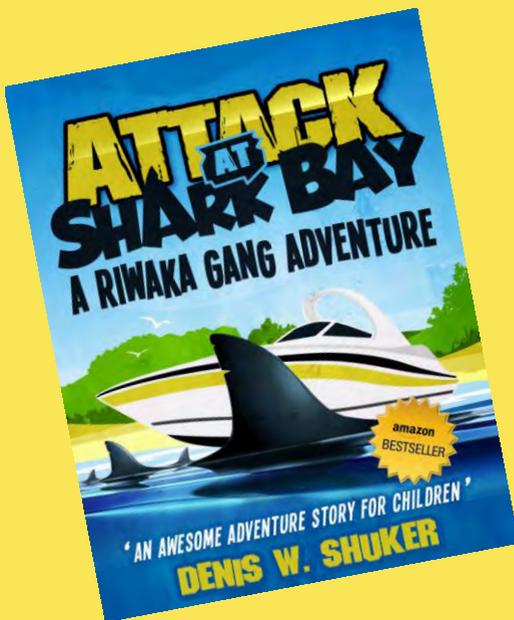


THE CHRISTIAN WRITER



MAGAZINE OF THE CHRISTIAN WRITERS
GUILD NEW ZEALAND

February – March 2013



Supporting
Members' Books

**ATTACK
AT SHARK
BAY**

by
Denis Shaker

Rightly explaining the word of truth – 2 Timothy 2:15

(New Revised Standard Version of the Bible)



Editor: Debbie McDermott (email: sddp@xtra.co.nz)

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The Christian Writer is published bimonthly by the New Zealand Christian Writers Guild and distributed to all its members. Contributions on the theme of writing are always welcome. If you have some advice or encouragement for Christian writers, or an announcement of some event of interest to Guild members, please send it to the editor (in 500 words or less) for consideration. Please note that hard copy manuscripts cannot be returned unless a self-addressed stamped envelope is enclosed.

The editor reserves the right to condense and / or edit any contributions for reason of space. Ideas and opinions will not be edited, but editing of a technical nature may occur to maintain the highest quality of writing possible.

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The views and opinions of authors expressed in this magazine do not necessarily state or reflect those of the editor.

Visit our website at:

www.freewebs.com/nzchristianwritersguild

Writing Courses – Library – Quotes – Starters – Links

Groups – Guild Competitions

(Ed's Note: Our website is currently being upgraded to a different website host, so watch this space.).

From the President

Hello and welcome to our first edition of the Christian Writer for 2013. Welcome also to any new members.

I was interested recently as one of our grandchildren sat listening to a bedtime Bible story from the *God Loves Me Bible*. Some of you may know this book which tells various Bible stories. At the conclusion of each story, the name of the character from that story is included in a brief personal statement: i.e. 'God loved Abraham and God loves me!' Although not yet two years old, my granddaughter was so excited and always ready to say the 'God loves me'. How important it is that children are taught simple biblical truths from an early age.

It is just over two months until the Guild's 30th Anniversary. As stated earlier, this will be held at Cornerstone, Whenuapai, with Julie

Belding and John Sturt as speakers. Julie is a past president of the Guild and John Sturt is a long time member who was on the Committee for some time. Both have a great deal of expertise and help to offer with regards to writing. There will be a concert during the evening when Guild members are welcome to contribute. The Boom family will also entertain us at that time. This celebration will replace our Autumn Workshop for 2013.

Our Spring Workshop is planned for the 14th of September. Do remember to mark these events on your calendar.

It was good to see the large number of entries in our recent Guild competition. These will be published in an anthology to mark our 30th anniversary.

May you enjoy 2013 as you seek to write for our amazing God.

Janet Fleming



Janet & Mike Fleming with all their family and grandchildren

NZ Christian



Writers Guild

30th Anniversary Celebration

to be held on Saturday, 23rd March 2013

at Cornerstone, Whenuapai

commencing at 11:30am

(Please bring a packed lunch)

The afternoon programme is scheduled to begin at 1:00 pm and will include Julie Belding and John Sturt as speakers.



We will break for afternoon tea, which will be provided—as will the two-course evening meal.



Following dinner, we plan to hold a concert for which members' contributions are welcome. The Boom family will also entertain us during the evening.

The cost will be \$40 per person and spouses are welcome to join us.

Please ensure you send your registration (included as a centre fold in this magazine), together with a \$10 deposit, to Jan Pendergrast at 'Roads-End', 309 Seales Road, Oropi, RD 3, Tauranga 3173, by no later than 1st March 2013, for catering purposes.

Announcing CWG 30th Anniversary Devotional Competition Winners

FIRST PLACE



Lesley Ayers

The New Day

SECOND PLACE



Dianne Ross

The Power of One

THIRD PLACE



Sarah Tengvall

Peachy

Hearty congratulations to our three winners. A special thanks also to all our members who entered the competition. You have all made it possible for your committee to put together a meaningful anthology to commemorate the Guild's 30th Anniversary.

Thanks, too, go to Julie Belding who had the difficult task of impartially judging all the entries. The anthology is expected to be on sale at the Anniversary celebration (advertised on page 5) and thereafter—*Ed*

Julie Belding's Comments

Judging this competition was incredibly difficult. Most of the devotionals were top quality, and most of you took my suggestions to heart about starting powerfully, with a personal story. There were some excellent, creative openers. In my view the most effective devotionals hook readers with an arresting opening line, continue to hold their attention with an interesting story, and then present the spiritual application towards the end.

My congratulations to everyone who entered this competition, especially to the winners. Your creativity was a

delight to experience. Keep up the good work.

Regarding capitalisation of pronouns Julie says (and I quote): 'It is not necessary—or even good style these days—to capitalise the divine pronouns. You will notice that no modern Bible translation does this—and nor does the KJV for that matter. Check out John 3:16 in your Bible. The only translation that still does this is the NKJV. While such capitalisation is not a crime it does tend to give your writing a rather old-fashioned look.' The editors therefore have changed the pronouns to lowercase.

Bullet Points and Numbered Lists—NZ Guidelines

By Ruth Linton

(Based on *Fit to Print* by Janet Hughes and Derek Wallace and *Proofreading and Editing* Course notes compiled by NZ Institute of Business Studies)

Bullet points are useful for presenting information in a summarised and logical manner that can be referred to easily. They should never be used in prose genre such as novels and short stories and their place in essays is limited. However, in some non-fiction writing and scientific reports, bullet points can be very useful.

Apart from the introductory statement, bullet points are always indented. This draws attention to them as being a distinct part of the text and also gives an open, easily-referenced visual effect to the page. Most computerised word-processing programmes have a default setting for this so that, as ENTER is pressed to move to a new line and new bullet point, the computer automatically inserts a bullet marker and indents the phrase. In some instances, this can be a problem as it introduces too large an indent—when using double columns on a page, for example—and in other cases, should a line space between each point be preferred, the default may not insert one automatically. As with all defaults, they can be modified or manually overridden to suit the particular need.

As far as bullet-markers are concerned the solid round dot is the preferred option, though computers do have other possibilities. These different styles tend to distract the reader but may have a place in posters and advertising.

It is unwise to add an extra comment to a bullet point. (e.g. In type one below don't add an extra comment after 'gave detailed safety instructions' such as 'How to cross a river safely was emphasised'. Such

comments tend to be confusing to the reader and, if important, should be in the body of the text immediately preceding or following the list.)

