



Zaphon

December 2007

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The Golden Compass

There will be a new children's movie out in December called *The Golden Compass*. The movie has been described as "atheism for kids" and is based on the first book of a trilogy entitled *His Dark Materials* that was written by Phillip Pullman. Pullman is a militant atheist and secular humanist who despises C. S. Lewis and the *Chronicles of Narnia*. His motivation for writing this trilogy was specifically to counteract Lewis' symbolisms of Christ that are portrayed in the *Narnia* series.

Clearly, Pullman's main objective is to bash Christianity and promote atheism. Pullman left little doubt about his intentions when he said in a 2003 interview that "my books are about killing God." He has even stated that he wants to kill God in the minds of children". It has been said of Pullman that he is "the writer the atheists would be praying for, if atheists prayed."

While *The Golden Compass* movie itself may seem mild and innocent, the books are a much different story. In the trilogy, a young streetwise girl becomes enmeshed in an epic struggle to ultimately defeat the oppressive forces of a senile God. Another character, an ex-nun, describes Christianity as "a very powerful and convincing mistake." In the final book, characters representing Adam and Eve eventually kill God, who at times is called YAHWEH. Each book in the trilogy gets progressively worse regarding Pullman's hatred of Jesus Christ.

The Golden Compass is set to premier on December 7, during the Christmas season (and starring Nicole Kidman), and will probably be heavily advertised. Promoters hope that unsuspecting parents will take their children to see the movie, that they will enjoy the movie, and that the children will want the books for Christmas.

Please consider a boycott of the movie and the books. Also pass this information along to everyone you know (including church leaders). This will help to educate parents,

so that they will know the agenda of the movie.

from Bob Biggs

Comment from the editor: While I am in agreement with the opinions expressed by Andrew Lansdown at *Alpha2Omega* earlier this year about fantasy, I do not have the slightest hesitation in endorsing Bob's caution in this instance. I do not consider *The Golden Compass* (also called *Northern Lights*) to be mild and innocent, even on its own. The writing is brilliant and utterly subversive. I say this because there is one particular scene in *Northern Lights* which wrenched my heart. I am absolutely opposed to that scene on the deepest emotional, spiritual and intellectual level; I should have felt a surge of joy, not soul-wrenching pity. The whole of *Northern Lights* builds to that moment of the story and is underpinned by the idea that the worst thing that can ever befall a child is to have their familiar spirit taken away from them and that, without it, they are powerless, friendless and eternally maimed. Pullman goes one step further than Jung who suggests we embrace the Shadow—he advocates not just union with the demonic, but communion with it. The reason I believe he loathes Lewis is, as I've mentioned in the last issue of *Zaphon*, because hidden in the *Chronicles of Narnia* is a set of guidelines for dealing with a familiar spirit. If you have a child who is subject to nightmares, I suggest real caution in regard to this series. The connection between familiar (i.e. familial, ancestral, 'anima'-like) spirits and the 'nightmare' is a traditional one but should not be overlooked for all that.

Please pray for Phillip Pullman and his readers. That, I think, is the most powerful protest you can make.

Annie

Not for the Faint-Hearted!

Self-Publishing in Australia

Justyn Walker

After reading Annie's articles in last month's *Zaphon* I was prompted to write briefly about my experiences as a self-published author in Australia. I have been writing and selling children's adventure novels as my primary source of income for 6 years now. Below are five points that are important.

1) The most important thing is to have a very good product.

If you have a great book you will always have options, even if initial sales don't go to plan. But if your product is not so hot you could easily end up with a garage full of books and nowhere to go. Professional writers are perfectionists who are prepared to spend huge amounts of time polishing their stories. (And yes, financially, that means you might be eating canned spaghetti for months on end.) The first draft should never be the final. I usually get to the third or fourth draft before the story is ready. And this is for a kids book!

2) Do not print too many books on your first print run.

