If there is one thing you learn about running a writers’ festival, it is how far words stretch into every corner of the arts. Words that become lyrics for songs, dialogue for actors, elements in a painting, and words that become carriers of the facts of the past – intentionally or unintentionally.

And so it was with WordStorm in 2012. Words in their magnificent variety hummed and buzzed around Civic Park and Brown’s Mart. Words that ranged from the impressionistic and dream-like to the hard-edged cut and thrust of political and historical debate.

This WordStorm differed from others in its inclusion of the National Poetry Festival, a partnership with Australian Poetry that brought poets to Darwin from around Australia and beyond. And the poets were as diverse as the writing as WordStorm. While many of them read and wrote in much the way we expect poets to do, others performed, sang, and improvised, and one of the highlights of WordStorm was the SLAM.TV event which saw poetry paired with video, filmmaking and the internet. One personal highlight was the poetry breakfast at Viva La Body, where some beautiful poetry was read in an intimate and convivial setting – just as it should be.

The crowds that came to WordStorm flocked to our special events. Women of Letters, the Mother’s Day Brunch and the William McInnes lunch were all sell-outs, as were events such as Joelistics, the Comedy Debate, and Midnight Muses. In essence, these events bring literature out of the private world of reading and writing and open both up to public discussion and involvement. And, of course, it helps if you have some cracking entertainers such as Judith Lucy, William McInnes and Marieke Hardy to liven up the conversations.
Amidst the maelstrom of *WordStorm* the NT Literary Awards were held, and alongside them the NT Writers’ Centre’s own set of awards, *Territory Read*. For the first time both awards were combined in the one ceremony at Parliament House on the opening night of *WordStorm*. William McInnes gave the keynote speech, Barry Jonsberg presided as MC and Marion Scrymgour MLA presented the awards.

Both *Territory Read* and the NT Literary Awards play a vital role in encouraging and supporting literary activity and excellence in the NT. A big thanks to the NT Library for organising the award ceremony, and to Copyright Agency Limited and the Chief Minister for sponsoring the *Territory Read* Awards.

Our congratulations go to Professor Alan Powell, whose book *Northern Voyages* took out the NT Book of the Year as well as the Non-Fiction Book of the Year in *Territory Read*, and NT Writers’ Centre member Lolla Stewart who won the Children’s/Young Adult Fiction category with *Savannah Dreams*. Barry Jonsberg (*Being Here*) and Joanne van Os (*The Secret of the Lonely Isles*) received short-listing commendations.

NT Writers’ Centre members featured prominently in the NT Literary Awards:

- Dymocks Arafura Short Story Award: ‘Pig’, by Karen Manton
- Dymocks Red Earth Poetry Award: ‘Kwaye Scours the Sand’, by Michael Giacometti
- CDU University Bookshop Travel Short Story Award: ‘The Slow Living’, by Karen Manton
- CDU Essay Award: ‘Looking for Bertha Strehlow – giving voice to silence’, by Leni Shilton
- Darwin Festival Script Award: *The Lion Tamer*, by Sandra Thibodeaux
- Birch Carroll and Coyle Screenwriting Award: *Hopetown*, by Mary Anne Butler.

Congratulations to the NTWC members acknowledged above for their wins at the NT Literary Awards. Here are some additional recent achievements to be celebrated.

Nick Bland’s book *The Runaway Hug* has won the Children’s Book Council Early Childhood Book of the Year.

Rohan Wightmann has two stories in the latest issue of *Wet Ink*. Copies of *Wet Ink* are available for loan from the centre.

Mary Anne Butler, Chris Raja and Sandra Thibodeaux all had work in the Darwin Festival program - for an in-depth look see pages 8 & 9.

Kathleen Epelde has been awarded a 2012 Writers Fellowship at the Varuna Writers Centre, a two-week residency during which she’ll work on finishing her memoir.

Ali Cobby-Eckerman, who has worked on a wide range of projects with the centre over the years, has been nominated for a Deadly Award! You can vote for Ali online.

Sophie Constable’s short story ‘Yello Pearl’ has been published by StringyBark press as the anthology’s title story.

Kelly-Lee Hickey and Jo Dutton have both been awarded artists residencies at Kangaroo Island and Geraldton respectively thanks to Writing Australia.

