

was supervisor of a kindergarten for 30 years in Auckland. Patricia lives in Te Atatu South, Auckland, and is currently co-editor of *Kokako* and the reviews/interviews editor of *Haibun Today*. She is a reviewer for *Takahē*, *Atlas Poetica*, *Metverse Muse* and other journals. She is a member of The New Zealand Poetry Society, The New Zealand Society of Authors and the Tanka Society of America. She is on the panel of editors for the Indian publication *Poetcrit*, and the tanka journal *Gusts*. Patricia is on the editorial panel of the Indian publication *New Fiction Journal* and is a member of the Guild of Indian English Writers, Critics and Editors.

Abbreviations used: MP = Mark Pirie; PP: Patricia Prime

MP: When did you arrive in New Zealand? Did you have reasons for choosing to live here?

PP: My husband and I immigrated to New Zealand in 1975 with our four children, age 2 to 10. My husband was offered a job here with the same printing company for whom he worked in Britain. It was a great opportunity to move to a new country with a more easy-going lifestyle, plenty of opportunities and a safe country in which to bring up a family.

MP: When did you first start writing?

PP: I suppose I could give two answers. The first approach is the more private one of manipulating language in the way many people do in their teens when I sent poems to women’s magazines and the children’s pages of newspapers and my writing appeared in my school magazine. Writing became more of an interest for me after the early death of my husband, and my young daughter and I went to a creative writing course at the local high school. My daughter no longer participated after the first year but I went on to take a correspondence course in writing through The Writing School of Wellington. The course taught lessons in playwriting, articles,

short stories and novels. My first article was published in *Metro* and I had several articles published in *Broadsheet* (the women’s journal) and in American journals.

MP: Recently, I read the journal *plainwraps* (1989-1991), and found your name among the contributors. Others I found your name in besides *JAAM* were *Bravado*, *Poetry NZ*, *Magazine*, *Valley Micropress*, *Southern Ocean Review* and *Takahē*. You have contributed to NZ poetry magazines for many years. The *Spin* orbital workshop is one of the main groups involving you. Tell us about this.

PP: I joined the *Spin* orbital group, where each orbit shared their poems with a small group of other poets for feedback and criticism. Through the orbit our group decided to meet occasionally at the poet/editor p n w donnelly’s house for discussions about our ongoing work.

MP: Through this writing association, you edited the Winter issue of *Spin*. Tell us about the magazines you have edited or worked on.

PP: David Drummond originally edited *Spin* and after he died p n w donnelly continued as its editor, along with several other editors over a period of time. The magazine was later edited by the late Bernard Gadd and myself. Previously, Bernard and Catherine Mair decided to publish two issues annually: the spring issue *Spin* and the winter issue *WinterSpin*. The first issue published traditional poetry and the second issue published the Japanese short forms of haiku and tanka. *Spin* eventually declined. Later, Bernard and I named the haiku version *Kokako*. I’ve co-edited *Kokako* twice a year for 23 issues with a variety of editors and presently work with Margaret Beverland.

We publish haiku, tanka, haibun, rengay and several reviews in each issue and introduced a haiku or tanka competition which takes place every alternate year.

I also encountered the avant-garde American poetry magazine *SlugFest*, which was published three times a year for about five years. I contributed poems, reviews and interviews to the magazine over this period. I became good writing friends with two of the poets: one a Professor of English from Prague, and the other a hermit, Uncle River, who lives in the American desert, where he is self-sufficient. He has published several sci-fi novels and I reviewed one or two of them for the magazine.

MP: This led to further overseas publication?

PP: Yes, I have also published poems, and the occasional review or essay in the overseas publications *Poetry Salzburg Review*, edited by Professor Wolfgang Görtzschacher (Austria), *Meteore Meteore*, edited by Mryiam Pierri and Giovanni Campisi (Italy) and *Babel*, an international journal of translation, edited by Dr. Réne Haeseryn (Belgium). In 1998 Les Éditions David published ten of my haiku in the *Anthology of Haiku*, directed by André Duhaime, Canada. Many pieces of work were also published by Jane Reichhold in the online Canadian magazine *LYNX*, in *Gusts* (editor Kozue Uzawa) and in *Haiku Canada Review* (editor LeRoy Gorman). I won a prize for my haiku entry in a contest commemorating the 10th anniversary of the HIA (Japan), and an award for my haiku for the A-Bomb Memorial Day (Japan).

MP: In the 1990s, you edited an anthology of New Zealand poetry published in India. Tell us about how this came about.

PP: A friend in England published a booklet called *Light’s List*, which listed worldwide publications, and I sent him the names and addresses of publications in New Zealand and Australia. From the booklet, I obtained the names of overseas magazines and submitted my work to various journals. I submitted poems to several of the Indian publications listed in the booklet. My work writing and publishing in India

began with a contact from Professor R K Singh who asked me to review his book. This led to the publication of *Every Stone Drop Pebble*, a collection of haiku by myself, Catherine Mair and Professor R K Singh, and the editing of the poetry anthology, *Something Between Breaths*, both published by Bahri Publications, India, in the 1990s.