Personally, I would print a maximum of 2000. I want to warn you, unless you've had a professional editor go through the manuscript (which is really expensive) be prepared to find mistakes in your first edition that will let it down. This is one reason why you should spend a lot of time in editing, and why you shouldn't print too many books first up. Honestly, I've had 20 people proofread a manuscript and still mistakes get through!

3) Your book needs to have a ready market.

When I wrote my first book *'The Magician's Daughter'* it was right at the time when Harry Potter was a great source of angst for Christian parents, and yet I had not come across a decent Christian fantasy book for kids since Narnia. So I was able to promote my new book as *'a Christian alternative to Harry Potter'* and *'a modern day Narnia'*. Sales followed, but even so I found that marketing Christian fiction in Australia can be a hard slog.

4) Trial your manuscript first.

The opinion of your friends and family may be biased, and it is likely to take a back flip the moment you announce that you've quit your job to pursue a career in writing. When I was working on my trilogy I sought the opinions of people who were likely to buy the books – school teachers, librarians, and of course kids. In fact, I used a proofreading team of kids from local schools who commented on each manuscript. Kids are wonderfully blunt: 'Justyn, we think this chapter was interesting ... This part was confusing ... This bit was boring! We liked *this* character, but not *that* one.' As a result of those comments I made major changes to each manuscript that took me several months. Why? Because I wanted to make sure that reading my books would be as fun to a kid as reading the old Harry Potter.



5) Professional writers understand that their books have to sell.

I know that it is difficult to get books into Christian bookstores, especially the large chains. Recently a Christian bookstore owner told me they thought customers would favour an American written book over an Australian one! (I couldn't believe what I was hearing.) So I hope no one will take offence when I say that it's no good going to Koorong with a book that will never sell because it is poorly produced, in need of editing and has a lame book cover – then expecting them to take it on the basis that "God told me to write it".

God may indeed have told you to write it, but that doesn't mean he told them to sell it. If a book is sub-standard they aren't going to take it. You need to do the hard work beforehand.

Justyn Walker is the author of *'The Magician's Daughter'*, *'The Ancient Machine'* and the newly released *'Flight of the Evening Star'*.

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Some Further Thoughts on Christian Fiction

The "What is Christian Fiction?" article in the last Zaphon clearly hit a nerve or a chord. Several people wrote or phoned to say they agreed or disagreed, but only two actually elaborated. So here is a response from Mary Hawkins, one from Jo-Anne Berthelsen and then a further long comment from me.

Mary Hawkins

To start with I'd think we should ask simply "what is fiction?"

For me, fiction is a story made up by a writer—who is hopefully a story-teller before actually "being" a writer. The "story" can be based on true stories, but is not a "true" story as such. Christian fiction, at least in this day and age, is a story that includes the spirituality of the characters, their relationship or lack of a relationship with God through Jesus Christ. Above all it must be believable—even fantasy and science fiction books to those readers.

Being a member of American Christian Fiction Writers has taught me there can be as many kinds of Christian fiction books as there is in secular fiction, from fantasy like Tolkien and C.S. Lewis to a book like Brandilyn Collins murder/suspense stories to a lighter romance Mary Hawkins likes to writes..

I wholeheartedly agree with what you said about doctrine. That enters into the whole realm of preachiness in novels. If I want preachiness I read a non-fiction book. I read fiction to be entertained, to be challenged by the mistakes characters make to be uplifted by victories in Christ in the characters lives. We would all hope that the spiritual content would have doctrinal truths SHOWN in the out-working of it in the lives of the characters, but the story so constructed that the reader hopefully may not even realise there is "doctrine" in the book. Most mainstream Christian Publishers I've heard of state emphatically in their writer guidelines they do not want specific doctrines, especially those that divide us.

There is so much more of course to be said on this whole subject. I am such so thankful that with the increase of violence and filthy language in so much modern day fiction that I have this alternative—Christian Fiction.

