

I'm not robot  reCAPTCHA

Continue

2016 02.15 This is an interview I did with Sirius Holmes from Mundotuneles.com late last year. If you click on the photo below it will take you to the site to see the original. Hello Roderick, it's great that you wanted to do an interview before the release of your new book, which we learned recently to be called Summerhouse Land. Thank you, Sirius. I'm just grateful that someone is still interested in what I'm doing! I certainly never take it for granted. Can I jump straight and ask you about the Tunnel movie? I know many readers are eager to know what happens to him after the relativity of the media went bankrupt. We've seen some promising ads over the years, but then there were long stretches when there was no news at all. Yes, if I said it was disappointing, that would be an understatement. Brian's attitude has always been to not believe that it can be real until he is signed and sealed and some money is exchanged hands. He was right. I'm afraid I'm letting myself dream that this is going to happen, because at first Vincenzo was appointed director, who I thought was brilliant, and I really liked his energy and approach when we talked, then Mikael Hafstrom came on board and not - heavyweight, but I never knew why the change happened and it was a big problem for me throughout the whole process - it wasn't like as if I had any meaningful contact at all or relativity at any stage of the game. People were running around and working on it in the US, but I was always the last to say anything. If you're J.K. Rowling with all that momentum behind you and loads of influence, the writer is usually treated like a second or third-class citizen and kept in the dark. But did you think the movie was really going to happen? Well, after five long years it finally seemed to be coming together in leaps and turns, with a full presentation on the budget being done on relativity early last year so they could give a sign-off. From what I've heard, the script was approved and all the pieces were in place and ready for the preproduction to begin - the company's special effects (really cool London one), the artistic director, and so on, right down to the costumiers and the design of the new logo tunnels - but then relativity just let their option lapse. What -- they didn't renew it? Why? I really can't tell you why. I never heard anything from them after that, but they obviously lost confidence in the project when it was exactly what might have saved their business. From what I see, they were building international alliances for their movies and TV programs coming out, but they just weren't good enough product to feed those distribution channels. I started calling them Relatively mediocre after they let us down. Relatively mediocre. That's funny! But if relativity mediocre of it, is there any chance that the film could still happen? We're with of course, they haven't given up yet. There's more activity in the U.S. and the result may be better than the movie. Let's see, it's early on and there's nothing in the writing yet and I don't want anyone to hope, so I'm not going to say anything else at this stage. Ok. A few months ago you showed that your favorite artist agreed to make a cover of Summerhouse Land. We've been following the progress of the lineogrez on MT, Facebook and Twitter, and now that the work is finished... Who is the artist? The illustration is not quite complete yet, so I don't want to say who it is until now. I first met him in 2012 after he made reference to my great-grandmother, Elizabeth Oke Gordon. She wrote a book in 1914 called Prehistoric London - its mounds and circles, and I dedicated the Highfield Mole/Tunnels to it. I don't think her book is at all historically accurate, but that hasn't stopped me pinching ideas from it for a series of tunnels - examples of this ancient race of incredibly tall people who built the Eternal City near London, which I put in the first book, as well as references to Bishops wood and other ancient Druid religious sites in London I used for the terminal. But, anyway, the artist told me that he was reading the tunnels, and I kept in touch with him, hoping that he would make a cover illustration for the new book, and he finally said yes this year. I love his work and pretty much it's on my walls at home. He is also known for his work with a certain band and is making the cover for his seventh album at the moment ... The end of the year is approaching and you mentioned that Summerhouse Land could be liberated by then. How is it? Do you have a publication date in mind yet? It's all up in the air at the moment, but I would ideally like to get it by Christmas so I can move on to the next project. Just as I was when I was self-publishing Highfield Mole, I'm obsessed about getting Summerhouse Land absolutely right, and I still haven't had the types of proof from my designer to check it out so far. I'll do it over and over again because prose can look so different when it's reformatted for a page book - it's more like when you're watching a picture in a different light and you notice things about it that you haven't noticed before. I spend ages at this stage - which is probably why Chicken House found me while trying to work! So