

Poetry Notes

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Newsletter of PANZA

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About the Poetry Archive

PANZA
1 Woburn Road
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Welcome

Hello and welcome to issue 44 (following issue 43, Summer 2022) of *Poetry Notes*, the newsletter of PANZA, the newly formed Poetry Archive of New Zealand Aotearoa.

Poetry Notes will now be published from time to time and will include information about goings on at the Archive, articles on historical New Zealand poets of interest, occasional poems by invited poets and a record of recently received donations to the Archive.

Articles and poems are copyright in the names of the individual authors. The newsletter will be available for free download from the Poetry Archive's website:

<http://poetryarchivenz.wordpress.com>

Oswald Kraus remembered

Oswald (Oz) Kraus, legendary New Zealand poetry publisher of Brick Row Publishing passed away recently. PANZA has included an interview from 2000 that he conducted with PANZA co-founder Dr Michael O'Leary

BRICK ROW QUESTIONNAIRE by Michael O'Leary

1 - What was your initial reason for getting involved in publishing? Please

try to think of this in the spirit of what you were thinking and doing at the time.

I think I was born with a desire to be a publisher. At age 9, I was one of the many boys working in our spare time for the Curtis Publishing Co. selling subscriptions to the Saturday Evening Post. My first real job in publishing was with the McGraw-Hill Book Co. in 1957 working in the 29 story green building on West 42nd. St., the first building in the U.S. built and designed for a publishing company. I joined the American Branch of Cambridge University Press in 1959 and remained with the world's oldest publishing house until I left for New Zealand in December, 1970. Ruth also did some interesting work at home for Cambridge. From the end of 1970 I was with A.H. and A.W. Reed, then New Zealand's premier publishing house, until I was fired 3 or 4 years later. Before establishing Brick Row I was engaged as a consultant by Stuart Parker then MD of Macmillan NZ and set up the first Macmillan distribution center in New Zealand. Brick Row began in 1977 and became a registered company, I think in 1977 or '78.

2 - Who or what was your main influence behind your decision to publish? These may include literary or non-literary influences.

I am enclosing a letter* which may answer this question and another one raised in your letter.

* The letter follows thus . . .

Books and publishers have been a life-long interest for me. I began collecting books when I learned to read before I was six. My father died when I was eleven and my mother was diagnosed with Parkinson’s Disease in the same year. I guess reading was a kind of escape for me. I used to read all the books by my favourite author and then look up the publisher’s address, take the subway downtown and call into the publisher’s office to request a seasonal catalogue to see if any new books by my favourite author were scheduled for publication.

I discovered English literature in my early teens and began developing an interest in old editions. I often frequented second-hand bookshops until I discovered there were antiquarian booksellers who specialized in older books. I was given the name of a shop located on the fifth floor of a building on lower Fifth Avenue called The Brick Row Book Shop. I could not have been more than 15 or 16 years old at the time. The Shop was owned and operated by an elderly Irish scholar who seemed surprised by my interest in books and was very friendly. Most of the books which interested me were priced way beyond my means but I was delighted to examine and handle them. The owner, Byrne Hackett, became a friend and I remember visiting him on several occasions just to handle a first folio Shakespeare with price tag of \$12,000. I found myself going down to visit The Brick Row Book Shop almost monthly and on several occasions Byrne Hackett took me to lunch at his favourite Italian restaurant. I think Byrne took a fatherly interest in me and gave me a real appreciation for old books. I believe he proved to be something of a romantic because a few years later he wanted me to meet a young lady who worked at the United Nations in New York. She had been educated in Ireland and was the younger daughter of an English earl. We met and dated a few times but I guess the chemistry wasn’t there though Byrne said to me once that if I developed a serious interest in this girl and decided to marry he would let me have his summer country home as a honeymoon cottage.

Some years passed when I met Ruth and we married. The company I was working for closed down shortly after we married and when Byrne heard about it he sent us a very warm, sympathetic letter expressing his concern. After finding another job in a few weeks I thought it time to take Ruth downtown to meet Byrne Hackett only to find that he had died. The shop was still open and the former assistant was packing things up.