Disclaimer
The information provided in this publication is presented in good faith as a service to members of the NT Writers’ Centre. The views expressed are not necessarily those of the NTWC. While the information is believed to be correct, the NT Writers’ Centre takes no responsibility for its accuracy. No liability is accepted for any statement of opinion or any error or omission.
More serious questions were addressed at the various panel sessions, amongst the best attended of which were ‘Truth is Stranger than Fiction’ (on the popularity of non-fiction writing), ‘Political Words’, ‘Middle Class Backyards’ and ‘Empowering Aboriginal Literature’. The decision to make these free events seemed to pay off, with increased attendances and enthusiastic debate. The panels make WordStorm as much as festival of ideas as a literary festival, and I think there is scope to broaden this aspect of the festival in the future.

Behind the public façade of WordStorm were the industry events and workshops. The Thursday and Friday were taking up with Meet the Publisher and the Indigenous Editing Forum, while at the same time writers went out to schools to do workshops and readings, and to the NTOEC to connect with remote students. On Saturday and Sunday, the adult workshops by Leni Shilton, Verena Tay and Robin Hemley proved particularly popular.

While WordStorm falls into the lap of the Darwin writers, we were blessed with a strong contingent from around the Territory, with Alice Springs writers in particular making their presence felt – Rod Moss, Michael Giacometti, Kelly-lee Hickey, Leni Shilton, Jo Dutton all contributed to WordStorm in various ways. And there was also a contingent from Tennant Creek stewarded by the stalwart Ktima Heathcote.

Perhaps the biggest thing missing from WordStorm in 2012 was the digital realm. While this has been with us for a number of years now (I well remember discussions back in the 1990s at the Australian Society of Authors about e-books, digital rights and the Internet), the impact of these technologies is now really being felt in the world of publishing and literature. Well, it wasn’t for want of trying, but timelines and availability just worked against us. Maybe next time.

Alice Springs is a town in the middle of everywhere and teeming with brilliant writers. It’s a pleasure and privilege to be the new Alice Springs Project Officer for the NT Writers Centre and to be able to contribute to the buzzing hive of creation that is the Central Australian arts community.

We kicked off the 2012 Central Australian winter arts program with Off the Page on Friday the 13th. Over 80 people crammed into the Soma restaurant to feast on the words of Penny Drysdale, Blair McFarland and Michael Watts. It’s inspiring to meet so many people with a passion for words, and I’m keen to keep on hearing ideas from our community of members on how to nurture and promote literary excellence.

Similarly, the ‘Re-examining Poetry’ masterclass with Leni Shilton on Saturday the 14th was also a great success, with five poets spending the morning discussing the mechanics of poetry, and getting in-depth feedback on their work.

With the Arts NT project round deadlines looming, The Alice Springs NT Writers office offered tailored one-on-one grants clinics for writers interested in developing applications. If you’re interested in exploring funding or any other development opportunities, Central Australian members can access three free one-hour sessions with me to discuss suitable opportunities for skills development and publication throughout the year.

In June we presented Playtime, a reading of two short plays by Central Australian Playwrights and further on the horizon we have the Central Australian heats of the National Poetry slam, Meet the Publisher and a whole range of workshops and events throughout the year, but that will have to wait till next time.

Until then,

Kelly-lee Hickey
The maritime history of Australia’s monsoon coast, stretching from Broome to Thursday Island, has a known story that is far older, more complex and more redolent of men against the sea than any other coast of the continent. Here came the earliest explorers of Australia, the greatest of her hydrographic surveyors, the whole of her pearling fleets, the trepang and trochus-shell gatherers of the East Indies, the seaborne missionaries of Cape York, Arnhem Land and the Kimberley shore, the bold entrepreneurs who forged and kept open the thin line of sea transport that alone enabled European settlement to survive on that long and lonely coast. This book blends the multiple threads of north coast history into a single concise and colourful story.

The winner of the 2012 Territory Read, CHIEF MINISTER’S BOOK OF THE YEAR Award is Northern Voyagers by Alan Powell. The award carries prize money of $5,000 from the Chief Minister of the Northern Territory.

Northern Voyagers has also won the 2012 Territory Read, NON-FICTION BOOK OF THE YEAR which comes with a $2,000 prize from the NT Writers’ Centre.

