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More than a fleeting change

Liz Fleet, a graduate of New Zealand Institute's Proofreading and Editing course, shares a few of her adventures.

My story is about change and challenges.

I'm a born and bred Yorkshire girl who grew up happily in 60's and 70's Britain. At 16, the career advice I received amounted to: "Secretary or Nurse?"

I chose nurse. I trained, got a job, married and had my two sons. Shift work meant that I could work and look after my boys, but I always felt there was something and somewhere else out there for me.

In June 1999 we made the decision to emigrate to New Zealand and by January 2000 we were here; the right decision as it turns out.

The family settled into life on Auckland's North Shore.

I had several jobs over the next few years that fitted in with family commitments: night-shift nursing, teaching assistant, phlebotomist, practice nurse. My boys did well, both going on to higher education.

Then came the trauma and challenges of divorce.

With the support of my friends and family, I learned how to stand on my own two feet and become independent.

I stayed in nursing, bought a house, travelled a bit and after six years met my lovely man—now fiancé—Willem.

Willem and I were both ready to change our lives. We sold our houses, left our jobs, did some overseas travelling and then toured around New Zealand in a campervan for six weeks.

That's when it happened: we fell in love with Nelson. And here we are. Every day, we look out to the mountains and sea and realise how lucky we are to live in a beautiful, safe country with opportunities around every corner.

Last year, we started a graphic design business and a video conversion business. Then, one day last September, a light bulb came on. I saw an advertisement for the NZIBS Diploma course in Proofreading and Editing.

Immediately, I knew that I wanted to do it.

Yes, I am the fussy, correct-grammar-loving perfectionist that NZIBS were targeting!

I graduated with excellence.

Today, with the help of my ever-supportive Willem, I have my own freelance business, [Word by Word](#).

There's lots to learn. But I am slowly getting my 58-year-old head around social media, direct marketing, SEO, and networking.

I realise that I enjoy working with words and it's something I'm good at. I've even copy-edited a 16,000 word bioscience thesis; I never thought I would hear myself say that!

As the saying goes: "*Sometimes in the winds of change, we find our true direction*".



On the NZIBS website

Learn new skills and create a new career for yourself.

Freelance Travel Writing and Photography:

http://nzibs.co.nz/?page_id=40

Journalism and Non-Fiction Writing

http://nzibs.co.nz/?page_id=38

Sports Journalism

http://nzibs.co.nz/?page_id=60

Internet Entrepreneur

http://nzibs.co.nz/?page_id=1726

Creative Writing

http://nzibs.co.nz/?page_id=28

Romance Writing

http://nzibs.co.nz/?page_id=58

Mystery and Thriller Writing

http://nzibs.co.nz/?page_id=50

How to Write Poetry

http://nzibs.co.nz/?page_id=44

Writing Stories for Children

http://nzibs.co.nz/?page_id=83

Writing Short Stories

http://nzibs.co.nz/?page_id=79

Writing Your First Novel

http://nzibs.co.nz/?page_id=85

Life Coaching

http://nzibs.co.nz/?page_id=46

Digital Photography for Beginners

http://nzibs.co.nz/?page_id=30

Professional Freelance Photography

http://nzibs.co.nz/?page_id=130

Proofreading and Book Editing

http://nzibs.co.nz/?page_id=56

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(between 9am and 5pm M-F)

Why Are Human Proofreaders Relevant?

In our modern, technologically-advanced world, the work of a proofreader may seem a bit unnecessary. After all, there are dozens of free and paid proofreading programs such as Grammarly, The Hemingway App, and countless others.

In addition, almost all major word processors have spell checkers and grammar checkers that can help you avoid common errors and spelling mistakes.

With all of these resources on hand, why are human proofreaders still relevant?

Here are a few reasons...

Proofreading Programs Aren't Perfect

Relying solely on a proofreading program can be dangerous. While you're likely to catch basic grammar, spelling, and style mistakes, proofreading programs are not perfect. Just because your writing doesn't bring up any red flags on your proofreading program doesn't mean that it's ready to be published.

In fact, a comprehensive study performed on Grammarly showed that it caught only 77% of grammatical mistakes, and often made incorrect grammatical suggestions. Relying solely on this program would lead to a subpar piece of writing.



If you're interested in becoming a professional proofreader, take a look at our [Proofreading & Editing course](#). Learn everything there is to know about proofreading, including how to set up your own business at home.

Proofreading Programs Don't Specialise

This is one of the most important reasons that a human proofreader is so essential. Digital proofreading programs are great at catching spelling mistakes and basic grammatical errors – but they can't truly specialise.



For example, if you're writing a complex business proposal, a proofreading program may be able to inform you if you used "your" instead of "you're".

