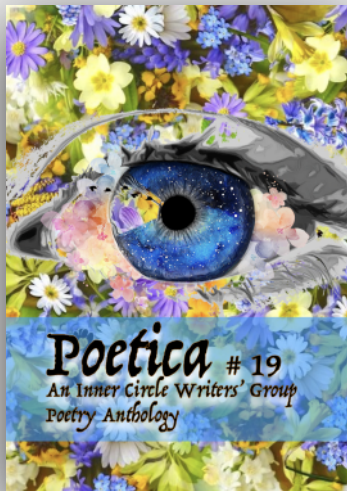


CLARENDON HOUSE PUBLICATIONS

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

Last Week from Clarendon House



Poetica # 19: An Inner Circle Writers' Group Poetry Anthology

Featuring the work of Fhen M., the Birch Twins, Lisa H. Owens, Dr. Elizabeth V. Koshy, Gareth Macready, Craig Tickner, Elizabeth Brown, Giuseppina Marino Leyland, Ms. Petrouchka Alexieva, Jim Bates, Kerri Jesmer, Annie Nardone, Helen Jones, Peter Kenny, DJ Elton, Kimberly Burnham, Claire O'Connor, Tony Fyler, Ruth Morgan, Sultana Raza, Medha Godbole Singh, David Painter, Mike Turner, Jonah Jones, Trish Bailey, Kelli J Gavin, Poetry by Christina, Justin Wiggins, Jacek Wilkos, Tim Law, Catherine A. MacKenzie, Dawn DeBaal, Anne-Marie Lake, Linda Sparks, Suranjit Gain and Michal Reiben.



Welcome!

Welcome to the Clarendon House Newsletter for week ending 30th August 2024.

Last week saw the launch of Poetica # 19: An Inner Circle Writers' Group Poetry Anthology, full of poetic joy and wonder! In the pipeline: a novel, a short story collection and a poetry collection, all from Inner Circle Writers' Group members! AND your vote is still needed in the Great Clarendon House Writing Challenge 2024! Find out more in the latest magazine, available [here](#).

Grab your copies [here](#).

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

Below is a popular blog item.



How Valuable Are You?

Recently we've been looking at why writers get paid so little and how they themselves are largely responsible for keeping in motion the accepted career model which results in them getting rewarded so rarely. But it's a difficult message to swallow because the marketplace is so alive with people violating basic principles of economics that it seems as though the norm is something quite different from what actually works. The wood cannot be seen for the trees, as it were.

This is important: if you want to have a writing career which (eventually) pays you money, it's vital to know something about how marketplaces work and what you might be doing to shoot yourself in your writing foot in the absence of such knowledge.

So let's take a look at some of the basics of economics.

In any economic system, value is determined by relative scarcity. Where something is perceived to be scarce (like diamonds or gold, the examples normally

used) its commercial value is considered to be high in direct proportion; conversely, where something is perceived to exist in abundance (like air) its commercial value is set as quite low — it's difficult to charge people money for air, when they are surrounded by it.

That's why professional sportspeople or television presenters are often paid so highly — their talents are considered to be rare. Street cleaners, on the other hand, are paid less because it is considered that their job could be done by just about anyone — the ability to clean a street is perceived to be abundant.

Note how this is all to do with perceptions. This doesn't mean that a television presenter is intrinsically worth more than a street cleaner — just that how they are both paid is determined by how abundant their talents are considered to be by the general population. Segments within that population disagree with the overall consensus, of course — but the 'marketplace' is, by definition, that generalised entity which operates on common denominators.

Astute readers will have already made the leap from these examples to that of the writer, sitting in his or her bedroom, typing out stories. Largely because the practice of writing fiction is perceived to be such a simple thing — ‘writers just sit and scribble stuff’, thinks the world at large — then writers are perceived to be ‘a dime a dozen’. When you have a marketplace open to self-publishing in ways that previous generations would never have dreamed of, resulting in millions of stories flooding all the places that readers look for their next piece of entertainment, that perceived value becomes less than a dime: the vast majority of writers — even those who manage to get published — can only find avenues for their work if they accept zero pay.