The maritime history of Australia’s monsoon coast, stretching from Broome to Thursday Island, has a known story that is far older, more complex and more redolent of men against the sea than any other coast of the continent. Here came the earliest explorers of Australia, the greatest of her hydrographic surveyors, the whole of her pearling fleets, the trepang and trochus-shell gatherers of the East Indies, the seaborne missionaries of Cape York, Arnhem Land and the Kimberley shore, the bold entrepreneurs who forged and kept open the thin line of sea transport that alone enabled European settlement to survive on that long and lonely coast. This book blends the multiple threads of north coast history into a single concise and colourful story.

The Honourable Marion Scrymgour MLA Member for Arafura, presented the prizes to the winners at a ceremony at Parliament House on Thursday 10 May.

The three judges also shortlisted The Secret of the Lonely Isles by Joanne van Os and Being Here by Barry Jonsberg.

The winners were:

**Alison Croggon** - widely published and frequently awarded writer in many genres, including poetry, prose fiction, theatre and criticism

**Bronwyn Mehun** - published author, freelance editor and teacher of creative writing

**Rod Moss** - writer and visual artist and winner, in 2011, of the CHIEF MINISTER’S BOOK OF THE YEAR award and the Prime Minister’s Literary Award – Non Fiction for The Hard Light of Day.

The winner of the 2012 Territory Read, CHILDREN’S LITERATURE/ YOUNG ADULT FICTION Award, also with a $2,000 prize from the NT Writers’ Centre, is Savannah Dreams by Lolla Stewart and Elaine Russell.

From Monday to Saturday, Savannah and her family go looking for bush tucker; herbs, spices and other food. Her parents and siblings find food, while Savannah only finds bits of junk. But Savannah sees the world through different eyes, and her imagination helps her to make the greatest catch of all.

Territory Read, was inaugurated in 2009. It is an award for published books written by authors who live in the Northern Territory intended to showcase and reward the talent and professional achievements of Territory writers.

Territory Read is an initiative of the Northern Territory Writers’ Centre and is supported by Copyright Agency Limited.
After a few years of hiatus, drama in Darwin is on the rise. Helped by a one-off grant program from the Australia Council (2011’s New Territory Fund) a spate of productions is now in the pipeline and actors, directors and writers who have felt some frustration at the direction of funding and policy in this area are now being rewarded for their perseverance. And the theatre sector is getting together of its own accord to work out a road map for the future of NT theatre at the direction of funding and policy in town.

Kate Wyvill had a hit with her play The Wardrobe at the Darwin Entertainment Centre in 2010. In November this year with the help of Brown’s Mart Theatre she will produce her new work, Marbles, which takes an alternate reflection on the stresses that alzheimers can cause in families.

Kate has been working with the established playwright and scriptwriter Katherine Thomson in developing her script. Katherine Thomson’s plays include Diving for Pearls, Barmaida, and Maris Goes to Timor (which came to the Darwin Festival way back in 2003). Her screenwriting credits include Wild Side, Halifax f.p. and G.P., the last of which she won an AWGIE award for, and more recently the ABC’s Australia On Trial.

We spoke to Kate Wyvill about her play and working with Katherine Thomson.

When did you first start working with Katherine?

It was in May 2011 at Varuna. I had got one of the ‘Writing for stage and screen’ professional development residencies. I went for a week, and Katherine was the mentor for the four writers who were there. We had both one-on-one and group sessions with her.

I had started working on my play Marbles and I needed to get away and make time to work. I had spent some months researching background, including the NT’s voluntary euthanasia bill. I had the characters and the story line and wanted to go down to Varuna to work with Katherine and start writing.

I thought I was ready to start, but of course when I got there I realised I wasn’t ready at all and there was still a lot of work to do.

What kind of work needed to be done on the play?

I needed to do a lot of work on the structure and the characters - I needed the skeleton. I had no training in scriptwriting. I had written just one play with two characters, which had taken a couple of years to develop, but I was now attempting something more complex. I found a lot of the terminology new. Character stuff was relatively easy from my training as an actor, though Katherine was still able to give me new perspectives on character development. More difficult for me was dealing with structure, action and plot turning points – things like that.

Acting school had taught me a total structure for acting and character and a way of approaching it. I learnt something similar but for scriptwriting when I went to Varuna and worked with Katherine.