However, it would be unable to inform you whether or not you're referencing the right web links. It would be unable to tell you if you're using the correct facts and figures based on your business reports. It would also not be able to check that the names of referenced individuals are correct.

A human proofreader is able to do that and more. A human proofreader can specialise, and search for errors and mistakes that a digital program would never be able to find.

Proofreading Programs Can't Analyse Writing Structure

The flow, structure, and argument of a paper or an essay are absolutely critical to its success – and guess what? Proofreading programs have no way of analyzing these things.

Sure, a proofreading program can tell you if you misspelled "your" in your essay, but it will be completely unable to understand whether or not a piece of writing is effective, flows well, and has a clear, concise argument.

Human proofreaders are excellent at spotting structural issues in writing, and can suggest revisions that would help strengthen the argument of a piece, make it flow more clearly, and provide an overall easier and more informative reading experience.

So don't be threatened by digital proofreading programs. They may be a useful tool, but they're not a replacement for the skills of a talented, human proofreader. □



Photography contests

When you enter your work in a competition, you have a chance to be recognized by your peers in the wider creative community.

You may also get prize money, and a chance for more 'exposure'. But which contests should you enter?

SONY WORLD PHOTOGRAPHY AWARDS

Annually, the **Sony World Photography Awards** runs four competitions. Details of a couple are given below. One could suit your aspirations and ability:

From the Sony Website: *Please note that you may only enter one of the below competitions. Once you have successfully submitted your images into one of the below, you will not be able to enter the other competitions.*

[Open](#) - 10 categories, rewarding the best single images (Deadline: 13:00 GMT - January 4, 2018)

[National Awards - Entries submitted to the Open competition are automatically entered into the Nationals, based on nationality.]

[Student Focus](#) - for those studying photography (Deadline: 13:00 GMT - December 4, 2017)



Photocrowd is a site that lists a great number of phot competitions, some about to close, others whose deadlines are far enough away that you still have time to find your camera.

[Go here to check them out.](#)

Real passion for story telling

by Joe Grimm *Abridged* Reproduced for educational purposes.

Jack Hart wears his passion for storytelling on his sleeve.

Here are some of Hart's tools for non-fiction storytelling.

It may be better to absorb and attempt one or two at a time than try to swallow them all at once.

Hart sorts the tools into three sections, but says many of them serve more than one purpose."

ACTION LINES

Action lines or plots arrange the events and details in ways that draw readers through the story.

Foreshadowing: This is hinting at what is to come, or sowing a question that readers will expect to have answered. Hart said this is "directly opposite to all our journalistic instincts to tell everything at the beginning."

In Media Res: This term is Latin for beginning a story in the middle of the action. Aristotle coined the term, which was then translated into Latin. 'In media res' usually refers to the point at which the outcome hangs in the balance.

Anecdotes and vignettes: These are snippets of action written in dramatic narrative used primarily to advance the overall plot, but they can also be used for exposition or characterisation.

Anecdotes have their own action lines. Vignettes are anecdotes without a punchline or a climax.

Endings: "Ideally," said Hart, "the ending will complete the story and create a sense of satisfying closure.

SCENE SETTING

Thematic details: These develop central story themes. In his famed profile of New York Times obituary writer Alden Whitman, Gay Talese noted that Whitman's final subway ride passes billboards advertising funeral directors.

Collective details: Details that enhance a group of people or objects, rather than individuals. "The children all wore jeans and T-shirts."

Continuity devices: These elements help keep the look, sound or feel of a scene fresh. After mentioning the beating drums at Anwar Sadat's state funeral, for example, *Newsday* reporter Pat Sloyan mentioned them twice more before his story's conclusion. The repetition kept the drums beating in the background as the story progressed.

CHARACTERISATION

Bringing characters to life on two-dimensional pages.

Indirect characterisation: External details reveal a character by showing, rather than telling. Rather than saying that a character is highly-strung, for example, the character might be drawn "fidgeting in his seat, while distractedly moving a stack of coins around his desktop."

Physical description: This category includes details of appearance that might suggest character traits. This helps create an image of the character. One interesting aspect of physical appearance, for example, is the presence of tattoos, as these reflect character. He also suggested the use of status indicators, a technique championed by Tom Wolfe. Height, weight, hair style, clothing, sunglasses, bag, and other physical characteristics help create a character that's more than a cardboard cut-out.

Hart notes that modern journalists are uncomfortable with physical descriptions of people, yet these details are as critical to characterisation as they are to scene setting.

Why you should enter contests

by Deborah Owen

From Grad's Club News #992 Reproduced for educational purposes.

