

YOUTH MAGAZINE

LENT EDITION

GREEN HILL NEWS

**THE LION,
THE WITCH
AND THE
WARDROBE**

**JESUS, ASLAN
AND THE TRIUMPH
OF THE CROSS**

LENTEN FAST

**WHY YOU
SHOULD DO IT**

**SAINTS AND
HEROIC
FAITH**

PLUS LETTERS TO C S LEWIS AND SNOW ADVENTURES!

All our journalists attend
PUER IESUS COLLEGE,
a ministry of
The Virtue Academy
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The College supports home
educating parents in raising
flourishing adults through the
formation and practice of the
theological virtues of faith, hope and
charity as well as the intellectual
virtues of knowledge, understanding,
wisdom and the moral virtues.

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THE LION, THE WITCH AND THE WARDROBE REVIEW

A heartwarming account of how humans can master virtues

Green Hill Lodge, Saturday
20 December 2025

HELENA HAMILTON (12)

Glyn Robbins' adaptation of C S Lewis's *The Lion, the Witch and the Wardrobe* focuses on the Pevensie children going on adventures into Narnia, learning various virtues along the way. Puer Iesus' production immersed the audience into a magical world through promenade theatre and small stages that helped the audience feel part of the story.

The audience sat in several performance spaces and moved indoors and outdoors, carefully walking into the wardrobe in the Professor's spare room and stepping into Narnia, meeting Mr Tumnus and following him to his house with Lucy. They watched the battle scene from the bottom of a hill, hearing Aslan's loud and fierce roar through powerful speakers.

They admired the beautifully handmade props, created by the cast under the supervision of Mrs Jennings, which included food for Mr Tumnus and Mr and Mrs Beaver's house: toast and butter, fairy cakes, a trout, vegetables, marshmallows and jam. Every character in Narnia had handcrafted headpieces; most impressive was Aslan's mask, the size of a real lion, a masterpiece made with papier-mâché and paint.



The stone table scene was one of the highlights of the play. The lights turned red and the space became foggy thanks to a smoke machine. Creepy and dark music, marvellously composed by Dr Matthew Ward, filled the room. As the Witch raised her dagger, her voice was digitally mastered so that it boomed and echoed, frightening the audience. Shortly after, the lights became bright white and magical music began to play as Aslan rose from the dead.



The cast did a brilliant job in bringing the characters to life, cleverly directed by Mrs Hamilton. The actors playing the Pevensie children gave unforgettable performances: Rose Ward was a virtuous Lucy, Lucy Light was a sensible Susan, Santiago Thompson was a brave Peter, and Dominik Szarowicz made Edmund's transformation, from mean and greedy to wise, believable. I would also like to congratulate the rest of the cast on their skilled performances.

The Lion, the Witch and the Wardrobe is a wonderful and heartwarming account of how humans can master virtues. Puer Iesus' production showed that through various adventures, the children have clearly changed for the better, inspiring people to learn honesty.



ROSE WARD (10)

C S Lewis' *The Lion, The Witch & The Wardrobe* has been a much-cherished story loved by adults and children alike. Glyn Robins' adaptation makes a perfect play to act from primary school to young adulthood. Puer Iesus has produced an amazing production all acted by children with the youngest eight and the oldest twenty. They worked hard at making the props themselves and produced many stunning items.



The Pevensey children, Peter, Susan, Edmund, and Lucy all have quite different personalities. Peter (Santiago Thompson) is the oldest and most sensible. He and his sister Susan (Lucy Light) have the most similar characters as Susan is responsible and careful. Edmund (Dominik Szarowicz) is a spiteful boy and is always teasing his siblings especially Lucy (Rose Ward) because she is the youngest. Lucy is a truthful girl (which is key to the story) and is very persistent in doing what is right. The main characters include these four, with Aslan the great lion (Francesco Hamilton) and the White Witch (Helena Hamilton) also playing significant roles. The Pevenseys' job, when they return to Narnia, is to kill the Witch and return Narnia to its peaceful state.



My favourite scene was the Stone table scene when the White Witch kills Aslan because it was so atmospheric and really emphasised the feeling of the moment. Also, the smoke in the room made me feel very scared and intimidated. I would like to comment on the acting of Helena Hamilton and Lucy Light (the White Witch and Susan) in this scene.