Scarcity creates value and writers are not perceived to be scarce.

So what can an individual writer do about this?

Well, luckily the thing that curses writers to be paid so little is the thing that opens the door to a way out of the trap: perceptions.

The simplicity of this is that, to increase the value of your particular brand of storytelling, you have to make it appear to be more scarce in the eyes of your target audience.

Scarcity brings value; enforcing absence produces greater need.

Emptiness moves us.

Example? Let’s say that you write romantic comedies. Let’s also say that you have been spending the last year chasing everything that moves in the field of submissions for romantic comedies, wasting hour after hour and getting paid nothing even in those rare cases where your work was accepted.

Instead, try a different approach:

1. Take a closer look at what makes your work unique.

Is it that fact that you have a command of a particular historical setting? Or are your characters especially well fleshed-out or humorous? Or is your dialogue the thing that sparkles in your stories? Or something else, or some subtle combination? Nail this down — it’s important.



2. What exactly is it about your work which means that a particular kind of reader will especially enjoy it?

Who are those particular readers? Are they the general mass of 'readers of romantic comedies' that you have had a vague notion of ever since you began writing? Or is there a smaller niche audience within that grouping for which your stories would have an especial appeal? Like fans of P. G. Wodehouse, or admirers of Richard Curtis's romantic comedy films, for example?

3. What could you do to highlight, magnify, expand upon, develop all the unique elements that you have isolated?

This means both within your stories and outside of them. In marketing terms, could the covers, the blurbs, the query letters and everything associated with your works somehow intensify those things which make you and your work stand out from the crowd? That means not only the crowd of writers generally, but that sub-set of writers who focus on romantic comedy as a genre.

Can you see what you're doing here? You're making exactly what you do as a writer comparatively more scarce. Instead of being one of those generic 'writers', you are narrowing the field down — firstly to 'romantic comedy' as a

genre, then to that particular kind of romantic comedy which is your specialty, and then — if you can zoom down even further — to that very distinct brand of romantic comedy which is penned by you alone.

Once you hit that 'penned by you alone' band, you have opened the door to greater wealth as a writer. By definition, if it's penned only by you, it's scarcer; and scarcer things can demand higher prices.

In practical terms, this will take a little time on two counts: you will need to figure out exactly what it is that makes your storytelling special and strengthen that in every piece of fiction you write; and you will need time to find that precise audience for that narrow band of stories. But that's time well spent — much better than wasting time chasing a more general audience and not getting any recognition at all in commercial terms.

Plus, it can be intensely enjoyable. Journeying right into the heart of your own work is like exploring a goldmine that you own, or finding a treasure trove under your house, or realising that the old paintings in your attic are worth a fortune. No one else owns these things: the fact that your storytelling is so exclusive to you is both inescapable and inescapably glorious. And the deeper you go, the more valuable you get.



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

Haunted by your twin enemies, Lack of Time and Procrastination?

This 25,000 word e-book shows you the pathway to freedom as a writer...and it's totally free!

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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

www.clarendonhousebooks.com/jill-kiesow



The idea for this book arose out of a perceived need to do something more actively in the field of faith.

The concept was to have people answer a set of simple questions:

1. What was your first experience of Christ?
2. When would you say you first called yourself a Christian - and why?
3. What does Christianity mean to you?
4. What advice would you give to other Christians?
5. Is there anything else you'd like to add?

Those who responded chose to answer in a variety of formats, some writing their testimonies longhand, others quoting Scripture, others laying out answers to the specific questions above.

The results speak for themselves: a wide range of experiences, all deeply personal as you might expect, but all centring around a strong faith, which, like a lighthouse in the night, has both saved individuals from disaster and shown them ways of living.