I'll never forget my first contest. It was a Writer's Digest writing contest.

I was very naive at the time, not understanding there would be thousands of entries.

I had grossly underestimated what I was up against.

But truth be known, if I had seen a contest advertised which would only accept 100 fiction entries, I would still have felt I had no chance of winning.

So, entering the Writer's Digest contest was an act of futility - a dash for the pot at the end of the rainbow.



The only reason I took the chance was because I knew I had a unique story about visiting a brothel, and I had developed an interesting angle, so I invested money for my entry fee.

Months later, I received a letter congratulating me on getting an Honourable Mention. And there before me was the most beautiful, memorable, frameable, coveted certificate, confirming that I had beaten out 16,000 other entries to capture that spot.

I couldn't believe it. MY story was better than thousands and thousands of other stories!

I sat dumbfounded, staring at the Certificate of Honourable Mention, which had suddenly taken on new dimensions.

I had achieved!

I learned a lot that day. I learned that it's worth investing a few dollars to take a chance, and that taking chances leads to new and exciting adventures.

I learned that no matter how the deck is stacked, I still have a chance of coming out on top.

I learned that I would never have had that wonderful moment in my life if I hadn't thrown caution to the wind and taken the plunge.

I have since learned that investing in myself increases my faith in my own writing abilities.

Entering that one contest gave me the courage to enter others. And from that contest, I also learned how to find unique angles that light up a story.

When you realise you have a unique story, or a unique angle to a common story, save that story for a contest. Don't waste it on a magazine submission.

If you haven't been entering writing (or photography) contests, you're missing a lot of fun.

There are dozens of writers and photographers groups on the Internet, and most if not all of them have contests. Or you can search for "writing contest" or "photography contest" and come up with zillions of contests to enter.

Always look for three things:

- reading fee,
- entry fee,
- deadline.

There are few things which will give you the confidence that winning a contest will give you.

Dig out the best story or story idea you have, refresh it, send it away, and see for yourself what entering contests will do for you.

Be aware that most contests have reading fees and entry fees.

This is how the organisation pays its costs and funds its prizes. Pay it. You're worth it.

Go ahead. Take a chance. Jump into adventure. ■

Job Opportunities

[Wedding Photographer](#), Hawkes Bay. Experience in wedding photography preferably with skills in videography to take and subsequently edit photos for a wedding with own gear and equipment and all of the software required for editing.

One-off. Apply now.

[Photographer/Designer](#), Christchurch. To photograph jewellery products, edit images, manage images for use on company's webstore, in catalogues and marketing campaigns including designing catalogues, flyers and online marketing campaigns.

Part time. Apply now.

[Content Director - Life & Style](#), Various locations all over New Zealand. Experience of working and editing newspapers and magazines, duties include copy editing, managing contributor content, proofreading and uploading stories to our digital CMS. Full time. 1 October.

All these vacancies were first listed in the Notices Forum when we discovered them.

Has the date expired? Check. Put yourself forward anyway! Show them you never give up.

[Head of Content](#), Mum's Garage, Auckland. Use multiple cameras; direct photography and upload the videos after completion. Promote using copy-writing and sales skills. Full time. Apply now.

[Photographer/Graphics Designer](#), Stoney Creek, Tauranga. Role involves graphics design support, videography, content creation, website and sales support etc. Full time or Part time. Apply now.

[Photography Studio Assistant](#), Rodney & North Shore. Assisting the Photography Manager, Stylists and Image Coordinator to present products and assisting the team with a number of activities such as preparation for shoots, inventory and reconciling on all product. Full time. Apply now.

[Editor](#), WildTomato Magazine, Nelson. Creating an exciting and innovative magazine every month. Represent WildTomato at events, launches and in the media and managing editorial contributors and budget. Part time. Apply now.

Mitch Albom Explains the Art of Storytelling

by **Melissa Hill**, in *Writer's Digest*

from Graduates Club News #961

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After more than 20 years as a journalist, Mitch Albom had a chance encounter with a former professor. Their meeting led to his memoir ***Tuesdays With Morrie***.

Next came two novels, ***The Five People You Meet in Heaven*** and ***For One More Day***, each with movie adaptations Albom wrote himself. All the while, he maintained an active career as a sportswriter.

So how does one writer dominate so many genres and appeal to such different audiences?

Albom claims it takes just one skill: storytelling. "I always tell people I learned to be a writer at the kitchen table," he says. "We had a big family. You got to tell a story for about two seconds, and if you were boring, someone else just started talking right over you."

This ability to interest others in his characters—fictional or real—is central to every word he writes.

After those, Albom returned to memoir and wrote, ***Have a Little Faith***, which immediately became a *New York Times* Bestseller.