Helena really fitted into her character and was very menacing while giving her speech. She spoke slowly which added to the tension and she left pauses between phrases which made me feel more interested in everything she was doing. She gave the last words in her speech their due emphasis: "Now, Aslan, despair . . . and . . . DIE!".

Lucy was not really one of the main characters in the scene until the end of it, but when it was her turn to act, she gave the impression that she was terrified and worried about Aslan. She had a very feeling face and kept as far away from the stone table as she could, until she went to try and untie Aslan. Her worry and nervousness was evident as she stood by Lucy after the stone table had cracked.

The audience and actors much enjoyed this performance, and I hope the future productions will be just as successful.





DOMINIK SZAROWICZ (10)

On the 20th December, Puer Iesus students performed *The Lion the Witch and the Wardrobe* by C. S. Lewis. This story is the second book in the Chronicles of Narnia. In this awe-inspiring novel, there are four children who find a snow-covered country on the other side of a wardrobe. In this place, the children - all but one - start to fight against forces of evil, for there is a "wicked White Witch" who unrightfully rules the area.

It seemed to me that the stars of the show were Santiago Thompson, who played Peter, along with Dominik Szarowicz, who played Edmund. Although these actors gave the best performances, the other actors did marvellously too.

Some of the professional props were made in an Art Studio by children, under the supervision of Mrs Katharine Jennings. These props made it easier to visualise Narnia. My favourite prop was the gigantic Aslan mask: it made Him seem so majestic, and somehow it made the whole play feel more magical.





The music was one of the best parts of the play: composed by Matthew Ward, it added a magical feel for the audience. Some music was sad and slow; some was happy and jolly. The play wouldn't have been the same without it. There were also sound effects like the sound of a vase breaking; some were funny, like the sound of someone stepping on a cat.

The scenery was beautiful and majestic; it made you feel as if you were actually inside Narnia. The production was directed by Mrs Hamilton as an immersive piece of theatre, with different scenes happening in different spaces. My favourite scene was the first one, in the professor's office, followed by the one in the Witch's castle, which had a smoke machine.

I recommend this play to all ages, even adults - that is, the less grumpy ones. I would give this play a 4.5/5 stars. We should all thank Mrs Hamilton, for without her, the play would never have happened. I enjoyed playing Edmund, as he gets to gobble up Turkish delight. What about you? If you could play any of the characters, who would you want to be?





LUCY HUTTON (10)

I'd say we actors put on a marvellous performance. My mum said, "it was the best play that Lucy and James have ever done. The interpretation was engaging and charming throughout."

I think that all of the actors were excellent! All the lines were said almost perfectly. The props, sound, music and scenery were fabulous, thanks to Mrs Hamilton. I really felt that this performance was punching well over its weight for a school play! I can't wait to see what we do next!





MARCUS LIGHT (10)

This is a story of four children - Peter, Susan, Edmund and Lucy - who are evacuated from London to the countryside in World War II.

Santiago Thompson played Peter, Lucy Light was Susan, Domnik Szarowicz was Edmund and Rose Ward was Lucy.

My favourite scene was the battle scene because I liked the action, drama and the sound. It was very realistic but safely enacted.





The music was composed especially for the play by Dr Matthew Ward - it really helped express the emotions in the play and added to the moods of the scenes.

Mrs Jennings helped the cast to create the marvellous props such as Aslan, the Witch's carriage and the wardrobe itself.

The actors enjoyed being part of the production, including making most of the props. There was, however, rather a lot of smoke!



LUCY LIGHT (10)

This is the story of the four Pevensie children evacuating from London to a large unfamiliar mansion in the countryside. Rose Ward played Lucy, Dominick Szarowicz was Edmund, Lucy Light was Susan and Santiago Thompson was Peter.

Mrs Katherine Jennings helped the actors create impressive props such as the headwear, Aslan and the Stone Table.

Dr Matthew Ward composed the wonderful soundtrack: in the Stone Table scene, the music was deep and mysterious; when Narnia turned from winter into spring, the sounds became lighter and more playful.





My favourite part was the Stone Table scene as the director, Mrs Hamilton, used music, stage lights and a smoke machine very effectively to create a haunting atmosphere. The play was performed twice and I really enjoyed acting in it, so I would give it a 5-star review.







AN INTERVIEW WITH MRS KATHERINE JENNINGS - SET DESIGNER

Did you find working with the children and helping them to make their own props is better than buying props or making them for them?