There are three major types of bullet lists, each with different rules for setting out and punctuation. There is not always a colon before these lists: a colon is correct when it does not interrupt the introductory sentence but when it grammatically concludes this sentence and could actually stand alone. This is consistent with the normal use of a colon.

Type one:

The list is introduced with several words or a part sentence and each bullet point completes this part sentence. There is no colon after the introduction, no capital letters and full stops for any of the bullets except for the last one which concludes with a full stop.

The tour guide

- counted the number of people in the group
- checked each member had waterproof gear
- gave detailed safety instructions
- handed out maps of the intended route.

Type two:

This type is introduced by a complete sentence which concludes with a colon. Each of the bullets is also a complete sentence and each is punctuated with normal sentence punctuation.

The tourist brochure advertised the main features of the area:

- There are many walking tracks in the hills.
- The local museum has excellent displays of local history.
- Many fine restaurants, and fast food outlets, cater for visitor's needs.
- The information centre has great suggestions for daily activities for groups and individuals.

Type three:

This type also has a full sentence for an introduction and this introduction is concluded with a colon. However, none of the bullets are complete sentences and, as for type one, have no punctuation except a full stop after the final bullet.

The teacher gave each child a long list of what to pack for their overnight camp:

- soap, toothbrush and toothpaste, hair brush or comb
- two towels
- pyjamas
- a change of warm clothes
- pillow, blankets and sheets or a sleeping bag
- sturdy footwear.

(Note that in types one and three I had to manually override the default which began each fragment with a capital letter. Also, points used on PowerPoint presentations are never punctuated.)

In conclusion, don't have too many bullet lists as it spoils the look of the text and breaks up the flow of ideas. Keep the flow of information in the body text as much as possible. If the bullet list contains items dissimilar in structure or content, and especially if they are more than one line long, consider rewriting them in prose as part of the normal text.

TIPS ON WRITING POETRY

Looking at Rhythm and Meter

Rhythm is the pattern of stresses in a line of verse. When you speak, you stress some syllables and leave others unstressed. When you string a lot of words together, you start seeing patterns. Rhythm is a natural thing. It's in everything you say and write, even if you don't intend for it to be.

Traditional forms of verse use established rhythmic patterns called meters (meter means 'measure' in Greek), and that's what meters are — pre-measured patterns of stressed and unstressed syllables.

Much of English poetry is written in lines that string together one or more feet (individual rhythmical units). Feet are the individual building blocks of meter. Here are the most common feet, the rhythms they represent, and an example of that rhythm.

- **Anapest:** duh-duh-DUH, as in but of course!
- **Dactyl:** DUH-duh-duh, as in honestly.
- **Iamb:** duh-DUH, as in collapse.
- **Trochee:** DUH-duh, as in pizza.

To build a line of verse, poets can string together repetitions of one of these feet. Such repetitions are named as follows:

1 foot: monometer	4 feet: tetrameter
2 feet: dimeter	5 feet: pentameter
3 feet: trimeter	6 feet: hexameter.

So the famous iambic pentameter is a string of five iambs, as in Christopher Marlowe's line from *Dr. Faustus*:

Was this the face that launched a thousand ships
Duh-DUH-duh-DUH-duh-DUH-duh-
DUH-duh-DUH

Here you'll notice that there are five

unstressed syllables alternating with five stressed — in other words, five duh-DUHs. As you read more poetry, you'll start to recognize feet and meters.

How to Figure Out the Narrative of a Poem

Many poets are also storytellers, and as storytellers, they too use all the elements of narration. When reading narrative poems consider the narrative elements:

- **Speaker (also known as persona):** This is the imaginary person who 'speaks' the words in a poem. Some poems feature speakers as full-fledged characters with names and histories. But for the sake of discussion, imagine all poems as having speakers.
- **Setting:** This is the time, location, and physical environment in which a story takes place.
- **Situation:** This word refers to the circumstances or state of affairs at a given moment in a poem or story. It can also refer to the circumstances in which a character finds himself or herself at a given moment.
- **Plot:** This term refers to the deeds and events in the story, which are organised toward a particular emotional or moral end.
- **Character:** This word refers to the fictional representation of an imaginary person. A character is really a bunch of words that spurs us to have a mental image of a person.

Interpret narrative poems — or any poetry — by paying attention to what the poem says and your responses to it. Build a bridge of speculation between the poet's words and suggestions and your reactions. Interpretation is often the best part of poetry.

With acknowledgements to The Poetry Centre and John Timpane from 'Poetry For Dummies'

The Timing of Easter

By Deborah McDermott
(With acknowledgements to Wikipedia)

Have you ever wondered why Easter falls on a different day each year? Hardly any of the other important public holidays do (except to facilitate a long weekend) so why Easter? We know our LORD was crucified during the Jewish Passover, but that in itself poses another question: Why is Easter so often celebrated at a different time to that of the Passover—or the Week of Unleavened Bread, as it used to be commonly called?

History tells us that it was customary for Christians to consult their Jewish neighbours to determine when the Week of Unleavened Bread would fall, and to then set Easter on the Sunday that fell within that week. However, by the end of the 3rd century, some Christians became dissatisfied with the disorderly state of the Jewish calendar, which often set the 14th of the lunar month of Nisan—the day when Jews celebrate the Passover—before the spring equinox. This greatly upset Dionysius, bishop of Alexandria, who stated: 'At no time other than the spring equinox is it legitimate to celebrate Easter' (Eusebius, Church History 7.20).

At the First Council of Nicaea in 325AD, it was agreed that Christians should use a method to independently establish the date for Easter. However, it took several centuries and much trial and error before acceptable dating systems were worked out satisfactorily. The Dionysian/ Bedan computus (Latin for 'computation') and Julian calendar were used in Western Europe until the Gregorian calendar reform. The Gregorian Easter has been

used since 1583—first by the Roman Catholic Church, after which it was also adopted by most western Protestant churches between 1753 and 1845.

In principle, therefore, Easter falls on the Sunday following the full moon after the northern spring equinox. However, there have been variances in the calculation of Easter between the Western and Eastern churches since the 16th century. Eastern Orthodox Christians use an ecclesiastical full moon that occurs four to five days later than the western ecclesiastical full moon. Whereas the Roman Catholic Church uses 21 March under the Gregorian calendar to calculate the date of Easter, the Eastern Churches continue to use 21 March under the Julian Calendar.

Unlike the Gregorian Calendar, the Julian Calendar contains no corrections to allow for the drifting away of the ecclesiastical full moon from the true full moon by more than three days every millennium. This has resulted in the Eastern churches celebrating Easter one week later than the Western churches about 50% of the time.

(NB: The Eastern Easter is sometimes even up to four or five weeks later because the Julian Calendar's 21 March is tabled 13 days later than the Gregorian 21 March for the years 1900 to 2099.)

With Easter being the most significant date in the Christian calendar, it is little wonder there has been so much controversy concerning the proper date for its celebration. What is important, though, is that we constantly remember what Jesus did for us on that Cross, and particularly when we take the Bread and the Cup. There is nothing better than the salvation, forgiveness and life He won for us there.

