammar problems, things you'd like to 'tweak a little'. Just hit the keyboard and don't stop until your head hits the space bar with exhaustion. Set yourself high word targets per hour if that works for you. Whatever you do, don't stop -don't even pause- for any editing or 're-drafting' or even basic corrections until you reach 200 pages of writing.

Why? For several reasons: firstly, and probably most importantly, getting 200 pages written is a tremendous morale-booster. You know that it's far from perfect, you know it will take major editing work, but there it is: 200 pages of your very own writing. That's a decent-sized book, right there. Think of it as the first step in making a cake: you've been to the shops and bought the ingredients. There they are in the pages in front of you. The second step, re-writing, is making the cake. But until you have the ingredients, making the cake is just a fantasy.





Secondly, writing flat-out like this will teach you a few things about yourself as a writer. When you read it over, you'll see patterns, strengths and weaknesses, places where you falter and places where you demonstrate real skill. It's a training programme for writers, getting your writing muscles fitter for the real thing: the next draft.

Thirdly, you avoid the counter-productive 'pottering around' that happens if you do it any other way: write a page, stop and think, change some things, correct spelling, maybe alter the while way the page works, wonder if you could have done better, and so forth. This tortuous pattern has produced one or two successful works, but at the cost of so many more that could have been written in the same time with less bother.

4. Timetable yourself into the writing chair.

This sounds obvious, but almost all the wannabe writers I've ever spoken to have the same problem: they are expecting Life to

somehow open up a window of a few weeks so that they can 'write the book they want to write'. Life doesn't usually respond on its own. And so the wannabes get trampled into apathy by the demands of the world around them, their families, their jobs, their lives.

Take a look at your weekly schedule; examine your commitments; work out about three hours a week, preferably contiguous but not vitally so, and block that out for writing. Get everyone's agreement. Ideally, pick a time that is interruption-free, or at least when you are less likely to be in demand. It's possible to construct a schedule so that you are writing in the early hours of the morning -or even through the night, as long as you get sleep some other time- and to get a 300,000 word epic fantasy written in three months. But that's an extreme. One long evening, or a weekend afternoon, or something like that, and, if you stick to it, you'll find that in a few weeks you have made significant progress -provided you also apply number 3 and don't keep interrupting yourself. Which leads to the final tip.

5. Stop interrupting yourself.

The primary enemy of a writer is interruptions. So devise a schedule that keeps these to a minimum, and stop interrupting yourself. Self-interruptions range from 'I'll just check my email' to 'I'll get a coffee' to 'There's no way I can write this scene in front of a fireplace until I've read this three-volume History of Fireplaces in the Seventeenth Century so that I can be convincingly authentic'.

Put distractions aside and get to the keyboard, or desk, or whatever you use. If you're trapped by some kind of inertia from rising from your chair, use the gadget from Tip # 1 and write right there, wherever you are stuck. But watch out for the interruptions, subtle or not-so-subtle, and just get on with it.

Before long, you'll be a writer. Then you'll have to tackle the questions about making money from your writing.

But that's another story.



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

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of Time and
Procrastination?**

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the pathway to
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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.

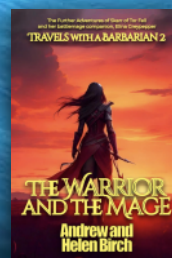
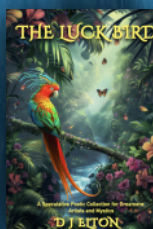
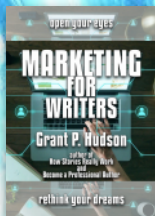
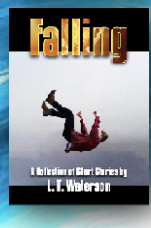
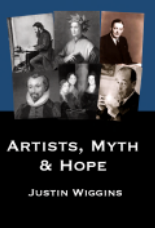
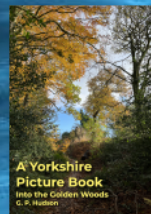


