

CLARENDON HOUSE PUBLICATIONS

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

This week from Clarendon House



Poetica # 30: An Inner Circle Writers' Group Poetry Anthology

featuring the work of Ed Ahern,
Jacek Wilkos, DJ Elton, Dr. Maria
J. Estrada, Linda M. Crate,
Michelle Chermaine Ramos, Tony
Fyler, Trish Parkinson, Peter
Kenny, Gabriella Balcom, Joseph
C. Ogbonna, Linda Sparks, Tim
Law, Andrew Cyr, Kerri Jesmer,
Gareth Macready, the Birch Twins,
Mike Turner, Debby Hackbarth,
David L Painter, Anahit
Arustamyan, Christine Karper-
Smith, Thomas R. Bates, Sultana
Raza, Hanna Biali, Mark Kuglin,
Justin Wiggins, Michal Reiben,
Suranjit Gain, Catherine
MacKenzie and Kelli J. Gavin.



Welcome!

Welcome to the Clarendon House Newsletter for week ending 19th June 2026!

This week, Poetica # 30: An Inner Circle Writers' Group Poetry Anthology was released!

And don't forget to subscribe to the Inner Circle Writers' Magazine - the current issue features the Technical Challenge stories in the Great Clarendon House Writing Challenge! YOUR VOTES are needed to decide who will go through to the final and win a book contract! And much more!

Stay tuned!

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

Below is a popular blog item.

How To Make Money As A Writer Part One: Leads



Conventionally, modern business tells us that there are four factors you must consider if you want to grow a business.

But before we can even begin to look at them, we have to briefly address that balking sensation which many of you might have felt on reading the word 'business' in relation to what you do as a writer.

You might be writing purely for your own pleasure, or for the reading pleasure of a small circle of friends with whom you share your work and of whom you expect nothing but cooperation and praise, and that's all well and good; you might be writing because of all the above and because you entertain the notion that one day you will be published and read more widely; and you might have the idea that your writing will eventually conquer the world, if only you could reach enough readers.

If you are writing purely for pleasure, then the notion that what you are doing has anything to do with the soiled world of commerce may be repulsive to you, or at best seem irrelevant. However, if you in any way have a conviction that what you are doing could or should lead to some kind of income in the short, medium or long term, then automatically you are connected to a set of ideas and principles which comes under the general term of 'business'.

When you think of 'business', many of you probably imagine people in suits, tall office buildings, accountants, and possibly illegitimate wealth. But business here is defined

as the operation of taking a product of some kind and acquiring customers for it. Even more fundamentally, 'business' is - or should be - simply about finding and filling needs. As a writer, you are either writing because of your own needs or to fulfil the needs of others. If others are included, a whole swathe of factors is implicitly involved.

Firstly, you have to find the right people; then you have to get enough of their attention; then you have to get a commitment from them; then you have to get an even greater commitment; and then you have to have them want even more. That's how business works (when it is successful) and that's how writers become successful in commercial terms.

Which brings us right back to the four factors you need to consider if you want to grow a business, including your writing career, along business lines. These are conventionally divided into the following:

1. **Leads** - where a lead is defined as 'a potential customer or business opportunity'.
2. **Customers** - people who buy something.
3. **Margin** - the amount of money which could be considered as a profit on any given transaction.
4. **Frequency** - the number of times a product is purchased in a given length of time.

If a business wants to expand, it has to work on these four things. If it can double the number of leads, for example, and everything else stays constant, then its profits are likely to double; if it doubled the number of customers as well, then the profits would quadruple. Doubling all these factors would result in 16 times more profit.

In working with hundreds of writers all over the world, I find a certain degree of naivety when it comes to such matters - and that's fair enough. Most writers are not 'in it for the money'; the whole idea of transforming what they do - that precious, aesthetic act of transcribing what is in their heads into a story - into a plain commercial transaction is abhorrent to some. But if we look again at the four factors above from a purely writing standpoint, I think we will see that a writer is already engaged in at least two of them, without realising it.

