

and with colleagues created a word processor ten years before word processors became commercial. At the request of Professor Don McKenzie we produced a text of Shakespeare's *Sonnets* using punched cards on an Elliott computer, in which we could search the text for words and alphabeticise them. No word processor has got beyond these simple operations. Why?

Simply I was scapegoated by Don McKenzie who went on to present himself as a digital guru recommending to the National Library of New Zealand and to the British Library that digital texts should be treated as the equivalent of printed books in the Gutenberg tradition.

What about *Beowulf* as a text that opens this prospect of computer intelligence is the high degree of formalism shown in Anglo-Saxon poetry. A similar level of formalism shows in the triolet.

Step 6

In 1974 we would be at least 40 years from computers powerful enough for the job but in the course of writing something like 3700 triolets published from 1961 on I identified the issues that could provide the computer with intellectual understanding to write triolets such as mine and so by extension any document in any human language to or beyond the standard of human intelligence. This exposition is given in the course of about 1000 of my published books, many of them in prints by Riegers. Check WorldCat for these publications.

Seventy years later since I wrote my first triolet in 1950 the information industry continues to treat digital texts as books following the Gutenberg tradition.

But what my PhD awarded in 1974 established to the satisfaction of the examiners (of whom the overseas one Professor Frederic G Cassidy recommended summa cum laude) was that a computer applying digital procedures could recreate the text of *Beowulf* on the basis of atomic statements (fully set out and processed in the thesis).

Step 7

But as a development of my PhD thesis it was my opinion that a machine with intellectual understanding could compose poetry as I did triolets. *The Alexandrians* was complete in about 36,000 lines in July 2007, with no more than 700 triolets in that text. By the early 1960s I had extended the 8 line triolet by adding further lines. Such extensions further elaborated the rhyme schemata of what were now extended triolets. In 1982 I added symmetry and break to the presentation of *The Alexandrians*, including its triolets.

Step 8

By the beginning of 2008 I was committed to writing a further 36,000 lines of post Alexandrian poetry, and finished this stint if not to closure by July 2020 including 2951 triolets many though still a minority of them extended out of the 3755 post Alexandrian poems.

This concentration for 13 years on writing triolets within highly formalised requirements saw me identify and assess the issues involved for artificial intelligence to write triolets with the efficacy of a human poet such as myself.

During these latter years I also elaborated my system of reformed spelling for New Zealand English and refined a novel system of punctuation both to meet the needs of machine intelligence in compact format free texts.

This account of my work and studies over 70 years 1950-2020 has of course been written with the benefit of hindsight.

Poetry by Stephen Oliver

This issue we feature some poetry by the major Australasian poet Stephen Oliver, from his new collection, *The Song of Globule* (order details on p. 3):

4. when a southerly buster blows

A truck axle up-ended and upright
in a cloud collision stands Centre Point,
slapped up poster proud over the city,
battered, buffeted, lightning struck—
ugly;
brassy as the town it's meant to anoint,
would be missed if it vanished
overnight;
—fifty-six cables anchor the Tower—
which, if tied one to another, would
reach
all the way from Sydney to Alice
Springs.
As wind in the rigging of a ship sings,
would those cables twang along city
streets
in a wind stretched, southerly buster
hour?

Under this giant crow's nest in the food
hall,
munching on a big burger, sat Globule.

42. Olympia Milk Bar

Walking by the Olympia Milk Bar
(over there the Stanmore Cinema
stood),
interior a dark, chthonic grotto—
everything faded like an old photo,
little survives of the old neighbourhood;
Mr Fotiou lives here, the Greek owner.
50s advert signs drearily displayed:
'ice cream sodas' and 'time for a Kit
Kat.'
Bold gold letters, 'Olympia Salon,'
'style cutting' and 'perms' a faded icon.
His wife dying terminated all that;
he dreams her dancing in a forest glade.

A skateboarder clatters by, traffic hums,
Mr Fotiou sweeps his floor, no one
comes.