Warm Welcome to New Members

CINDY DAVID

TITIRANGI, AUCKLAND

COLIN GALLOP

TAURANGA

CWG Writers' Groups

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NZ Christian Writer Index 2012

Tutorial articles – Writers Markets – NZCWG Websites

Prepared by Fred Swallow

Blogging All about Parts 1 & 2	Debbie Roome	Apr / Jun
Book Review , How to Write a	Teacher scholastic	Aug
Capitalisation Rules	Jane Straus	Jun
Clutter. Keeping out the	Janice Gillgren	Jun
CWG Competitions. critique	Janice Gillgren	Aug
Cyber Stalking, Understanding	Debbie Roome	Dec 11
Ellipsis Points	Ruth Linton	Jun
Hyphens and Compound Words	Ruth Linton	Aug
Hyphenating Between Words	Jane Straus	Jan
Children's Writing, Dangerous Myths	Aaron Shepherd	Feb
Letters of Application	Deborah McDermott	Feb
Literary Style	Paul G Hunt	Apr
Poetry, 55 Types	Gary R Hess	Jun
Haiuku, Japanese Poetry	Bruce Young	Apr
Punography	Editor	Jun
Words are Like Writers Painting Strokes	Janice Gillgren	Dec 11
Word Grammar and Style	Editor	Apr
Writing Routine, Guard Your	Janice Gillgren	Feb
Writers Well, How do you Draw From?	Janice Gillgren	Dec 11
Writing, Believe in your	Janice Gillgren	Jun
Writing Briefs	Fred Swallow	Each issue

CW Publications

Booklet: *Powerful Punctuation* by Jan Pendergrast

Websites

www.freewebs.com/nzchristianwritersguild www.wordsandscenes.co.nz

Writers' Markets

CW Notice Board each issue. NZ Listener. NZCW Competitions.

PAEROA CHRISTIAN WRITERS



From left – John Milne, Lea Kelly and Sue Christie

We are a group of local folk with no special giftings who enjoy writing and sharing ideas. Meeting monthly in different homes over a cup of tea or coffee, we share ideas, encourage and support one another by being engaged and interested in each other's writing and thinking.

We come from five different churches in this area. The diversity is a real plus, it broadens and deepens our understanding.

For further information :
brochure inside or
Ph: John Milne Ph: 862 6861
Sue Christie Ph: 212 7770

Go Paeroa!

It is not so long ago since John Milne initiated a writers' group in Paeroa. Yet not only has the group already put together a full colour promotional poster (see the miniature grey-scale left), they have also compiled a brochure—both of which have resulted in some positive responses from enquirers. With our modern technology and a little bit of know-how, it is actually quite easy and inexpensive to develop and print promotional material on home PCs and printers. I encourage other groups to give it a try. Such initiative, drive and enthusiasm is just what the Guild needs to grow our membership.

Go Paeroa members! Keep up the good work.

The Lord is My Saviour

By Carole Ruth Soole

*I saved you, I redeemed you
I paid the sacrifice
To fellowship with you
Involved me suffering too.*

*Upon the cross reflectively
I saw my perfect destiny
I knew I had to finish
So I hung there all alone.*

*'It is finished, ' I then said
As darkness raised its ugly head.
I had conquered death and hell:
'Sister, brother, all is well.'*

Psalm 25:5

Guide me in your truth and teach me,
for you are God my Saviour and my
hope is in you all day long.

GET CREATIVE

I received two well-written pieces on *Sweet Summer Scent*, and finally decided to publish Rod Hickman's because it is written in a way that is both thoughtful and spontaneous. I hope you find it as appealing as I do.

SCENT OF SUMMER

By Rod Hickman

What is it about summer? The smell of fresh cut grass, new flowers budding forth, rays of sunshine on your back, children outside playing. Beaches crowded with happy faces, BBQ's sending forth the aroma of sizzling sausages and the smell of onions. Everyone loves summer and I think it's to do with the light. The days are brighter and brighter for a longer time. As humans God wants us to live in the light. It's a natural instinct, a God given part of our DNA. There will be no darkness in heaven, no shadow of turning, and I think there will be aromas that our senses cannot even dream about down here. Summer, then, is a glimpse of heaven.

However for some people, summer brings sad memories, a reminder of loved ones gone. Therefore it behoves us to not only enjoy the season ourselves but to look around. Perhaps that person right next to us could be sad due to some past experience. So summertime is also a time to connect. Connect with family and friends and new acquaintances. Surely we all feel better when we're in a group and we play, eat, picnic, and explore together. Summertime! Yes, summertime is my favourite season of all.

The next topic will be

ALL-WEATHER FRIENDS

Maximum 40 lines for poetry and 250 words for prose.

Include the words 'Get Creative' with your submission. Although work is not judged, the best pieces received will be considered for publication.

Email submissions to the editor by no later than 10th January 2013

The Writer-Editor Relationship

By Janice Gillgren

If you want to get your articles published in magazines, you will obviously need to satisfy the editor that your work is worth publishing and appropriate for that magazine.

However, another aspect of publication that doesn't often get a mention, but should, is your relationship with the editor of that magazine. If you don't get along well together, you are not likely to get any more articles published there.

I recall the first few times I spoke with a real, live editor. I was caught by surprise each time. The first time, an editor rang me about an article I had sent. The second time was when I rang a magazine editor's office to politely ask the name of the editor to send a query to, and suddenly found myself speaking directly with that editor. Wow, was I nervous! I also learned something that has stood me in good stead: the editors were actually real people. I hadn't thought of that before.

As I've developed my freelance writing business, and had over 100 articles published since those two encounters, I've learned a bit more about this unique relationship.

So, how do you develop and foster an enduring professional relationship with editors, specifically of magazines? The answer is a word you will see in the question; that is, 'professional'. Treat the editor as a professional.

When you first write or speak to an editor, treat him or her as a professional. Be formal. Be polite. Show respect in your tone of voice. I don't mean cold and

sterile, though, because you don't want to give the impression of haughtiness. It is possible to be friendly and respectful at the same time.

If you are going to speak to an editor on the phone (check first that the editor doesn't mind being called, as phone calls can be very annoying), get organised before ringing. Plan what to say and don't speak longer than is really necessary. Likewise, any written correspondence should be brief and to the point. This is not the time or place to ramble on.

When starting correspondence with an editor, write in a formal tone and use your very best writing quality. Your skills as a writer are on show, so it is foolish to pull down your chance of success by sloppy spelling and grammar. Tell the editor who you are and send samples of work if you can. Even better, direct the editor to your website showing samples of your published articles.

In future correspondence, continue to keep a professional manner—although you can become less formal as time goes on. My own guideline is to always keep to a level of formality a notch above that of the editor's. You will not therefore come across as cold (which unwarranted formality can seem like). Neither are you forgetting the professionalism required for a good working relationship. The editor wants to know you're a real person, but not a slob. A good working relationship depends a lot on how we treat the other person involved, so keep this in mind at all times.

I have to admit I've never been an editor. However, I can well imagine that whenever deadline dates roll around there must be a lot of pressure and stress for everyone involved. While I am mainly referring to newspapers and magazines with regular publication dates, there is a similar pressure for book publishers, so my comments could still be applied.

There's a lot to think about. Getting advertisements, photography and articles all together are no doubt among the biggest things to consider. As a writer, you can make or break your relationship with editors by your level of respect for their regular publication pressures.

What does this mean?