MP: This was a good selection of poets, selected from a wide variety of sources i.e. *Micropress NZ*, *Printout*, *Valley Micropress*, *Spin*, and individual collections from small presses, and not the usual. Names like Lee Dowrick, Catherine Mair, Trevor Reeves, Tony Eden, Margaret Blay, Jeanette Stace, p n w donnelly and Barry Morrall provide a worthwhile counterpoint to the usual literary selections of the period.

PP: Many of these poets were participants in the *Spin* orbits and met frequently to discuss poems. Trevor Reeves was the editor of *Southern Ocean Review* and several poems in each issue were illustrated by his wife, Judith Wolfe. I have one of the drawings that illustrated my poem on Chagall on my wall. *Micropress NZ* was a small magazine edited in the South Island; it's sister magazine, *The Mozzie*, is still being published in Australia by Ron Heard.

MP: You have also published poetry collections in India through this connection. These are not in the National Library of New Zealand. Tell us about these publications.

PP: Through my contact with Indian poets/editors, I have written critical essays on the work of several Indian poets including Professor K V Dominic, Professor R K Singh, Dr Mohammed Fakhruddin, Dr H I Rizvi, and Dr K V Raghupathi. I collaborated with Indian haikin Dr Kanwar Dinesh Singh on a collection of haiku called *Deuce*. I have written on New Zealand women poets for *Creative Forum* (India) and essays on contemporary Indian English poetry and have reviewed many books of poetry and short stories by Indian writers. My solo collection of poetry

Accepting Summer was published in 2001 by Bahri Publications.

I also came in contact with the Mongolian editor, Professor Hadaa Sendoo, and submitted poems to him for *The World Poetry Almanac*. My poems, an interview and reviews have been published in the publication every year since 2007: the latest issue contains two collaborative tanka prose pieces by myself and French poet, Giselle Maya.

MP: You are known as a very open reviewer (*Takahē*) and interviewer (*Stylus Poetry Journal*, Australia) who acts with integrity. I guess I should mention I was one of your interviewees in 2003. Tell us about the interviews you have conducted, and some of the poets you chose to interview and why.

PP: I have conducted several interviews, including those with Steven Carter (Retired Emeritus Professor of English, USA), Miriam Sagan (Associate professor of the Santa Fe Community College, USA), Jeffrey Woodward (Editor of *Haibun Today*, USA), Bernadette Hall, C K Stead, Tony Beyer, Stephen Oliver and Professor Damien Wilkins (Director of the International Institute of Modern Letters) (all NZ writers), and others. Some of these interviewees, such as those published in *Takahē*, were chosen by the editor, Cassandra Fusco. Others I have chosen myself from poets whose work I admire, who may have published a large body of work and whose background would be of interest to readers.

MP: Tell us about your friendship with the Katikati poet Catherine Mair, and the importance of working with another poet in collaboration. I think your first book publication was with Catherine Mair and p n w donnelly for instance.

PP: I met Catherine Mair 25 years ago, after we had corresponded for several years through the *Spin* orbital workshop. We exchanged our poems with one another for critical comment. David Drummond (then editor of *Spin*) had suggested that our poems had the

feeling of haiku and suggested we try the Japanese forms of poetry. Since then, Catherine and I have self-published several of our collections of haiku, tanka, haibun, and collaborative tanka sequences.

MP: Recently, you have become a prolific contributor to the magazine *Valley Micropress*. Index New Zealand at the National Library lists around 300 poetry publications by you. What types of poetry do you mostly publish in the journal, and why?

PP: I believe I have been published in most of Tony Chad's issues of *Valley Micropress* since the late 1990s, which is published monthly and has now reached Vol.18: Issue 9. It is the only other magazine in New Zealand together with *Kokako* which publishes haiku and tanka as well as traditional poetry. I mostly submit haiku and tanka to the journal, with the occasional poem or haibun.

MP: Who are some of your influences as a writer or some of the poets you admire?

PP: I enjoy the work of overseas poets like Seamus Heaney, James Merrill, Robinson Jeffers, John Ashbery, Robert Hass, Alice Oswald, Cyrus Cassells, Marie Ponsot and many others. Here are some of the New Zealand poets I admire with a short quote from each of them:

James Norcliffe, "badlands", *JAAM 19*:

the shit of hip-filled pigeons glows pink
on the path like tiny pastilles of hope

Jack Ross, "News from Home", *Spin 45*:

I was frightened when I hid behind
the hedge, and saw them riding by –
the big horses, the dark riders,
and the dogs
down the hill to the wharf, where
the cream launch came threshing in.

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James Brown, "Spamtoum", *Landfall* 205:

Pass this on and support the arts
What are you afraid of?
Business deals in the Middle East
Major attacks

Gregory O'Brien, "Beausoleil",
Landfall 205:

The beginning of summer was the end
of summer; spring became
autumn. A lizard running down a stone
wall
ran back up.

Pooja Mittal, "deep in the woods",
Poetry NZ 26:

deep in the woods
the metal boy seeks his father.
each branch bends a kiss
of moonlight, but the stars
remain untouched.