Always. The reason is it also an opportunity for young people to learn skills and find things out about themselves they may not have realised. There's always a chance it inspires a future career, but at the very least it develops skills like decision making and team working. It also gives them a great sense of achievement knowing they worked hard to produce such amazing results.



Were the children cooperative?

They were. I find sometimes, any lack of cooperation is down to lack of confidence in their own ability, but we teachers are here to show the children that they certainly do have the ability and the beauty of art is that it is subjective; what one person doesn't like, another will love.

Have you ever worked to make props for a theatre production before?

I have, for our local amateur dramatics society. I also employ a young girl who used to come to our Leonardo's Art Club, who is currently studying set design and props at Brit School and is currently working on Hades Town.



Were you pleased with the result of their work?

Yes, we had lots of compliments on Aslan from customers that walk into our studio. In fact, we had a child in the other day that was disappointed not to see him! But I'm most pleased with how the children came together to produce them.

How does this experience of theatre work compare with your other experiences?

Believe it or not, I've acted in the local amateur dramatics society for many years when I was young. I played leading roles in pantos and serious plays and did my bit on the set and props too. I thought this experience was very well done. The children learnt their lines really well and the acting and emotion they portrayed was excellent. The children should all be really proud of themselves.



AN INTERVIEW WITH MRS LISA HAMILTON DIRECTOR

Why did you choose to direct the *Lion the Witch and The Wardrobe*?

I think this play is a powerful parable for our times – it teaches you that without virtues and the sanctifying grace of God, our lives are doomed.

What was the biggest challenge directing the play?

The battle scene was technically the most difficult to orchestrate, as the actors often would lose themselves in the heat of the moment and forget their cues and places. Despite these inconveniences, I think we pulled it off!

How did you choose the actors for each role and were you pleased with the result?

I disagree with those who claim that acting is the process of becoming someone else. I believe that acting allows you to be fully yourself in front of an audience – you can reveal all aspects of yourself, including the least pleasant ones. Therefore, I always cast plays by choosing the actors whom I think are the most similar to the characters - be it in manners, experiences or appearance. Obviously, I pick the actors who are capable of sharing their emotions with the audience – if a person is “walled up”, they are going to be boring on stage, even if they were playing themselves.



Did you find that studying the Narnian Virtues helped the actors portray their roles better than if they had not been studied?

Absolutely. The play is a cautionary tale and a morality play, as well as belonging in the realm of fantasy literature. It is necessary for the actors to understand the morality of the choices their characters make and to identify their turning points, when they go from the wrong path to the right path, and vice-versa.

What was your favourite scene to direct and why?

My favourite scene to direct was the Stone Table scene, which, perhaps not coincidentally, resonated most strongly with the audience. I felt privileged to recreate the moment when the Witch, who symbolises Satan, kills Aslan, who is a representation of Jesus. The Witch wallows in pride as she believes she is sealing her victory, when in fact she is bringing about her ultimate defeat. The same happened on Mount Calvary, where Jesus let himself be killed to ensure humanity's victory over Satan.



How does this experience of theatre work compare with your other experiences?

I was blessed enough in my youth to work in the professional theatre as Assistant Literary Manager and Assistant Stage Manager. If I had to compare the two experiences, I would say that the young actors at Puer Iesus were welcomed by our audience, who lavished them with much deserved praise. In the professional theatre, sometimes, even very accomplished and talented actors have to face hostile audiences or critics, which can dent their confidence considerably. I have always enjoyed working with actors immensely, so I hope God grants me more opportunities to repeat the experience in the future. I would also like to take this opportunity to thank all members of cast and crew at Puer Iesus, without whom this production would not have been a reality.

DIRECTOR Mrs Lisa Hamilton
COMPOSER Dr Matthew Ward
PROPS Puer Iesus students with Mrs Katharine Jennings
SOUND Anselm Hamilton
STAGE MANAGEMENT Elizabeth Hamilton
Mercè Jané-Heidsiek, Peter Hamilton
WELCOMER Lorna Law
PROGRAMME COVER Elizabeth Hamilton

COMPANY

PROFESSOR	Anselm Hamilton
MRS MACREADY	Elizabeth Hamilton
LUCY	Rose Ward
EDMUND	Dominik Szarowicz
SUSAN	Lucy Light
PETER	Santiago Thompson
MR TUMNUS	Marcus Light
MAUGRIM	Joseph Ward
WHITE WITCH	Helena Hamilton
DWARF	Gabriel Hamilton
MR BEAVER	James Hutton
MRS BEAVER	Lucy Hutton
FATHER CHRISTMAS	Dovydas Miknius
ASLAN	Francesco Hamilton
ASLAN'S PUPPETEER	Amelia Willis
LEOPARDS	Emilija S Mikniute
	Dovydas Miknius
WOLF	Tomas Miknius



Dear C S Lewis,

Thank you for writing "The Lion, The Witch and the Wardrobe".