Byrne Hackett had been with Yale University Press in 1915 when he was advised of the need for a scholarly second-hand bookshop for the Yale faculty. He opened such a shop in a building at Yale called Brick Row and later opened another at Harvard and a third at Princeton and then one in New York. All were closed after the depression except the one Fifth Avenue in New York. I named our publishing company in memory of Byrne Hackett as I knew he did not want the Brick Row Book Shop to continue after his death.

In San Francisco there was an antiquarian bookshop next to our hotel. They didn’t have anything of interest to me but recommended another shop a few blocks away. Back in our room at the hotel I looked up the phone number in the yellow pages and discovered there was also a shop in the building called The Brick Row Book Shop! I phoned and Ruth and I went over to meet the proprietor the next morning to find that it was indeed the original Brick Row Book Shop. Byrne Hackett’s assistant bought the shop from his widow. He sold it a few years later to a man who moved it to Austin, Texas and then to San Francisco. It was then sold to the present owner who had a photograph of Byrne Hackett on the wall behind his desk. So our visit to San Francisco was not only a pleasant one but brought back lots of memories . . .

Letter ends.

3 - In your choice of authors was the main consideration for inclusion philosophical, literary or pragmatic?

Our choice in publishing was always literary which of course included

philosophical. However most of our training in publishing came from Cambridge University and I guess I was influenced by the charter given to the university by Henry V111 in 1534 which was in fact a license to print and publish “all manner of books”.

4 - “...and if there is still a number of commissioned works which seem to have been dreamed up by a sabotaging office-boy on an LSD trip, there are now each year a growing quantity of books which worthily add to our literature.” Professor J.C. Reid from an article introducing New Zealand Books in Print, written in 1968. I interpret Reid’s assessment as an indication of the rift between the acceptable ‘worthy’ literature as endorsed by academia, and the new wave of sabotaging office boys and girls who at that time commissioned publishers to put out their works, or simply published things themselves, and in many cases the work of their friends. Comment on this quote in relation to the ‘Vanity Press’ vs ‘Real Publishing’ debate.

I never presume to know exactly what is on a writer’s mind, especially Professor Reid’s. Nevertheless I have much to say about Vanity Press publishing. For many years I had nothing but contempt and scorn for vanity publishing. In the early years of Brick Row we were approached by several New Zealand writers who had books produced by a vanity press but we politely declined to distribute them. However as the shape of publishing changed in the later ’70s most major NZ publishers were absorbed by the larger commercial publishing interests in Britain and Asia. New Zealand readers no longer had to wait a year after publication for popular books. Overseas publishers had a ready market in New Zealand enabling them to increase their print runs, reducing the unit costs of all their books. A small and relatively insignificant number of NZ authors were (and are) published by these houses but with very few exceptions the books of NZ authors got no further than New Zealand’s shores. The overseas traffic was strictly one way! Even in the case of some of these authors, their work may not have been

published without an Arts Council grant. Since market-led forces demanded a high rate of financial success it became nearly impossible for new writers to find a publisher. This became increasingly apparent to us at Brick Row but we employed a very old-fashioned publishing strategy. Profits from successful books were used to subsidize worthwhile books we felt would probably not pay their own way. We never engaged in vanity publishing but from then on we encouraged good writers to consider self publishing. Those who could afford to take our advice were guided by Brick Row through the intricacies of book design and other aspects of production. We never charged for this service but it was understood that Brick Row would have exclusive distribution rights. At one point we devised the Southern Lights imprint to distinguish these titles.

5 - Initially, was your focus outwardly cosmopolitan or inwardly New Zealand looking, and how has this emphasis changed over the years?

Our focus was always on New Zealand writers and New Zealand readers. However most of our revenue was derived from the distribution of the output of small NZ presses and from a few major American and British publishers. We were never successful in getting our own overseas publishers to take any New Zealand books. We were successful in bringing into New Zealand valuable books which otherwise would not have been found in New Zealand. These included self help books for children with learning difficulties, books for gifted children, books on teen suicide and professional books. NZ publishers who specialized in related areas were uninterested in these books owing to the small size of the market, while we found a ready market and did quite well with them. In the case of our poetry journal, Poetry NZ, we introduced some U.S., British, Australian writers and as a result found a small but growing market overseas and especially in the U.S. where I am promoting this journal at present.