43. this harlot saint

Mary Magdalene sailed from Judea
in a rudderless boat—banished—to die,
with a few disciples, the story goes;
arriving at Marseilles, how no one
knows,
became a hermit in Provence, no lie,
made it big in France, this saintly
sinner.
St. Baume grotto and St Maximin
Church,
hot ticket items on the pilgrim route.
Cinnamon, myrrh, aromatic face paint,
no pop diva could match this harlot
saint;
and then Jesus threw seven devils out,
O the hawk never flies far from the
perch.

Women pray for a man's unselfish love,
right here on earth—not in heaven
above.

44. act of defiance

At first, you imagined a boulevard,
the afternoon cool, had it been raining?
That giddy sense of anticipation
under a greyish sky and wintry sun.
You recollected that Paris street scene—
a photograph captured on a postcard;
Doisneau's—Le Baiser de l'hôtel de
ville.
Here is love as an act of defiance,
the city breathing, free, yet newly born.
But what resides at the heart of the
storm
may prove passion a fragile alliance;
for these lovers time forever stands still.

In the backstreets of the city
somewhere,
one plain fountain in an abandoned
square.

45. Mt. Athos

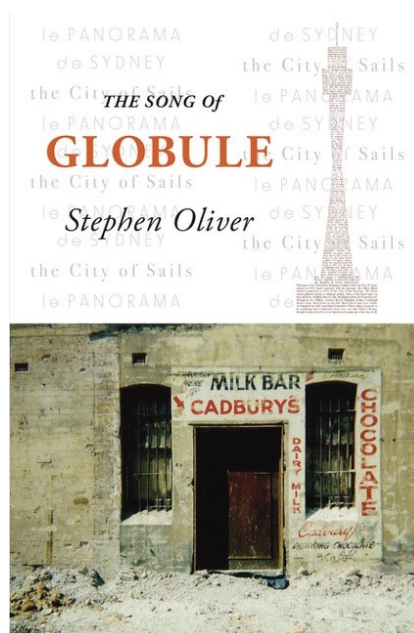
So she sat frozen before the portrait
in the gallery, grotesque as it was,
the painting looked at her, and she at it,
a frame of reference, the perfect fit;
Germaine Greer sculpted onto Mt
Athos,
a ball-breaking, post-feminist piss-take.

One hand clenched tight in salute as a
fist,
the other cupped the City of Sydney.
Allegory, island of the mind, farce,
Mt Athos trembled under the great arse.
Her face as blank as a monastery,
a monstrous dildo tethered to the wrist.

A thought floated up inside Globule's
head,
'how can you be desperate if you're
dead.'

© Stephen Oliver, 2020

(from) *The Song Of Globule / 80
Sonnets*, Greywacke Press, Canberra
2020. Closes with extensive *Notes*: RRP
\$25.00. Queries & Orders: Contact:
greywackepress@gmail.com



Poetry on the Australian Bush Fires

Before COVID-19 reached Australasia,
the big news each night on TV till
February was the ongoing effects of the
Australian bush fires. This prompted
responses to the crisis from poets in
New Zealand.
Four poems have been included here by
PANZA co-founders Dr Michael
O'Leary (whose brother the artist

Gerrard O'Leary lives in New South
Wales) and Dr Niel Wright, and also a
poem by Margaret Jeune, which was
published in London in the *Cricket
Society News Bulletin*.

Poem by Michael O'Leary**BROWN PURPLE HAZE**

The brown purple haze
Hung over old Sydney town
The surrounding bushes blaze

Breathing its dragon breath
The fiery red Rainbow Serpent
Brought destruction and death

All down the line of land
Central and South coast burned
Also too the areas inland

The first-nation people
Knew to move on when the fires
Covered the skies brown purple

Then the others came
With their guns and convicts and plans
To build towns and cities that remain

In the same place with millions
Of people: buildings, railways and
Roads from which you can't just move
on

So the fires and the beds still burn
A billion animals and several people
consumed
No one knows when it is their turn

The whole nation may yet go walkabout
My brother, his family, my cousins and
the rest
Australia may be beset by eternal
drought

The lucky country has lost its bet
There is a price to pay for driving
people over the edge
So the brown purple haze of guilt has
yet

To expunge the memories of dream-
timers
Whose loved-ones were driven over
cliffs
Melbourne, Sydney, Adelaide & Perth
Great icons of Western Kultur & birth

Yet, the brown purple haze is upon their
brain
To recognise the memories of dream-
timers

Poems by F W N (Niel) Wright

TRICARBOXYLIC WRITES XXIa

Rivers in the sky, rivers on the land
Rising from the forest ; rising from the
ocean ;
Made an Australian continent
For paradisiacal a tenant.