The seed for the book was planted when Albert Lewis, Albom's aging rabbi, asked him to give his eulogy.

Overwhelmed by the request, Albom embarked on what turned into eight years of regular meetings with Lewis to discuss faith—what it is, what it isn't and how it affects lives.

During that time, Albom also began a friendship with Henry Covington, an ex-convict turned minister of a ramshackle church in Detroit. In the book, Albom struggles to reconcile one concept—faith—with these two very different men.

The author described it as the most important thing he's ever written.

"The subject matter is so timely given the turmoil in the world and the way human beings are being forced to deal with harsh realities, like the economic crisis," Albom explains. "Faith has become an issue for most people in some way. Some because it's what they turn to; some because it's what they're battling over; some because they want to ignore it altogether. It's very rare to find someone who doesn't have faith on their radar."

In ***Have a Little Faith***, Albom weaves together two stories. He talked about the task.

"The biggest challenge was not to write it in a way that made a value judgment, but to just present their stories as their stories. Whenever you have two characters in a book, whether it's a novel or non-fiction, you run the risk that the reader is going to like one more than the other. They're going to read one chapter and say, "I can't wait to get back to the other guy." I had to make sure each person's story was as compelling as the other.

The best way I can think of to describe it is like when you're threading up your shoelace in your sneakers. You have to go through two holes. You go through one on the left side, one on the right side, one on the left side ... then at the very end you pull it and they finally come together."

Albom says that while death appears as a central theme in his writing, he didn't plan it that way.

"It all began with ***Tuesdays With Morrie***, and that book was as big an accident as anyone could have: watching television one night, going to visit a guy, asking him what he feared about his death, finding out about his debt and ultimately writing a book to help him pay his bills.

"Along the way, ***Morrie*** became the defining book of my writing life. I couldn't have anticipated that in any way.

"After ***Morrie***, I didn't write another book for six years.

I travelled and spent time talking to people— being immersed in a different world. I was used to going to sporting events and talking to athletes. And then all of a sudden I was going to hospice groups and universities and meeting with people dying, people trying to figure out what was important.

"I was drawn back to the keyboard to write about subjects inspired by those encounters."

"I wrote ***The Five People You Meet in Heaven*** because after *Morrie* died I'd been talking to people about what happens when you die.

"After that book was published, I talked to a lot of people who said, "I hope my mother or father's in heaven. Boy, if I could just see them again." That morphed into ***For One More Day***.

"Although ***Have a Little Faith*** also has a main character die, it's kind of a departure for me because I don't generally write about faith. For as spiritual as some people think my books are, I've never really dealt with religious things.

"I believe the biggest themes of life are put into the best focus when held up against the very sharp light of mortality.

But most of my visits with Albert Lewis weren't about death.

We could've had those same conversations about faith and marriage and family when he was 50 years old and perfectly healthy.

Continued on Page 7

Mitch Albom Explains The Art of Storytelling

Cont'd from page 6.

Mitch Albom answers questions:

HOW DO YOU COVER SUCH A BROAD RANGE?

"I view them as all the same. I don't look at it as sports writing. I don't look at it as novel writing. I don't look at it as non-fiction writing or inspirational writing. I've always said I have one skill. That skill—if I have it at all—is **story telling**.

I find interesting characters or lessons that resonate with people and sometimes I write about them in the sports pages, sometimes in a column, sometimes in a novel, sometimes a play or sometimes in non-fiction. But at the core I always say to myself, 'Is there a story here? Is this something people want to read?' I never think that just because I'm saying something, it's important. I've never felt that.

"That's probably why it takes me so long to write my books. I'm always worried about whether this matters to other people, not 'Does it matter to me?'"

HOW DO YOU APPROACH EACH MEMOIR?

"Writers and publishers tend to make more of fiction and non-fiction, memoir versus novel, than the average reader does. Most people just want to read a book. If you have a good story, people want to turn the pages whether it's a memoir or a novel.

"I think memoirs are a strong format if you've had a unique experience. I don't think most things that happen to me are all that interesting.

"I try not to make myself a huge character in these books. I try to make my character a stand-in for the reader: What would they do if they got to visit an old teacher? What would they do if they got to visit a clergyman in his home? "

WHAT HAS BEEN YOUR BIGGEST WRITING CHALLENGE?

"Writing a novel for the first time was the biggest challenge. Until ***The Five People You Meet in Heaven***, I had always dealt with truth and the facts. As a result, I'd been both limited by it and able to relax in it.

"When you're writing a non-fiction story about somebody who has two sisters and no brother, that's the story. You never have to consider, What if he had two brothers? What if he had a handicapped brother? What if he had a brother who used to beat him up? All those possibilities start to haunt you when you write a novel. That really threw me."