Pip Sheehan, "home is the arms around
you", *Poetry NZ* 26:

Wanaka/Christchurch
mist patting down the damp hills
the car knifes its warm way
through the highway

**MP: What poetry projects are you
currently working on?**

PP: I co-edit *Kokako* twice yearly and select reviews/interviews for the online journal *Haibun Today* four times a year, write reviews for several journals and conduct an interview perhaps once a year. This takes up much of my time. Recently I collaborated with the French poet, Giselle Maya, on a book called *Shizuka* which contains tanka sequences, tanka prose and solo haibun. I have also collaborated with several poets on renku, tanka sequences and other forms of poetry. I was one of the editors, together with Dr Bruce Ross, of the World Haiku Anthology: *A Vast Sky* and published with editors, Beverley George and Amelia Fielden, the tanka anthology, *100 Tanka by 100 Poets*. I'm currently writing collaborative tanka sequences with an Australian

poet, Anne Benjamin, for a collection to be published in Australia and writing nijuan and junicho renku with a group of poets: Dick Pettit (Denmark), Francis Attard (Malta) and Vanessa Proctor (Australia).



Pat Prime

Poems by Patricia Prime

CANVAS

A glowing sunset painted on the sky
in colours so intense no artist's brush
could recreate these hues or satisfy
the urge to capture beauty soon to fade.

Colours change as evening gently falls.
A canvas sky, unframed, impermanent,
softening and mellowing in the fading
light.

Yet, like the artist with his canvas
I try to paint my page with words.
Although my thoughts are inadequate,
as the artist fails, so do I.

Humility and wonder both combine
to banish vain thoughts of poetry
that defeats the poet's hand.

THE EYES HAVE IT

The woodpile grows beside the garden
shed.
The moon gazes from a vacant eye as I
draw the curtains.
In my hand is *21st-Century Modernism*,
Marjorie Perloff.

The first title to catch my eye is
Gertrude Stein's book
Tender Buttons (with its French *double
entendre*
as *bouton tender* or nipple). The nipple
seems to
have a natural hardness, which perhaps
sees things
no other part of the body witnesses.

In a flash of memory (à la Proust's
Madeleine)
I am back on the boat on Lake Taupo
where one of my overseas visitors
caught a trout.
The small "i" of myself watched with
baited breath –
all eyes on the catch as the captain
drove
a spike into its eye.
The stomach was opened to reveal that
it had
been feeding on smelt and green beetles.

The fish was held aloft to have its
picture taken:
the fisherman's eyes gleaming behind
sunglasses,
his mouth pursed in an "o" of delight.
The trout's eye
a bloody socket.

*Blood is our Esperanto, flesh
our zaum, who
have no verbs*

*to frighten away
the night.*

*(Nothing
but words.) Noting
more than notice*

(Charles Bernstein, "Common Stock")

ROAD SWEEPER

There is a man,
a faint scar
halfway down his forehead,
who rides a bike
along the footpath
picking up rubbish

with a fork-like instrument
and slipping it under
the lid of a container.

He wears a crash helmet
and protective clothing
for this menial task.

Chip packets float
about him
like a flock of doves.

He raises his hand
in salute, greets me
each day with a smile,

so there's nothing
left for me
but to greet him –

as he wanders away
into the distance
whistling tunelessly.

THE RETURN

Gulls circle the ocean bearing the sea-
gift
of prophecy. A little girl running
across the sand waves at me to stop.

Behind the smooth unfinished slope of
nose,
those bland planes of lip, cheek and
chin,
too undeclared as yet to signal
character,

what else can the child do but look
for support from someone whom she
supposes older and wiser?

I am startled from daydream
by a face, a voice, a hand, a word,
all so sudden, innocent and immaculate –

the sight of another child in the water
in obvious difficulty. Over the
inevitable
tide, a slight attack, a half dozen retreats

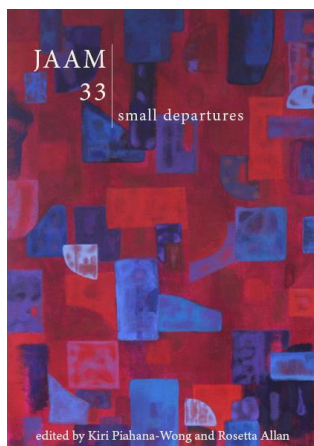
until the child is safe in my arms.
In the far distance, look: tiny blades of
light
flash in the roaring ocean.

GRIEF

I do not grieve for him
for he is here, in my mind,
abounds in my memories.
He is there is the morning birdsong,
and in the nightly silence of the moon.
I see him in the clouds and in the sunset,
in the pristine snow and the smell of
roses.
He is in the taste of first strawberries,
and the grapes growing on the vine.
I feel him in the summer breeze
and the winter storm and waves.
For me, he is in my sons' smiles
and my daughter's deep brown eyes.
He is there, all around, not forgotten
until the day I die, for he lives always
in my memories.