Jo-Anne Berthelsen

I do agree with you though that Christian fiction is something more than simply fiction written by Christians. By the way, I was also very interested to read your reference to Madeleine L'Engle's novel 'A Wrinkle In Time' in your article—I love her writing as well. Have you read her book 'Walking On Water'? It deals with her writing journey, and was an enormous help to me a few years ago, when I was trying to work out whether the way I was going about writing my novels was 'okay' or how one was 'meant' to write or such like. One quote from that book that helped me in particular was this: Ultimately, when you are writing, you stop thinking and write what you hear. To work on a book is for me very much the same thing as to pray. To pray is to listen also to move through my own chattering to God, to that place where I can be silent and listen to what God may have to say (p 149 WALKING ON WATER). That made perfect sense to me, since I had been very involved in the area of prayer in our church—and I had been finding that I wrote best when I sat long enough to sense God's presence around me and allowed the story to take on a life of its own, as it were, hopefully urged along by God's Spirit. Anyway, I could write lots more about such things, but won't get too carried away here.

Annie:

Walking on Water is one of my favourite books—and it will come as no surprise that a major aspect of it is about Naming. Just 'writing what you hear' is active participation with God, being a co-worker with Him, not a passive waiting (although sometimes there is a lot of waiting involved). When I'm doing a first draft, I just write whatever comes into my head. When I've finished that draft, I look at it and ask, 'What's God trying to tell me in what I've written?' When I've got some idea of what that is, I actively pursue it in the second draft. This

usually involves an enormous amount of research on matters I've barely thought about previously. Fortunately I like to explore ideas and I don't mind anyone agreeing or disagreeing with me. But I do get frustrated (and this applies to *Zaphon* readers who have written to express their disagreement) when no one tells me *why*. How else am I to learn? I'm not likely to change my mind unless someone gives me a reason to do so.

Christian fiction is not just about names—I hope no one thought that that's what I meant in the initial article—it's an exploration of meaning. Meaning and purpose. Many people have the idea that Christian fiction is inferior to non-fiction—that you're far better off reading the Bible or a commentary. The idea that you can actually learn things in fiction is foreign to such thinking. Fiction has a unique advantage over non-fiction, however: non-fiction (in current practice) engages the mind, but rarely the heart. Fiction (in current practice) engages the heart, but rarely the mind. The best writing (of any kind) engages heart, mind and soul. *Walking on Water* is one of the rare books of this kind. It's not fiction; it's somewhere between commentary and personal reflection. Marrying devotional spirituality to sound doctrine is not something most publishers look for; the divorce between mind and heart in modern Christianity is reflected in the non-fiction/fiction divide. Yet Jesus was, may I remind you, a story-telling man who couched doctrine in the form of parables.

And in further defence of fiction, I have to say I have learned as much in it as in any commentary. It doesn't replace a commentary, but it does augment it in ways you'd never suspect. Let me give you an example which impinges in part on my theory about names and has enormous theological significance. I was reading a book about a teenage boy who was going through a bit of adolescent crisis and who took a job as a toll-keeper on an old bridge while sorting his life out. One of the characters in the story thought he was a bit two-faced and continually called him 'Janus' (after the two-faced Roman god), though his real name was Piers (Peter). Now I've chosen this example for the very reason that the one name I'm fairly sure all my readers know the meaning of is Peter. Every good book of names will tell you that it's Aramaic via Greek for *rock*.

Not far into this book about the boy on the bridge I began to suspect that 'Peter' was one of those names cursed by the dictionary. Most words are under the curse of the dictionary, but some more so than others. The 'curse of the dictionary' is the modern belief that the accurate meaning of words can be found in succinct definition in a short phrase or two. One of my pet peeves is the pastor who opens his sermon by announcing the theme for the day and then proceeding to define it with a quote from the Shorter Oxford Dictionary. *Aaargh!* Words are living things, active, powerful, sword-sharp; they are stories in their own right—the best a dictionary can do is to take a snapshot of what a

word means at a particular time. I would like to see every dictionary prefaced by the warning: *every word meaning given in this volume is an untranslatable concept approximated by the following definitions.*

So, back to the story of the boy on the bridge. Half way through, I began to have doubts about the traditional meaning of Peter. As a one word summary, *rock* was probably okay but there were hints all through the story of something more. Curiosity got the better of me and, using the search facility at *Perseus*, I looked up every Greek word which was even remotely like Peter. Common to most of them was the idea of a rock of beginning, a rock from which an enterprise starts, a rock which forms the support of the initial stage of a structure such as bridges and jetties. What Jesus says to Simon when he renames him Cephas (Peter) hints at this rock of beginning.