DO YOU HAVE TO ADAPT A LOT FOR DIFFERENT AUDIENCES?

"Anybody can pick up a newspaper. That was good training for the first 20 years of my writing life. I had to try to write in such a way that anybody—whether they knew a lot about sports or didn't, whether they were young or old—could get it. You have to find the essential human story so that even if a reader has never heard of the people, they'll still get an urge to read the story."

WHAT ADVICE DO YOU GIVE WRITERS WHO WANT TO HAVE SUCCESS IN SEVERAL GENRES?

Treat all readers of all genres and formats the same. If you don't take each format seriously, people may just walk out on you after a couple of paragraphs. But if you find the essence of the story, the reader will ask that essential question: "What happens next?"

If you can get them to do that, it won't matter what you're writing.

How would readers feel if they suddenly saw a guy they'd always seen in a rabbi's robes wearing Bermuda shorts and black socks with sandals? How awkward would they feel if they had to do a eulogy for him?

I try to see things the way the reader might see them.

DO YOU HAVE ANY OTHER ADVICE FOR MEMOIR WRITERS?

"There are a lot of ways to tell a memoir. When I first took ***Tuesdays With Morrie*** to publishers, a very prominent publisher stopped me while I was telling the story of my dying professor and said, "Stop. I don't mean to be rude, but I don't think you have any idea what a memoir is. I think you're too young to even understand it. Maybe come back in about 20 years and you'll have some idea."

"I left the office in tears. Why can't they just say no? Why do they have to insult you too?"

"In time, the *Morrie* book proved that traditional definitions can be wrong, so don't limit yourself to only one way of storytelling.

"Anyone who tries to write a memoir needs to keep this in mind: an author's interests may not mirror the reader's interests.

"Are you writing a book because it's fascinating to *you*, or because you just want to tell your story?"

"A memoir should have some uplifting quality, whether inspiring or illuminating, to aid it in influencing others."

WHAT WILL YOU WORK ON NEXT?

"I have several more novels I've been planning.

"I have a non-fiction book idea I'll probably write after another novel or two.

It's about when I was very young and worked as a piano player and singer on a tiny island, very far away from America.

It was a funny, eye-opening experience that says a lot about what we thought we knew when we were young versus how little we know when we're older.

Nobody's going to die in that one. But it will probably shake people up a little. ◻

The Big Blue Shirt

by **Lorraine Gregoire**

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She was not what anyone would call pretty. The face was sad, pixie-like. Blonde curly bits attempted scraggly escapes from beneath the beat up baseball cap.

She sat, thin shoulders hunched like she was trying to hide the girlie parts beneath that big blue shirt. I couldn't take my eyes off her. I feared she would disappear into the caverns of the mega-mall where I had first begun to follow her.

Now, perched across from her at the crowded coffee bar, I sipped my latte—peeking upwards and sideways though wary eyelashes so watching would not be obvious. Had she been warned about not speaking to strangers? Should I risk it? Would she make a scene? How much should I offer her?

I caught the eye of a matron. She pursed her lips and gave me the squinty-eyed "I don't approve of you pervert types" glare. Then, the girl spoke first, "Mister, can I bum a smoke?"

My chance. I had to be tactful. "Sure," I mumbled. "But first I have to ask you a question?" I breathed deeply. "That blue shirt you're wearing... did you, ah, get it at the Salvation Army?"

Her eyes widened. The thin neck snapped back as if smacked by the poverty police.

Before she could scream or run away I blurted, "It was mine, a favorite—won it bowling. See, my name, Chuck, on the sleeve. My wife accidentally donated it. I would really like to buy it back." □

Romance Writers of NZ

This non-profit organisation was founded in 1990 by Jean Drew (NZIBS tutor) RWNZ has hundreds of members (published and unpublished writers) from NZ, Aust, USA, UK and SA.
<http://www.romancewriters.co.nz/>

The William Taylor Memorial (Heartland) Short Story Competition

The Heartland Short Story Competition started in 2004. It has since been renamed The William Taylor Memorial (Heartland) Short Story Competition in memory of William (Bill) Taylor, who gave his time and advice to help establish Taumarunui Writers' Group and this competition.

This competition is being held again in 2017, sponsored by Paper Plus Taumarunui. Their support has helped to increase the prize money.

There will be a first prize of \$300, a second prize of \$75 and a third prize of \$50.

Entries—fiction—may be in any genre, up to 1,000 words.