JAAM history

A HISTORY OF JAAM LITERARY MAGAZINE by Mark Pirie



JAAM 20th anniversary issue

Following the mention of *JAAM* in the interview with Patricia Prime, I'd like to add here a brief history of the magazine *JAAM*, which is now part of my legacy like Charles Brasch with *Landfall*. This year marks the 20th anniversary of the magazine. Helen Rickerby and Clare Needham who took over the magazine after I retired in 2005 now manage it. A *Vic News* article foresaw this retirement in 1995. The article records me saying that I hoped the magazine would be around for 10 years to promote

a new wave of younger writers at the time. *JAAM* led to my anthology of Gen-X writers *The NeXt Wave* (Otago University Press, 1998). Ten years was up in 2005, I was working full-time and I felt I was getting older and needed new challenges like my own research into New Zealand poetry history. I started *broadsheet* in 2008 along with the Poetry Archive *Poetry Notes* newsletter in 2010 to publish some of my research. Vaughan Rapatahana in *Jacket2* (USA, 2015) also included my historical notes on *JAAM*. The name *JAAM* (Just Another Art Movement) was from my suggestion voted on at an early meeting of our Victoria University Writers' Club in 1995 (after I advertised in *Salient*, the student newspaper, for members to form a new club). Paul Wolfram turned up to that first meeting and played an active role from the beginning, as he had been involved with Poetry Jams at high school and had published a poetry anthology called *The Think Tank* (1994). *JAAM* derives from Paul Wolfram's high school Poetry Jams. (A copy of one of their Taranaki high school anthologies is in the Poetry Archive here). *JAAM* (pronounced *Jam*) implied a 'musical and literary jam session' and was originally an outlet for club members.

Wolfram is the co-founder with me (but Helen Rickerby and Clare Needham are original foundation members too). Paul and I were the prime movers who led three groups of writers in the von Zedlitz tower at Victoria University that year. I managed to attract student funding for *JAAM* from the VUW Students' Association. A connection through Radio Active (when I was a DJ), Liam Ryan, was high up there and I got lucky. Dr Sydney Shep, Wai-te-ata Press printer, offered to help us and we used her imprint for the first six issues. The local Vic Printing Services who did all the Course Notes printed it for us. When I left undergraduate university the *JAAM* club ceased, but we continued the magazine by our own publishing collective of original founding members and it was now a national young writers' magazine. Paul and I found Massey Printery in Palmerston North to print it for us. I made the Creative NZ application that received the first *JAAM*

funding in 1997, and under my hard work and influence the magazine grew to be international with a solid review section by 2000. In 1999, Paul Wolfram left for Papua New Guinea to do field research into tribal music. He became an ethnomusicologist and didn't return to JAAM editing.

Most of the early issues Nos. 1-12 had a JAAM editing group with a General Editor writing the Editorial:

Initial General Editors (Nos. 1-23):

- Mark Pirie, Nos. 1-3, 5, 7, 10 (with Scott Kendrick), 13, 15, 17, 19, 20 (with Amelia Nurse), 21 (with Michael O'Leary), 23
- Paul Wolfram, Nos. 4, 6, 8, 11
- Helen Rickerby Nos. 9, 12 (with Anne-Marie Clarke), 16, 22
- Anna Jackson Nos. 14, 18

Helen Rickerby was an assistant editor, part of the JAAM editing group (like Ingrid Horrocks, Clare Needham, Scott Kendrick and Anne-Marie Clarke) until No. 9 when Helen got a chance to edit. She proved to be a very good editor (see Nos. 16 and 22 in particular). Helen and Clare took it over from issue 24 (applied for and received Creative NZ funding) and various editors were used e.g. Tim Jones, Siobhan Harvey, Anne Kennedy and Sue Wootton. Anna Jackson as guest editor (Nos. 14 and 18) set a precedent for outsourcing work to people outside of our JAAM group to edit individual issues. I think JAAM still serves a worthwhile purpose in the writing community like *Takahē* and other journals. Helen and Clare choose guest editors now.

General Editors (Nos. 24-33):

- Helen Rickerby and Clare Needham Nos. 24, 28
- Tim Jones No. 25
- Siobhan Harvey No. 26
- Ingrid Horrocks No. 27
- Anne Kennedy No. 29
- Anna Jackson et al No. 30
- Harvey Molloy and Clare Needham No. 31
- Sue Wootton No. 32
- Kiri Piahana Wong and Rosetta Allan No. 33

National Poetry Day poem

FRANCIS CLOKE'S CARLAW PARK by Mark Pirie

PANZA celebrated National Poetry Day, 28 August 2015, with a classic New Zealand poem on the famous rugby league ground Carlaw Park by Francis Cloke (1860-1941).

Carlaw Park was for many years during the amateur era the home of Auckland and New Zealand Rugby League. Named after founder James Carlaw, a senior figure in a prominent League family, Carlaw Park matches date from 1921 until 2002, when the park was eventually condemned. Mount Smart Stadium became League's new home. City v Newton was the park's first match. In those days, Rugby League was in hot competition with Rugby post-World War One. The Auckland Rugby Union changed their playing rules during the 1920s for fast running rugby and imposed bans on players who switched codes in an effort to stave off the competition from League. However, the All Black Invincibles tour of 1924-25 enhanced Rugby's reputation as it continued to dominate against the League code and other winter sports like association football and hockey. Auckland League legend Karl Ifwersen switched codes and became an All Black in 1921. Later, in the 1930s, All Black greats George Nepia and Bert Cooke switched codes and graced Carlaw Park.



George Nepia (far right) tackling during a League test at Carlaw Park, 1937. Photo: Alexander Turnbull Library

Francis Cloke's poem, 'Carlaw Park', has genuine qualities to it. A rare poem on the League code in New Zealand, it strikes home as it paints a delicate portrait of a rugged sport, and is unafraid to espouse the sport as a form of athletic art.