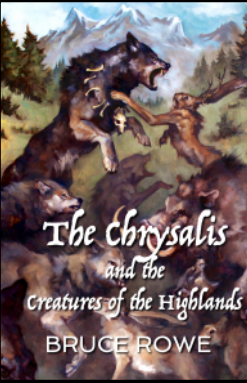
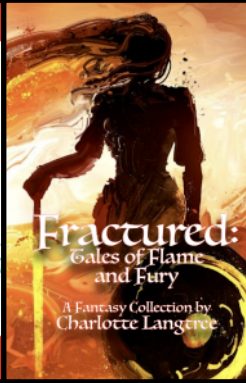
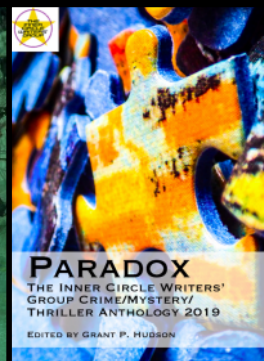
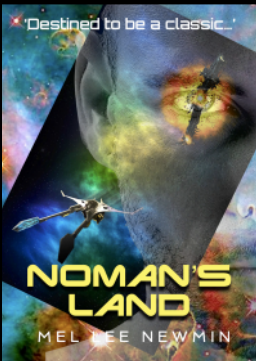


WINDOW IN THE HEART

A COLLECTION OF CHRISTIAN
TESTIMONIES

EDITED BY GRANT P. HUDSON

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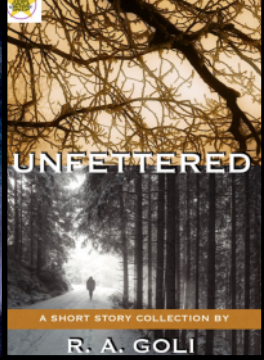
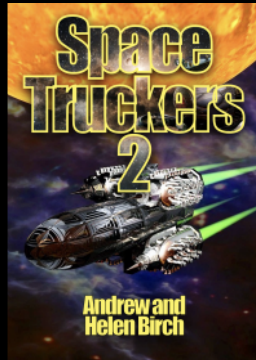
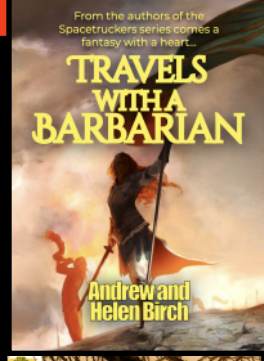