What was it like working at Varuna?

I highly recommend going to Varuna. Everything was provided – meals, accommodation - so you can concentrate on writing. You have your own room with a desk. With only four other writers there, it’s very intimate. Conversations about writing and what you’re working on go long into the night. You get to know each other very quickly. I’ve kept in touch with a Melbourne playwright and we can continue to help each other a lot.

And how was your relationship with Katherine Thomson?

I definitely clicked with her. We have a similar sense of humour, we’re both women and a similar age and have had similar experiences. She likes the play and gets the humour. And our relationship has continued past Varuna – I asked her if she would continue to help with the play and she agreed. So when I finished the first draft I sent it to her. We work via Skype in two-hour blocks – mostly just talking, but we talk through everything in the play. She won’t let you get away with things – sometimes you know something isn’t working, but aren’t ready to give it up – Katherine lets me know. She is very supportive and engaged in the play. We both want her to come up to Darwin and see the rehearsals. She wants to help make it the best play it can be.

What happens when you disagree about something? What if you feel she doesn’t understand what you’re trying to achieve?

There aren’t really times when we don’t agree – we talk things through in a lot of detail until understanding is reached.

What has been her influence on the play?

I think she has had an influence on Kate Wyvill, not on the play. The play is still the play it always was – now it’s clearer, sharper, focused, coloured-in, and the whole structure is much stronger. She sets me tasks – e.g. “do the characters’ five emotional points” - and I commit to a deadline. It’s more like approaching the script from underneath rather than particular edits or re-writes; and a lot of detailed discussion.

And now you have a big deadline looming.

Yes. The play needs to be finished by the end of August, and Katherine is coming up for some sessions with the actors in early August. I have to be disciplined – it’s easy to procrastinate and there’s life to attend to and unfortunately you can’t lock yourself away in a garret. But we have already had one reading of an excerpt at the Monsoon Sessions and that got a few laughs, and I’m feeling good about the script. It’s very exciting. I’ve had the play in my head for about eight years and it’s great to see it happening.

Marbles will open in November this year at Darwin Entertainment Centre.
THE ASIALINK WRITING PROGRAM
Connects Australian writers, readers and publishers with their counterparts in Asia. We run immersive in-country residencies, high-profile author tours, collaborative cross-media projects, produce engaging books, and organise national and international public events.
Round opens: 3 July 2012
Round closes: 3 September 2012

THE JOHN MARSDEN PRIZE FOR YOUNG AUSTRALIAN WRITERS
Express Media and John Marsden are pleased to announce that entries are now open. Writers under the age of 25 are urged to enter the competition to share in $5,500 in prize money and have the opportunity to be published online and in the December issue of Voiceworks, Express Media’s literary quarterly.
Entries close 3 September 2012.

NATURE CONSERVANCY NATURE WRITING PRIZE
The $5,000 biennial award is for an essay between 3,000 and 5,000 words in the genre of ‘writing of place’. The prize will be awarded to an Australian writer whose entry is judged to be of the highest literary merit and which best explores his or her relationship and interaction with some aspect of the Australian landscape.
Writers can register their expression of interest in the prize at natureaustralia.org.au or by e-mailing Australia@tnc.org
Applications close: 16 November 2012

2012 AUSTRALIAN SHADOWS AWARDS
The Australian Horror Writers Association. The awards are open to submission of any horror fiction published (or anthologies edited) by an Australian/New Zealand/Oceania resident or citizen in the 2012 calendar year.
The award has five categories: Novel; Long Fiction (novellas and novelettes); Short Fiction (short stories); Collection (single author collections); and Edited Publication (anthologies and magazine issues).
Details can be found on the AHWA website at: http://australianhorror.com/index.php?view=39
All enquiries to Robert Datson: australianshadows@australianhorror.com
Submissions accepted until February 28th 2013.

$20,000 RODNEY SEABORN PLAYWRIGHT’S AWARD
The Award is offered each year for the development of a play or other approved performing arts project, and is intended for those needing income and support during the writing or development of a project or to assist with costs of production, workshops, restaging, publishing or touring. It is not intended as a prize for a finished work.
Closes 3 October.