Virtues are important, because they can bring you closer to God. I like Edmund, because he was brave and wise and went for the good, not for the bad. If he had not turned away from the bad side, he would have been turned to stone too.

My favourite scene in the play is the battle. First, I like the action; secondly, Edmund is so wise he can turn the tide of the battle. I also like it when the Witch is killed because it shows good can overcome evil.

I enjoy the Narnia series because I like fantasy stories. As well as entertaining young people, "The Lion, The Witch and The Wardrobe" has a hidden connection with the Bible. I wish I was braver and wiser, so I could be more like God and Jesus.

I hope this letter somehow finds you, Mr. Lewis, and I hope you approve of my choices.

JOSEPH WARD (8)

Thank you



Dear C S Lewis,

I hope this letter finds you well. I am writing to thank you for creating the wonderful 'chronicle' of The Lion, the Witch and the Wardrobe. I read you wrote this book for your Goddaughter, Lucy Barfield. Although I have not discovered whether she liked it or not, I know without doubt that lots of young boys and girls have really enjoyed this marvellous story.

One of my favourite scenes is when Lucy meets Mr Tumnus. "When he saw Lucy, he gave such a start of surprise that he dropped all his parcels." This sentence made me laugh - Lucy reacts kindly by saying "good evening"; I would have probably been scared and run away - it is not every day that you see a faun. I think Lucy is quite a sensible person and I wish I was more like her.

I admire her for sticking to the truth when she returns from Narnia the first time. Peter, Susan and Edmund do not believe her. Edmund keeps asking her if she found other countries "in other cupboards all over the house". I would have become furious with him! Even though she felt "miserable", she remained calm.

Even when Edmund comes back from Narnia and denies he had been there, Lucy demonstrates integrity and fortitude by being honest. I respect her for telling the truth even when it is painful.

I know that growing up, I will go through difficult situations and I hope I will have Lucy's courage and honesty.

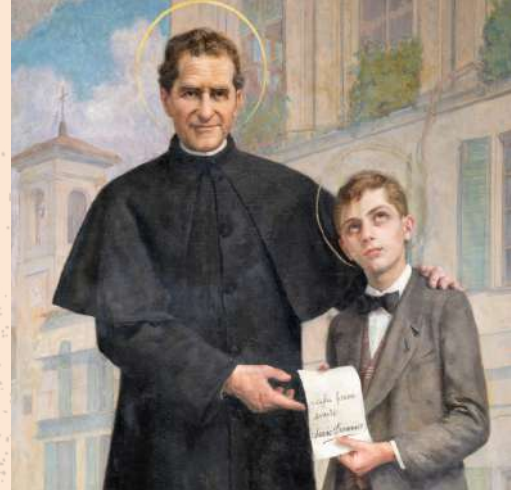
This story has been such a blessing for the world and I pray it will continue to inspire lots of people.

Yours Thankfully

HELENA HAMILTON (12)

Saint **DOMINIC SAVIO**

A Faithful Saint



Dominik Szarowicz (aged 10)

Dominic Savio was born on the 2nd April, 1842. At a young age, he decided to become a saint. In 1854, when he was 12, he became a pupil of Don Bosco in Italy, who is also a saint now. Dominic died in 1857. He was only 15. His last words were, “What a beautiful thing I see,” and we think he saw heaven.

One of the best known stories in Dominic’s life was when he stopped two boys from having a rock fight. Once, two boys had a terrible argument and thought that it could only be resolved by having a fight. Rock fights were especially dangerous and could even kill someone. However, Dominic overheard about the fight and said that they must agree to a condition before they start. He didn’t tell them the condition. As the boys got their rocks ready, Dominic came between them and said to the angriest one, “throw the first stone at me.” The boy answered in the negative, explaining: “You are my friend and I’m not angry with you.” Then Dominic addressed the other boy in the same way. The answer was, again, “no”. Dominic told them, “Jesus is our best friend; he wouldn’t want us to fight.” A few days later, the two boys went to confession together and became friends.