- Be sure to find out the deadline date for any item you have been commissioned to send to an editor. This is also useful for items you may be sending to an editor on the chance of publication, if for no other reason than to give you some idea when to expect a response from the editor as to the item's suitability.
- Treat a deadline date seriously. My motto is 'cross that line and you're dead'. Not exactly, of course, but you will damage your relationship with editors if you don't get an expected article to them in time. If possible, send your article to the editor at least a few days before the deadline date. This will give time to sort out any omissions or problems. If you are just starting to write for a particular editor, this extra time could prove valuable.
- If you can see you will be late, contact the editor as soon as possible

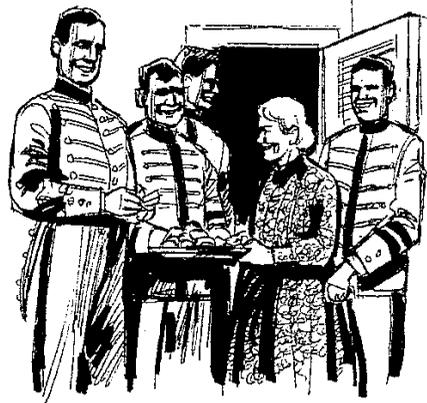
and explain why. If this causes the editor to put your article off till the following publication date, accept it graciously.

Try to avoid last-minute panic by thinking ahead. When it is time to send your article:

- Include your article, photos, captions, bio, and anything else required in one package or email, or note clearly if anything is being sent separately.
- Make sure your phone number is included on anything you send, with other contact details as relevant.
- Unless an editor's preferences are clearly noted, send your item(s) both as an attachment and in the body of the article, so the editor can choose.
- When emailing an item to an editor, send it with a 'read receipt request' so that, when the editor opens the email, he or she will be asked to send a special email back to you indicating your email has been received. You will then know your item has been received by that editor who may not have the time to acknowledge it personally.
- If an editor does call or email you with some last-minute problem or request, deal with it as promptly as you can. This will show professionalism on your part that will really be appreciated by your editor.

Professionalism will set you apart as a writer an editor will want to deal with again, so it is worth the effort.

(This article was taken from Janice's blog www.wordsandscenes.co.nz – Ed)



‘Silent pens covered sheet after sheet as the fire sang and snapped and coals slowly dropped.’

Anna and Susan Warner

lived in luxury in New York. When their father lost heavily in a national financial collapse in 1837, they moved to Constitution Island on New York’s Hudson River opposite West Point Military Academy. To make a living, the highly educated sisters grew vegetables and turned to writing books, hymns and two hymn manuals. Anna wrote ‘Jesus Loves Me’ to which William Bradbury composed the tune. Susan wrote ‘Jesus Bids Us Shine’. They also wrote ‘Say and Seal’, a two volume novel.

Every Sunday for many years West Point officer cadets crossed the Hudson to the sisters’ home for Bible study, lemonade and gingerbread. Anna’s hymns, some of which were written with Susan for the class, included ‘Jesus Loves Me.’ Anna met the One in heaven she wrote about in 1915 at age 88, and Susan in 1885 at 65. Both were buried with military honours at West Point Chapel cemetery. Today their home is a national landmark. ‘Jesus loves Me this I know, For the Bible tells me so,’ continues living on in song and musical presentations.

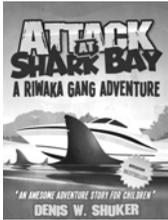
Bibliography

Cadet sketch from Photo Special Collections Division, US Military Academy Library, West Point, New York, who also sent best wishes for a successful article.

Library Corner

Book Review

By Debbie McDermott



ATTACK AT SHARK BAY By Denis Shuker

Attack at Shark Bay is everything the advert on Amazon.com says it is—a high-octane, rip-roaring adventure story for kids, eight years and up. Fast-paced and easy to read, this book has the reader sitting on the edge of their seat from the first page to the last. The use of New Zealand expressions and names is particularly appealing to Kiwis. However, having ranked as number one best seller on Amazon.com, it is also clearly popular with children worldwide. With another Riwaka Gang adventure story due to be published by the middle of 2013, Denis Shuker's new series may well gain international acclaim similar to Enid Blyton's *Famous Five* and *Secret Seven* series.

Of special note is how Denis has woven the Christian message into the story so naturally, giving it a lovely warmth that will appeal to both young and old alike. He has also taken care to enlighten the reader at every turn to ensure there are no loose ends or lack of credibility in the tale. Using Shark Bay in North Auckland to set the scene also gives the story added interest to local residents.

Overall, I highly recommend *Attack at Shark Bay* for anyone who likes a well-written action-packed story. Well done, Denis. I look forward to reviewing the next Riwaka Gang adventure in this series.

BOOKS DONATED TO THE LIBRARY

Warm thanks to Denis Shuker for donating a copy of

Attack at Shark Bay

NOTICE from Denis Shuker

Paperback copies of *Attack at Shark Bay* will be on sale at the Guild's 30th Anniversary Celebration, to be held at Cornerstone, Whenuapai on 23 March.

At just \$12 each, this high octane, rip-roaring adventure story for kids 8yrs and up is an excellent gift for birthdays and prizes, so do come prepared.

If you would like to get a paperback copy before the 30th Anniversary, they are currently on special for a limited time at a price of just \$10.00 plus postage \$2.50 = \$12.50 (as against RRP of \$16.00).

To order your copy, email kiwiyoan@orcon.net.nz
Subject: Shark Bay Book Order.
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Notice Board

Page & Blackmore Short Story Competition 2013

JUDGE: Brigid Lowry

Award winning author of eight books for young adults, including *Guitar Highway Rose* and *Juicy Writing: Inspiration and Techniques for Young Writers*

Entries are restricted to the first 100 received and all will receive a written assessment.

PRIZES

The top three entries will receive \$300-worth, \$60-worth and \$40-worth of book vouchers.

COMPETITION REQUIREMENTS

- Entry fee—\$20.00
- Stories are to be no longer than 1500 words.

DEADLINE: 30 April 2013

For full conditions of entry, contact Sally Astridge at bruceastridge@aol.com



Montreal International Poetry Prize

Montreal International (a not-for-profit organisation) is offering a \$20,000 prize for one original, unpublished poem of no longer than 40 lines, written in any English dialect.

DEADLINE: 15 May 2013

COMPETITION REQUIREMENTS

Online entries only.
Entry fees vary.

See www.montrealprize.com for details.

The SuperPower Magazine

New Zealand's newest publication, is aimed at providing news, stories and articles that will be of interest to our senior citizens—the SuperGold Card holders in our society—as well as their family, friends and all New Zealanders.

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GOOD MAGAZINE

BI-MONTHLY COMPETITION

Send a story in 750 words or less for the chance to be published in Good. You'll also go in the draw to win a weekend for two at a Heritage Hotel!

Judge: Gwyneth Jones

All stories must be submitted via email to editor@good.net.nz

Include your name, address and phone number.

Competition Results

Judges do not edit entries before they are reproduced in the magazine. Major weaknesses and errors are discussed in the judge's comments, and entrants also receive a more detailed critique on an individual basis.

NOTE: If you're not sure which level you're on, check the criteria on the 2013 reference sheet sent to you with the December 2012 issue of the magazine.