9th PETER PORTER POETRY PRIZE
Entry to the ninth annual Peter Porter Poetry Prize closes 30 November 2012.
The Peter Porter Poetry Prize, which honours the great Australian poet Peter Porter (1929–2010), is one of Australia’s most lucrative and respected awards for poetry, and guarantees winners wide exposure through publication in Australian Book Review.
The guidelines and entry form are now available from the ABR website: www.australianbookreview.com.au
Poets must be Australian citizens or have permanent residence status in Australia. Each entry must be a single poem of no more than 100 lines. Multiple entries are permitted, and all poems will be judged anonymously. A shortlist comprising a maximum of six poems will be announced and those poems published in the March 2013 issue of ABR. The winner will be announced later that month.

in celebration of National Poetry Week
poetry readings by Claire Kelly and Sandra Thibodeaux
Monday 3 September, 12-1pm
at the Four Birds Cafe,
Shop 2, Star Arcade, Smith Street, Darwin
SPONSORED BY AUSTRALIAN POETRY
THE INAUGURAL OVERLAND VICTORIA UNIVERSITY SHORT STORY PRIZE FOR NEW & EMERGING WRITERS
In continuing with their long tradition of championing new and emerging writers, *Overland* is pleased to be launching the Overland Victoria University Short Story Prize for New and Emerging Writers. It has a grand first prize of $6000 and two runner-up prizes of $1000. Entries are $18 (full) and $12 for subscribers (current, new and renewing).


FABLECROFT PUBLISHING - CALL FOR SUBMISSIONS
FableCroft Publishing is calling for submissions to a new anthology. Tentatively titled *One Small Step*, stories must in some way address the idea of discoveries, new beginnings, or literal or figurative ‘small steps’. The rest is limited only by your imagination!


Submissions open July 1.

10th KATHLEEN JULIA BATES MEMORIAL WRITING COMPETITION
For an unpublished short story to 1,000 words suitable to be read by children aged 7 to 10 years. The theme is open but the main character should be human. All entries are to have a separate title page with full contact details and to include a stamped self addressed envelope for results. No emailed entries. Manuscripts will not be returned. Entry fee $10 per story; money order or cheque payable to Di Bates, or payment online (apply to dibates@pacific.net.au for details). All entries will receive a score sheet with comments as well as a results’ sheet. Open to Australian residents only. There is no limit on number of stories entered. Prizes: $200 first prize, $100 second prize with three runners-up to receive an online writing module valued at $75 www.enterprisingwords.com. Judge will be award-winning children’s author and editor, Dianne (Di) Bates. Entries close on Monday, 29 October, 2012. Send entries c/o Di Bates, PO Box 2116, Woonona East NSW 2517.

SPINELESS WONDERS AUDIO
Spineless Wonders is currently accepting submissions for Earworms, its audio program. Submissions can be from 5 to 50 minutes duration and in any genre.


PALMERSTON FESTIVAL:
Palmerston Writers read their work
Saturday 1 September at 1pm in Palmerston Library Community room. Free Event

Got an opportunity or competition to get out there? Let us know so that we can spread the word for you!
Email info@ntwriters.com.au with the details.

And don’t forget to let us know if you have a writing success so we can share that too.
The First Garden

In something of a coup for them, *The First Garden* by Alice Springs pair Chris and Natasha Raja, about botanist and land rights activist Olive Pink has been accepted for publication by Currency Press, the pioneering publisher of Australian drama – after they sent it in as an unsolicited manuscript.

The Rajas were encouraged to write about Olive Pink by Ben Convery, Curator of the Olive Pink Botanic Gardens in Alice Springs. Ben had seen a play that Chris Raja had written for the Byte Size season of short (10 minute) plays in Alice Springs, which in turn came from a short story Chris had published in *Southerly*. After absorbing Julie Marcus’s biography of Olive Pink, the husband and wife team set about dramatising her life. The result is *The First Garden*, which was first staged as a site-specific work in the Olive Pink Botanic Gardens during the Alice Desert Festival in 2011. It’s popularity has seen it re-staged there in 2012 before travelling to Darwin for the Darwin Festival season in August.

A Territory icon, Olive Pink’s story is ripe for dramatisation. In October 1956, at the age of 72, she set up her tent on the grounds of what is now Olive Pink Botanic Garden. From this tranquil location she lobbied NT politicians vigorously to establish a flora reserve to protect native flora and provide a site where locals could visit and learn about desert environments. Often regarded as eccentric and cantankerous, she had long campaigned – largely through incessant letter-writing – on Aboriginal issues, having immersed herself through what she called ‘contact anthropology’ in the culture of the Warlpiri and Aranda people of the Tanami Desert.