Entries cost only \$10 per story and **close on 30 September 2017.**

For more information see the 2017 conditions here:
[Heartland Short Story Competition](#)

The entry form is here:
[Heartland 2017 entry form in pdf format](#)

If you have any questions about this competition, please do not hesitate to call Helen Reynolds on 07 896 6096.

There were 94 entries in last year's competition, from many parts of New Zealand. You'll find the winner's story reproduced on page 12 of this issue of Jobs and Comps. Could you do as well, or better? Send in your entry!

Society of Authors

The NZ Society of Authors works in the interests of authors in New Zealand. The Society (PEN NZ Inc) is guided by values of fairness, accountability and responsiveness.

The mission of the Society is to support the interests of all writers in New Zealand, and the communities they serve. **Join here:**
<http://www.authors.org.nz/>

CONTACTING NZIBS

Our toll free telephone number is **0800-801 994**



If you called the office recently and you didn't get through, please accept our apologies.

The office is usually ready for action from 9am until 5pm, Monday to Friday.

There is an ANSWERPHONE service to take messages before or after those hours.

The website is open 24/7. The Student Forum is always open and available, day and night, 24/7.

Or you can email ...
registrar@nzibs.co.nz
principal@nzibs.co.nz
tutor@nzibs.co.nz

If you have good news or a story to share:

Please share with everyone, use the online [Student Forum](#).

NB: Only students have access rights to the Forum.

We ALL love reading about ...

- students' new books
- competition wins
- even small achievements.

You can look in all sections and post comments or questions on subjects you're not studying.

That means proofreaders and story writers can see what the photographers are getting excited about. And so on...

Participate in the full student life!

MEDIA caps for NZIBS graduates ❖
Journalist,

- ❖ Sports Journalist
- ❖ Photographer
- ❖ Travel Writer.

If you'd like one, please send \$10 and a letter detailing your name, postal address and former student number. One size fits all.



Four classic self-development books everyone should read

If you truly desire to get ahead, and enjoy all the rewards life brings, author Jim Rohn says, "You need to devote at least half an hour a day to personal and professional development."

He recommends four books to get you started.

The descriptions are from the books themselves. (We have read each one and we thoroughly recommend them.) If you can't afford to buy them all at once, buy one and borrow the others from the library.

The Richest Man In Babylon

by George Clason

This astonishing best-seller holds the secrets to all your ambitions and desires and everything you wish to accomplish. This book holds the key to your personal wealth.

Millions of readers have been helped by the famous Babylonian parables, hailed as the greatest of all inspirational works on the subject of thrift, financial planning, and personal wealth.

In language as simple as that of the Bible, these fascinating and informative stories set you on a sure path to prosperity and its accompanying joys.

Acclaimed as a modern day classic, this celebrated best-seller offers an understanding of, and solution to, your personal financial problems that will guide you through a lifetime. This is the book that holds the secrets to acquiring money, keeping money, and making money earn more money. Give a copy to a teenager you have high hopes for.

Think and Grow Rich

by Napoleon Hill

Are you too busy working to spare any time for **thinking**? Then you're too busy earning a living to make any money - until now!

The curious thing is, people who really make money - lots of it - don't work that hard. Once they've set the ball rolling new wealth simply accumulates upon previous wealth. The secret lies in getting the ball rolling at the start. It's a secret Napoleon Hill discovered last century when he interviewed 504 of America's richest men - and it's a secret so simple anyone can use it to become wealthy.

Reprinted 42 times since its original publishing and sold out each time, (you've got to ask yourself WHY?), it details the steps you can take to put yourself on Easy Street.

- How great dreams turn into great riches
 - Desire performs the impossible
 - 28 very personal but revealing questions
 - The magic of money consciousness
 - How you can use more brains than your own
 - Why there's no such thing as bad luck
 - Fear is only a state of mind
- These things together with his secret formula provide a tried and tested plan that makes people rich. It will make YOU rich too!

How To Win Friends and Influence People

by Dale Carnegie

Start with these eight goals:

- Set out of a mental rut, think new thoughts, acquire new visions, discover new ambitions.

- Make friends quickly and easily
- Increase your popularity
- Win people to your way of thinking
- Increase your influence, your prestige, your ability to get things done
- Handle complaints, avoid arguments, keep your human contacts smooth and pleasant
- Become a better speaker, a more entertaining conversationalist
- Arouse enthusiasm among your associates

Since it was first published in 1936, Dale Carnegie's classic has helped millions of readers. Revised and updated to meet the needs of people in the 21st century, *How To Win Friends And Influence People* continues to solve the biggest problem we all face: how to get along with other people in our everyday business and social life.

Seven Strategies For Wealth And Happiness

by Jim Rohn

Some people believe they have to choose between wealth and happiness. That's not so. Wealth and happiness spring from the same fountain of abundance.