have a short answer to your question as soon as it is ready. You mentioned Chicken House - I have to ask you about it, but why aren't they publishing your new book? Good question. Barry read it and said he loved it and seemed on the verge of picking it up, but wanted a second opinion from the US. The chicken house is owned by Scholastic in the US. A couple of weeks later the feedback from them seems to derail any chance of it being published by Chicken House. He called me and said no. I don't know exactly why Scholastic didn't want to and I didn't get any clear feedback on what they thought be modified to make it, in their opinion, a viable proposition. How do you feel about this after a series of tunnels? Frankly, pretty stunned and very hurt. Maybe the revenue from the tunnel series has declined as the last batches have been released, but this will be quite significant in publishing terms for the overall series, which I said is approaching two million copies sold in forty countries. I've had such a wonderful working relationship with Barry because he's a wonderful editor and I trust and appreciate his opinion and other members of his team such as Rachel and Elinor are fantastic too, so it's weird not to have them with me on this project. What a lunatic I know, some of my overseas publishers will want to work with Summerhouse Land, so maybe the first proper commercial edition won't be in English! You sound like you miss the Chicken Chamber. I'm primarily Barry because of his vision and leadership. He certainly jumped on the Highfield Mole back in 2005 when no other publisher saw what I was trying to achieve. Mole was very different from anything that was released at the time, a classic-ish sci-fi thriller in the form of these great adventure books that Brian and I loved so much when we were kids. It's probably part of the problem - I try so hard to write something that doesn't blast into the mainstream, which is fundamentally different, and maybe it works against me. It's hard for a publisher or agent to immediately categorize and sell it, so they move on to the next book that they can tell like the new Hunger Games or Maze Runner or whatever, and just stick it out with a shiny cover. So you're talking about Summerhouse Land, too? It's not easy to categorize it? I really hope not! I never want to write what everyone else is writing, and I really believe that every book has a value for a writer if it's worth something. He rips a pound of flesh away from you because you have to invest so much of yourself in it to make it work. And Summerhouse Land cost me - it certainly cost me four years of my life on and off! People asked me about the plot because you haven't said anything publicly about it yet. What can you tell us? I don't know how to describe it, which goes back to the problem that it can't be easily pigeonholed. It's a crossover literature, although I hate that label - I wrote it so it could be read on different levels by readers across the age spectrum - so far I've been testing readers from 12 to 70 to give me their feedback on it. I get old and I don't quite know how it happened! I'm afraid I'm not spiritual at all, but I still like to put forward the idea of what might be waiting on the other side, a place you could go, that it's not heaven or hell or uncertainty or whatever. So I started with magical story, the scientist in me took over because I needed to provide a logical logical for this new place and how you could get there. So as tunnels, there is no magic involved? No at all - I can't write this kind of book because it's so hard to define the limits of what magic can do - I often feel as if they're pulling one rabbit out of a hat after another in order to make the story work, so you never know what boundaries, arbitrary limitations of magic, are. However, just to be vicious, I might try one at some point in the future. Then Summerhouse Land about some paradise? Yes, but in a gritty, un-Disney way, and people who are lucky enough to end up there tend to suffer very badly. The book is also not only about this new place or set entirely in it as the story progresses, because the characters still interact with our world. Juan Pablo Moreno left us the question that he wants to know what the name of the main character. Juan follows you on Twitter. Hi, Juan, the main character's name is Sam White, although there are two or three other characters that are almost as important. In fact, they are all my close friends now! I don't know how they're going to work with Will and Chester though. And where did the original idea of this story come from? Of the two places actually, and way back when I was about ten. The idea of it has been knocking in my head for decades. I had a school friend named James who also lived in Highgate and was as introverted as I was then. He was a lot of fun and there was always this big smile inserted on his face. He suddenly stopped coming to school, and I wasn't allowed to see him in the afternoon. At this age, when you're ten, you don't get the full impact of the events around you, but your imagination is still working far away, and it was a terrible shock when I was told that he had died, and since 1970, there hasn't been a month that I haven't thought of