PROFESSIONAL COVER DESIGN FROM CLARENDON HOUSE PUBLICATIONS



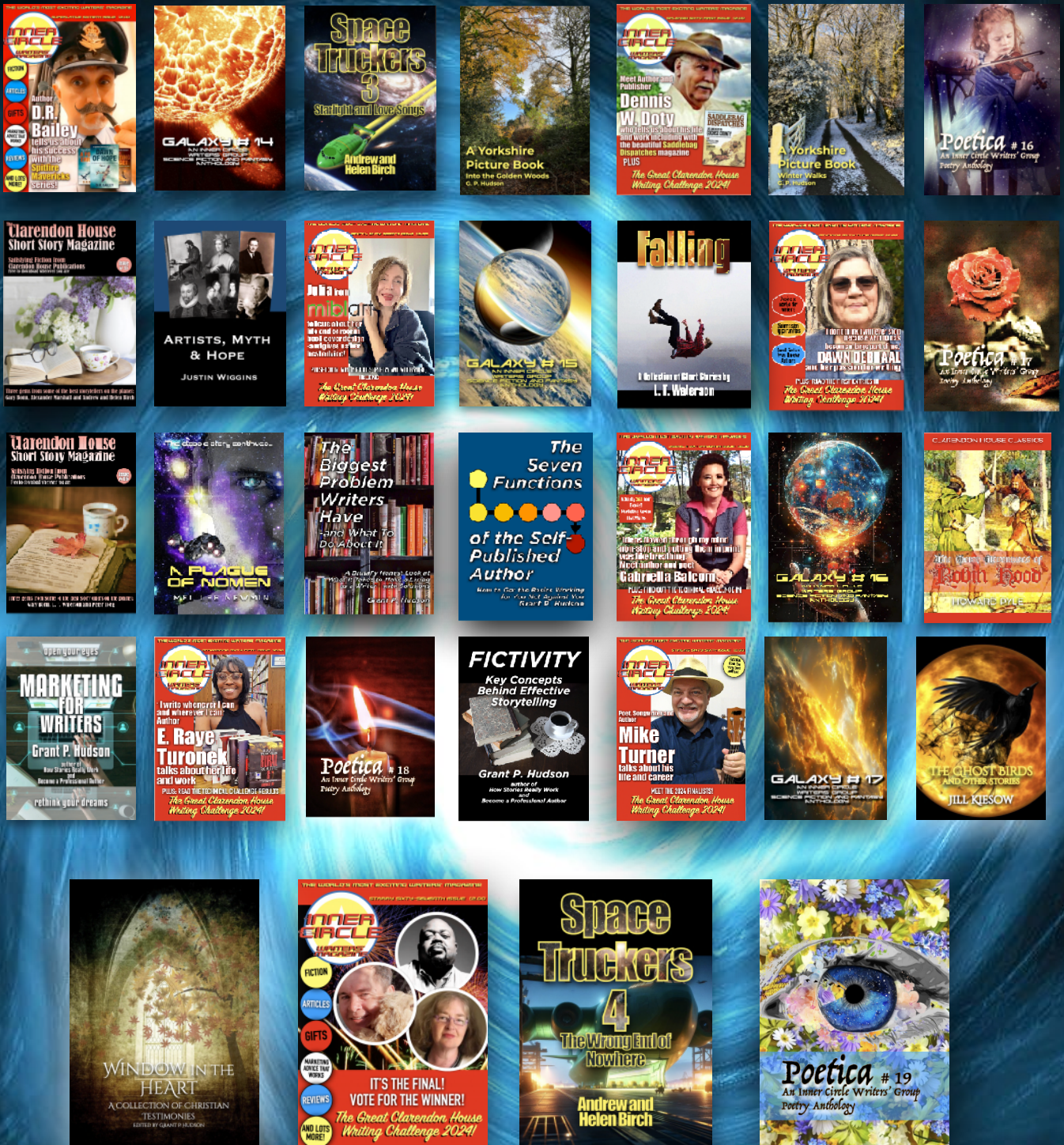
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Stay tuned for more!

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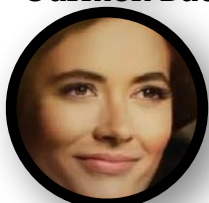
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Carmen Baca