Leads

Most writers I have spoken to tend to think that the process of becoming successful goes something like this:

'Writer writes from the heart a piece of work which appeals to a huge number of people, who then rush to the shops and buy it. Word spreads until the work becomes even more widely known, at which point writer settles down to write more in what amounts to a pleasant semi-retirement.'

Some may be slightly more realistic about it, but that is still the general framework of what they believe and would like to have happen. And sometimes it does, which reinforces the dream. But that simple vision is missing a few pragmatic stages.



The first of these is what we can call 'lead acquisition'. No matter what a writer writes, it is highly unlikely that it will have universal appeal - or, even if it does, that it will easily reach a large amount of people immediately upon release. It is far, far more likely that it will only be of interest to a much smaller group of people - those who have some predilection for the kind of material this writer is producing, who have purchased similar items in the past, or who are on the edges of those groups of people who are fascinated by such things. In other words, those people who are 'leads' where a lead is defined as a potential customer, someone who is interested in a specific product or service. Most writers don't spend much time thinking about it like this, but the first people who are likely to buy a book are the ones who are interested in the general topics covered in that book, its genre, its style, even its format.

Young Adult readers will probably not be interested in a Western tale of revenge written in a late 19th century style; thriller addicts are not likely to be interested in a romance set in Regency times. So a writer's leads are those

people who have already, in one way or another, expressed an interest in the kinds of things a writer is writing about.

It sounds obvious, but it merits thinking about.

These people don't just automatically click on a writer's website and order a book - they have to be found. There is a step missing in most writers' strategies, a vital step if they want commercial success - and that step is finding the leads. If a writer can find and cultivate leads, he or she has a starting base from which to grow. Double those leads and the income of the writer potentially doubles - but there are three other factors to consider alongside the lead to make sure that that is what happens.

Stay tuned to find out how this all fits together.

For more, get my book, [Become a Professional Author](#) -and my course, [Become a Professional Author](#).

Also my e-book [Marketing for Writers](#).

How Stories Really Work

Exploring the Physics of Fiction

by Grant P. Hudson



*'I'm reading through **How Stories Really Work**. I've studied writing books for years but I've never seen anything like this! This book is REVOLUTIONARY. Everything is made so simple and precise that other methods of writing seem clumsy by comparison. It's not just a way of writing, but a way of seeing.'*

-A. P. (Author)

CLARENDON HOUSE AUTHOR ALEXANDER MARSHALL

Who is Miss Starlight?
And can her
tremendous powers
prevent the Nega Wave
from overwhelming
Earth?

Chicago, 1942: the
dawn of the Atomic
Age. Private
Investigator John
McLeod has to find out
what gangster moll
Carol Wyland's terribly
scarred arm has to do
with a Nazi conspiracy
to create superhumans
on American soil,
before it's too late.

What is the dreadful
mystery of the lonely
streaming station of
Kern, far out in space?

The Eye of Lyubov, a
mysterious artefact in
the heart of Siberia: will
Ursula Stone, uniquely
trained agent from the
British Museum's
Department of Select
Antiquities, be able to
obtain it before she
freezes to death?

Waking after two
million years of
quantum displacement,
will Senior Technician
O'Malley be able to
work out why the Red
Seven Ark has overshot
its target and is deep in
intergalactic space?

The 25th Century:
Earth rules over a
hundred worlds
assisted by the
superpowers of the
Enhanced Class. But is
there something
fundamentally rotten at
the core of the system?
A cosmic entity known
as the Challenger has
arrived with one
question: Who exactly
is responsible for the
death of the woman
without a name?

All these questions and
many more are
addressed in this
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superpowered tales
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Phantom Sword of Rondar*, *Raven Stark* and
Hyperean Wars and
many more.



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Sword
SUNDERGOST

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When Harabund sends her on a quest to the edge of the world in search of a fabulous jewel from the ancient world, she discovers that others are also emotionally tormented on the journey: Zard wants to use the jewel for revenge against Athbar, the would-be Emperor of Turgal, but Zamatar, of the Order of the Serpent, seeks the same gem to find salvation...

Why does the mysterious Jewel seem to have chosen her?