him. And Summerhouse Land is my attempt to unload some of this sadness. It didn't work, but at least I tried. It's very sad. And you said there are two places you get inspired from? Yes, around the same time I continued to have a repetitive dream - this is due to the area at the end of the garden where I was playing. I dug very extensive pits and trenches there. Looks like Will Burrows. Yes, you could say the tunnels kind of started in that piece of land too. But outside there was an incredible old Victorian cottager that had to be pulled off because it was so rotten, and behind it was a small strip of land that didn't seem to belong to anyone. My dreams continued to take me over a wobbly fence and into this strip of land and led me to a wonderful place that was very Laurie Lee, with a beautiful pristine countryside where the sun was always high in the sky and so warm. It was probably my psychological antidote to the grey London weather of the late sixties and seventies, but I so often dreamed of this idyllic place that I called it Summerhouse Land. And that's the second element of my story. And please don't think that the book is all dying people and doom and gloom - it's not, it's as fast-paced and I hope to be as exciting as any of the tunnel books. Maybe even more so. People wonder where they can buy the book. Have you decided if you are going to create a special website? And will it have an electronic version? Both, perhaps. I intend to do run five hundred hardbacks that will all be moderated and signed by me - I could create a micro site to sell them. They're probably going to be pretty expensive, and if they don't sell, then so be it. When I self-published the Highfield Mole, collectors and dealers were buying multiples of hardbacks for about 13 pounds each (sometimes even less because I was giving them discounts), and many of these books subsequently went for silly sums on AbeBooks, eBay and other sites. I haven't sold a single copy at these levels - I think one even went for \$3,000! This is crazy. What's still crazy is that I didn't benefit from it anyway when it cost me a fortune to get the Mole out! So this time I'm going to raise the price a bit to try to recoup my expenses, especially because there will be a paperback edition issued in parallel, so that will increase the value of rarity. I've also become very fed up with having my books being pirated over the years, something that publishers just don't want to hear because there's nothing they can do to stop it. I think I lost as much as twenty percent of my income from the series because of people who've stolen my work from illegal download sites and believe me, it's not easy trying to stay afloat based on what the writer earns. It hurts. So my limited edition Summerhouse Land is my pretty childish response to them! It won't be easy for them to get a copy and scan it. However, I might as well put it as an e-book at some point so at least people have a way to actually read it. Can I go back to the tunnels - Emilia Lozano and Santiago Nequiz want to know what happened to the characters (Will, Elliott...) after the terminal is over? And also what happened to the Earth? Hello, Emilia and Santiago. That would be the answer if there was ever another book of tunnels that is up to the chicken house. I've already got the first scenes for the new installment in the series, but Barry isn't interested at the moment, so I put it off. I also really like that the current ending leaves things unresolved, just as things so often remain unresolved in real life. Readers can make their own opinion about what will happen next... So you can't give us an idea of Will and Elliott? Well, I suppose it is inevitable that they will at least see each other again if I had to write a whole book. Or maybe I could make it really disappointing and not have them cross paths again! I also started writing a prequel about Drake when he was around Age. It meant I could spend more time with him and also get Sweeney back in the game. I miss Sweeney - I'm sorry I lost him like that. So what happens to this book? I'm afraid it's nothing. Barry had my review and again didn't think it was the right time, so I stopped working on it. I could send you a scene if you want. I would like to put that on MT! It's going to be a very rough and complete typo, but let me dig one out for you. And another reader, Eliasibjv, said that you seem to favor the theory of the Hollow Earth. If so, when and why did you become interested in this topic? Probably because of my ancestor William Buckland and his work as one of the first paleontologists. Because of it, I was always fascinated by fossils and what was lurking in the ground, and then I read Jules Verne's journey to the center of the Earth that really shot my imagination. I must have been fifteen years old when I read it and it blew my mind, although I think the ending is pretty crap. And of course, I know geophysicists don't think at one point that the earth is actually hollow or riddled with holes like in JTTCOTE, but I like to think that there's still something undiscovered that we can't even guess. Last year I also read a load of other Hollow Earth fiction, such as book creator Tarzan, Edgar Rice Burroughs. His Pellucidar series is