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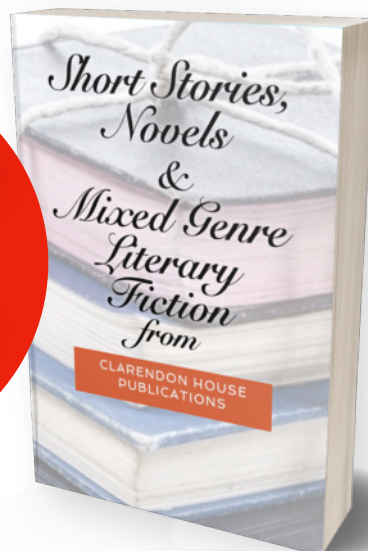
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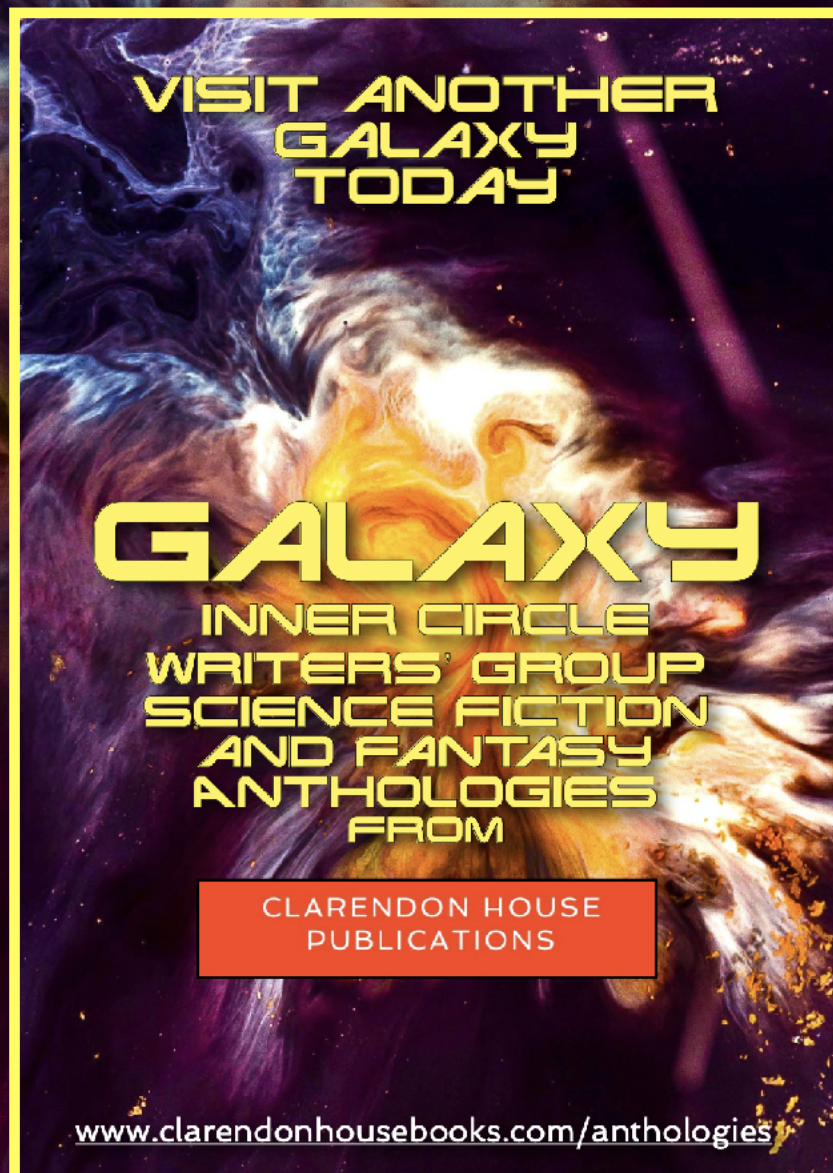
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GALAXY ANTHOLOGIES



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including new submission guidelines,
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into mystical lands full of
faeries and warrior
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powers and strange
creatures...