6 - What were your methods of printing and distribution as a publisher? Did you receive any financial or other assistance from either public organisations, or private sponsorship? We began to develop a distribution network before we published our first book. From about 1984 we used commission reps. We received Arts Council grants for a number of our books and journals, some assistance for one book from a public organization.

7 - How much of your publishing was commissioned and paid for (either fully or partially) by the author? Was your operation helped by the voluntary work of friends and family?

No publishing was ever commissioned or paid for by an author and we were never helped by voluntary work from anyone.

8 - What has been the cost to you personally in terms of time, money and resources, of being involved in publishing in New Zealand? You may consider this in relation to more difficult areas such as relationships with friends, family etc. also.

Brick Row began without any investment of capital and we introduced minimal funds only once or twice in the early days of Brick Row as bridging finance. Involvement in Brick Row, the extraordinary service we provided for customers, authors and would-be authors required almost all our time but the rewards in personal satisfaction in giving assistance in a small way to New Zealand literature, helping authors and proving to ourselves that we could do a better and more efficient job than our publishing colleagues, by far outweighed the cost of our time. I must confess, however, that although we had no plan to retire, by the time we reached our mid-70s I was beginning to tire a bit.

9 - Where do you place yourself and your achievements as a publisher (and as a writer if applicable) in the history of the modern-day New Zealand literary scene? Do you feel that your

contribution has been adequately acknowledged.

Our contribution was never acknowledged except by one or two close friends who were aware of how much we were doing. However, we neither sought nor thought we deserved recognition. We kept too busy for such vanity.

O.K. Los Angeles, 2000.

Brick Row: A Checklist by Michael O'Leary

Publisher: Brick Row Publishers. Ruth and Oz Kraus made a lasting impression on the New Zealand small publishing scene in the 1980's and 90's, not only for their own important publications but also by taking on the most difficult problem NZ publishers face, distribution. Thus Brick Row is cited throughout the period as being the distributor for many of the independent presses of the time and it is widely acknowledged that without them many of the literary works of the last twenty years would not have been as widely available as they were.

Author, Title, Date, Type & No. of copies

Bream, Freda, *Island of Fear*, 1994, Novel (1000)
 Burton & Smith, *Oranges Skins are Free*, 1981, Poetry and p/b (100)
 photography H/b (25)
 Clapshaw, Guy, *A Likely Story*, 1997, Autobiography (5000)
 Eason, Amanda, *Reasons for Loving*, 1994, Poetry(600)
 Gadd, Bernard, ed., *Other Voices*, 1989, Anthology (600)
 Gadd, Bernard, ed., *Other Voices 2*, 1991, Anthology (500)
 Horrocks, Roger, *Auckland Regional Poetry Transit Line*, 1982, Poetry (500)
 Joseph, M.K., *Kaspar's Journey*, 1988, Novel p/b (2000) H/b (500)

Kraus, R.E. & O.L., eds., *Other Voices* 3, 1993, Anthology (650)
 Kraus, O.L. *On the Air*, 2008
 Locke, Elsie, *Explorer Zach*, 1990, Fiction, with (1500) drawings by David Waddington
 Morrissey, Michael, *Octavio's Last Invention*, 1991, Fiction (1000)
 St. Cartmail, Keith, *The World in Alphabetical Order*, 1993, Poetry (1000)
 Smith, Miriam, *Ko Roimata me te Wao Nui a Tane*, 1986, Maori legends (2000) illustrated by Suzanne Walker
 Smith, Miriam, *Roimata and the Forest of Tane*, 1986, Maori legends (2000) illustrated by Suzanne Walker
 Trussell, Denys, *Walking into the Millennium and Shorter Poems*, 1998, Poetry (1500)
 Trussell, Denys, *By sea mouths speaking: collected poems, 1973-2018 and related prose*, 2019.
 Trussell, Denys, *Tāheke : An account of the Hokianga in the life of New Zealand painter Annette Isbey*, 2015, Biography/Criticism

JOURNALS

*Parallax: 3 issues, 1982-83, Poetry NZ, Nos. 1-48, 1990-2014**

*Alistair Paterson was the main editor from Nos. 8-47

Poetry by Bernard Brown

This issue we feature some poems by Auckland poet Bernard Brown. Brown was born in England and educated there, in Singapore and in Australia and New Guinea. A veteran law teacher at Auckland University, he is the only contributor who bears an arrow-wound-scar.

