



Media contact & information

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Availability

True Wild Light will be available from late 2025 in paperback and hardcover through his author website and bookstores.

Paperback

- ISBN: 978-1-923443-60-0
- RRP: \$42.99

Hardcover

- ISBN: 978-1-923443-61-7
- RRP: \$58.99

eBook

- ISBN: 978-1-923589-93-3
- RRP: \$9.99

Review copies available on request

Media Kit

True Wild Light by Geoffrey Price

A thrilling and humorous new literary fiction by Geoffrey Price launching 2025

Prepare to think. Prepare to question. Prepare for *True Wild Light*.

In a world on the brink, the seemingly accidental death of the Australian Museum's Chairman unearths a venomous generational feud and something far more insidious. Enter: environmentalist Dylan Woodward. He is tasked with coaching a ruthless CEO intent on fracking Arnhem Land, a sacred country for his tribal Aboriginal friend. But this clash over land and corporate greed soon reveals the invisible bars that underlie the making of men.

True Wild Light isn't just a thriller—it's a journey into our modern anxieties, exploring the weight of the past and our connection to the planet.

If you're a fan of *The Overstory* by Richard Powers, or enjoyed *The Unlikely Pilgrimage of Harold Fry* by Rachel Joyce, you'll find yourself drawn into and thoroughly entertained by *True Wild Light*. Uncover the secrets hidden within this captivating story—and, perhaps, yourself.

About the author

Geoffrey Price brings a rich lifetime of experience to his compelling storytelling. With 30 years as a psychotherapist, counsellor, international executive coach, and facilitator of rites of passage, Geoffrey has gained profound insights into the complexities of personal and societal challenges, and the potential for transformation. This deep understanding of character and motivation resonates throughout his work, lending authenticity and credibility to the intricate narratives he weaves.

Reader Endorsements

“*True Wild Light* is a book which I continually think about as daily, digitalisation and artificial intelligence are leading humankind away from nature, harmony and compassion. Geoff has written an extraordinarily original, sad, yet compelling story. The storyline is brilliant.”

– **David Vaux**
Father & Investor

“Really good true story. Important for Yolngu and all the world’s people.”

– **Timmy Burarrwanga**
Yolngu Traditional Elder

“*True Wild Light* is a startling discovery, appearing at the perfect time. Its insights into the reasons for the deeply disturbing state of humanity, are profound. The originality and beguiling alchemy of the writing also generate a plethora of insights into one’s self, that usually take years of expensive therapy to unlock.”

– **Ranald Allan**
Writer & Editor

Q&A

INTERVIEWER: The back cover mentions a clash over Darwin's revolutionary theories. How does this historical scientific debate play out in the modern context of your story?

GEOFFREY: The violent disagreement over evolution becomes a symbolic backdrop for a generational feud about our ongoing struggle to understand our place in the natural world, and the consequences of denying the parts of ourselves we refuse to look at.

I: True Wild Light is described as tackling the "big stuff". What are some of the core themes you explore in this adventure of heart and spirit?

G: My novel is a subtle prequel to humanity's two evolving threats, AI and our own Shadow. The plot weaves the external, runaway intelligence of AI, with the internal runaway of what we don't notice in ourselves. Entwined threats to humanity's future. Especially if AI chooses to learn not from humanity, but from nature.

I: What drove you to write a book like this? What do the themes mean to you?

G: I have long been very taken with the idea that the object of all psychology is to give us a completely different idea of the things we know best.

At this time of great division, separation from nature, and our own true nature, I wrote True Wild Light. Though not to address the crisis created by what we think of as our traditional enemy, each other. Rather, created by the enemy we don't think of, the one within. An enemy very few are discussing, or are even aware of outside of therapy or executive coaching.

Without awareness, this shadow invisibly divides and rules everyman and everywoman. It takes people and civilisations not to their destiny, but to their fate. A fate found not in the stars, but in the parts of ourselves we refuse to look at. Whether it be the man who murdered the wife he loved, the woman whose inability to leave a violent husband cost her life, or the bully CEO wanting to frack gas on sacred Aboriginal

land. We are all vulnerable and as a result so is nature and the planet. Everyone becoming more aware matters. My thoughts for readers are in my dedication: "To the one who plays the self, a hidden part, yet dares to gaze in shadowed deep". Yet, self-discovery is not passive, it requires bravery. Sometimes bravery to face one's shadow needs encouragement from a story so powerful it could actually change a worldview.