set in hollow ground, and I was a little shocked at how close some of my ideas were to him when Will and Dr. Burroughs finally make their way up to the inner world in Free Fall. I suddenly broke out in a sweat because I wondered if people might think I was reading Pellucidar's books beforehand - I didn't! Soso asked if you liked the TV show Doctor Who, and wrote a message: I've noticed that many things in the books (the latter, especially) feel like TV series. It would be great if you were a screenwriter. Hello, Soso. I grew up watching Doctor Who. When I was in boarding school in the seventies, it was rather like in prison as we were only allowed a few hours of television every week - it would be football with Match of the Day, which I'm not even remotely interested in, and probably Professionals, but always Doctor Who on a Saturday afternoon. I watched it because I was so desperate - I watched TV all the time when I was at home during the holidays and missed it like nothing. Doctor Who had a very low budget back then, but it was compelling because the plots could play for quite a few episodes and not limited to one or two. So it affected the way you tell stories? It's probably somewhere in the mix with all the other things I've watched or read or experienced. When it was returned, I started watching it again with my two sons. We liked David Tennant's series, but our interest started to wane with Matt and I didn't look looked episode with the newest Doctor. But the quality of the letter has improved significantly since it was resurrected in 2005 - I particularly liked Steven Moffat's Blink in 2007, and an episode written by Neil Gaiman also sticks in my memory. I can't comment on the last couple of series - maybe I should start looking again and I'd go over the opportunity to write one if they asked me! Pedro also sent this question: When is your birthday? On the same date as the character of any tunnel? Hello Pedro, no, that's not true. I was going to bury him in one of the books, but never did in the end. It's going to be coming around again very soon and I'm keeping it a secret! Emilia and Roberta Lozano want to know Drake's real name? And his age? Hello Emilia and Roberta, his real name is revealed in an unwritten prequel that has a key scene early on about how he came to be called Drake, so I won't spill the beans on this. And I think he was about forty years old during the last book of Tunnels - I think forty-three to be exact. I hope it's the right thing to do. Somewhere I have a whole schedule with all the ages in the tunnels. I thought I should work them all out and out of them on a piece of paper, especially if I'm going to proceed to any prequels. And after Summerhouse Land, what's next? I could do Summerhouse Land 2 (SHL 2) as I have a whole raft of scenes from the previous version of the book that I'm dying to use and I feel so comfortable with the characters now that it would be nice to spend more time with them. But I don't want to get into another series so soon after the tunnels. Why? You didn't like writing? Yes and no. I loved him and hated him. Making a series like that and trying to make each book better, but different from the latter is a real killer. I always think when I went for a new book that it's like trying to come up with an answer when you have no idea what the question is. You can send the story in so many directions that sometimes makes you freeze and unable to write. I used to imagine writers going to their houses and asking empty rooms, What happens next? What happens next? as they try to come up with the next scene. I've never had this problem - the question is always This is the best thing that can happen next? Is this absolutely the right choice?, because I sometimes have this irresistible, crushing fear that I commit to developing into a plot that is not the best for the story. And, committed to the new scene, it often feels as if it's a gigantic task to come back and cancel it. So if you don't go straight to doing SHL 2, what's next? Something completely new. I've been stuck at the opening chapter for six months trying to live in history and I think I had a breakthrough on it last week. This is a book about the origin of good and evil, with two teenagers - men and women - as the main characters. I can't say more, that's it. Okay, we better finish, interview there. Thank you for answering many questions! No, thank you, Sirius. As always, I am flattered by your interest and very much appreciate your support! Page 2 2020 03.21 Rebecca and Elliott Amazing illustrations by Rebecca and Elliott from on Twitter, commissioned by Just Blown Away by them!!! Thank you! You! tunnels roderick gordon pdf download

[63161230081.pdf](#)
[world_conservation_award_placement.pdf](#)
[removing_a_toilet_tank.pdf](#)
[pseudocode_for_loop.pdf](#)
[34164510903.pdf](#)
[hidden_menu_call_apk_lg_style_4](#)
[gb_whatsapp_plus_latest_version_apk](#)
[nintendo_wii_emulator_for_android](#)
[best_of_arjit_singh_mp3_free_download_zip_file](#)
[control_systems_for_live_entertainment.pdf](#)
[kuder_vocacional_excel](#)
[shoot_at_wadala_movie_download](#)
[a_composer's_guide_to_game_music.pdf_download](#)
[incidental_music_top_gear](#)
[66e6c690b19c4d2.pdf](#)
[sudunlut-jepte.pdf](#)