*The First Garden* is on from 22-25 August at the Cycad Garden in the George Brown Botanic Gardens.

The Lion Tamer

Two weeks before an election, a candidate breaks his restraining order...

Inspired by the 2010 federal election campaign, *The Lion Tamer* examines the revolving farce of regional politics. Part tragedy, part political satire, *The Lion Tamer* follows the journey of Max, an ex-cricketer and would-be MLA, whose personal life is shredded while his political life becomes more and more of a circus. Geese, acrobats and clowns all bear down upon Max, who is always just one step ahead of the hungry lions from the NT News.

Poet and playwright Sandra Thibodeaux’s political farce *The Lion Tamer* has a timely reading on the day Darwin goes to the polls. Set in a big top it follows the real life circus of state elections.

at the festival

HIGHWAY OF LOST HEARTS

On May 1 2008, a boat accident on Sydney Harbour killed six young people. Darwin based Savannah Holloway was amongst them. She was 25 years old, a dedicated youth worker and an utterly positive life force. Her death made no sense, and I couldn’t reconcile this random and brutal event.

In December 2009 I drove from Darwin to Sydney Harbour to get as close to the place of Savannah’s death as possible. Driving down that highway, everything was heightened. The landscape was brittle and harsh and bone dry. Death was everywhere: eking out of the roadside carcasses, and bleeding out of the thick red dust. My life felt tenuous and uncertain, and I was truly empty.

I met the strangest people en route, and to me it seemed that everyone was broken in some way. Small scattered pieces of people strewn across the vast empty spaces and towns of this country’s central artery.

At Sydney Harbour I sat at night, looking at the churning water. I thought of Savannah, under there somewhere – some small bits of her DNA still there, swilling around in this massive body of water; a life force and a death force all at the same time. And this realisation – that although she was dead, bits of her were still here in some form or other - gave me back some kind of peace.

I then entered a full week of writing workshop in Melbourne, with the legendary Jenny Kemp and wrote up the events of my road journey - which became Mot’s journey. [‘Mot’ means ‘death’ in Ugaritic]. Writing from an outside character’s perspective enabled me to distance myself, and gain some objectivity. A lot of what ‘really’ happened on that road became the seed for a fictionalized account, and I lost the boundaries between ‘fact’ and ‘fiction’.

I ended up with 35 pages of typed notes: scraps, scenes, diagrams, dialogue – and wrote a first draft. The road journey itself lent a certain structure, but I was still unclear of what I was really saying. Dramaturg Peter Matheson gave me a pivotal clue which unlocked Mot’s character arc, helping me see her as a woman who could not be touched – literally and metaphorically. This became a vital thematic thread.

Then director Lee Lewis shaped elements of it for a 2010 Darwin festival reading. She observed that: ‘Mot’s journey to find her heart is a metaphor for the fact that this country has lost its heart,’ – which gave me the overriding metaphor for the piece. ‘Highway of Lost Hearts’ became more than just a road trip, and became instead the very human journey of a woman trying to re-gain her heart [literally and metaphorically] - and with it, her will to move on in life.

Mary Anne Butler

Highway of Lost Hearts premiered at the 2012 Darwin Festival, directed by Lee Lewis and performed by Mary Anne Butler. Set design by Kris Bird, sound design Panos Couros and lighting design Sean Pardy. Co-produced by Browns Mart Arts and Mary Anne Butler.
The Darwin Fridge Festival is an event that offers opportunities for poets and writers to perform and publish their work. In October, the Darwin Fridge Festival hosts a workshop called "Off the Page." This event invites writers to submit their work for publication in the Off the Leash magazine. The winners of the Darwin Fridge Festival are awarded prizes, including poetry cups, courtesy of local businesses such as Read Back Books, Parap Fine Foods, Parap Village Tavern, Jackson’s Art Supplies, the NT Writers’ Centre, and the Railway Club.