But to unlock the fountain of prosperity inside you, you need to embrace the seven key strategies for success. You'll learn how to:

- Unleash the power of setting goals
- How to seek knowledge
- Learn how to change
- Control your finances
- Master time
- Surround yourself with winners
- Learn the art of Living Well

Jim Rohn's philosophy has helped millions change their lives. ▣

Graduates Club



Students who graduate are invited to join the Graduates Club and enjoy these services:

- # Access to your former tutor and staff for Q&A. Ask questions through email, phone, etc.
- # Monthly newsletters.
- # Access to Student Forum, 24/7/365.
- # Annual renewal of PRESS PASS where applicable.
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- # Access to graduates and students who will proofread your manuscripts, without a \$ fee.
- # Access to a tutor for manuscript appraisal, for a fee.
- # Assistance with finding placements for articles, photos, book manuscripts.

All that for **\$100 membership**.

PS: As a consultant any of these people could charge \$75 per hour.



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Short Story writing. Tips from A to Z

From Grad's Club News #989 - Reproduced for educational purposes.

A is for the Aspirations you have and the achievement that will follow when you reach your goal of being published.

A is also for affectation, so don't use flowery words that hold up your story and delay the action.

B is for Background.

Characters don't live in a void, so give them substance.

B is also for balancing your story with a beginning, middle and end.

C is for Characters and

Conflict. Challenge your characters by giving them problems that show them as people and not puppets.

D is for Dialogue, which

reveals more about your characters than pages of prose. Make it realistic, and avoid wooden sentences and trite one-liners.

E is the Empathy you have with your characters. If you don't feel sympathy for the problems they are facing, why should anybody else?

F is for Flashbacks. Many stories include them, and the trick is to filter in as much or as little as necessary to show why your characters act as they do.

G is for writer's Guidelines.

Take advantage if the magazine issues them, and don't waste time sending in unsuitable material.

H is for Hope. You never know what the day will bring, providing you keep up a steady output of stories.

I is for Ideas, Inspiration, Imagination.

The magic ingredients that turn your story into a winner.

They can appear when least expected, so don't forget to...



J Jot them down. Mundane

jobs such as ironing or gardening are a great source of thinking-time while you work, but ideas can be lost if you don't record them. Use your 3B1 notebooks.

K is for Kindred spirits.

Cherish your writing friends. Nobody understands your frustrations the way they do.

K is also for a Keen mind. A writer's brain can't remain stagnant. While there is something to write about, you will write.

L is for Luck. Help yours along by being aware of changes. Fashion in fiction is constantly changing. For instance, your old jumble sale story could be revitalised by setting it at a car boot sale.

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Short Story Writing Tips from A to Z

Cont'd from page 10.

M is for Metaphors. As with similes, invent your own and editors will love you. Original writing is a pleasure to read.

N is for the Names you give your characters. Fit them to their ages, ethnicity, status and personalities. Character names give a clue to their identity.

O is for Optimism. Oh boy, do we need this. It also refers to the sparkling opening to your story that makes a reader want to read more.

P is for Perseverance. If you give up at the first hurdle, you will never know the delights of being a published author. It also stands for Pace, which ensures your story doesn't flag.

Q is for the Questions you should always be asking. Is this story feasible? Do the characters come to life on the page? Q is also for quotations, that can give you an idea for a story when you get stuck.

R is for Revising as much as is necessary without tinkering so much that the life and soul disappears. But remember to take out all the repetitions, typos and mistakes!

S is for Suspense. Don't give everything away on page one. Make 'em laugh, make 'em cry, make 'em wait, and make 'em think it was a cracking good story. S is also for your own unique writing style.

T is for Talent. You never know if you have it until you sit down and write a story and then submit it.

Be brave!

U is for Understanding your characters. To write about fictional characters successfully a writer has to be a bit of a psychologist.

V is for Visual imagination, your greatest asset. Some people call it day-dreaming. Add to it a choice of a varied vocabulary.

W is for the Writing we love. What else? Yes, the bonus of getting paid for it! And the essential 'What If?' questions that help shape your story from beginning to end.

X is for the X-ray vision we all wish we had to see into an editor's mind.

Since we can't, use all the aids that are there, such as reading plenty of published stories to see what's current, and sending for magazine guidelines, until you reach the x-factor that is success.

Y is for YOU. You alone can write the story you always dreamed of doing, and you alone can adapt and change it as much as you like.

Then it will be you who is reaping the rewards by seeing your name in print and you can say you are a published author.