The poem first appeared in differing form as 'Ode to Carlaw Park' by "F. C., Parnell", in the *Rugby League News*, 16 May 1925 (according to the 100 years, Auckland rugby league history, 2009).

CARLAW PARK

There's a neat little park in Parnell
Of its picturesque beauties I'd tell:
Overlooked by the trees
As they wave in the breeze
On whose branches the singing birds
Dwell.

For protection, its walls are built high
Just to hide from the view of the spy
Who never seems willing
To part with his shilling
For what others are anxious to buy.
It's a beautiful place to behold,
Nicely sheltered from winds that are
Cold,
This model of freeland
The gem of New Zealand,
And its value's not measured in gold.

High up on its long terraces grand
There a great many thousands can stand,
Where they all get a view
And a thrill through and
through,
As the boys play the game at command.

There's an artistic fence all round
Which encircles the main playing
ground,
Where our active athletes
There perform their great feats
Of endurance that all doth astound.

It's a bit of this world made anew,
And a place of enjoyment for you;
Will give, when completed,
Both standing and seated,
A full thirty-five thousand clear view.

Rugby League is the game they play,
Rugby League is the game come to stay,

Poetry by MaryJane Thomson

Wellington poet MaryJane Thomson has a new book out (see publications by PANZA members).

Here are two poems from her new book *Lonely Earth*:

Poems by MaryJane Thomson

MIDNIGHT SUN

Something orange glaring out,
you ought to pick that thing up and
look closely at the colour beneath
the direct light.

Like an actor center stage,
we all want to see them bow humbly
so we can stand.
I will not stand for it.
But I will look upon it tonight and
see the bordering black,
for it is a black sun.

Midnight, midday – it is warm,
mid-afternoon – it is torn,
here and there like scattered leaves
floating through a sieve
into shattered bits of pepper,
devoured in the air
so you can see the orange in there.

UNFORESEEN FORESEEN

Overcast skies,
Whiter ways.

Descending power lines,
Time behind.

Man looking up,
Sees it all.

Plane drops bomb,
It's no secret.

World's full of fire,
Like Al Green.

Where the public of sport
By the thousand resort,
Get full measure for all that they pay.

When the game to its final has come,
And the critic has used froth and foam,
Just outside the front gate
There the tram-cars await
To take players and spectators home.

FRANCIS CLOKE.

(From Francis Cloke's *Songs of New Zealand and Various Verses*, 3rd ed., Auckland, 1931)

Cloke's only collection privately printed *Songs of New Zealand and Various Verses* (Auckland, NZ: Dawson Printing) ran into three editions: 1924, 1925, 1931.

A regional Auckland poet, Cloke wrote popular verses on various Kiwi themes: sport (cricket, rugby, league, yachting, etc.), the landscape, towns and bays, and celebrations of church, political, historical and military figures, including aviator Jean Batten. He was a contemporary of other New Zealand poets like the recently republished Robert J Pope (1865-1949).

Some details on Cloke's life are traceable. Cloke was born in the December quarter 1860, Launceston, Cornwall, UK. His father died when he was very young leaving his mother to raise the family alone. At age 9, Cloke began working in the coalmines in Yorkshire. In 1886, Cloke married Elizabeth Ross (1866-1935) and had a family with her. Francis, of the Parnell Methodist Church, worked as a labourer for Railways. They lived at 12 York Street, Parnell, Auckland, close to Carlaw Park. Francis was involved with coal mining at Kawakawa on arrival in New Zealand.

Cloke was the father of six children: John, Francis, William, Arthur and two girls: "Mrs F W Johnson (Kamo)" and "Mrs F W Kirby". John Cloke (1894-1916), a Railways engineer, was killed in action at the Somme, France, World War One, aged 22 years.

The three other sons were all involved in Auckland sport, and further research shows a family connection to the League code.

His son W E (Billy) Cloke, a warehouseman, was an Auckland Rugby League selector (1939-40-41), who selected George Nepia 1939 for Auckland, and earlier (as a player) had been a back (five-eighth, wing or centre) for Auckland's Newton Rangers (a club that in 1912 and 1927 won the Fox Memorial club competition). Cloke was selected for the Kiwis in 1919 after a trial match. This was a tour of NSW and Queensland, and Cloke was included as a reserve back in the Fourth Test v Australia but didn't play). An Auckland rep, Cloke played at centre in a famous win over Great Britain in 1920. Karl Ifwerson was his teammate. Cloke was then included as an emergency for the Kiwis v Great Britain but didn't play. Billy also played cricket for Railways and was involved in yachting. Another son Francis George Cloke, a railways worker, was a yachtsman, regularly mentioned in Auckland newspapers in Sanders Cup contests (a winner in 1922 crewing with *Desert Gold* and in 1929 crewing as owner of *Avalon*). Proud father Francis wrote a poem 'Desert Gold' celebrating his son's achievement.

His final son Arthur Cloke, a caterer, was an opening batsman, an Auckland cricketer, for R.V. Cricket Club. Arthur played League like his brother Billy for Newton Rangers.

PANZA recognises Francis Cloke as a poet of interest during the Edwardian and Georgian eras. He doesn't appear in any New Zealand poetry anthology that PANZA is aware of.