Dominic wrote down four promises that he always kept:

1. I will often go to confession and will receive Holy Communion as often as I can.
2. I will try to keep Sundays and Holy Days for God.
3. My best friends are Jesus and Mary.
4. Death, but not sin.

In fact, the last one was his motto. Dominic apparently never committed a mortal sin

This saint inspires me as he already wanted to be a saint from a very young age. His feast day is on the 9th of March, and he is the patron of choirboys and juvenile delinquents. I hope you try to keep his important promises. Does Saint Dominic Savio inspire you?

Saint **THÉRÈSE OF LISIEUX**

The Little Flower

Rose Ward (aged 10)

Thérèse Martin was born in Alençon, France, on January 2nd, 1873, and was baptised as Marie Francois Thérèse. She was only 24 years of age when she died on September 30th, 1897, in Lisieux. When she passed, she was surrounded by her blood sisters and sisters in Christ in the Carmelite Monastery.



Before she took the habit, her life was as a child's youth should be. That is, apart from the fact that her mother tragically died of breast cancer when Thérèse was only five. This dealt a terrible blow to the Martin family. Already, they had lost four out of the nine children gifted to Louis and Zélie; Louis became distraught but pulled through. His surviving daughters, Marie, Pauline, Leonie, Céline and Thérèse helped him. Ever since Thérèse was very young, she had sought after the religious life, but until then, she had been a spoiled, proud, sensitive, attention-seeking and stubborn child; whenever looked at or spoken to in a 'wrong' way, she burst into tears. This has always reminded me of myself, as I was rather bossy when I was a little girl and am still a bit now.

Thérèse's 'turning point' was on her thirteenth Christmas. In France, instead of stockings, children put out their shoes for the Christ Child to fill. Technically, Thérèse was too old for this tradition, but the family could not bear to give it up, so they didn't. Thérèse heard her father say, "Well, at least this is the last year we'll have to do this" and she felt like crying. But she didn't. Instead, she ran downstairs and opened her presents joyfully to show her father how grateful she was. From then on, she took 'do little things great love' as her motto and lived it well.

The virtue of humility is most often associated with this saint, as she gave up many pleasures out of love for God and others, and often took the blame for things she had not done. For example, once the butcher boy had left the front door open, and the Martin's cook was terribly angry. Of course, not knowing the butcher boy was the real culprit, she took out her anger on Thérèse, firmly believing it was her fault. Thérèse took it calmly. I cannot help but say that I have not seen this very often displayed in my daily life, but I would like to try and emulate it.

Thérèse was a delicate girl and was often ill. One time, when she was so ill that people thought that she was nearing death, her sisters were praying by her bed to a statue of Mary. In a brief moment of consciousness, Thérèse looked up into Our Lady's face, and the Holy Mother smiled at her. All at once, Thérèse's recovery began. The doctors were very perplexed and did not know what had caused this miraculous change. Another time, Thérèse had harboured terrible headaches and had told no-one at all about them. Sometimes they were so severe that she would almost cry, but she offered it up as a sacrifice to Jesus.

When she was in her convent, Thérèse was asked by the prioress, her sister Pauline, to write an autobiography. She was only assigned to write one part, about her childhood, which was later christened Manuscript A, but then she was asked to write a part about her convent life, so she did. When completed, this second part became Manuscript B. About a year later, she wrote Manuscript C, dedicated to her sister Marie. These manuscripts were published together under the title "Story of a Soul".

After her death, Thérèse, became the patron saint of florists and loss of parents. She is the patroness of florists because she loved flowers and once said that Joan of Arc was like a lily, but she was just a common little wildflower. That is why people often refer to her as 'The Little Flower'.

Thérèse's feast day is on October 1st. She died on 30th September, so this is the day after.

I am particularly attached to this saint, as my mother also died when I was five. I have always found new and interesting facts about Thérèse and never tire of hearing more about her. I hope this has inspired you to become more interested in this saint, and who knows, maybe you have something in common with her?

Saint **LUCY**

Patron of the blind

Lucy Hutton (aged 10)



We don't know much about St Lucy. There are several different accounts of her story, making it somewhat of a legend.