The judging of the poetry cup is strictly objective. The loudness and length of the applause is all the judges can take into account when awarding the prizes. So, the most popular poet wins, with the sole exception of one prize which can be awarded at the discretion of the judges. The eventual winner was Barry Brown, with the lyrical ‘I Love This Town’ – a poem that was as much about its performance as its text (see back page). Second was Mandy Peters, and the judges’ discretionary prize went to Kaye Aldenhoven.

The winners went home with brilliant prizes, courtesy of Read Back Books, Parap Fine Foods, Parap Village Tavern, Jackson’s Art Supplies, the NT Writers’ Centre, and the Railway Club.

After the awards, the evening kicked on with Debbie Jagoe stepping up for an impromptu performance with the band.

Look out for the Darwin Poetry Cup next year!
nt writing groups
darwin/palmerston

DAGS: The Darwin Authors’ Group is an informal network of Darwin-based writers with a common interest in sharing and discussing the craft and business of writing. Writers of all genres welcome. The group generally meets at the Frog Hollow Centre for the Arts Conference Room on the second Thursday of each month. All welcome. For further information contact Sopihe: sophieanddarryl@yahoo.co.uk Or Rohan: princessrohani@gmail.com

POW: Palmerston Own Writers meet at the Community Room, Palmerston Library, on the first Wednesday of every month from 5:30-7pm. All welcome. Contact Sandra Parker on (T): (08) 8988 2172 or (E): sandra@parkershouse.net.

The Fellowship of Australian Writers is currently in recess and urgently requires a new facilitator. FAW has a strong nation wide history. If you are interested in reviving the Darwin chapter of FAW, please contact: Ted Kilpatrick on 8948 1216.

other regions

A NEW GROUP FOR ARNHEM LAND: is now meeting in Nhulunbuy. For more information, contact Ian Maclean on E: ian@nightskysecrets.com

ALICE WRITERS’ GROUP Currently the group is meeting at 5.30pm @ redHOT Arts on the first Tuesday of the month.

KATHERINE REGION OF WRITERS: Contact ROYELene HILL: albalea7@bigpond.com for more information.

nt support networks

The NT Film Office provides advice on locations, policy, industry contacts and production matters, and offers support through annual grants programs. T: 8951 1162, email: film.office@nt.gov.au


If you know of local writers’ groups open to new members, please let us know!

go to publication
learn to critique and evaluate poetry
work with an established and award-winning poet

Award-winning Darwin poet, Kaye Aldenhoven, will conduct an on-line poetry workshop for six weeks from mid-September. At the end of the workshop, a chapbook will be published containing poems of the participants and noted Territory poets.

The workshop will take place on-line via e-mail. Each week a poem by a prominent Territory poet will be discussed. Workshop participants will also submit a poem each week, which will be examined using the concepts from the general discussion.

Places are available for up to eight poets.

Cost is:

Full $90
Conc $80
NTWC Members $70

To apply, submit two of your poems to: executive@ntwriters.com.au along with a biographical note and what you hope to learn from the workshop.
Barry Brown is this month’s winner of the Coriole poem prize. For your chance to win, email your poem to executive@ntwriters.com.au

I love this town
by Barry Brown

Aah, yeah, I love this town. How do you do? My name is Barry Brown. I’m here to declare my love for this town. If you agree with me, let’s hear it resound:

“Aah, yeah, I love this town.”

The folks livin’ here are the finest I’ve found. They like to get up and they love to get down. I’ve met singers and dancers and poets and clowns.

“Aah, yeah, I love this town.”

Natural wonders abundant profusely abound From the bright sky above right down to the ground I’ve seen huge banyan trees this big around.

“Aah, yeah, I love this town.”

If there was a king of small cities, this place should be crowned. It has brought to my soul revelations profound.

“Aah, yeah, I love this town.”

Its qualities I will always expound. You know why?… “Aah, yeah, I love this town.”

Everybody, one more time: “Aah, yeah, I love this town.”

“Aah, yeah, I love this town.”

I sniffed out this place like a hungry bloodhound If there was a king of small cities, this place should be crowned.

“Aah, yeah, I love this town.”

If there was a king of small cities, this place should be crowned. It has brought to my soul revelations profound.

“Aah, yeah, I love this town.”

Its qualities I will always expound. You know why?… “Aah, yeah, I love this town.”

Everybody, one more time: “Aah, yeah, I love this town.”

“Aah, yeah, I love this town.”

I love this town
by Barry Brown