Create a landscape bland
Rivers in the sky, rivers on the land ;
In places where do waters blend
With inland seas and a monsoon.

Humans as first arrivals saw
The ultimate seesaw :
Ecology in balance rather than
commotion.

By mankind's use of mischief blind
Was paradise disrupted soon ;
When fire reduced to desert forest,
To harshest living life the fairest.

Rivers in the sky, rivers on the land
Rising from the forest ; rising from the
ocean ;
Are not to be recovered eft
By industry or science deft.

TRICARBOXYLIC WRITES XLVI

This capitalism says ;
That children have no rights ;
That nature has no rights.
This as injustice every human sees.

But capitalism says ;
With forests burnt; and heated seas ;
Make hay over last rites
For biosphere of sea and land.
Have money banks : to lend.

This capitalism says ;
That children have no rights ;
That nature has no rights.

(From *broadsheet: new new zealand
poetry*, no. 25, May 2020)

Poem by Margaret Jeune

BROTHERHOOD

2.1.2020

Black clouds drift across the sky
The wind has blown smoke across the
Tasman Sea
From the massive bush fires in Australia
The tragedy is depicted daily on the TV
News
It is translated into a visible poignant
reminder
Of what is happening in Australia
An Australian cricketer is interviewed
on the radio
He says that he is lucky to play
international cricket
While so many of his fellow Australians
are suffering
The New Zealand cricket captain says
that losing to Australia
Is put into perspective by the sheer scale
of suffering in Australia at present
This tragedy is unfolding in front of our
eyes

(From *The Cricket Society News
Bulletin*, February 2020)

Review: *Act Normal* by
Andrew Fagan and
The People

REVIEW OF *ACT NORMAL* BY
ANDREW FAGAN AND THE
PEOPLE by Mark Pirie

I reviewed Andrew Fagan and the
People's *Admiral of the Narrow Seas*,
their previous gem, for the Poetry
Archive in 2011. *Get Light* from that
disc is one of my all-time favourite
Fagan pieces like *Now You Know* from
his '90s *Blisters* solo album. Since then
Fagan did a solo poetry/spoken word
disc in 2018 and did gigs with UK
performance poet John Cooper Clarke
on his poetry tour to New Zealand.
Now Fagan and the People have
returned after a 9-year absence with
much good indie and low-fi tunes and
there is anarchic fun behind it. I doubt

they knew of the COVID-19 lockdown
coming worldwide when the album was
officially released in February 2020 but
the inside photo of his band in full PPE
gear fits the times as does the album's
title *Act Normal*. Well, we do try to.
The title track *Act Normal* is a good pub
anthem and crowd pleaser on a Saturday
night: "They're almost here so scull
your beer / Act normal ...". I would
describe these latest tunes as uplifting,
looking on the brighter side of life, "just
endure it and you'll be fine/ Just enjoy it
and you'll be fine." (*You'll Be Fine*).
The track *Someone More Gorgeous
Than Me* probably rivals Rod Stewart's
Do Ya Think I'm Sexy. No mean feat
and just as funny as Stewart's.
Elsewhere Fagan's songwriting gift
comes to the fore again on tracks like
Fuse to Ignite, which is a great piece of
songwriting, unique and poetic. Darryn
Harkness does solid work on guitar,
keyboards and saxophone throughout
and is a sound collaborator.
There is much variety here with harder
edged tracks (*Something's Going to
Happen*) and slower pop/acoustic
melodies (*Move On*), and the final track
On Channel Me (a satire of celebrity
living on social media and reality TV)
comes in four versions. Take your pick:
rock, low-fi, electro pop or
dance/trance. I can imagine the
dance/trance version of *On Channel Me*
("places to go and people to be ... I'm
on Facebook") being approved of by
John Lydon who teamed up with
Leftfield back in the '90s. I used to
thrash their *Open up, "burn Hollywood
burn..."* as a student dee-jay on Radio
Active in Wellington.