According to various sources, St Lucy was born in Italy. Her feast day is 13th December. She is often depicted with a wreath with candles because she was a Christian who delivered food and water to the other Christians who were hiding in the catacombs. She used this wreath as a sort of head torch, so that she could see her way through the catacombs while her hands were full.

St Lucy wanted to be consecrated to God but, unfortunately, she lived at the time of The Great Persecution, in 303 AD, when the emperors Diocletian, Maximian, Galerius, and Constantius issued a series of edicts rescinding Christians' legal rights and demanding that they comply with traditional Roman religious practices, including sacrificing to Roman Gods.

Before Lucy delivered food to the poor Christians, her father had died and left her a fortune and her mother had become terribly sick. Lucy was terrified that her mother would die and she would have no more family. Lucy's mother saw that she was worried and arranged for her to marry a pagan. She did not know that Lucy wanted to be consecrated to God and had devoted her life to him. Lucy refused to marry this man.

Lucy and her mother made a pilgrimage to the shrine of St Agatha in the hope of healing Lucy's mother. While praying there, St Agatha appeared to Lucy in a vision and told her, "your mother has been healed." The next morning, the mother was perfectly fine: her bleeding disorder had been cured.

Thanks to this miracle, Lucy took the opportunity to persuade her mother to allow her to distribute a great part of her riches, including her dowry, to the poor. Her mother suggested that the sums would make a good bequest, but Lucy countered, "...whatever you give away at death for the Lord's sake you give because you cannot take it with you. Give now to the true Savior, while you are healthy, whatever you intended to give away at your death." Her mother agreed and they began giving money to the poor.

When the pagan man, Lucy's betrothed, learned that they were giving away the riches that he had wanted, he grew angry, reported her as a Christian to the Governor and told him where she lived. The governor demanded that Lucy burn a sacrifice to the image of the Emperor but she refused. The Governor sent soldiers to take Lucy away, but they couldn't move her an inch. He sent for more men but they still couldn't move her. They tried to use a team of oxen but even they couldn't move her. Then the Governor ordered that they light her on fire, so they poured oil over her and stacked up dry hay and kindling on her, but she wouldn't burn. In some accounts of Lucy's story, it was also ordered that her eyes be gouged out; others say that she plucked her own eyes out to discourage a persistent suitor. Ultimately, when she couldn't be moved or burned, Lucy was martyred with a sword. When her body was prepared for burial, her eyes were found to have been miraculously restored.

St Lucy is the patron saint of the blind, salesman and writers, amongst other things. Her feast day is on 13th December. Her "yes" was yes and her "no" was no. She is a great inspiration to us all.



Saint **HELENA**

The Empress

Helena Hamilton (aged 12)



Saint Flavia Julia Helena of Turkey was born around AD 246/248 at Drepanon, Bithynia, in Asia Minor. She was born into a simple family: some writers say she may have been a stable maid or possibly an innkeeper.

One day, a Roman soldier name Constantius saw Helena and thought she was a beautiful lady. When he looked closer, he noticed she had a silver bracelet on her wrist, identical to the one he had. He thought that was a sign for him to marry her, so they got married and had a son whom they named Constantine.

When Constantius was named Emperor, he decided to marry someone more powerful: he divorced Helena and married Theodora, the step-daughter of the previous Emperor. Nonetheless, when Constantius lay dying, he didn't choose one of Theodora's six children to be the next Emperor; he chose Constantine, Helena's son. Constantine returned to Rome and brought his mother Helena with him to declare her Empress. Helena was a wonderful lady: she was very kind and always helped the poor.

St Helena is mostly known for finding the True Cross, the Cross that Jesus was crucified on. She was eighty years old when she went to Jerusalem. On the spot where Jesus was buried, she found a Roman temple that Emperor Hadrian had built. She requested the temple be destroyed. Underneath, she found three crosses; she asked an old sick lady to touch them. When the lady touched the third cross, she was healed, so Helena knew that it was Jesus' Cross.

St Helena died in 327 AD. She is the patron saint of archaeologists, divorced people and new discoveries. Her Feast Day is August 18. I admire her for staying strong when life became hard and I hope someday I can be more like her.

Snow in the UK

Gabriel Hamilton (8)

Did you know? People who lived in the 1800s were more likely to have snow on Christmas Day because in 1752 Britain adopted a new calendar, which moved the date of Christmas to the 6th of January.