THE GHOST BIRDS AND OTHER STORIES

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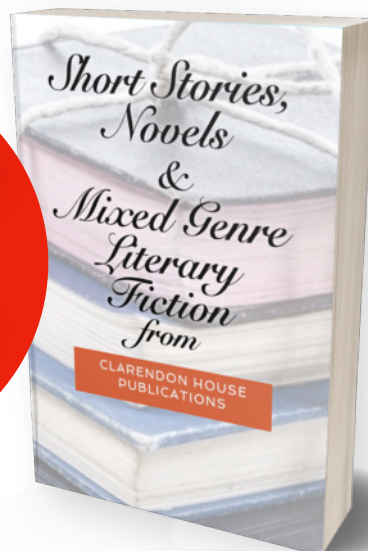
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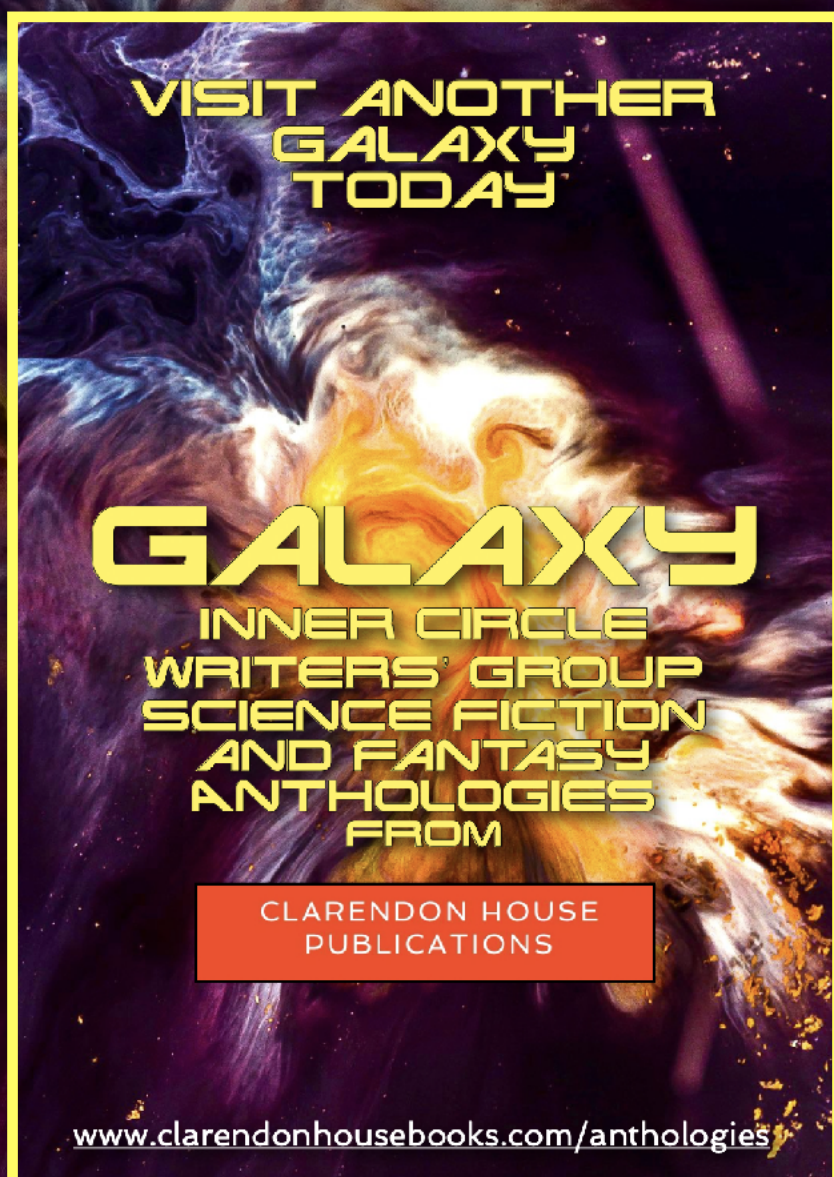


Samantha Hamilton

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GALAXY ANTHOLOGIES



For a complete guide to the Galaxy anthologies,
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powers and strange
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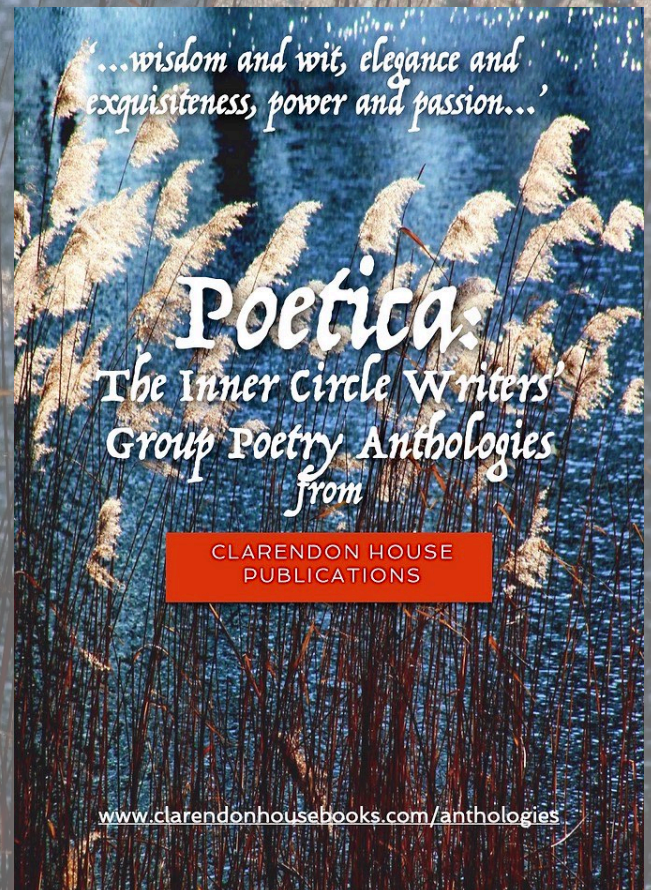
Alexander
Marshall

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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,
including new submission guidelines,
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-David Bowmore, author of *The Magic of Deben Market*

The Sword SUNDERGOST



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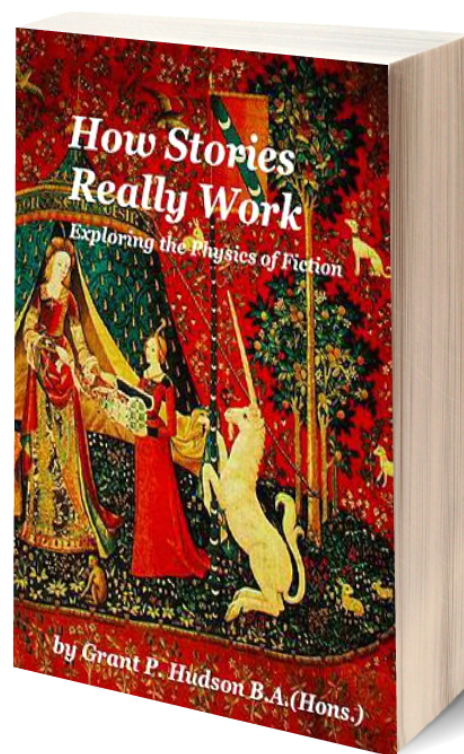
Five Reasons to Hire Me as Your Editor

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:
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.

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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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