

BEYOND
THE OHLALA MOUNTAINS



ALAN BRUNTON

POEMS 1968-2002

EDITED BY
MICHELE LEGGOTT & MARTIN EDMOND

NOTES for BEYOND THE OHLALA MOUNTAINS

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there was something / made me walk about this lame cosmos / with ears and notebooks open

Alan Brunton (1946-2002) was a poet and performer who helped reshape New Zealand poetry from the late Sixties until the turn of the millennium. After sojourns in Asia and Europe Brunton and partner Sally Rodwell formed Red Mole Enterprises in 1974, and for the next three decades, they continued the habit of restless travel while working intensively on poetry, film and theatre projects. Drawing on twelve published collections and the rich resource of his papers, *Beyond the Ohlala Mountains* shows for the first time the scope of Brunton's poetics as well as his trademark linguistic bravura. The selection moves chronologically, in five parts, from 1968 until 2002; from the anarchic cut-ups of *Freed* magazine to the 'spying on madness' during the European and Asian tours; from the decade and a half spent on the road, in the Antipodes and the Americas, to Red Mole's return to New Zealand via New York, Taos and Amsterdam in 1988. The final section showcases the long forms the poet was attracted to, from the book-length *Day for a Daughter* to the magisterial *Moonshine*, sixteen years in the making, and the tragi-comic Christchurch picaresque *Fq*.

'I adopted strangeness as my routine,' Brunton writes; yet he remains at all times preternaturally alert to 'the *me* and *you* / that love anticipates.'

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In preparing notes for this edition we have drawn extensively on the Brunton Rodwell Papers at the University of Auckland (BR) and on Alan Brunton et al, *Red Mole: A Chronology of Works 1974-2002*. See p.43 for a list of sources and abbreviations. Individual notes for each poem consist of a bibliographic header plus additional information, and are formatted as follows:

Title of poem Copytext for this edition. Publication (magazine, anthology, book, website). Manuscripts. Typescripts. Recordings. Other information.

Michele Leggott and Martin Edmond

1968 – 1969 nightfall from constitution hill

They said he died of gangrene Notebook 1968 (BR 1/4).

This and following material is excerpted from Alan's typing of a manuscript notebook no longer extant. The typescript dates from the 1990s and is part of a move to assess and revise earlier work. 'I've decided to type up every scrap I might ever want to see again.' (Letter to Michele Leggott, New Year 1993)

Kenneth Leslie Brunton was one of four paternal uncles; he died in Auckland in 1984.

A Photograph of My Father Notebook 1968 (BR 1/4).

George Mervyn Brunton (1916-1996) embarked with 2NZEF 29th Battalion in October 1940 for garrison duty in Fiji. He returned to NZ and re-embarked in mid-1941 for service in North Africa and Italy, returning to NZ in 1945. (NZDF George Mervyn Brunton)

it was Sunday and I was ten years old in a summer of ruin Notebook 1968 (BR 1/4).

Sputnik 1 was launched 4 October 1957; the first manned Russian space flight took place 12 April 1961. A news report of cosmonaut Yuri Gagarin's death (27 March 1968) is transcribed later in the notebook.

in a summer of ruin referencing the opening of Dylan Thomas's poem: 'I see the boys of summer in their ruin.' (*Collected Poems* 1952: 1-3) Two of Alan's poems published in the O'Rorke Hall student magazine show the early influence of TS Eliot and Dylan Thomas (or perhaps Bob Dylan) in their titles: 'The Voyage of the Hollow Man' and 'From Dylan.' The latter begins: 'When I was windless dreams, I lay / sucking spices of my mother / like a rat scurrying through / a rich ossuary.' (*Raucous* 1965)

The mad uncle I went to see one summer in the mountains Notebook 1968 (BR 1/4).

Gungho we go, says Aelmichtig Notebook 1968 (BR 1/4).

(*he's given much to st.s*) Perhaps saints. Aelmichtig (the almighty) signals Alan's interest in Old English, which he studied at Victoria University of Wellington in 1968. 'Deor,' his free translation of a lament, from the late tenth-century *Exeter Book*, appeared in *Freed 2* (1969).

With all my fardels I felt like Omega Notebook 1968 (BR 1/4).

Filigree Notebook 1968 (BR 1/4).

Note d'un Poète *NZU Arts Festival Yearbook* 1968. Publication: 'note of a poet' *Argot* 18 (Mar 1969); 'Note of a Poet' *Young NZ Poets* 1973; 'Note d'un Poète' *Big Smoke* 2000; 'Note d'un Poète' *AUP* 2012. Manuscript: 'note from a poet' *Poems* 1966-69 (BR 1/1).