Andrew Fagan and Jordan Luck have been my favourite two frontmen besides the likes of Shayne Carter and Martin Phillips. The Mockers still tour every two years around NZ, most recently with Midge Ure. The Mockers and Fagan's best lyrics, *My Girl Thinks She's Cleopatra* or *One Black Friday*, have always stood up to most in NZ, from Flying Nun to Finn Brothers, The Exponents to Dave Dobbyn.

Overall, Fagan and the People's *Act Normal* is essential for these times we are in, and should give long-term fans much enjoyment as well as those new to his music. Don't miss out on this one, and try to get yourself a copy of *Admiral of the Narrow Seas*, if you can.

Mark Pirie is a Wellington poet, publisher, PANZA member, and a former dee-jay on Active 89FM (1993-1996). He has followed Andrew Fagan's music and poetry closely since he first started listening to pop at age 11 in 1985 and counts himself a Fagan fan. He was the publisher of Fagan's poetry book *Overnight Downpour* in 2006.

New publications by PANZA members

Title: *Yellow Moon | E Marama Rengarenga: Selected Poems*
 Author: **Mary Maringikura Campbell**
 ISBN 978-0-473-51071-8
 Extent: 80 pages
 Price: \$25.00
 Format: 154mmx217mm
 Publication: April 2020
 Publisher: HeadworX

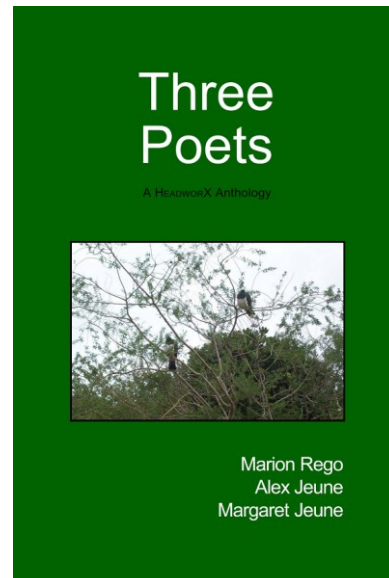
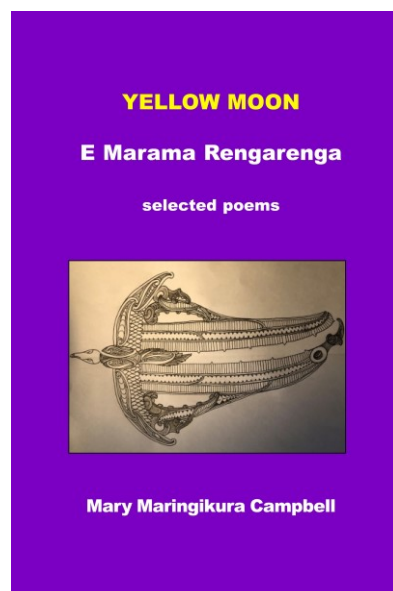
About the Book

Yellow Moon | E Marama Rengarenga represents a 'selected poems' from Mary Maringikura Campbell's writing life. It reprints the whole of her first collection *Maringi*, published in 2015 (and twice reprinted), together with uncollected (early and later) poems 1970s-2019.

"Maringikura writes with pleasing simple eloquence but her poems are not simplistic. They are like waka sailing an ocean beneath which flow tides and undercurrents of pathos, love, spiritual seeking, sanity, powerful anger, frustration and personal relationships. There is a feeling of human sensitivity and searching in her work as her poems journey across the ocean of life and death." - Apirana Taylor

About the Author

Mary Maringikura Campbell's poetry collection titled *Maringi* was published in 2015 and awarded the Earl of Seacliff Poetry Prize in 2017. She has been writing poetry and songs since age 13 and has appeared in *Kapiti Poems* and other journals and anthologies. She has performed her folk songs, been a member of the drama group Te Ohu Whakaari, and has had her poetry translated into Māori and Italian. The Auckland Folk Festival awarded her first prize in 1991 for her song 'Missing' for Karla Cardno, a murdered girl, who died in 1989. She is a daughter of the poets Alistair Te Ariki Campbell and Meg Campbell. In 2011, Mary co-curated (with Peter Coates) the Alistair Te Ariki Campbell Exhibition at Pataka Museum in Porirua, which toured to the Cook Islands.