Level One

Judge:
Debbie McDermott

Requirement—RESEARCH: Research and write an informative article on a product that is manufactured in New Zealand from raw materials obtained locally. Describe the manufacturing process from start to finish. Include a brand name if appropriate, and a bibliography. 400 words (excluding bibliography).

General Comments

Although I only received two entries for this competition, both deserve first and second place. Each article is well researched, informative and fully meets all the requirements of the competition. In some respects, I found it difficult to judge between them because they target different age groups and have been written accordingly. I finally decided to award Elaine first place because her bibliography is so good. Her product is also a bit of a hot topic at the moment which gives it added interest.

With regards to Ruth's bibliography, she gained her information directly from a Mill Manager but does not supply links to the Google sites she visited to research her product. It is important to remember that the credibility of a bibliography hinges on your reader being able to double-check your references. Also, when

obtaining information from a direct source, it is a good idea to ask for permission to include some quotes from the interview in the article. This will make it even more interesting to the reader, as well as add to its credibility.

Although not overly popular, research topics do help us develop information gathering skills which are fundamental to just about every genre of writing. I commend both entrants for rising to this challenge and encourage you all to enter the competitions—even when the topics are not your preferred choice. They really are a valuable tool towards honing your writing skills

First Place



**Elaine
Given**

Pernicious Gold?

With help from Australian carp researchers from South Australia (SARDI) a koi trap *Carp-N Neutral* was tested at the Lake Waikare fish pass in 2010. This test was hugely successful. Smaller native species passed through the trap unharmed. The fish were guided

were humanely killed by rotating blades. The fish then went into a digester where geothermal bacteria processed the fish.

Dr Bruno David a scientist working for the Waikato Regional Council sees the scheme called *Carp-N Neutral* becoming a business to use Koi carp to make fertiliser. The Koi carp look like goldfish when they are young but can grow to 75cm long and weigh 10kg. They are prolific breeders and have no natural enemies in New Zealand.

Koi carp feed by using the mouth to scoop up water and sediment and filter it through their gills. This makes the water become very muddy with fine sediment and adds nutrients to the water which in turn can trigger algae. The carp are helping recycle excess nutrients by the use of their flesh to fertilise plants.

The fertiliser has been trialled on native plantings such as flax, manuka and cabbage trees alongside the same waterways which have been affected by the carp. Dr David says, "The philosophy behind the *Carp-N Neutral* project is to take an invasive organism and do something good with it." Rather than treating invasive organism as something to be annihilated, he feels that Koi carp are beautifully designed for what they do and should be treated respectfully. The Canadian salmon absorb nitrogen from the sea then swim up streams to spawn and die. Bears feed on salmon and the bears' faeces fertilise the forest trees. The Koi carp will do the same for our trees.

Now the business looks set to become a reality with \$85,000 funding to the regional council from the new Waikato River Authority (WRA) together with 50 per cent funding from Genesis Energy for the \$170,000 digester. This is only the first step

for the lower Waikato River basin. It is hoped to have five or six other traps and digesters in the future.

The ultimate goal is to be able to provide abundant fertiliser for community nurseries. In just half an hour, 800 kg of carp can be caught and one tonne of fish produces 30kg of dried powder. This pernicious fish could indeed produce gold.

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Envirocare Issue #68 February 2011 p.4[online] accessed 11.50 am Monday December 31, 2012.

Waikato Regional Council, *Pest Fish Funding Confirmed From Waikato River Authority*,

<http://www.scoop.co.nz/stories/AK1205/S00149/pest-fish-funding-confirmed-from-waikato-river-authority.htm>, accessed 3.15 pm Monday December 31, 2012

Judge's Comments

As already mentioned in my general comments, Elaine's bibliography is well presented and her references are all up to date and reliable. However, her opening paragraph would be confusing to a reader who does not know about koi carp and the problem they are causing. A short opening line such as: 'Koi carp are a serious problem in New Zealand', followed by the second two sentences in paragraph two, changed slightly to read, 'They look like goldfish when they are young but can grow to 75cm long, weigh up to 10kg, are prolific breeders and have no natural enemies in this country',

Second Place



**Ruth
Jamieson**

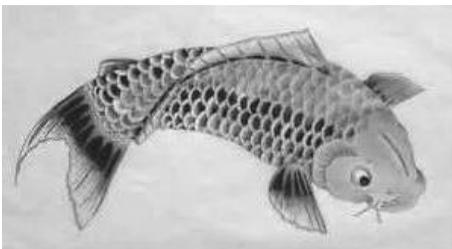
would be a more suitable introduction. The original first paragraph would then follow on nicely after the first sentence in paragraph two.

The final sentence in paragraph three is unclear. I suggest rewriting it as: 'The Carp-N Neutral Project is now using the processed flesh of koi to help recycle these excess nutrients and fertilise plants.'

Other recommendations are:

- There is no need to capitalise 'koi carp'.
- Para 1—put 'called' before 'Carp-N Neutral', and commas after '(SARDI),' and 'trap,'.
- Para 2—insert a comma after 'David,' and 'Council,'.
- Para 4—'plantings' should be 'plants'. Insert the word 'growing' before 'alongside' and replace 'which have been' with 'being'. Put 'Carp-N Neutral' in italics to keep it consistent with the rest of the article. In the third sentence, change 'organism' to 'organisms'. In the fifth sentence change 'the bears' to 'their'. There is also no need for the fourth or final sentence to begin with 'The'.

Apart from the above this is a very good article with few grammatical errors. Well done, Elaine.



The humble toilet roll.

Paper – it's almost a basic need. Perish the thought of having no bathroom tissue, (that is, toilet paper,) yet it wasn't until the late 1800's that it was in general use.

When my daughter was given a papermaking kit, we spent hours 'making paper.' It was messy, not always successful, but fascinating. Making paper on a large scale, however, has not held the same interest even though we live close to two of New Zealand's paper mills.

Kawerau, in the eastern Bay of Plenty was established over 50 years ago. The soil is of volcanic origin that is well suited to the many acres of forestry grown here.

Felled logs are debarked, then railed or trucked to the mill site, to be later conveyed to a giant 'mulcher.' The resultant pile of 'chips' are blown into the 'Digester,' and mixed with water. This tall 'pressure cooker' takes up to three hours to break down the chips to a pulp through mechanical and chemical means. The pulp is now washed, screened, sent to the bleach plant then on to the finishing line.

At the SCA mill, this 'kraft pulp' is used to make our 'Purex' toilet paper. Here the pulp is refined further using beaters before being sprayed onto moving wire screens where the fibers mat and form a continuous sheet. Rollers press water out of the sheet before it is dried

and wound onto rolls. Embossing machines, printing and scented processes add those 'extras' to entice the domestic shopper.

Meanwhile in another area, the cardboard cores are made. Strips of cardboard are glued together in one continuous roll, which are cut at 1700mm. These cores are elevated to the 'rewinder' where two giant reels together feed the winding machine to create the two-ply roll. The paper is glued and wound on to the long cores, a blade cutting the paper when the roll is complete and an automatic machine sealing the end of the roll to prevent it unraveling. A circular saw slices this 'log,' as it is now called, into 16 rolls.

The rolls are now packaged- individually paper wrapped for commercial purposes or in transparent plastic with 4 to 30 rolls for residential use.

It has been estimated that the average roll lasts 5 days per household- just don't let Roly get hold of it!