See 'China' in Notebook 1968 (BR 1/4) which begins: 'Painting is brushlines and these lines are the heart. Painting is beyond the laws.' The poem was included in Alan Roddick's profile of Alan, Sam Hunt and Dennis List in *Argot* and on a 1YA radio programme. The folder where this and other early poems are preserved is marked 'Work in Progress, Poetry. 1966-69.'

I call for: / escape from the definitive cancer! Notebook 1968 (BR 1/4).

See 'Lay of Judas: The Verbskewer,' part of Freed 2's manifesto (1969).

the diseased A-S dependence on the 'the'! Anglo Saxon, with its abundance of definite ('arctic') articles, written with the runic letter þ (thorn).

megha-sandesha I want to say The poet looks to Indo-European roots for a language adequate to his poetic vision. From [Megha Sandesha Online](#) :

Written in the 1st century BCE by India's greatest Sanskrit poet Mahakavi Kalidasa, *Megha Sandesha* (The Cloud Messenger) is considered to be one of the greatest Mahakavyas set to the 'mandakranta' meter known for its lyrical sweetness. *Megha Sandesha* tells the tale of a young demigod, banished to earth, who sends a message (sandesh) to his beloved wife in the heavens through a passing rain cloud (megha). As the Megha travels across India to deliver his message, Kalidasa's poetry describes the glorious beauty of his country.

Please Don't Shoot the Piano Player *Freed* 1 (Jul 1969). Publication: *Big Smoke* 2000. Typescript: Poems 1966-69 (BR 1/1).

Freed was a publication of Auckland University's Literary Society. Five issues were published 1969-72 by editors Brunton (1-2), Murray Edmond (3-4) and Russell Haley (5). David Kisler designed and laid out all five issues.

Alan's exposition of the poem, 'In Answer to the Question,' was published in *ABDOTWW* 15 (Mar 2000): 38-42. He also summarised it for a poetry class at the University of Auckland. From an email to Michele Leggott (10 Oct 1999):

poetry as 'the ugly parody' of 'reality'; a 'mazy sub-terfuge', 'a fraud', 'daedal image', something 'writ in water' and therefore so evasive of sense it leaves the reader 'spitting blood';

the poem as both the labyrinth and the monster, an inscription on a 'headstone' but look out: 'Le tombeau de mon monstre est vide', but then again, maybe to smell a 'RATHAUS' is also to smell the 'TRUTH'?

the poem as a song as old as time: 'kontinual', 'now & then a kurious relationship to Indus artifacts', 'entre deux ages'; 'then as you wish as now'; 'amiss twice'; everything returns 'NOW'; when you get to the end, you are back at the start 'ageometretos medeis eisto';

and recall the central image of Joyce's cosmic riddle *Finnegans Wake* is the

hen picking over the rubbish dump = 'a single vision of Sphinx NOW klucked
out of a single span';

like *F. W.*, it's all a comedy, a divine comedy 'abandon hope all ye who entrail
here'

BIBLIOGRAPHY:

Robert Graves: *The Greek Myths; The Odyssey* (trans. Fitzgerald); *Ulysses*, James
Joyce; *The Poems*, John Keats; *Spring & All*, WC Williams; *One-Dimensional Man*, H
Marcuse.

Ane Schort Treatise Containing Some Reulis and Cautelis in Poesie Notebook 1968 (BR 1/4).

The title but not the text appears in the *Freed 2* manifesto (1969). Luis Bunuel's *Belle de Jour*, starring Catherine Deneuve,
was released in 1967.

Another for CMT RH Papers 1969-77. Publication: *Cave 1* (1972).

Russell Haley supplied the editors of *Cave* with Brunton poems for their first issue while Alan was overseas; see
correspondence in RH Papers. Christine Mary Thomson was Alan's girlfriend. Her poem 'Mother' in *Freed 2* (1969) is a
cut-up of lecture notes made by him and printed without her prior knowledge. See *Years Ago Today* (41).

Nightfall from Constitution Hill Poems 1966-69 (BR 1/1).

The locus is Auckland, near the University. There was a famous house halfway up the hill, where friends of Alan lived; the
poem seems to find its occasion in the inadvertent discovery of known persons making love in the dusk on the hillside.
The poet sees 'this humped troubador' first as William Blake ('Lambeth's saint') but then he transforms into Poor Tom,
the madman from Shakespeare's *King Lear*; who is not in truth mad but only strategically so.