Works consulted:

Auckland Star newspaper
New Zealand Herald newspaper
Auckland, 100 Years of Rugby League, 1909-2009, by John Coffey and Bernie Wood (Wellington: Huia Publishers; Auckland: Auckland Rugby League, 2009).
An Illustrated History: Centenary 1910-2010: 100 years of New Zealand Rugby League (Auckland: New Zealand Rugby League, 2010).

Databases used:

Free UK birth records
Birth, Deaths and Marriages, New Zealand
Archway - Archives New Zealand

Further comment on Geoffrey Pollett

Geoffrey Pollett, the English writer, author of Song of Sixpence, featured in the previous issue of Poetry Notes. Pollett contributed to the New Zealand Mercury in the 1930s. Here are some further biographical and bibliographical details supplied by researcher and bibliographer Rowan Gibbs.

GEOFFREY POLLETT, 1908-1937 by Rowan Gibbs

Pollett's full name was Robert Geoffrey Pollett. His birth and death were registered under this name. He was born in Stoke Newington in Hackney in London and his birth was registered in Hackney between April and June 1908. His death was registered in Westminster between April and June 1937.

His parents were Thomas and Lizzie Maude Pollett.

In the 1911 census the family are living in London (Stoke Newington) and Robert has two older brothers, John Dudley Pollett and William Francis Gilbert Pollett. His father's profession is "Clerk with electrical and telegraph engineers".

Robert sailed from Southampton to Wellington in 1926 on the *Tamaroa*, age 18, profession "farm hand". He is travelling in a party with several other young farmers. Whether he lived in New Zealand earlier is uncertain, but I've found no evidence for that and no listing of an earlier voyage to New Zealand and back to England. And no voyage by his parents.

A few references to him in New Zealand newspapers:

New Zealand Herald, 3 October 1930, p. 7 — Acting with the 'Cameo Dramatic Circle' in Auckland.
A D Bathurst is a member.
And there are later references to this club.
Auckland Star, 28 July 1931, p. 16 — In 1931 he won a competition about Charlie Chan and Sherlock Holmes

films. The runner-up was M K Joseph, then a law student at AUC.
He sailed from Auckland to Sydney on the *Monowai* on March 22nd 1934, then to England on the *Orsova*, arriving May 10th 1934; profession "clerk".

Robert is listed on the 1935 UK Electoral Roll living at 2 Florence Street, Hornsey, Haringay, in North London, and on the 1937 Roll at 2 Greenham Road, Muswell Hill (this was his contact address when he left England in 1926, so was probably his parents' house).

Short Stories by Pollett

'A Winter's Tale. Catching the Cream Wagon. Early Hours on a Dairy Farm' [autobiographical sketch, but with dialogue] in *Auckland Star*, 27 July 1929, p.1.
'Strange Meeting' in *Gloucester Journal*, 1 January 1938, p.18 [probably by him — if so published posthumously].

Essays / Articles by Pollett

'Resolutions and Reflections' in *Auckland Star*, 31 December 1929, p.6.
'Place Names. What they mean to us' in *New Zealand Herald*, 2 May 1931, p.1.
'From my window. Watching the world wake' in *New Zealand Herald*, 11 February 1933, p.1.
"In England — Now". A Simple Man's Credo' in *New Zealand Herald*, 15 April 1933, p.1.
'Of Trees. Reflections thereunder' in *New Zealand Herald*, 8 July 1933, p.1.

NZ Reviews of Song of Sixpence

Auckland Star, 11 April 1936, p.2. (The review states that the book contains poems first published in the *Auckland Star*, so there are poems by him therein — I found only 'Nostalgia', *Auckland Star*, 22 August 1931, p.1.)
New Zealand Herald, 11 April 1936, p.4.
Evening Post, 24 April 1936, p.26 (a long piece by Alan Mulgan, comparing Pollett's attitude in peddling his verses to D'Arcy Cresswell's).

Overseas Reviews of Song of Sixpence

Spectator, 11 June 1936, p. 42: ("...this engaging book which it would be a pity to miss.")
Exeter and Plymouth Gazette, 20 March 1936, p.3: ("...I enjoyed every page of the book.")
Gloucester Citizen, 27 March 1936, p. 17: ("Mr Pollett knows how to live with gusto, and convey that into his writing")
Gloucestershire Echo, 20 April 1936, p. 4, and also in *Cheltenham Chronicle*, 25 April 1936, p. 6: ("a breezy, unconventional, and entertaining book")
Western Morning News, 7 May 1936, p. 6: ("a companionable and readable book")
There are references to a review in the *Times* by W H Davies (whom Pollett met on his travels) but I have been unable to locate it.

Further comment on John O'Connor

The New Zealand poet and editor John O'Connor died in May this year. A comprehensive write-up is in the previous issue of *Poetry Notes*, Winter 2015.

Tony Chad, editor of the poetry magazine *Valley Micropress*, found another alias used by John.

Chad notes that O'Connor contributed satirical poems to his magazine using the names Stefan Starling and (new to us) Simon Slim.