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Helen Birch



Bruce Rowe

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ENCOUNTER FULLY-
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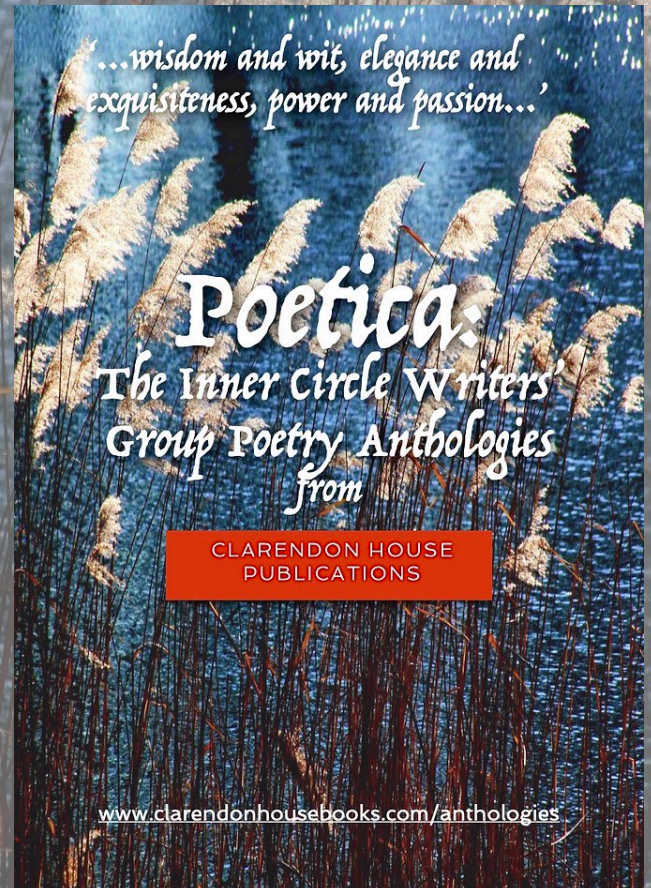
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The

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,
including new submission guidelines,
please download this free guide at
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NOW IN ONE GIANT VOLUME

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

The Sword SUNDERGOST



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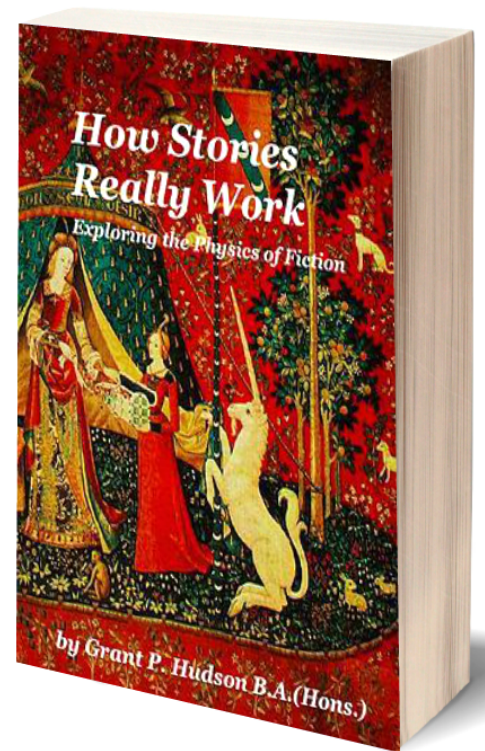
Five Reasons to Hire Me as Your Editor

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:

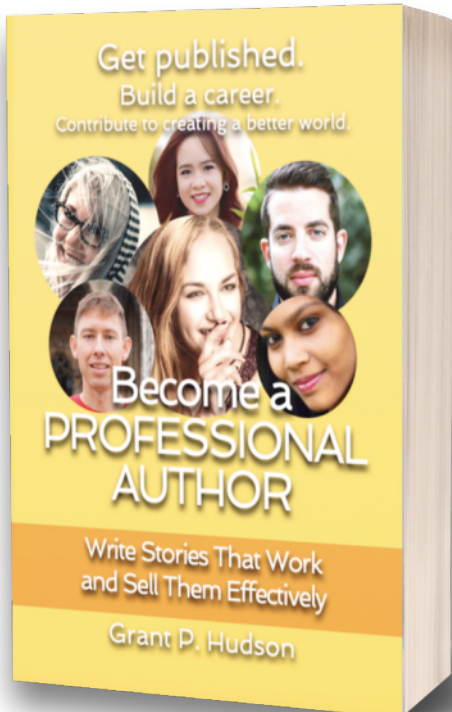
i) **How Stories Really Work**, the guide to the successful techniques used by acclaimed authors throughout history, including Shakespeare, Dickens, Hardy, Wilde, Tolkien, Lewis, Le Guin and hundreds of others. These secrets also underpin the success of great films, including Star Wars, Harry Potter,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

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grant@clarendonhousebooks.com



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.

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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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