Draft XX for 'The Footloose Kid on the Hill' Poems 1966-69 (BR 1/1). Typescript: 'Footloose Kid on the Hill' Poems
1966-69 (BR 1/1).

The Footloose Kid was a persona developed as Alan composed a sequence entitled 'Shellback Pseudo Metaphysical Epic'
that survives in Poems 1966-69 as 10 typed pages. Roy Hill Jones' film *Butch Cassidy and the Sundance Kid* was released in
1969.

ERHEBUNG IS POSSUM'S GERMANE WORD Referencing TS Eliot's 'Burnt Norton': 'a white light still and moving /
Erhebung without motion.' (*Collected Poems* 1965: 187) The German denotes uplift, exaltation and/or uprising. But
Pound, not Eliot, is the model for the poem's collaged fragments and their *Canto*-like layout. Pound's *A Draft of XXX*
Cantos (1930) suggests the allegiance and a possible origin for the poem's title.

King of May with himalayan bells and entourage The Kid's avatars appear to include Allen Ginsberg, who was crowned
King of May in Prague in 1965. He wrote 'Kral Majales' on a plane to London after being deported by Czech authorities:
'And the Communists have nothing to offer but fat cheeks and eyeglasses and lying policeman / and the Capitalists proffer

Napalm in green suitcases to the Naked.’ (*Evergreen Review* 42 [Aug 1966]) The Prague Spring of 1968, when Communist rule took a new turn under Alexander Dubcek, is referenced in Notebook 1968: ‘One wonders what Czechoslovakians are reading in their Czechoslovakian magazines. Do they experience sensory niagaras too?’

Over Harbour and City Poems 1966-69 (BR 1/1). Publication: *NZU Arts Festival Yearbook* 1968. Typescripts: Notebook 1968 (BR 1/4); Poems 1966-69 (BR 1/1).

Part of ‘Shellback Pseudo Metaphysical Epic.’ Horace Creeley and Uriah Shellback are dramatis personae of the sequence. Notebook 1968 contains a truncated and untitled version of the poem that confirms its local setting:

The sound of adzes honed at either end
of the estuary
and it is not yet July
over harbour and city –
in each closed fist an eye.
A ketch put out three days ago,
the crew was found one by one
floating off Rangitoto.
The sea devours her children.
I put back my eyes
before they dry.

Vietnam Thought *Free Word* 1 (1969). Typescript: Notebook 1970 (BR 1/4).

The poem reappears as part of ‘To the Poet, Lurber.’ (*Years Ago Today* 51-52) *The Free Word* was a cyclostyled magazine that ran to two issues 1969-70 and was given away at Jumping Sunday events in Albert Park, Auckland. It was published by the Cultural Liberation Front (CLF), whose members included Alan, Jim Stevenson, Ted Sheehan, Russell Haley and Ian Wedde. Covers were designed by Bruce Cavill and Barry Linton respectively.

1970 – 1973 on the road

yes, people, this is it! Poems 1970-73 (BR 1/2).

The folder that preserves this and other work from the period is marked '1970-73 "On the Road"' with an addendum: 'Alan M Brunton / Blotted Copies' and a pasted-in flyer for the Split Enz *Mental Notes* album (1975).

is to kill the king See 'The Mountebank's Song' in *Ghost Rite* (1978): 'Hey, lovely lady, you can't hold me / I'm on the road with anarchy.' (BR 1/8/1)

(for wedde) Poet Ian Wedde (b. 1946) and his wife Rose were living in London in 1970. Alan stayed with them in Brixton for several months in 1971.

I understand the terror Notebook 1973-74: 'hey, IW, / I understand at last the terror of Duchamp.'

First take a handful of maize and spit on it Notebook 1970 (BR 1/4).

Like the 1968 notebook, Notebook 1970 is a compilation of poems and prose fragments typed by Alan in the 1990s from an original which is no longer extant.

Harry Lurber's Time Notebook 1970 (BR 1/4). Publication: *All Together Now* 2010.

An expanded version with material from Notebook 1968 appeared as 'To the Poet, Lurber' in *Years Ago Today* (51-52). Harry Lurber was one of several names given to friend and collaborator Russell Haley (b. 1936), whose first name is Harry. Russell and Jean Haley arrived in New Zealand in 1966 from Britain via Australia. In 1969-70 they were living in Newmarket, Auckland.