In 1947, snow fell every day somewhere across the UK for two months. In 1963, in Sussex, there were 15 days of snowfall; there was 56cm of snow recorded at Bodiam.

I moved to East Sussex in October 2021. The biggest snowfall I've ever experienced here was on December 11, 2022. The snowfall was so heavy that 60 schools had to close on December 12. I didn't have to do any schoolwork. I went sledging down the hill with my sister Helena and my brother Francesco. I made two snowmen: one was twice as tall as me! I also had a snowball fight with my siblings. I had such a fantastic time and I hope that we will get more snow in the future.

My Family Snow Experience

James Hutton (8)

In 1968, it snowed in the summer here in the UK; there wasn't much snow, but if you got all of it, you could make a snowman. My grandmother was a young girl when it happened.

Once, I went ice-skating on a pond. It was completely frozen: my mother jumped on it and it did not crack at all!



Lenten Fast

Lent is a season we observe for good reason,
Jesus himself showed the way.

We can give up pie but we should not cry,
God's will we must learn to obey.

The church proclaims that fasting heals and self-denial
clears our sight,
So let's be humble and exercise self-control
with all our might.

Through fasting, prayer and works of love,
We become closer to our God above.
Our fasting leads us to the cross
where Jesus has paid the full cost.

We must die to lesser things
so we can rise with him like queens and kings.

– *Lucy Hutton (10)*



Why You Should Fast This Lent

Dominik Szarowicz (10)

Lent is a time of penance. The Church calls us to fast and repent for our sins. Here are a few reasons why we should fast.

1. Jesus did it.

Jesus fasted in the desert 40 days and nights. Then, Satan came to tempt him by saying “If you are really God’s son, turn these rocks into stone.” Jesus responded, “It is written, man shall not live on bread alone, but on every word that comes from the mouth of God.” Then he left the desert, prepared for what lay ahead. Jesus also taught us how to fast. He’d tell us not to show off when we fast, as “God the Father who sees what is hidden will repay you.”

2. Fasting develops self-discipline.

When you fast, you become more self-disciplined. No self-discipline is dangerous. No self-discipline can lead you to a horrible life. Without self-discipline, we eat too many sweets and avoid our daily exercises. Without self-discipline, we turn lazy.

3. Fasting helps us to focus on God and others.

When we fast, we rid ourselves of things that distract us. Whether we’re giving up chocolate or TV, the getting rid of distractions allows us to turn our focus to God and others. We are very selfish and often want to have our own way. When we fast, we forget all about needing that chocolate bar and think about our neighbours, or those who experience the poverty of hunger, thirst, oppression, loneliness or pain.

A true fast turns us away from ourselves and creates a space for others. We can fast from free time and serve others instead. We can fast from unnecessary shopping and give the money to charity.

4. Fasting reminds us that our bodies are part of our prayer.

In St. Anthony’s Messenger, Amy Ekeh states that “Everything we do rightfully involves our bodies involving prayer and worship. Sitting, standing, kneeling, eating, drinking, singing, crossing ourselves, genuflecting, touching holy water – all are part of worship.” We don’t only use our mouth to pray; we also can use our bodies. Fasting is a way to get our bodies involved in prayer and worship too.

5. It makes Easter more joyful.

Whether you believe it or not, fasting makes Easter more joyous. When you fast from chocolate, and on Easter day you get a chocolate bar, it will look, smell and taste so much better!

Sin is an illness, an illness that is hard to cure. But if we fast, it could help us avoid the illness. After reading these five points, think again. Will you or will you not fast this Lent?

Why You Should Fast This Lent

Rose Ward (10)

As Christians, it is important that we fast in Lent. Fasting saves us from celebrating Easter too early, fasting helps us to be more like our Lord Jesus and fasting helps us to be more temperate in many things, especially in what we give up. There are quite a few more good reasons for fasting in Lent, and here are five.

□ In tradition, fasting is a sign of sorrow. As Lent is a time for repentance, giving up food and things helps us to express our repentance. To do this fully, we must put our whole self into the experience of repentance.

□ If we fast, we can focus more on God and others: we get rid of distracting things or burdens and we learn to put ourselves last, after others and after God.