The minute I found the culture defining drama of Cromwell Hill and Gerard Krefft's 'Gorilla Wars' at the Australian Museum in 1870, I knew it was just such a story. One that I could structure like therapy itself, weaving a dappled fiction down to today from that forgotten story of shadow, to become a thriller about what women really want, and men really need. A mystery in which one can find a completely different idea of the things they know best.

I: Which character in your book do you relate to most?

G: I did fall in love with Isaac. I have a portrait of him on my desk. Nevertheless, the character I relate to most is the nature loving psychotherapist, Dylan.

There's plenty of me in him. I love Dylan's commitment, eventually, to brutal self-honesty, and his long search to understand himself when he realises he may have deceived himself by becoming a psychotherapist to rescue others, thereby avoiding looking at himself. Dylan's journey is fundamentally a quest to understand his "shadow", save the sacred land of Archie his Aboriginal elder mate, work out the mining CEO Marcus's true motivations, and tease out the complex links between human psychology and the climate crisis. I enjoyed his long search for self-awareness, acknowledging his 'lecturing smart-arse tendencies', and his eventual achievement of finding his true self.

I: For your readers who are interested in writing themselves, can you give them some advice and insight into your own writing process?

G: My first advice would be this. All writers are waiting for replies. Maybe all human beings are.

I tried to learn from John Kennedy Toole who wrote his first novel, “A Confederacy of Dunces” in the 1960s. And could not find a publisher. It was not published until 1980, it won a Pulitzer Prize in 1981, both long after his suicide at age 31. His happiness was dependant on the fate of his novel. I took care to be attached to my story and to the enjoy the process of writing it. Without my mood being dependent on the fate of the book.

As far as my writing process goes, I found writing fiction much harder than non-fiction, especially dialling down my habitual professional interest in achieving outcomes for the reader/client.

I spent a lot of time contemplating how to structure the novel like psychotherapy: nonlinear, unsettling, and necessary. I reckon it’s valuable that the structure itself supports the storyline and helps the story to ‘show not tell’.

I: What is your opinion on the topic of what makes a book ‘literary fiction’ over genre fiction?

G: To me, literary fiction’s emphasis is character-driven, while emphasis in genre fiction is more plot-driven. Literary fiction prioritises meaning and writing artistry to a more niche reader; genre fiction prioritises entertainment and formula more to mass market readers.

That said, True Wild Light, needed to blur the line to create entertainment in character arcs that are key to creating the plot and meaning. There would be little plot without the character psychology.

The other quality of literary fiction is its ability to connect with the reader, provoke thought, and leave readers with profound questions about the world and themselves.

I: We meet Dylan Woodward, an environmentalist coaching Marcus Hill, a driven CEO. What can you tell us about the dynamic between these two very different individuals?

G: Dylan hopes to awaken Marcus to what really drives him. All Marcus wants is to be unassailable. So coaching becomes high drama. Yet, wrestling with the potential for change and connection, across seemingly insurmountable divides, surprises them both.

I: And then there’s Isaac... a gorilla who can read and write! That’s quite a twist. How did the character of Isaac come about, and what does he bring to the narrative?

G: Isaac allows for a unique perspective on humanity, offering poignant and sometimes humorous observations on our actions and the world we inhabit. He embodies the wild spirit that the title suggests.

I: The Deep Dive mentioned quirky details that hint at a deeper history. Can you give us an example of how the setting itself contributes to the sense of mystery in True Wild Light?

G: The juxtaposition of modern corporate Sydney with the ancient landscape of Arnhem Land, a place where “story itself is sacred”, highlights the tensions between progress and preservation, the seen and the unseen.

I: Without giving too much away, the back cover teases a “delightful twist”. Is there a moment you particularly enjoyed crafting that you think will surprise readers?

G: I enjoyed creating the unfolding tension of what a violent character is capable of, and whether he would succeed. And, of course, I enjoyed crafting Isaac’s backstory, his unique abilities, and his unfolding destiny.

I: The book is described as a journey into our modern anxieties, exploring the consequences of exploiting the natural world and ignoring our inner darkness. What kind of internal reflection do you hope True Wild Light might spark in its readers?

G: I hope readers will consider the intricate connections between their own personal histories and the larger fate of our civilization, prompting them to think about their relationship with the planet and the “invisible forces that shape our destinies”.

I: If True Wild Light were a random animal getting stuck somewhere unexpected, what animal and where would it be?

G: Hmm, maybe a determined barn owl, her habitat gone, flying into a therapy session, screeching to awaken a fossil fuel CEO.