'Blessed are you, Simon Bar-Jonah! For flesh and blood has not revealed this to you, but my Father who is in heaven. And I tell you, you are Peter, and on this rock I will build my church and the gates of hell shall not prevail against it.'
Matthew 16:17b-18 ESV

Certainly the nickname 'Janus' fitted the idea of beginning, not to mention gates. Janus was the original god of the primitive Latins; he was a guardian of doors and gates, of opening and closing, and of the beginning and end of things. The month, January, is named after him. The idea of two faces was not originally a reference to hypocrisy or showing different sides to different people but to the notion that, as the god of the opening month of the year, he had one face to the past and another to the future. Not only that, while Peter is not a Hebrew word, if it were, it would mean *firstborn*, from *he who opens* (as in 'opens the womb').

While I was still musing on the possibility that there was a lot more to Peter than simply *rock*, I went to a prayer group where that dangerous question was asked: 'What has God taught you this week?' Unfortunately I mused out loud. I said I thought that God was telling me about the name Peter that week and that it didn't just mean *rock*, but had a resonance of *beginning* to it. I wondered further out loud if this meant that the Peters of this world would be very good at beginning things, but would soon peter out. I continued to wonder, still out loud, if deeply embedded in the name was both its strength and its weakness. You could have heard a pin drop in that room by the end of all this. Every conversation had stopped and everyone was looking my way. Later, someone confidentially told me that one of the people I had been speaking to actually was named Peter. He'd started 27 businesses, all of which had begun brilliantly and showed every sign of flourishing. However, none of them had sustained that initial growth and all had failed after a short period of time.

A prayer point, if ever I heard one. Now it's certainly possible that God spoke to me through

that book simply to speak to the man named Peter, but maybe Petes do have a particular strength and weakness that needs to be prayerfully worked through. The ancient Hebrews believed in the power of name. The prophets prophesied the destiny of numerous places based on their names (try the first chapter of Micah for a veritable cascade of name-related fates all in one spot); but this does not mean, as Jabez famously showed, that names impose a destiny on us. It's not our names, but what we do about them, that count. Jabez (whose name meant *pain*) prayed that he would *not* cause pain (and that God would enlarge his territory). God heard him and granted his request.

Moses means *drawn from the water*. He was named that by Pharaoh's daughter after being found in the Nile. But think about the name in terms of what happened when Moses was 80 years old. Moses had a young assistant named Hosea whom he nicknamed Joshua. The first means *salvation* and the second *God is salvation*. I have a strong suspicion that Hosea would have tackled the battle of Jericho entirely differently to the way Joshua did.

A note of caution: most name books give one word definitions or, at best, tiny summaries. These are snapshots of meaning at a particular time. (Names aren't static even today. I've watched my own name 'Hamilton' change in meaning in the last few years. If you look up 'Hamilton' on the internet, you'll find it means *beautiful mountain*. Before New Age influence become dominant only a handful of years ago, it was recorded as *crooked hill*.) It's almost impossible to define most names. It is possible to tell their stories, however. For example, if you look up Daniel, you'll find it means *God is a judge*. Dan, however, begins as meaning *a judge*, but then becomes associated with *a lion leaping out of Bashan*, a town named for *crushed, lion and secret treasure* which was situated in the shadow of the mountain of Baal – and if you're not reminded of Daniel's story in these aspects of his name, then I suggest you go and read the Book of Daniel again. As Belteshazzar, *keeper of the secret treasure of Bel*, Daniel interpreted God's judgment in the writing on the wall and then was taken off to the capital of the Medes where he faced a number of lions in their den.