Poems by Bernard Brown

I VISIT THE LONELY POET

At long last I call upon the Lonely Poet who, decked in sudden sunshine, beckons me across the bridge onto a plastic chair – just as a child, angelic, fair, barefooted dances by, flirting with her shadow. And calls: Why don't you old men over there cast one?

I'd never thought for years to even look. The Lonely Poet smiled and said: Like me, my much belated visitor, your poetry's run dry. You're dead.

THE VERY NERVOUS MALE-VOICE CHOIR

The notes got higher and higher and higher until the only one left singing them had no place in a male-voice choir.

RESPECTS

It was the worst kind of day for a burial.

The poet, lashed red by rain and booze, said it was hard to speak of such a man. Instead he'd leave us with our thoughts, and left.

We stood around in rain, with throats as dry as death and thought it was the kind of day to lash all poets red and bury poetry.

LOCKDOWN 2021

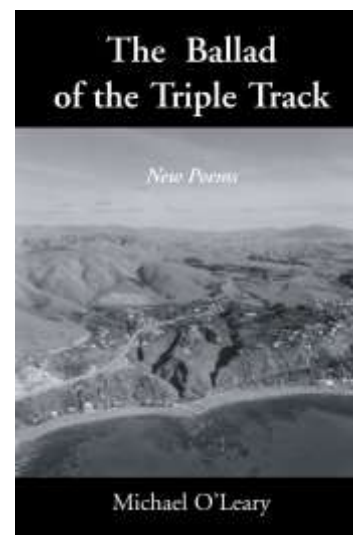
I share the garage with my wife's sleek Alfa Romeo and reminisce that not so long ago I was her alpha romeo.

Poems © Bernard Brown

Obituary: Michael Attaway 1941-2021

PANZA is saddened to hear of the passing of Michael Hattaway, a Shakespeare scholar in the UK, who hails from Wellington, New Zealand. Hattaway was born on February 28, 1941 in Wellington. Son of Frederick George and Patricia Mary (Buckley). The National Library of New Zealand holds 15 titles by this author/contributor, including editions of works by Shakespeare, Ben Jonson and Francis Beaumont. We reprint the following information on him: The Shakespeare world has been enriched by his lively and accessible academic work, from the well-used *Elizabethan Popular Theatre* (1982), to his editing of valuable collections like *The Cambridge Companion to Shakespeare's History Plays* (2002) and the expanded two-volume *New Companion to Renaissance Literature and Culture* (2010). His passion for Shakespeare shone through his editions of *As You Like It* and *Henry VI Parts I, II and III* for the New Cambridge Shakespeare. Like the heroic Talbot, from *Henry VI, Part I*, Mick's legacy will continue to 'amaze' us all. After leaving Wellington College, Michael graduated in 1962 with a BA in English and French and a MA in English. He moved to the United Kingdom and attended the University of Cambridge (Corpus Christi College) from 1963-1967, graduating with a PhD in English in 1968. His professional career included 1966-84 Lecturer/Senior Lecturer in English, University of Kent at Canterbury (1970-

New publications by PANZA members



Title: **The Ballad of the Triple Track:
New Poems**

Author: **Michael O'Leary**
ISBNs: 978-0-473-61784-4 /
978-0-473-61785-1

Extent: 72 pages
Format: paperback/hardback
Price: \$25.00 / \$35.00
Publication: March 2022
Publisher: Earl of Seacliff Art
Workshop

About the Book

The Ballad of the Triple Track collects together all of Michael O'Leary's poems written since the publication of his *Collected Poems 1981-2016*. O'Leary's poems continue to show linguistic departures. Sonnets, tributes and ballads to friends and family and musical influences are complemented by two longer poems. The first, *The Ballad of the Triple Track*, was written on the Paekākāriki Escarpment Walk, while the closing longer poem *Yradeceba*, is a long meditation finding O'Leary at his punning Joycean-best and draws on a wide-reading knowledge forming a 21st century prayer for the times we live in.