Title: *Three Poets*
 Author: **Marion Rego, Alex Jeune and Margaret Jeune**
 ISBN 978-0-473-51070-1
 Extent: 80 pages
 Price: \$25.00
 Format: 154mmx217mm
 Publication: April 2020
 Publisher: HeadworX

Three Poets brings together poets who have known each other over a long period of time in the Horowhenua. They are all poets who have performed their work at poetry readings over the past few years including at Poets to the People on the Kāpiti Coast.

About the Authors

Marion Rego (née Quartermain) (b. 1934) made teaching her career but has always loved writing and has been published in several genres – children's stories and songs, travel writing, poetry – and while working for the Correspondence School was involved in broadcasts and written resources for the school, as well as contributing to the *New Zealand School Journal*. A volume of her poetry, *Written on the wind*, was published in 2018. Marion Rego performs her work regularly at the Poets to the People readings on the Kāpiti Coast.

Margaret Jeune was born in Auckland in 1956 and grew up in Wainuiomata.

She has a BA in Education and a Post Graduate Diploma in Early Childhood. She has three adult children and four grandchildren. She has been writing since childhood and has had her poetry published in *Valley Micropress*, *Elderberries* and Horowhenua Writer's Group anthologies. Three books of her poetry were published by HeadworX in 2019 and she featured in the May 2019 issue of *broadsheet*. A book of her photographs, *A Photo Journey*, appeared from ESAW in 2019.

Alex Jeune was born in Wellington in 1986. He grew up in Otaki and Levin, and attended Levin's Waiopahu College. He moved to Lower Hutt in 2008 to study at Victoria University of Wellington. He graduated with a BA in Chinese and Sociology. He has had his poetry published in *Valley Micropress*, in the Horowhenua Writer's Group anthology, *Iridescent Blue*, and in *broadsheet* in May 2019. He has read his poetry at the "Poets to the People" Cafe in Kapiti and at the Fringe Bar Open Mic in Wellington City.

Title: *Apocrypha Scripta: A Surrealist Novel*

Author: **Michael O'Leary**

ISBN: 978-1-86942-200-4

Price: \$40.00

Extent: 214 pages

Format: 228mmx155mm

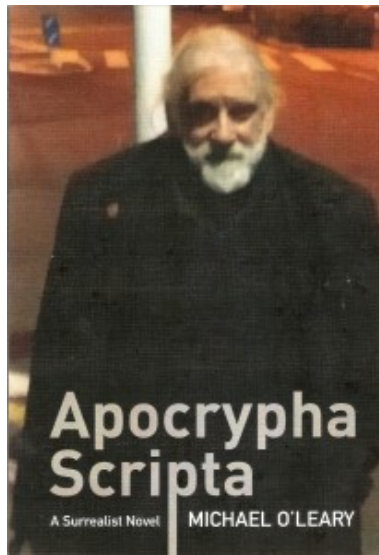
Publication: May 2020

Publisher: Earl of Seacliff Art Workshop

About the Book

During the writing of his autobiography, *Die Bibel* (published in 2016 by Steele Roberts), Michael O'Leary began a parallel fictional autobiography which he conceived as an 'apocrypha' of additional aspects to his intellectual life, a kind of Rainbows End of the Mind, as its characters & events ride a rollercoaster of the psyche, encompassing an emotional *weltanschauung*, what might be called the Stratosfear of history & life. It reads not unlike the earliest

Dadaist writings & therefore has the sub-title: a Surrealist Novel. Perhaps it's about dislocation in society: perhaps it isn't. Maybe it's about a suburban man becoming unsettled in real life & entering the 'other' world of the imagination: maybe it isn't. *Apocrypha Scripta* is about identity & belonging. It is also a complex & often beguiling look at the 'Sixties' generation of peace & love & anti-materialism which morphed & degenerated into the 'I, me, mine' of the 'reforms' of the mid-eighties & nineties which created the 21st Century Schizoid Person, fuelled by technology & greed, love & dreams, war & peace, culminating in the 'stop the world, I wanna get off' motif, as the world cries from Cloud 9, 2020 Vision & Reality of COVID-19 & the 'Existential Crisis' of realising that we need to not want so much, as well as finally understanding that the word 'Existential' might really have a meaning.