The whole business of the importance of names crops up in unexpected places and the idea that some Christians have that fiction is less true than fact depends upon the quality of your facts. Earlier this year, I read an article in a magazine about the origins of Mardi Gras as a Christian festival and was prompted to write a letter in reply mentioning how often lately both Christmas and Easter are tagged as pagan in origin too—and even Christians are succumbing to this idea as well. Not long ago, one of the editors contacted me to say that the letter would be printed, providing one or two factual errors were fixed. I was concerned at this, because I thought I'd been very careful on a controversial topic. So before I agreed, I wanted to know

what the factual errors were. Here is my fatal sentence: *Easter is said to be named after a pagan goddess*. Not so, I was informed by the editor. Easter is named after a pagan goddess.

Ironically, of course, my letter had been about how Christians succumb to just this sort of idea. Even more ironically, the editor had picked the wrong person to correct on this particular issue—I had very carefully phrased the offending sentence because, while I don't know for sure the origin of the word 'Easter', I've spent a very long time researching Anglo-Saxon and Celtic words that begin with eo- and ea- and consequently, I happen to have run across the name 'Easter' in the course of my investigation. I accidentally know a fair bit about the link between Easter and the Anglo-Saxon deity it is said to be named after—Eostre. Virtually nothing is known about Eostre except her name. Some etymologists suggest that on the basis of it that perhaps she was a horse goddess, but that's just conjecture. 'Eostre' as the root of 'Easter' is *not* in fact a fact—it's simply the best guess of a nineteenth century etymologist. It's a best guess repeated so often it has assumed the status of 'fact'. And the problem with something that has assumed the status of 'fact' is that no one questions it anymore. They simply repeat it again.

Not only do we hand detractors of the gospel the weapon with which to undermine faith, we also allow the seed of the gospel to be choked among intellectual doubts about comparative religion for many young people. For me, it's a serious thing to believe what is very likely to turn out to be a falsehood and to agree that something 'holy' has its roots in pagan ritual.

And while I still don't know for sure what the root origin of the word 'Easter' is, I can say that if it does come from 'eostre' then it could be because there are various layers of meaning and resonances in the name, some of which are *cross, truth, shepherd, tree of sacrifice, tree joining heaven and earth, glory, dawn, star of morning, new life*. Actually, in modern English, I don't think there's any single word that sums up the whole tapestry of the meaning of 'Easter' except Easter. However, there's another reason I don't want to finger any specific one of the ideas above as 'the' meaning of Easter. I have a suspicion that, if I keep digging in those eo- and ea- words long enough that I will find sufficient evidence for a concept that there are only curious hints of at the moment: *the angel that passes over*. Yes, Passover is my best guess as to a one word summary of the meaning of 'Easter'. It's unconfirmed, but then so is that pagan goddess Eostre.

As for Christmas, don't believe everything you hear on that one either. There are several very good reasons why December 25 in 2 B.C. may be the best contender yet.

A lot of non-fiction deserves the title 'fiction' while a lot of fiction is closer to the truth than a great deal else around. The value in writing fiction is in what Madeleine L'Engle described as

listening to God. God may tell you something strange, but more often than not, you'll find that there is indeed nothing new under the sun and that God has simply brought to your attention something that has been forgotten in this day and age.