Sources; Various Google sites
Friends who are mill employees
Alan Gleason-SCA Tork manager.

Judge's Comments

I found Ruth's article interesting throughout. It is quick and easy to read. The touch of humour at the beginning and end also gives it a warmth research articles don't often have. Unlike Elaine's article, which is targeted towards an older, environmentally conscious audience, Ruth's is written in a manner that makes it suitable resource material for high school students and educational projects.

Although grammar and flow are good, the overuse of single inverted commas or

quotation marks is distracting. It is no longer common practice to use them around words to give special effect or to indicate irony. Neither are they required for brand names like Purex. Therefore, the following phrases and words should be written as follows: making paper, mulcher, Digester, kraft pulp, extras, rewinder, pressure cooker and log.

Also, abbreviated plurals which used to be written with an apostrophe no longer are. '1800's' should therefore be written as '1800s'.

Other recommendations are:

- *No full stop is required after the article's heading, which should be in title case, not lower case.*
- *Para 1—Delete the comma before the opening bracket. The comma after '(that is toilet paper),' should also be after the closing bracket, not before it.*
- *Para 2—Put a comma after 'interest,'.*
- *Para 3—I think 'Mill' needs to go after 'Kawerau'. There also needs to be a comma after 'Bay of Plenty,'. The 2nd sentence would read better as: 'The soil here is of volcanic origin and well suited to the many acres of forestry grown in the area.'*

Para 4—The 1st and final sentences would read better as '... are debarked and railed or trucked to the mill site, then later conveyed to a giant' / 'The pulp is then washed, screened and sent to the bleach plant, after which it goes to the finishing line.'

- *Para 5—'fibers' should be spelt 'fibres'. The last sentence would read better if 'together with' was inserted before 'printing' and a comma after 'processes,'.*

- *Para 6— I suggest rewriting the 1st sentence as ‘...in another area of the mill (or ‘in another factory’ if it’s somewhere else altogether), and deleting ‘cardboard’ as it’s inferred in the next sentence. As the 2nd last sentence is long, break it into two as follows: ‘...long cores. A blade cuts the paper when the roll is complete and an automatic machine seals the end of the roll’. The NZ spelling of, ‘unraveling’ is ‘unravelling’.*
- *Para 8— Rather than using the hyphen (which should be a long em dash), I recommend making this into two separate sentences to add more effect.*

Apart from these recommendations, this is a worthy article. Well done, Ruth.

Level Two

Judge:

Janice Gillgren

Requirement

PLAY: EASTER—Write a play suitable for children (about age 5 - 8). There should be 3 - 5 characters (plus a narrator if necessary) who could be role-played by children. It should be clearly understood by children who don’t have Sunday School knowledge of the Bible. 400-500 words.

General Comments

There were only three entries this time, possibly reflecting the more difficult assignment. It is quite a challenge to convey doctrines such as sin into language that children can understand, so well done to those who entered. I’ve given a placing to each one. Yvonne and Vicky’s plays each had equal merits and faults that made it difficult to decide which was the better of the two.

Punctuation wasn’t as good as expected, and too much of the word count was used up in actions or words that didn’t really add anything to the storyline. However, there was an obvious effort to bring in the fun element that so appeals to children.

Remember that plays shouldn’t happen in a vacuum. There should be activity. However, there shouldn’t be activity for the sake of it. The activity should be carrying the play along in some practical way.

Each entrant had given some description at least of settings. Vicky and Dianne had given a fuller description of characters and props too, which was good.

Word count was also fine. I apologise that I didn’t clarify whether or not the word count was supposed to include instructions about the play. I generally don’t require instructions to be included in the word count unless I state otherwise.

First Place



**Dianne
Ross**

Easter and Hot Cross Buns

Characters:

Father	Chris - eight years
Mother	Susy – six years old

Props

Table, four chairs and a plate of hot cross buns.

Setting

Dad sits at the lunch table with Chris and Susy. Mother walks in with a plate of hot cross buns and puts them on the table.

Mother: Today is Easter Friday, everyone. We've got yummy, hot cross buns for lunch.

Chris and Sarah: (*in unison*). Ooh! Yummm!

Susy: (*Susy takes a bun and pulls the pastry cross off*). Why do the buns have a cross on top?

Chris: (*Chris grabs a bun and cuts it open*). Why do we have Easter, Dad?

Dad: Those are good questions, Chris and Susy. Well, Easter is not about hot cross buns, Easter eggs or Easter bunnies. It's about Jesus. Let me answer your questions with a story.

Chris: Wow! A story!

Susy: I love stories!

Dad: Many years ago, God made two people – a man and a woman. He gave them a beautiful garden to live in. They could eat anything in the garden, except for fruit from one tree. God told them if they ate that fruit, they would die.

Chris: Only one rule! That would be easy.

Dad: It was ok for a while ... until the bad angel, Satan, came dressed up as a snake. He told them God was lying. He said the fruit wouldn't kill them. So they ate the fruit. Suddenly, something terrible happened: they became afraid; they felt ashamed and unhappy – all because they had disobeyed God, their Father.

Susy: Was God mad at them for eating the fruit?

Dad: Well, He must have been very sad and very disappointed. God went to talk to them about it, but they tried to hide, then they blamed each other. Sadly, from then on, everybody has disobeyed God. We call that sin.

Chris: That's real bad.

Dad: But, God had a plan. He promised that someone would save all people from Satan, sin and death. When the right time came, God Himself came as a baby.

Susy: Do you mean Jesus?

Dad: Yes. Jesus was God's Promised One. When He grew up, He healed sick people to show He was God. But, bad people hated Him. They finally killed Him by nailing Him to a cross.

Chris: That wasn't fair.

Dad: But, the real reason He died was take away our sin.

Susy: So, the cross on the bun reminds us of Jesus.

Dad: Right. However, there is something even more important – Jesus came alive again on the third day. So we don't have to be afraid of dying anymore.

Chris: That's like the verse we learned at Sunday School. "God showed us His great love for us by sending Christ to die for us while we were still sinners."



Judge's Comments

Hi Dianne. Well done. I have given you 1st place for this play. Characters, props and setting are all explained clearly, and you have a good title.

You have obviously worked at writing for young children in simple terms, and with some actions that could be played, although more actions could improve the story's interest. For example, the father could pick up a hammer and piece of wood when talking about nailing Jesus to the cross. It's best not to have 'actors' just standing and talking too long, in a vacuum of activity

The story of man's sin in the garden is well explained. However, I felt the concept of God himself coming as a baby, and the baby Jesus then being called God's Promised One' would probably be confusing for children with no knowledge of the Bible.

Although the verse chosen is good, I wonder how many children today would be able to recite such a verse so easily, especially when that child had earlier asked why they had Easter. The dad's last comment about not being afraid of death also doesn't lead directly to the verse Chris recites. A small transitional phrase such as 'because he saved us from sin' could be added to the previous sentence to tie the verse in better.

A small matter of punctuation: Twice I notice the Dad's speech start with 'But, ...' This isn't really a satisfactory way to start a sentence, especially with the comma after the word 'but'. Try saying the sentences out loud both ways, and I'm sure you'll notice the sentence without the pause implied by the comma sounds more natural.

Second Place Equal



**Yvonne
MacDonald**

What happens at Easter

The setting: In the backyard, under a oak tree, three children are sitting and eating Easter eggs.