71 Visiting Assistant Professor, University of British Columbia, Vancouver); (1976-77), Visiting Professor, University of Massachusetts, Amherst); 1984-2005 Professor of English Literature, University of Sheffield; Head of Department, 1985-88, 1993-96; Director of Learning and Teaching, Faculty of Arts, 2000-05. 2005- Emeritus Professor of English Literature, University of Sheffield; 2007-17 Professor of English, New York University in London; 2007-19 Distinguished Research Fellow, New York University in London. Over his career, he taught courses not only on Shakespeare and Renaissance Literature, but courses on nineteenth-century, modern and contemporary literature. He was particularly interested in drama in performance and directed a number of department productions. In recent times, Michael did some tutoring for the Open University, and for the British Universities Summer Schools in Stratford and Edinburgh. Michael is Emeritus Professor of English Literature at the University of Sheffield, UK. In 2010, he gave the 100th Annual Shakespeare Lecture for the British Academy.

Comment on Fane Flaws

Born in 1951 and educated in Wellington, Fane Flaws was a New Zealand artist, graphic designer, musician, songwriter, poet and film director.

Best known for his work in music and film, he was a member of various bands, Blerta from 1972, and joined The Crocodiles in 1979. They had a big hit with "Tears" sung by Jenny Morris. In the 1980s, he turned his attention to music videos, short films and TV commercials.

Fane won over 40 awards for directing, including several for music videos featuring The Mutton Birds. Of interest to PANZA is his joint collection of poetry with Arthur Baysting *The Underwater Melon Man and Other Unreasonable Rhymes*. This

was a best-selling children's book of absurdist poems, with an accompanying CD of poems set to music and performed by Fane and Peter Dasent with others, Neil Finn, Dave Dobbyn and The Topp Twins.

Fane's later life in the Hawke's Bay from 2002 was as a visual artist: paintings, sculptures and wood cut-outs. He continued to play and produce music in the Hawke's Bay, including releasing The Bend's album, 34 years after first recording it, with Bruno Lawrence and Rick Bryant among other luminaries. Fane was inducted into the NZ Film Archive Wall of Fame in 2009 and the Massey University Design Hall of Fame in 2010.

A memorial service for Fane was held at the Bruno Lawrence estate in Waimarama in June 2021. The successor to Fane's *The Underwater Melon Man – The Boy with the Flaming Hair* will be published in 2022.

Update on Niel Wright's machine poetry project

For the last five years I have written published and more recently unpublished notes on how a super intelligent Turing machine could write poetry such as I write. This is not popular stuff, but very recondite. In poem {4276} Partial Failure I end with the couplet "To that extent I have not shown; How would proceed Turing machine." I have now to my own satisfaction made the points needed in poem {4316} Only Option. Could the machine have written {4276} in the first place, and then gone on to write poem {4316}? If so it would be genuinely intelligent. But I have to be able to say this for every poem I have ever written. I do claim that formalism in prosodic poetry is a mechanical process. But there are other ways to write poetry, e.g. Shakespeare's. Are they also mechanical. I think so.

NIEL WRIGHT

About the Author

Michael O’Leary is a poet, novelist, publisher, performer and bookshop proprietor. He writes in both English and Māori; and his diverse and prolific work in poetry, fiction and non-fiction explores his dual influences: Māori (Te Arawa) on his maternal side and Irish Catholic on his father’s as well as his mother’s. Born in Auckland in the year of the Tiger 1950, he was educated at the universities of Auckland, Ōtago (Dunedin), and Victoria University (Wellington) where he completed his MA and PhD theses. His Earl of Seacliff Art Workshop imprint (inspired by Andy Warhol’s ‘Factory’, the Beatles’ Apple label, and John and Yoko’s ‘Plastic Ono Band’), which he founded in 1984, has published some of his own prolific output, as well as many other New Zealand writers. Michael O’Leary is a trustee for the Poetry Archive of New Zealand Aotearoa (PANZA), a charitable trust dedicated to archiving, collecting and promoting New Zealand poetry. He now lives in Paekakariki, north of Wellington.