All of this means—check everything. We live in the information age. Don't let your doubts sit and undermine your faith, use them to build it. The tools are out there. By the same token, don't believe everything you read or hear. Learning is about questioning and seeking. Most people say to me, 'Oh, I'm not intellectual like you' or far more commonly, 'I don't have the time to do the research you do.' I'm not an intellectual with lots of time on my hands—I'm simply someone who has turned off the tv because I realise that the first person God is talking to in my writing is not my reader, but me. It's not a matter of brains, it's a matter of looking—if I seek diligently, somehow sooner or later I always find. I think it just might have something to do with that strange saying of Jesus: *seek and you will find, knock and the door will be opened for you, ask and it shall be given to you.*

To finish I'm going to inflict a poem on you all. It could have come straight out of the Middle Ages, it's so tightly structured mathematically—but in fact it's relatively modern. Almost symmetrical in set-up, it highlights the golden ratio at one point (and you know I couldn't possibly over-look *that!*)

The question is (and it's a loaded one): *Is this Christian writing?*

Tortoise Shell

The Cross, the Cross
Goes deeper in than we know,
Deeper into life;
Right into the marrow
And through the bone.
Along the back of the baby tortoise
The scales are locked in an arch like a
bridge,
Scale-lapping, like a lobster's sections
Or a bee's.

Then crossways down his sides
Tiger-stripes and wasp-bands.

Five, and five again, and five again,
And round the edges twenty-five little ones,
The sections of the baby tortoise shell.

Four, and a keystone;
Four, and a keystone;
Four, and a keystone;
Then twenty-four, and a tiny little keystone.

It needed Pythagoras to see life playing
with counters on the living back
Of the baby tortoise;

Life establishing the first eternal
mathematical tablet,
Not in stone, like the Judean Lord, or
bronze, but in life-clouded, life-rosy tortoise
shell.

The first little mathematical gentleman
Stepping, wee mite, in his loose trousers
Under all the eternal dome of mathematical
law.

Fives, and tens,
Threes and fours and twelves,
All the volte face of decimals,
The whirligig of dozens and the pinnacle of
seven.

Turn him on his back,
The kicking little beetle,
And there again, on his shell-tender, earth-
touching belly,
The long cleavage of division, upright of the
eternal cross
And on either side count five,
On each side, two above, on each side, two
below
The dark bar horizontal.

The Cross!
It goes right through him, the sprottling
insect,
Through his cross-wise cloven psyche,
Through his five-fold complex-nature.

So turn him over on his toes again;
Four pin-point toes, and a problematical
thumb-piece,
Four rowing limbs, and one wedge-
balancing head,
Four and one makes five, which is the clue
to all mathematics.

The Lord wrote it all down on the little slate
Of the baby tortoise.
Outward and visible indication of the plan
within,
The complex, manifold involvedness of an
individual creature
Plotted out
On this small bird, this rudiment,
This little dome, this pediment
Of all creation,
This slow one.





25th Anniversary Celebration 2008

Willow Park, Eastern Beach
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(John Sherrill will also be present)

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Based on a true story

Twenty-year-old Czech music student, Heléna, meets and marries Stefan only months before the outbreak of World War Two, while preparing for a career as a concert pianist. Stefan is heavily involved in the under-ground movement in their homeland, as is Heléna's father. In the ensuing years, Heléna's faith and courage are challenged to the utmost, as she faces great personal tragedy and danger, and suffers loss of family, friends, wealth and career. Eventually she flees her homeland, hoping to begin a new life in Australia.



Jo-Anne Berthelsen's book is based on the true story of a remarkable woman whose inner strength and courage impacted many. It has been written in the hope that others might be similarly inspired to continue to 'keep the faith', whatever the difficulties encountered as they journey through life. *Heléna* is published by *Ark House Press* www.arkhousepress.com It is available in Christian bookstores across Australia and NZ, including Koorong or from www.jo-anneberthelsen.com

A comment from Joy Lawn, CYA specialist

I noticed that Helicopter Man was recommended for children in the newsletter. Even though this was the CBCA BOOK OF THE YEAR: YOUNGER READERS, it has caused a dilemma for many primary teacher librarians who have been concerned by scenes of explicit drug use and sex in close proximity. Some have returned the book, despite its merit in dealing with the issue of mental illness. I believe that Helicopter Man would have been far better in the Young Adult category.

Australasian Christian Publishing

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Disclaimer: Information is accurate at the time of printing, however, always check with publishers for the most up-to-date details. While every effort has been made to contact publishers made known to us through various channels, please accept our apologies if your company or one well-known to you has been omitted.