Scene One:

Kim - "Why do we get Easter eggs?" as she tore off the coloured foil from her hollow chocolate egg.

Alex - "My mother said it was because a man called Jesus hung and died on a cross at Easter time."

Kim - "Do you mean like in that picture in the shop window? My dad doesn't believe in God or Jesus!"

Alex - "Nina, why don't you ask your brother Tom, doesn't he go to church?"

Narrator: Nina nodded, thinking about her eldest brother Tom; he was the only one that went church in her family. Whilst the others were busy eating their Easter eggs Kim was wondering who Jesus was?

Kim - "Who is Jesus? I thought it was a make-believe story."

Alex - "Don't be silly, most people know this kind man lived ages ago. It's in Mum's Bible story - book, one she had when she was a little girl."

Nina - "Alex, why don't you go and ask her if we can look at it!"

Scene Two: The same setting.

Narrator: Alex ran up to his house, meantime Nina was telling Kim that her brother Tom, said “Jesus died for all our sins.”

Kim - “Do you mean when we lie to our parents or hit our younger brother’s?”

Nina - “I think so. Tom said that God gave us ten rules to obey called The Ten Commandments.”

Kim - “You know heaps Nina”

Nina - “Only because Tom tells me lots of times. He’s a cool brother and I listen because he is so happy to talk about Jesus”

Narrator: Alex struggles with his mother’s big book as he half jogs towards them. Puffing he sits down on the grass. Suddenly, his younger brother Jordon appears running after him, shouting.

Jordon - “Mum said we weren’t to take her special book outside!”

Alex “Oh Jordon, be quiet! I want to show the others the story about Easter.”

Narrator : Jordon toddled grumpily back to the house.

Nina “Where do we find it?”

Alex - “I’ve seen a picture of Jesus, hanging on the cross in this book”

Kim - “Here it is and there are soldiers in the picture too!”

Alex - “It says that Jesus was hung on a cross and he died for our sins. The things we do that are wrong. And if we follow his ways and obey his teachings in the Bible , we will have a good life. He promises to guide and protect us.”

Kim - “I want some more Easter egg!”

Narrator: Mrs Webb, Alex’s mother came out on the veranda and called out: “Children it’s time to go home Alex come in for dinner and bring that book in now!”

Slowly the children gathered themselves up, said good-bye and walked to their near-by homes.

Judge’s Comments

Hi Yvonne. I’ve given you 2nd equal for this story. I like the way you have got plenty of activity, rather than letting the children just sit and talk. The setting is realistic and described well, and the children act appropriately for the ages required for this assignment. However, there were some things that really let this story down.

- *Commas are missing in several places and unnecessary in others; or would be better replaced with a full stop. If you need me to show you which errors I’m referring to, I’ll send a separate critique*
- *‘...hit our younger brother’s’ doesn’t need an apostrophe in ‘brothers’, because it is a plural, not a possessive form.*
- *There isn’t as much explanation of the Easter story as I would expect for this assignment.*
- *The ending doesn’t really suit the tone of the story.*

Be careful about format. Use a plain Word document, and start each new speech on a new line. Don’t use more spaces than necessary between words and lines, and be consistent with your format and style.

Beware of writing sentences that could mean something quite different from what you intend, such as “I’ve seen a picture of Jesus, hanging on the cross in this book.”

The Narrator in your play is not always necessary, as you could simply say that a particular character is doing something such as running to the house. Narrators in plays are useful for telling thoughts, as you have done, but you don’t need to repeat that thought by the character then asking the same question. For example, ‘Whilst the others were busy eating their Easter eggs Kim was wondering who Jesus was’. In the next line, Kim asks who Jesus is.

This was a good effort, as I gather you have not written plays before. Another small note: you don’t need to use speech marks for plays. Actions can be written in brackets or in italics to tell them apart from the dialogue.

Second Place Equal



**Vicky
Nogaj**

Zip’s Message

For children aged 5 – 8

Characters:

Teacher – Miss Candle (Wearing dress or long skirt and glasses, hair up. She has a cross necklace hidden under her blouse.)

Students – Zip (Wearing shiny, metallic, futuristic clothes with coloured hair) -

Jack, Finn and Amy (Wearing school uniform)

(Plus two extra students for end scene.)

Props: Ipad (or similar), mat, teacher’s chair, whiteboard with ‘Easter’ written on it in big bold letters, big cards with E,A,S E R in different colours and one card with T in form of a wooden cross.

Scene begins with classroom scene, Teacher on chair and students seated in a semi-circle on either side of teacher facing audience. Zip is standing next to teacher.

Miss Candle: Good afternoon class!

Students all together: Good afternoon Miss Candle!

Miss Candle: I’d like you to meet a new student visiting for the day. Please say a big hello to... Why don’t you introduce yourself?

Zip: Hi five y’all! Name’s Ziputhanorekaron, but my peeps call me Zip, yo!

Jack: What’s with the hip hop lingo, it’s old school, tone it down, man.

Miss Candle: Jack! Be nice he’s not from here, sit down Zip. Finn, please tell Zip what special holiday we’ve been discussing.

Finn: We been learning ‘bout Easter, and chocolate and chickens... chocolate in the shape of chickens...

Miss Candle: Yes (correcting) we have been learning about Easter. What is special about Easter? What does it mean to you?

Finn: Easter eggs! Bunny ones, car ones, ones in cups, chocolate buttons hiding inside chocolate eggs...

Amy: Easter egg hunts!

Miss Candle: Yes, but it's about a special person who sacrificed...

Jack: (Shaking his hand excitedly) Oh, Oh, I know, please Miss C?

Miss Candle: Out with it Jack before you pop.

Jack: (Grinning) The Easter Bunny!
(Miss Candle sighs and shakes her head)

Zip: It's about John 3:16.

(Miss Candle jerks to attention)

Finn: Is John the Easter Bunny?

Amy: (Rolling her eyes) Yeah right! What kind of a last name is Threesixteen?

Jack: Is he a special agent like 007?

Miss Candle: (Turning to Zip) Please explain.

Zip: Jack you're right, John was like an agent on a mission following orders from his chief, Jesus Christ. John wrote his message in the book of John found in a larger book, code named 'The Bible'. The meaning of Easter can be found in the book of John Chapter three verses sixteen.

Jack: I knew it was a secret code! Jesus sounds familiar...

Amy: What does it say?

Zip: (Pulling out Ipad or fancy gadget and talking to it) John Three sixteen.

Computerised voice over: God loved the people of this world so much that He gave His only Son, so that everyone who has faith in Him will have everlasting life and not die. (CEV version)

Jack: whoa! How'd you do that?

Zip: I came from the future to bring you this message to pass on. In my time it is illegal to mention Jesus. Here (Turning to Miss Candle) use this to teach them (handing her cards). I've gotta go, Peace out!

There is a whooshing sound and Zip spins off stage. Lights out / freeze.

.....
Children on stage holding cards E, A, S, T (cross) E, R. As Miss Candle calls out letter the child holding it steps forward.

Extra one: Easter's

Extra two: About

Jack: Sacrifice on the

Amy: Cross.