The View From Nigel's House Notebook 1970 (BR 1/4). Publication: *All Together Now* 2010.

Alan stayed with expatriate New Zealand poet Nigel Roberts (b. 1941) on arrival in Sydney in May 1970. The notebook is also the source for descriptions in *Years Ago Today* (43-44) of Alan's Australian travels May-July 1970.

Walking Down Collins Street with Charles Buckmaster Notebook 1970 (BR 1/4). Publication: *All Together Now* 2010.

An excerpt from the poem in *Years Ago Today* (43-44) notes that Alan went to Melbourne to meet poet Charles Buckmaster (1951-72). See Alan's report from Melbourne in *Craccum* (30 Jul 1970), 10:

Charles Buckmaster indicates with a twist of his neck that your tramcar has arrived &/doglike because it is his city and he has celebrated it in gentle lyrics which you have been copying into a coweared notebook/you climb into the green, electric relic with its big yellow numbers. You mention Carlos Williams and his epiphany of the fire engines with their like numerals & expect no reply/ tender is the night. [...] picked a wristful of leaves from ornamental trees in the entrance to the university/missed the last mad and cataclysmic tramcar to the city/eaten pizza at a roadside kitchen and fled when the Mediterranean chargehand turned his back/regretted your dishonesty and

tossed a hexagonal coin back along the pavement/the night is yours except for your final words:

'at 3 AM in Collins St., smoking
chinese elm leaves
with Charles
& getting a very moderate song
after burning their autumn
on a thin candle flame

& the tramcars with their big
bright-yellow number.'

The reference is to William Carlos Williams' celebrated poem 'The Great Figure' (*Sour Grapes*, 1921), which inspired Charles Demuth's painting *I Saw the Figure 5 in Gold* (1928). See Williams' *Autobiography* (1967): 172:

Once on a hot July day coming back exhausted from the Post Graduate Clinic, I dropped in as I sometimes did at Marsden [Hartley]'s studio on Fifteenth Street for a talk, a little drink maybe and to see what he was doing. As I approached his number I heard a great clatter of bells and the roar of a fire engine passing the end of the street down Ninth Avenue. I turned just in time to see a golden figure 5 on a red background flash by. The impression was so sudden and forceful that I took a piece of paper out of my pocket and wrote a short poem about it.

Let Nothing But Copies At Second Hand *Islands* 3 (1973). Typescript: Poems 1970-73 (BR 1/2), annotated 'Darwin 1969' [1970]; RH Papers 1969-77.

The title quotes Walt Whitman's poem 'Respondez!': 'Let nothing but copies at second hand be permitted to exist upon the earth! See *Leaves of Grass* (1900): 213.

Alan George Brunton (b. 30 August 1910) served as a Private with 2NZEF 18th Infantry Battalion in Greece and Crete, and was evacuated to Egypt in June 1941. He was wounded in the Allied North African campaign in November 1941 and evacuated from Tobruk 5 December on the hospital / cargo ship ss *Chakdina*. (NZDF Alan George Brunton) The vessel left Tobruk for Alexandria but was torpedoed by a German aircraft and sunk a few hours into the voyage. Alan George Brunton was among an estimated 400 men who lost their lives in the attack. He had lived with his parents Lewis and Edith Brunton in Hamilton, before enlisting. After Lewis died in 1947, the two year old Alan Mervyn went to live with Edith. His parents George Mervyn Brunton and Maisie Priscilla Johnson (nee Evans) married 27 October 1948 after Maisie's divorce from William Joseph Johnson was made final 18 October that year. (NZBDM Brunton Marriage 1948) George and Maisie had three sons (Alan, Colin and Graeme); they divorced in 1955, married other partners and had more children but Alan stayed with 'Nana' Brunton in Hamilton until leaving home in 1965 for university in Auckland. The psychological effects of the family situation are played out in the poem which addresses a maternal figure wrapped in grief

for her lost son.

knocking together / some soldiers' newspaper (Uncle) Alan Brunton was a printer with the Public Works Department in Hamilton before enlisting. According to family records (BR 21/4) he helped produce *Crete News*, a newspaper created on the express orders of General Freyberg as 'a morale booster'. Expatriate NZ journalist & Rhodes scholar, second-lieutenant Geoff Cox, was both writer and editor. Beginning 16 May 1941, four issues were published, using NZ compositors, French type and three Greek printers who spoke no English. The 600 copies of the final edition left the cellar of the print shop in Canea just before a German bomb flattened the premises, as the Battle for Crete entered its final stages. Cox's friend and official historian of the Cretan campaign, Dan Davin, remarked that it was one of the few . . . occasions when troops learned of the progress of a battle from a newspaper that was delivered to them in action. See James McNeish, *Dance of the Peacocks* (2003): 189, 192. Appendix 1 of Davin's *Crete* (1953) includes Private A Brunton among NZ troops who worked on the second and subsequent issues of *Crete News*.