Key to Symbols



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= fax number/s



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blog = web log, diary/journal on website

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Submission Information: NA

General Information: Small press imprint of Cecilia Conway-Wright, author of *Strid* and the *Jazza Count* series.

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Society for the Promotion of Christian
Knowledge – Australia



Box 190
Rundle Mall Post Office
Adelaide SA 5000
Australia



1300 13 SPCK
Int'l +618 83644643



(08) 83644647
Int'l + 618 83644647



admin@spcka.org.au
www.spcka.org.au

Specialisation: Christian biography.

Submission Information: No unsolicited manuscripts. Email a one page digest (maximum), outlining the work of the subject of the biography, the intended market, and the writer's competence.

General Information: SPCK's main work is raising funds to support specific needs for Christian literature in mission fields outside Australia. We also organise and administer the Australian Christian Book of the Year Awards, and the new Young Australian Christian Writers Award.

Spectrum Publications



P.O. Box 75
Richmond Vic 3121
Australia



(03) 94159750
Int'l +613 94159750



(03) 94190783
Int'l + 613 94190783



spectrum@spectrumpublications.com.au

au

www.spectrumpublications.com.au

Contact: Peter Rohr

Specialisation: Histories, Biographies, Self-Help, Grief, Australian topics, Aboriginal issues, theological works, generally from a Catholic perspective.

Submission Information: Please check website first to ensure manuscript fits within publishing categories. Unsolicited

manuscripts are accepted, but do not send without prior contact via email or phone.

General Information: More than 30 years in the publishing industry; also publishes music.

Steele Wilson Books



PO Box 372
Greensborough Vic 3088
Australia



(03) 9434 5484
Int'l +613 9434 5484



(03) 9432 8290
Int'l + 613 9432 8290



steelewilson@castleofheavenlybliss.com.au
www.castleofheavenlybliss.com.au

Contact: Gerard Wilson

Specialisation: fiction and non-fiction books with the Catholic Church and its teaching as background

Submission Information: see website for the most up-to-date information.

General Information: *Steele Wilson Books* is planning to expand into *ebooks* and is looking for suitable manuscripts.

St. Pauls



P.O. Box 906
Strathfield NSW 2135
Australia



(02) 97462288
Int'l +612 97462288



(02) 97461140
Int'l + 612 97461140



info@stpauls.com.au
www.stpauls.com.au

Specialisation: non-fiction for children and adults. Biblical, liturgical, devotional, pastoral, spiritual. Also Catholic: ecumenism and Australian church issues, as well as official Catholic Church documents.

Submission Information: Unsolicited manuscripts considered. See website for the most up-to-date information and manuscript guidelines.

General Information: Part of the Society of St. Paul.

Strand Publishing



P.O. Box 5067
Erina Fair NSW 2250
Australia



(02) 43655577
Int'l +612 43655577



(02) 43656477
Int'l + 612 43656477



strand@bigpond.com

Specialisation: a broad range of non-fiction, particularly inspiration, personal growth and relationship

Submission Information: Generally speaking, works are commissioned and unsolicited manuscripts are not accepted; this is not a hard and fast rule, however, and an inquiry via email to establish a manuscript's viability is recommended.

General Information: Strand has a focused publishing strategy backed by extensive marketing plans for the Christian and general sectors.

Stream Publications



P.O. Box 70
Castle Hill NSW 1765
Australia



(02) 9634 2648
Int'l +612 9634 2648



(02) 9634 2648
Int'l +612 9634 2648



books@streampublications.com.au
www.streampublications.com.au

Specialisation: Books of Watchman Nee and Witness Lee

Submission Information: Not applicable

General Information: Associated with Living Stream Ministries.

Stronach Publishing



60 Burgess Street
Bicheno
Tasmania 7215
Australia



(03) 6375 1535
Int'l +613 6375 1535



(03) 6375 1070
Int'l + 613 6375 1070

Contact: David Stronach

Specialisation: Publishers of the *Streaky the Penguin* series and *Solo the Sea Horse* books.