Z is for the Zeal we put into our writing. It's also for zodiac, when you reach for the stars, because in writing anything is possible. □

Job Opportunities

[Videographer](#), Rocco Douglas Limited, Rodney & North Shore. Design, shoot and produce promotional videos to be used in digital marketing campaigns using Canon EOS C200 Cinema Camera. Full time. Apply now.

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[Editorial Assistant, Magazines Division](#), The Christchurch Star Company, Christchurch. Proven editorial ability and an attention to detail, as well as have competency in subbing and proofreading preferably with previous work experience within a publishing environment. Part time. Apply now.

[Research Writer](#), Consumer NZ, Wellington. A writer with strong analytical skills who can research and write on a wide range of consumer topics. Full time. 2 October.

[Digital Editor - Viva](#), Auckland. Proven experience in creating high quality, unique and engaging digital editorial content and social media posts. Full time. Apply now.

If you see a vacancy that appeals, with an APPLY BY date which has passed . . . Apply anyway.

Contact the company and ask "Did this position get filled? I've just discovered it and I think I'd be ideal."

If you ARE the ideal candidate, they will be pleased you did.

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The Night of the Big Music

Author **Dale Thomas**

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This story was the winning entry in the 2016 William Taylor Memorial Short Story Competition.

Could you do as well – or better? The 2017 competition is accepting entries now. [Go!](#)

When Davy Johnstone died, the twelve surviving members of the Taumarunui and Districts Caledonian Pipe Band convened in the courtyard of the Manunui Fire Station, on Miro Street.

It was past ten o'clock, dark and starry in the valley, but a fog was rising off the river and soon it'd dim the shine of a basket moon.

Ferg Sutton said they'd best get started, and the others nodded. It was sure going to be one for the locals to remember, some thought. Don Rees gave the big drum a couple of measured poms, and the rest of them filled the bags from their lungs. Little Colm MacFadgen rattled the snare and together, in strident blare, the incomparable sound of bagpipes cleft the night.

They did it for Davy. They did it for Scotland, the Scottish, and for the oath they'd sworn on joining the band, even though there'd be hell to pay afterwards.

Sergeant Adler had already said at Davy's wake that he'd not stand for any of that piping racket.

"You do that in the light of day like decent folk, if you must do it at all, but not tonight, I'll not have it," he'd said, and added "There'll be none of that nonsense we had when old Dougie went ..."

He didn't finish, and all stood around wondering where Dougie really went, up or down?

Of course when old Doug Virtue died it was Davy Johnstone himself who'd played the pipes in church. Him, Jackie and Ferg, and Father Aiden had pushed them out the door, physically pushed them, with Davy all the while still blasting out his tune.

Father said the pipes were a heathen instrument and he would not abide them in God's House.

And so on the night of the Big Music, the pipes filled the night air with tune.

First it was 'Flower of Scotland', then 'Auld Lang Syne', which was a favourite of Davy's, and finally 'Goin' Home.'

From far up and down the valley people came out onto their doorsteps to listen. The thing about the Scottish pipes is they're made for Scottish hills. Highlands.

Manunui was in the highlands too, in a valley on a high plateau not dissimilar to the heathered hills of Highland Scotland. It too was a place where ten men's pipes could be heard clear for many miles around.

It was a huge sound the bagpipes made, and they were the only instrument in the world that could fill such an enormous space.



There wasn't a soul in those King Country hills that night that wasn't moved in some way by the richness of that sound.

Every heart, whether with a patch of ancestral tartan on it or not, skipped a bit faster; each Celtic eye shed an involuntary tear.

On the night of the Big Music, the songs of Scotland echoed all around, throughout the star-struck, navy-blue night.

But all too soon, the moonlight passed beneath a veil of fog and the pipers stopped.

The silence was suddenly heavy with the weight of emptied pipes.

It was only then that Melly McIlroy noticed Sergeant Adler and Constable Scott walking towards them. In the background, the red, white and blue light of the police car flashed manically like a tattered Union Jack in a storm.

Sergeant Adler had a look on his face which didn't change when Don pomed his drum, just the once; Jackie Holster chortled.

Sergeant Adler was not amused.

From the twitching movement of his upper lip, it was clear he had something short, sharp and hurtful to say.

But he was interrupted in the act of opening his mouth, before he could begin to vent his carefully calculated 'how-dare-you' speech.

Jock Kellas cried "Long live Scotland!" and blew an almighty blast from his Grandad's pipes. Immediately, the others took up the refrain and played 'Scotland the Brave' as though their hearts would burst. Their faces shone red and white, then navy blue, in the flashing police lights, and they marched on the spot in time with Colm's drum. They played it twice over, as the head of police stood fuming and Constable Scott radioed for help.

It was the night of the Big Music, and it hasn't been forgotten. ◻