And what other age-old secrets await on the enchanted atoll of Ubatar, last of the Twisted Isles?

QUEEN OF
THE TWISTED
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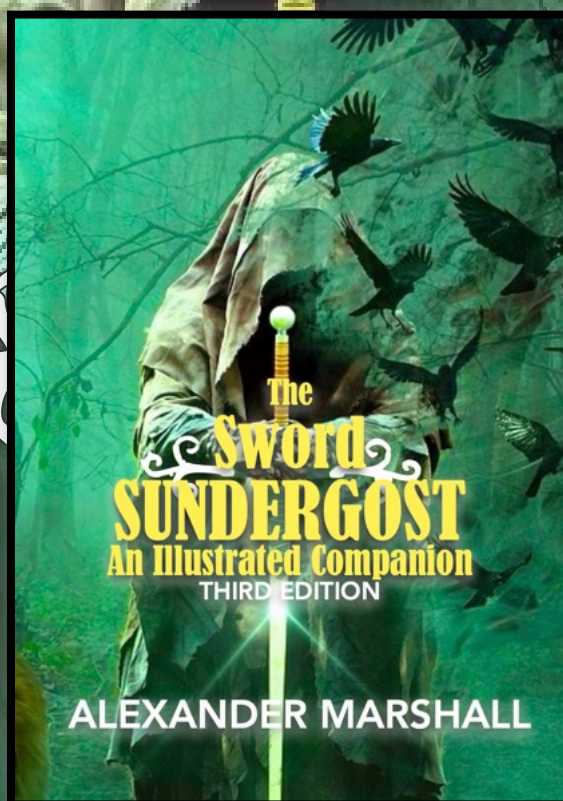
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THIRD EDITION: now with updates to include *The Phantom Sword of Rondar* and *Queen of the Twisted Isles*!

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CLARENDON HOUSE AUTHOR

GARETH MACREADY



THE BONES OF MY UNIVERSE



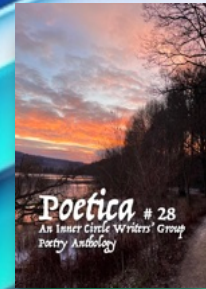
In this unique collection of short stories, Gareth Macready demonstrates both tremendous skills as a writer and an extraordinary understanding of both the Australian and Japanese cultures, blending them together to create science fiction like nothing else you will have ever read, including Dragon Tech, alien police procedures and dramatic martial arts, as well as a fine sensitivity for the human condition.

Gareth Macready lived in Japan, working as a variety act, and built a small studio theatre there. He received the Key to the City from Osaka City Council and collaborated with Japan's biggest comedy company, advising the council on the city's inaugural PerformaFest. Ten of his short stories have been published in Galaxy anthologies. One of his short stories received an Honourable Mention from The LRH Writers of the Future Competition. His short film script, Frank Sees Grandpa, won the Best Screenplay Short at the Ardélion Awards Gala 2025.

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2026 so far!



Stay tuned for much more in 2026!
www.clarendonhousebooks.com

CLARENDON HOUSE PUBLICATIONS

Over seven years ago, I launched Clarendon House Publications from my home here on the edge of the Yorkshire Moors in England.

Since then, I have published almost 300 high quality items - books, magazines, course modules - and helped hundreds of authors and poets achieve publication, some for the first time.

Over 30 authors have had individual novels or collections produced through me - some of these have had several books published and have gone on to carve out careers for themselves as writers.

With the best-selling books **How Stories Really Work** and **Become a Professional Author** (and the **Become a Professional Author Course**) I have helped writers understand exactly what it is they are doing and how they are doing it - and boosted their confidence to do more of it.

Many Clarendon House writing tools have been released for free download, fully illustrated, in order to assist writers create real careers for themselves.

Now, here collected for the first time for your convenience, are all those publications with links to take you to wherever you need to go to acquire them. They make great gifts - for yourself and others!

Please email me if you have any questions or feedback:
grant@clarendonhousebooks.com

Here's to many more publications and many more years helping you achieve your dreams!

Grant P. Hudson

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