Submission Information: Not applicable

Studio



727 Peel St
Albury 2640 NSW

Australia

  02 60211135

 studio00@bigpond.net.au

Contact: Paul Grover

Specialisation: Poetry

To be continued...

Daphne Saxby Taylor

releases third AUSTRALIAN HISTORICAL
NOVEL
"MARY ANNE"

Set in the turbulent period of convict transportation to the colony of New South Wales, of the exciting opportunities for the daring and brave hearted to take up land, of the powerlessness of women, *MARY ANNE* is a page turning story of life as it was in the early settlement of the land we now call Australia.

"Sold!" wept Mary Anne on her deathbed. "Sold for a bottle of rum!"

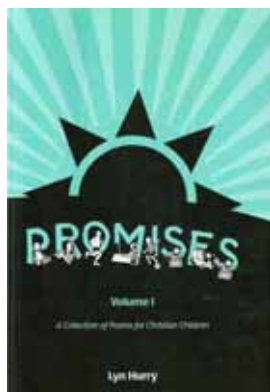
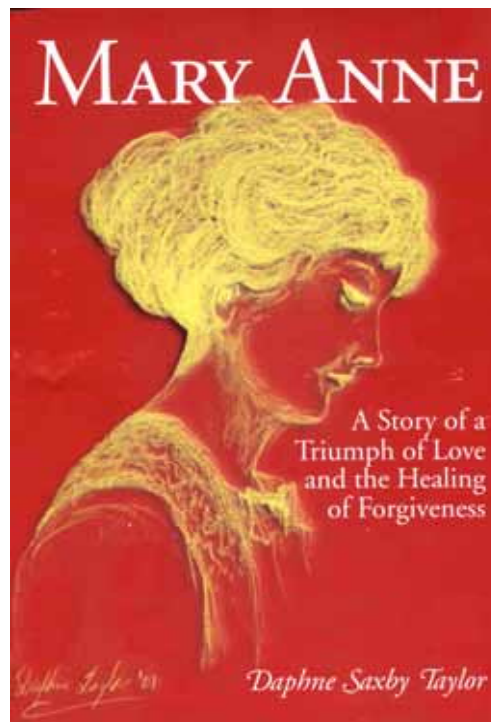
"Love him," her mother had said. "Loving is not always easy. It will mean caring for him, cooking and cleaning for him – and bearing his children. But it is a hard man indeed, who can resist consistent love for ever."

It had all begun in peaceful Hertfordshire. But boredom, recklessness, his swashbuckling life in the army of the East India Company, had changed all that. Then had befallen a chance encounter in far away New south Wales – an enslavement to rum – and an overseer's words, "The establishment looks more favourably on married men. More chance of a pardon. And possibly of a grant of land."

Gentle Mary Anne becomes an unwitting player in this heart gripping story of life as it was in the penal colony of New south Wales in the mid nineteenth century.

MARY ANNE – a compelling story with an imperative that drives the reader to the last page."

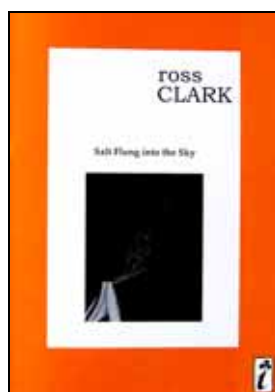
To see this book – read the first chapter – find out more – click on <http://people.aapt.net.au/~hdtaylor>



Promises – Poems for
Children 5 – 10 yrs
Lyn Hurry
P.O. Box 603
Kenmore Qld 4063



Kaleidoscope
Dale Harcombe
23 Anson St
Sanctuary Point NSW 2540



Salt Flung Into the Sky
Ross Clark
9 Bridgeport St
Macgregor Qld 4109



The Singing Silence
Anne Hamilton
heartseasATpowerup.com.au
www.singingsilence.com