Here are the listings from Index New Zealand for Starling and Slim:

Stefan Starling (poems):

'Le quacks'; 'Stefan considers the nature of philosophy & religion'; 'Considering the nature of infinity'; 'A love song'; 'Palmy' in *JAAM: Just Another Art Movement*, May 1998; no.10: p.141-146.
'Beautiful' in *Valley Micropress*, September 2008; vol.11, no.7: p.3.
'Fresh smell' in *Valley Micropress*, September 2008; vol.11, no.7: p.6.

'Philosopher' in *Valley Micropress*,
November 2009; vol.12, no.9: p.10.
'Butterfly case' in *Valley Micropress*,
May 2009; vol.12, no.4: p.7.
'T & P meet J' in *A Fine line*
(Wellington, N.Z.: Online), March
2010: p.11-12.

Simon Slim (poems):

'Side-show' in *Valley Micropress*,
Jan/Feb 2009; vol.12, no.1: p.9.
'Thank you Miss Bethell' in *Valley
Micropress*, November 2009; vol.12
no.9: p.5.
'Isabella-Isabella'; 'Heaven's above';
'Ballad' in *Valley Micropress*,
January/February 2014; vol.17, no.1:
pp.4,11,13.
'Amour' in *Valley Micropress*, March
2015; vol.18, no.2: p.17.

Paekakariki Arts Walk

PANZA Archivist Dr Michael O'Leary recently spoke at the launch of a new Paekakariki Arts Walk on Sunday 30 August 2015.

The walk includes poems by O'Leary and others like Rob Hack, Apirana Taylor and John Daubé.

Here's a link to the website with more on the project:

<http://paw.org.nz/PIWR.htm>



Michael O'Leary speaking at the opening of the Paekakariki Arts Walk, 30 August 2015

C K Stead appointed NZ Poet Laureate

PANZA would like to congratulate C K Stead on his recent appointment as New Zealand's Poet Laureate.

New publications by PANZA Members

Title: *Lonely Earth*
Author: **MaryJane Thomson**
ISBN 978-0-473-33973-9
Price: \$30.00
Extent: 90 pages
Format: 148mmx210mm
Publication: November 2015
Publisher: HeadworX

About the Book

Sounding out the tip of the square earth,
every country on the edge at an angle.
Too much detail would be when
it is all seeming a bit much
from the air,
lonely planet up there.
(‘Lonely Earth’)

The poems in MaryJane Thomson's second collection, *Lonely Earth*, show an important development since her debut collection *Fallen Grace*. Moving from a more personal and 'confessional' poetry, the poems in *Lonely Earth* take the reader out into the urban streets of the 21st century. An urgent political and public voice is at work in these poems with hints of reggae, hip-hop, soul, folk and blues driving the musicality and the rhythm of the lines. Shorter, minimalist poems transmit, like antennae of the world, concise imagery and deep thought. *Lonely Earth* is a diverse, edgy read grappling with contemporary issues like care of the environment, humanity's past, its wars and consumerism. At the heart of Thomson's poems is a committed voice that cares deeply for the world and its people.

Comment on Thomson's previous collection *Fallen Grace*:

"[Thomson's] poems are, for the most part, powerful and provoking, layered and anguished. They are infused with sparks of language and surprises at the turn of a page, the turn of a line ... an originality of thought and feeling." – Patricia Prime, *Takahē*

"There's a satisfying breadth and grasp to Thomson's style of writing ... she's prepared to break out of any too rigid confines of the vernacular into the slightly more studied, but never (thank God) the pompous or affected. A fine debut volume."

- Jack Ross, *Poetry New Zealand Yearbook 1*

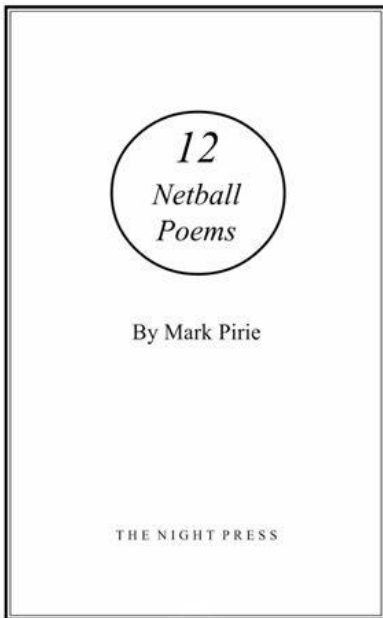
About the Author

MaryJane Thomson, a Wellington writer, artist and photographer, is the author of the memoir *Sarah Vaughan is Not my Mother* (Awa Press, 2013) and the poetry sequence *Fallen Grace* (HeadworX/The Night Press, 2014). Her poetry is featured in *Outcryer* (USA) and has appeared in *Black Mail Press*, *Valley Micropress* and *broadsheet*.



Lonely Earth
MaryJane Thomson

Title: **12 Netball Poems**
Author: **Mark Pirie**
ISBN 978-0-473-33667-7
Price: \$15.00
Extent: 16 pages
Format: 148mmx210mm
Publication: October 2015
Publisher: The Night Press/HeadworX



About the Book

12 Netball Poems by Mark Pirie is a collection of poems celebrating the game of netball and its players. Included is a sequence of poems ‘Five Silver Ferns Portraits’ in honour of some of New Zealand’s finest netball players (Maria Tutaia, Laura Langman, Casey Kopua, Sandra Edge and Leilani Read).