Title: *The ESAW Poetry Prize: An Anthology of the Winners (No. 36)*

Compiler: **Mark Pirie**

ISBN: 978-1-86942-190-8

Price: \$10.00

Extent: 24 pages

Format: A6

Publication: February 2020

Publisher: Earl of Seacliff Art Workshop

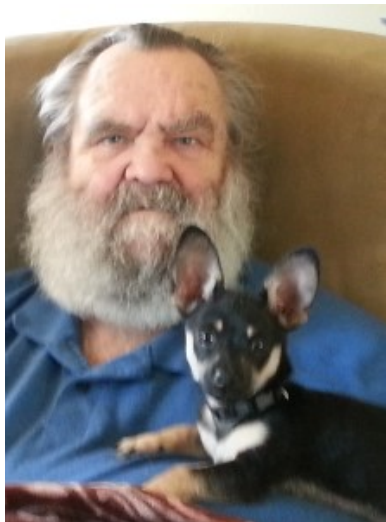
About the Book

The ESAW Poetry Prize began in 2007. Its winners have included emerging and established New Zealand poets and it has helped to recognize poets outside the mainstream presses and publishing houses. The winners are: Evelyn Conlon 2007, Will Leadbeater 2008, Jill Chan 2009, Robin Fry 2010, Barry Southam 2011, Jeanne Bernhardt 2016, Mary Maringikura Campbell 2017, Bill Dacker 2018 and Jeremy Roberts 2019. The book is compiled by Mark Pirie who helped Dr Michael O'Leary, the Earl of Seacliff, with the selection process for the award mostly presented at Winter Readings in Wellington, 2007-2019.

About the Editor

Mark Pirie is a Wellington poet, editor and publisher. Pirie has published four mini books previously with ESAW, a biography *Tom Lawn, Mystery Forward* and written or edited a number of poetry collections, including the Winter Readings series and a selection of early poems, *Giving Poetry a Bad Name*.





Title: *20 Sonnets: Uncollected Poems 2014-2019 (No. 37)*

Author: **Michael Duffett**
 Editor: **Mark Pirie**
 ISBN: 978-1-86942-191-5
 Price: \$10.00
 Extent: 24 pages
 Format: A6
 Publication: February 2020
 Publisher: Earl of Seacliff Art Workshop

About the Book

Michael Duffett (1943-2019), a Californian Professor and poet, died last year from a terminal illness. He left behind many unpublished and uncollected poems which he had been sending to his poetry editor Mark Pirie in New Zealand since 2014. Pirie has put together a posthumous sequence from Duffett's mostly untitled sonnets, in order to keep in print the best of Duffett's poetry for research libraries and his readers. In 2019, Duffett's book, *The Presence of Love: Poems Selected and New* was published by Pirie's publishing company HeadworX in New Zealand.

Title: *Lockdown: COVID-19 New Zealand (No. 39)*

Authors: **Alex Jeune, Margaret Jeune and Mark Pirie**
 ISBN: 978-1-86942-194-6
 Price: \$10.00
 Extent: 24 pages
 Format: A6
 Publication: June 2020
 Publisher: Earl of Seacliff Art Workshop

About the Book

No. 39 in the ESAW Mini Series is an anthology of poems selected as a sequence that covers the nationwide Lockdown period in New Zealand, from March to May 2020. The poems are written by three Wellington poets Alex Jeune, Margaret Jeune and Mark Pirie and records their individual responses to the Lockdown, from quite different personal perspectives of the period. The book is a snapshot of three New Zealand writers' personal views and does not purport to capture everyone's feeling and thoughts over the lockdown period. Also included are several of photographer Margaret Jeune's lockdown photos.