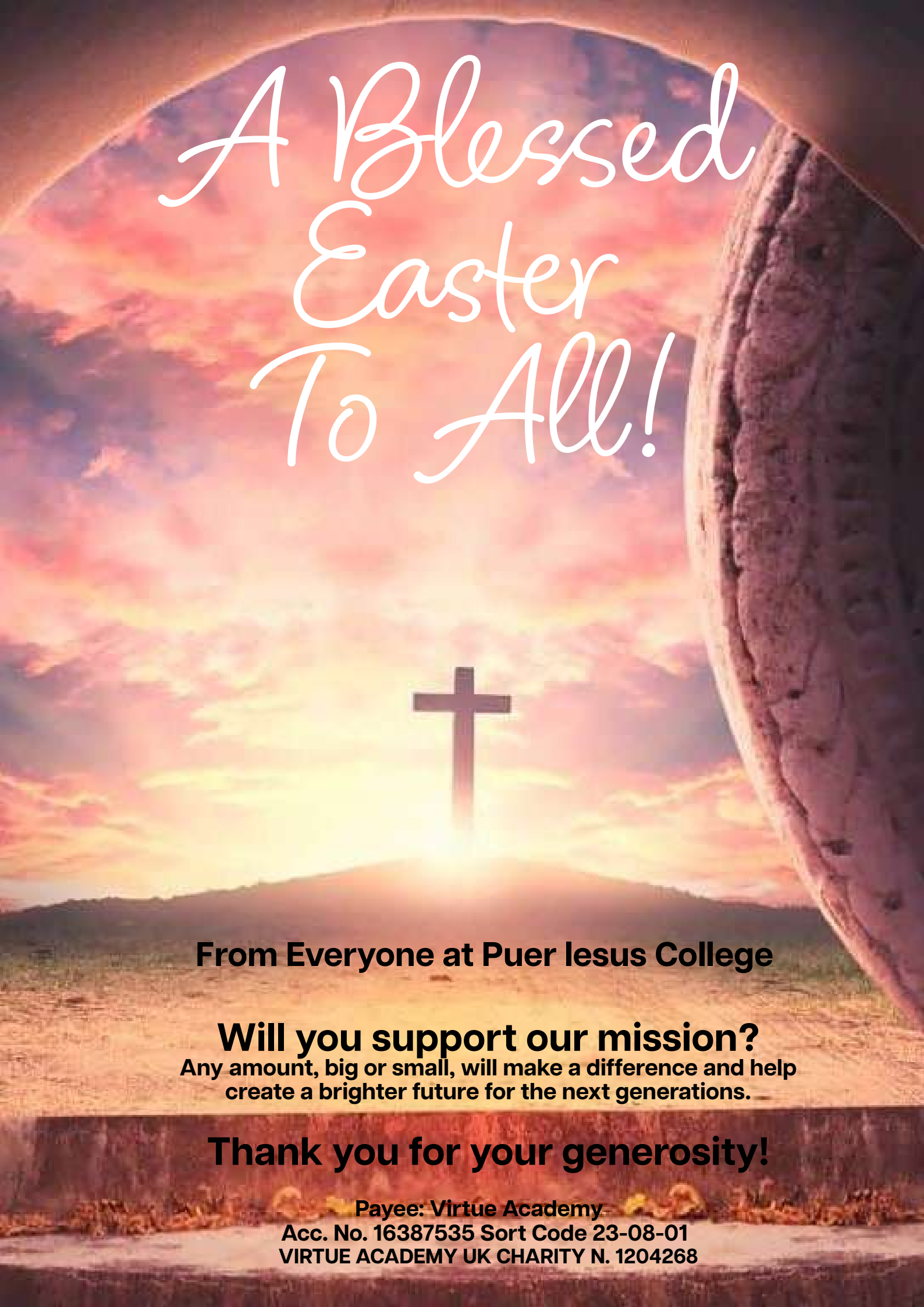
□ Fasting gives us a more enjoyable and joyful Easter. This may sound odd, but it is true! When we give something up, we are looking forward to the great feast and the end of Lent when we can also end our fast and enjoy again what we fasted from.

□ You can also fast from comfort like central heating or TV. It is especially good to give these things up because it shows us that we do not need them!

□ Finally, we can also fast from excuses. You may laugh at this, but it is an actual thing you can do. It is good to be able to acknowledge that we have done something wrong or have not done something we should have, and we need to understand that it is important to take responsibility.

To sum up, my ultimate point is. . . FAST THIS LENT!





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