An addenda by Napier poet, former scientist and politician Bill Sutton celebrates Irene van Dyk, a Silver Fern great.

SANDRA EDGE

Sandra Edge, you stole
my mother away
with each neat pass
after dinner.

I saw her sitting in
our kitchen watching
fingers crossed
as each test
counted down...

About the Author

Mark Pirie is a Wellington poet, sports fan and researcher. He has previously published poems on rugby, cricket and football, and edited *A Tingling Catch: A Century of New Zealand Cricket Poems 1864-2009* and a Brazil 2014 World Cup issue of his poetry journal *broadsheet: A Selection of Football Poetry 1890-2014*.

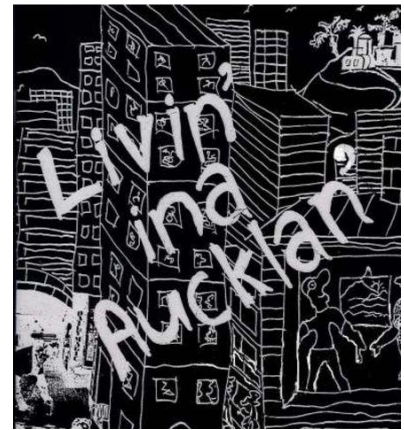
Title: *‘Livin’ ina Aucklan’*
Artist: **Earl of Seacliff’s Lonely Hearts Club Band [Michael O’Leary et al]**
Price: \$20.00
Format: CD
Publication: November 2015
Publisher: ESAW Sounds Division

About the CD

The CD includes Michael O’Leary’s Auckland poems of the city, set to music by a number of musicians/collaborators: Brian Romeril, Gilbert Haisman, Sean O’Leary, Al Whitham, Hilda Prasad, and others.

About the Author

Michael O’Leary (b. 1950) is a well known bookshop proprietor, publisher, novelist, poet and performer. In 2011 his words were set to music by local Kapiti Coast musicians on the CD, *Fences Fall*. He is publisher for Earl of Seacliff Art Workshop, an established independent publisher of contemporary New Zealand poetry and fiction. He now lives in Paekakariki, north of Wellington. Website: <http://michaeloleary.wordpress.com>



Title: *Poetic Fish Hooks*
Author: **Niel Wright**
Price: Free
Extent: 400 pages
Format: Rich Text Format documents
Publication: 2015
Publisher: Original Books

About the Book

Niel Wright describes it as ‘a novelty in the book trade’, ‘a miscellany of prose and verse including 200 new poems’ in RTF format, freely available from the National Library of New Zealand and editable by anyone. It is downloadable from the following link: <http://ndhadeliver.natlib.govt.nz/content-aggregator/getIEs?system=ijsdb&id=1748388>

About the Author

Niel Wright first put poetry to paper in 1943. His total original poetry in print runs to 56,925 lines of formal verse. As a publisher he has issued 1400 books, about 100 by other authors than himself.

Donate to PANZA through PayPal

You can now become a friend of PANZA or donate cash to help us continue our work by going to <http://pukapukabooks.blogspot.com> and accessing the donate button – any donation will be acknowledged.

Recently received donations

Colin and Helen Moore – 18 titles.

Noeline Gannaway – *Random Leaves* by Noeline Gannaway.

Patricia Prime – *Kokako* 23.

Michael O’Leary – 7 titles

PANZA kindly thanks these donators to the archive.

About the Poetry Archive

Poetry Archive of New Zealand Aotearoa (PANZA)

PANZA contains

A unique Archive of NZ published poetry, with around five thousand titles from the 19th century to the present day. The Archive also contains photos and paintings of NZ poets, publisher’s catalogues, poetry ephemera, posters, reproductions of book covers and other memorabilia related to NZ poetry and poetry performance.

Wanted

NZ poetry books (old & new)
Other NZ poetry items i.e. critical books on NZ poetry, anthologies of NZ poetry, poetry periodicals and broadsheets,

poetry event programmes, posters and/or prints of NZ poets or their poetry books.
DONT THROW OUT OLD NZ POETRY! SEND IT TO PANZA

PANZA will offer:

- Copies of NZ poetry books for private research and reading purposes.
 - Historical information for poets, writers, journalists, academics, researchers and independent scholars of NZ poetry.
 - Photocopying for private research purposes.
 - Books on NZ poetry and literary history, and CD-ROMs of NZ poetry and literature.
 - CDs of NZ poets reading their work.
- You can assist the preservation of NZ poetry by becoming one of the Friends of the Poetry Archive of New Zealand Aotearoa (PANZA).
If you’d like to become a friend or business sponsor of PANZA, please contact us.

Contact Details

Poetry Archive of NZ Aotearoa (PANZA)
1 Woburn Road, Northland, Wellington
Dr Niel Wright - Archivist
(04) 475 8042
Dr Michael O’Leary - Archivist
(04) 905 7978
email: pukapuka@paradise.net.nz

Visits welcome by appointment

Current PANZA Members:

Mark Pirie (HeadworX), Roger Steele (Steele Roberts Ltd), Michael O’Leary (Earl of Seacliff Art Workshop) and Niel Wright (Original Books).

Current Friends of PANZA:

Paul Thompson, Gerrard O’Leary, Vaughan Rapatahana and the New Zealand Poetry Society.

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