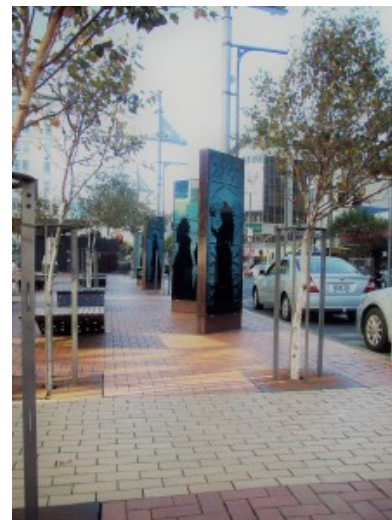
About the Authors

Alex Jeune was born in Wellington in 1986. He grew up in Otaki and Levin, and attended Levin's Waiopahu College. He moved to Lower Hutt in 2008 to study at Victoria University of Wellington. He graduated with a BA in Chinese and Sociology. He has had his poetry published in *Valley Micropress*, in the Horowhenua Writer's Group anthology, *Iridescent Blue*, and in *broadsheet* in May 2019. He has read his poetry at the Titirangi Poets in Auckland and at "Poets to the People" Cafe in Kāpiti and at the Fringe Bar Open Mic in Wellington City. He is a lay preacher in the Hutt City Uniting Congregational Parish. In 2020, he appeared in the HeadworX anthology, *Three Poets*.

Margaret Jeune was born in Auckland in 1956 and grew up in Wainuiomata. She has a BA in Education and a Post Graduate Diploma in Early Childhood.

She has three adult children and four grandchildren. She has been writing since childhood and has had her poetry published in *Valley Micropress*, *Elderberries* and Horowhenua Writer's Group anthologies. Three books of her poetry were published by HeadworX in 2019 and she featured in the May 2019 issue of *broadsheet*. She was also included in the HeadworX anthology *Three Poets* in 2020. A book of her photographs, *A Photo Journey*, appeared from ESAW in 2019. She works as an Early Childhood Teacher and is currently employed by Whanau Manaaki Kindergartens as a relief teacher. She has read her poetry at the Titirangi Poets in Auckland and at "Poets to the People" Cafe in Kāpiti and at the Fringe Bar Open Mic in Wellington City.

Mark Pirie is a Wellington poet, editor and publisher. Pirie has published four mini books previously with ESAW, a biography *Tom Lawn, Mystery Forward* and written or edited a number of poetry collections, including the Winter Readings series and a selection of early poems, *Giving Poetry a Bad Name*.



broadsheet /25
new new zealand poetry over \$10.00



FEATURING THE POETRY OF JANET CHARMAN
SIBBIE BARFORD RICHARD BERENGARTEN (UK)
JANET CHARMAN WALTER CHARMAN PIERS DAVIES
BELINDA DIEPENHEIM AMANDA EASON MARGARET JEUNE
HELEN RICKERBY ILA SELWYN ELIZABETH SMITHER
KATE WATERHOUSE F W N WRIGHT



May 2020

Title: **broadsheet 25**
Editor: **Mark Pirie**
ISSN: 1178-7808
Price: \$10.00
Extent: 40 pages
Format: 149x210mm
Publication: May 2020
Publisher: The Night Press (a division of HeadworX)

About the Book

broadsheet 25 features the Auckland poet Janet Charman, and includes a poem by the poet's father Walter Charman (1912-1991) and a number of Janet's friends as well as a several poets outside the main feature. Poets included are: Serie Barford, Richard Berengarten (UK), Piers Davies, Belinda Diepenheim, Amanda Eason, Margaret Jeune, Helen Rickerby, Ila Selwyn, Elizabeth Smither, Kate Waterhouse and F W N (Niel) Wright. Cover photo of Janet Charman by Max White.

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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

Mark Pirie – 36 titles.

Vaughan Rapatahana – 2 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:

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 - Historical information for poets, writers, journalists, academics, researchers and independent scholars of NZ poetry.
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 - 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: olearymichael154@gmail.com

Visits welcome by appointment

Current PANZA Members:

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Current Friends of PANZA:

Paul Thompson, Gerrard O'Leary, Vaughan Rapatahana, Cameron La Follette (USA), Riemke Ensing and the New Zealand Poetry Society.

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