In My Wake & Silent Time *Charlatan's Mosaic (NZU Arts Festival Yearbook)* 1972. Publication: *Young NZ Poets* 1973. A photocopy of the *Charlatan* selections is preserved in Poems 1970-73 (BR 1/2) with annotations indicating places of composition; this poem is marked 'India 70.'

The Preacher Enters the Third World Poems 1970-73 (BR 1/2). Typescript: RH Papers 1969-77.

Alan flew to Calcutta mid July 1970 and travelled in Nepal and Afghanistan August-October. Letters and postcards to Sally Rodwell and Russell Haley and a scrapbook entitled Notebook 1970-80 (BR 5/3) date these and later travels.

kashi vishwanath a ganga / benares Names for the holy city of Varanasi on the Ganges.

Hanging Out in a Feudal Place *Charlatan's Mosaic (NZU Arts Festival Yearbook)* 1972. Photocopy annotated 'Kathmandu 1970' (BR 1/2).

A postcard to Sally Rodwell from Kathmandu (July 1970) notes that journal writing has been replaced by WCW-like lyrics (BR 6/6/1). The reference to William Carlos Williams connects also to Alan's account of his night on the Melbourne trams with Charles Buckmaster.

Novel *Charlatan's Mosaic (NZU Arts Festival Yearbook)* 1972. Photocopy annotated 'Kabul 1970' (BR 1/2). Publication: *Young NZ Poets* 1973; *Ravachol* 1978. Typescript: 'Hear them growing insane, the merchants' RH Papers 1969-77; First Draft *Ravachol* 1978 (BR 1/6).

A postcard to Sally Rodwell from Kabul 14 October 1970, Alan's 24th birthday, notes that he is ill but will be in London late November. (BR 6/6/1)

& a Ceremony of Unfurling a New *Young NZ Poets* 1973. Publication: 'Love is the coming thing' *Ravachol* 1978.

Typescript: First Draft *Ravachol* 1978 with 1973 title crossed out (BR 1/6).

Letter to the Lord Mayor *Islands 3* (1973). Typescript: Poems 1970-73 (BR 1/2); RH Papers 1969-77.

On arrival in England Alan went to Oxford where he laid out several issues of *The Oxford Strumpet* for editor and fellow-New Zealander Rod Edmond before moving to London early in 1971. He was based there until June 1973, living with Margaret (Maggie) Kelly, who had been a student at Auckland and came from Putaruru in the Waikato.

A Search for Beginnings Letters to Sally Rodwell 1970-73 (BR 6/6/1).

The poem is part of a letter to Sally 6 April 1971 concerning a recent trip to Musselburgh near Edinburgh where the Bruntons originated. Robert Brunton and Harriet Allingham, Alan's great-grandparents, were married in Auckland 10 July 1862; he was from Musselburgh, she was from London. See Brunton Family Records. (BR 21/4)

One More Time for Rimbaud Poems 1970-73 (BR 1/2), annotated 'S. France, Biarritz.' See also 'Vientiane III' in Poems 1970-73.

In the northern summer of 1972 Alan and Margaret Kelly travelled through France, Spain, Morocco, Italy, Greece, the Balkans, Switzerland, Germany and the Netherlands. An on the road translation of Rimbaud begins Alan's introductory essay in *Big Smoke* (1):

It is 1972. We leave the City of Light behind with its machine-gun-toting anti-riot police. Days later, we are dropped on the outskirts of Biarritz. It takes all night to walk back to open highway. There is a long line of hitchhikers. A supermarket sends a truck to give yoghurt to the foreigners. Then, a van from Pau offers to take us to Marrakech. I am making a translation:

Going down a lonesome road
Hands in broken pockets
An Arab sold me this jacket in Montparnasse
sha-la-la What splendid loves I have dreamed!
The bloodhounds tore a hole in my pants
The stars in the sky are rosaries
Tom Thumb cuts my hair
I drink from the breast of Mama Bear
At the end of a September night
The morning straddles the trees
An unkempt road to Spain
Like a burgundy rain runs down my face
I see a powerful spirit who fills my notebook with poems
Fantastic policemen twang woozy harps
I dance in wounded shoes

sha-la-la I leap from the floorboards of my heart

It is 'Ma Bohème' by Arthur Rimbaud. What was I dreaming? Where was I going? Why was I there? Why that fantasy life?