Finn: Eternal life follows Jesus'

Zip: Resurrection! (Winks)

The End

Judge's Comments

Hi Vicky. I can see you had fun imagining this play and putting it together. You've described the setting well, and the characters are clear. Although you used an appropriate language level for this age group, I find it difficult to imagine 6-8 year olds speaking like these children do. For example, Jack asks Zip, 'What's with the hip hop lingo...', but I think it more likely young children would burst into giggles at a strange character like Zip.

Remember to edit your work, as you will be more likely to pick up simple punctuation errors. For example, in the next line, Miss Candle says to Jack: 'Be nice he's not from here, sit down Zip.' In this sentence, a semi-colon would be better

Level Three

Judge:
Julie Belding

after 'nice'; and 'sit down Zip' should be in its own sentence. You have similar errors further along in the play. I think I know why you wrote 'correcting' in brackets in one of Miss Candle's speeches. However, you should be careful to make all instructions as clear as you can.

Towards the end, Zip says 'use this to teach them (handing her cards).' I presume you mean 'use these', because cards are plural, whereas 'this' is singular.

Although the last card-holding skit is a great little anagram, it doesn't really seem to fit the rest of the play, and would need explaining for 6-8 year olds who lack Bible knowledge. Perhaps it could be tied into the story better if the teacher talks about the anagram message, which is then reinforced by the card-holding skit.

As you end the main section with the instructions for 'Lights out/freeze'; you need a new set of instructions to start the last skit, to enable them to move forward with their cards; presumably with the lights on again. It is not clear if Zip returns for his very last part of the play, or didn't actually go away. If writing directions for plays, these things need to be considered in order to avoid confusion.

Well done. Keep up the good work.



Requirement

SHORT STORY: Write a short story in exactly 100 words – no more, no less. (This was inspired by a recent similar idea in the Readers Digest.)

General Comments

There were some excellent entries for this competition, and judging was not easy. Everyone managed exactly 100 words, as requested, so no one was disqualified for technical reasons. Carol's story won first place because it had a pleasing twist at the end, and stories with twists are always fun to read. (Aim for a twist the next time you get to write a short story—or a long story for that matter.) Deborah's story was hilariously entertaining. (And I understand it actually happened.) Lesley's story presented an appealing sidelight on human nature.

First Place



**Carol
Duffy**

Memories

Sue watched the yachts skimming over the shimmering water; it was just as Sue remembered. A year ago, she'd walked here with Pete. (Where was he now?) They'd tarried watching the moonrise, and walked on in darkness. She couldn't remember what happened next. Why was she found on the rocks at the foot of the cliff?

Now, she sat behind a guardrail that protected others from her fate. She ached for news of Pete. What happened to him? A sound in the bushes. Sue turned her wheelchair. A black blur burst out and landed on her lap. "Pete! You're back!"

Judge's Comments

Well done, Carol on a carefully-crafted story with a surprise ending. Although you've adhered to the rigid 100-word requirement, the story flows well and nowhere comes across as stilted.

Second Place



**Deborah
McDermott**

Hole in the Middle

Archy, who prided himself on being the office lecher, was the department's teller and did all our receipting.

On one particular day, while waiting my turn, I pulled out a chair and sat down. To my horror, I fell through the hole in the middle and got stuck! If only I'd known the seat had been sent for repair.

"Oh dear!" Archy blithered when he saw my knickers.

"Oh dear, my foot!" I grumbled. "I need help!"

After much effort and mutual embarrassment, Archy finally extricated me from my wedged position. Needless to say, I never wore a miniskirt again.

Judge's Comments

A great anecdote, Debbie, of Readers' Digest calibre. The only thing you might change would be to make the last sentence a paragraph on its own.

Third Place



**Lesley
Edgeler**

Close Encounter of the Dog Kind

Ever wary of dogs on the loose, Alysha often climbed Terrace Drive terrified of the black Labrador sniffing the creek bed below, its master always far behind.

Armed with umbrella against canine attack she puffed and panted uphill.

Her friend, Sylvie, in her late seventies, meandered downhill on the opposite side.

Suddenly, Alysha felt a cold, sloppy, wet tongue lick her ankle. She turned in fright as the dog bounded across the road.

Horrified, she yelled, "Sylvie, look out!"

Sylvie smiled, "Here, Sam." She held out her hand as the dog took the biscuit from her with a slobbery kiss.

Judge's Comments

A perceptive slice of life. A minor point: You could delete the comma between "Her friend" and "Sylvie" and the

goes against all the rules of punctuation you learned at school, but in modern style commas—unless they are required for clarity—are used less and less. (Your other commas are fine.)

Full stops are going the way of the bustle also. Remember how, in the old days, we used to write Mr. and Mrs. and Ph.D, and Bond St. ?



JOY

By Janice Cusack

She was born last and none of her siblings survived.

But she was beautiful: rich chestnut well broken on a pearly white background. A tiny Cavalier King Charles spaniel bitch puppy. We treasured her and named her Vonnie.

Her Mum had plenty of milk and Vonnie had it all to herself so she quickly grew big and strong and healthy.

As she grew bigger, she learned some basic commands and had the run of the property, but, sadly, she had no litter mates to play with. Instinctively, her mother took on that role and did 'puppy play' with her.

Then one day we put Vonnie on a lead and headed out the farm gate with her for the first time. This puppy got so

excited. She jumped and danced on her hind legs and yelped from joy, pure joy. We laughed and let her tug us around; her enthusiasm was infectious and she was super keen to see and smell everything new.

As she grew older some of her initial enthusiasm needed curbing, but that joyful barking at the start of a new adventure still reminds us that our Vonnie loves life.

For the Joy Set Before Him

Therefore, since we are surrounded by such a great cloud of witnesses, let us throw off everything that hinders and the sin that so easily entangles, and let us run with perseverance the race marked out for us. Let us fix our eyes on Jesus, the author and perfecter of our faith, who for the joy set before him endured the cross, scorning its shame, and sat down at the right hand of the throne of God. Consider him who endured such opposition from sinful men, so that you will not grow weary and lose heart.



—Hebrews 12:1-3

Competitions for April 2013

Due March 10th

EMAIL YOUR ENTRY AS AN ATTACHMENT, COMPLETE WITH WORD COUNT.
Font: Times New Roman, 11 points. **Line spacing:** single
Spaces between Paragraphs: 6 points **Paragraph Indentation:** None
To determine which level you're on, check the criteria on the 2013 reference sheet sent to you in December 2012 or email Jan on jan@roads-end.co.nz

Level One

Email entry to



Debbie McDermott

sddp@xtra.co.nz

Level Two

Email entry to



Janice Gillgren

mj_gillgren@ubernet.co.nz

Level Three

Email entry to



Julie Belding

julie@belding.co.nz

Requirement:

LYRICS/POETRY—

Write a rhythmic lullaby to the tune of a well known song. For judging purposes, please include the name of the song as a sub-title to your lullaby. Maximum 24 lines.

Requirement:

POETRY: MONEY MANAGEMENT—

Write a serious or humorous poem giving advice to newly-wed couples on how to manage their money. This should be suitable for a secular publication. 20-30 lines. Any style poem.

Requirement:

BOOK REVIEW—

Critically review a Christian book published in the last five years. (300 words max.)

Note to Entrants

If you have not yet had any of your work published through the CW competitions, please email a **HIGH RESOLUTION PHOTO** of yourself with your entry in the event you are awarded a place.

*First place entries are uploaded to the Guild Website.
Commended entries, while not published, are acknowledged in the CW.*