Comment:

“Without contraries there is no progression, wrote William Blake. Michael O’Leary’s poems are by turns bold, irreverent, winsome. A middle-of-the night housefire, an Australian bushfire, a wedding, a pandemic, the imminent destruction of a vast collection of old library books, birthdays, his father in prison: the whole of life is here. Indeed, the whole shaky motu is here, rattling like a line of train carriages: those old red rattlers pulled by a steam locomotive, the furnace of which is stoked by Michael’s exuberant word-play. Into your hands I commend this book, for the good of you and yours.” – David Eggleton, from the Foreword



Title: **Songs for Her: Love Poems**
Author: **Mark Pirie**
Extent: 31 pages
Format: eBook
Price: Free
Publication: March 2022
Publisher: The Night Press (a division of HeadworX)

About the Book

A collection of love poems written between December 2021 and February 2022.

About the Author

Mark Pirie (b.1974) is an internationally published New Zealand poet, editor, publisher and archivist for PANZA (Poetry Archive of NZ Aotearoa). In 2016, his selected poems, *Rock & Roll*, was published by Bareknuckle Books, Australia. Other books include a biography, *Tom Lawn, Mystery Forward* (ESAW, 2018), an artbook *Folk Punk* (2020) and *Gallery* (poetry) published by Salt, England, 2003. He is a former founder/editor of *JAAM*, 1995-2005, publisher for HeadworX 1998-, and currently edits *broadsheet: new new zealand poetry*, 2008-. Website: www.markpirie.com.

Comment:

Mark Pirie uses a verse style for his love poetry (as much else) that is spare and brief. It is unrhymed.... Love poetry is an important part of poetry as a whole. There are poets who seem incapable of writing love poetry and offer very little of it, for instance Allen Curnow, or even more surprising William Wordsworth. It is not easy to write love poetry, and even poets who make a point of doing so find it hard to come up with. So there is a real value in a volume of love poetry such as Mark Pirie has produced and has available to be collected as a separate publication. Such work doesn't grow on trees and is to be treasured highly.... I do think it was one of the historic prospects that people of the X Generation would come up with fine love poetry, Mark Pirie for one has done so. – F W N Wright



Title: **broadsheet 29**
Editor: **Mark Pirie**
ISSN: 1178-7808
Price: \$10.00
Extent: 40 pages
Format: 149x210mm
Publication: May 2022
Publisher: The Night Press (a division of HeadworX)

About the Book

broadsheet, no.29, May 2022, features the distinguished Auckland poet and writer Kevin Ireland.

The issue prints a selection of his poems, mainly from his latest book, *Just Like That* (2021).

Poets included are: Peter Bland, Petrus Borel (trans.), Bernard Brown, Johanna Emeny, Riemke Ensing, Kevin Ireland, Jeffrey Paparoa Holman, Brian Turner, Vincent O'Sullivan, Bill Manhire, Dorit Weisman (trans.), and C K Stead.

Donate to PANZA through PayPal

You can now become a friend of PANZA or donate cash to help us continue our work by going directly to PayPal and making a donation to Dr Michael O'Leary's email address olearymichael154@gmail.com. All donations will be acknowledged in our newsletter under Current Friends of PANZA and transferred to the PANZA bank account.

Recently received donations

Bill Direen – 4 titles.

Jeremy Roberts – 2 issues of *Vines*.

Linda Weste – *The Verse Novel: Australia and New Zealand*. By Linda Weste.

John Gallas – *17 Very Pacific Poems* by John Gallas.

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.

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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, Cameron La Follette (USA), Riemke Ensing and the New Zealand Poetry Society.

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