The Albert Hofmann Homage *Mate* 22 (1973). Typescripts: 'Homage to Sandoz' with annotation 'Ketama, Morocco 1972' Poems 1970-73 (BR 1/2); First Draft Ravachol 1978, annotated 'Kentira' (BR 1/6).

Chemist Albert Hofmann synthesised LSD-25 at Sandoz Laboratories in Basel, Switzerland, in 1938. The date, 16 November, upon which he first dosed himself with the new substance is commemorated in some quarters as 'Bicycle Day,' a reference to the fact that Hoffmann returned to his home that day doubled on a friend's bike and along the way felt the first effects of the drug manifesting.

A P O C A L Y P S E J O E See Red Mole's *Childhood of a Saint* (1982) in which Apocalypse Joe is a decrepit figure from Head Office, probably the Judeo-Christian God.

A Sort of Song Poems 1970-73 (BR 1/2). Typescript: 'Vientiane II' Notebook 1970-73 (BR 1/4). See also 'Turnblazer Chronicle' 1 (1993): 'I was thinking of him just last year walking with a / girl in the Calle Magdalena / on a night we called our "mandoline night."' (BR 2/63)

Captain Skid: The Second Dying Person *Messengers* 1973. Manuscript: Poems 1966-69 (BR 1/1). Recording: Radio Active 1988 (BR 15/ 2)).

The manuscript poem is part of 'Shellback Pseudo Metaphysical Epic,' and an earlier title 'The Almighty Interlocutes the Last Poet' has been crossed out.

Messengers in Blackface (Amphedesma, 1973) features a cover design based on a photograph of a windmill by Will Benfield. Bill Manhire and Kevin Cunningham's London-based Amphedesma Press published a series of chapbooks by New Zealand poets in the early 1970s. *Messengers* comprised five poems: 'Captain Skid: The Second Dying Person,' 'Rain at Auvers,' 'Ottery St Mary,' 'The Spire,' and 'Beggar's Dog & Widow's Cat.'

Rain at Auvers *Messengers* 1973. Publication: 'Rain at Auvers, 1890' *Mate* 21 (Dec 1972); *Big Smoke* 2000. Typescript: RH Papers 1969-77.

Vincent Van Gogh stayed in Auvers-sur-Oise, France, for the last months of his life before shooting himself in the chest in July 1890.

Beggar's Dog & Widow's Cat *Messengers* 1973. Publication: *Ravachol* 1978; *Big Smoke* 2000.

Ravachol the clown François Claudius Koenigstein (1858-92) known as Ravachol was a French anarchist whose 14 October birthday drew Alan's attention and led to his appearance as a character in poems and scripts as well as in the title of Alan's 1978 poetry collection.

Medan 11 July 1973 Notebook 1973-74 (BR 1/4).

Like Notebooks 1968 and 1970, Notebook 1973-74 is a 1990s typescript of an original that is no longer extant. It covers the period June 1973 to January 1974 when Alan travelled extensively in Southeast Asia. See Martin Edmond, 'Eating the Wind: Red Mole's Asian Itineraries.' (*Ka Mate Ka Ora* 4 [Sep 2007]: 86-118) By early July the trail led from Singapore to Malacca, Penang and on to Medan in Sumatra.

At Prapat Notebook 1973-74 (BR 1/4). See also 'Conflict of Scale' in Poems 1970-73 (BR 1/2) and the recording 'Liberty Bus' in Waiata Archive 1974.

Prapat is on Danau Toba, a large caldera lake in Northern Sumatra where Alan was waiting to hear whether Sally Rodwell would meet him in Bali. The Liberty Bus became an important motif in later scripts, notably *Ghost Rite* (1978); see Murray Edmond, 'From Cabaret to Apocalypse: Red Mole's Cabaret *Capital Strut* and *Ghost Rite*.' (*Ka Mate Ka Ora* 4 [Sep 2007]: 119-53)

Sailing from Padang Notebook 1973-74 (BR 1/4).

Padang is in West Sumatra; in late July 1973 Alan travelled by ferry to Jakarta in Java.

Many escaped the Stalag / I crossed the ocean Notebook 1973-74 (BR 1/4), consecutive entries.

By early August 1973 Alan was in Yogyakarta, Central Java.

Significatio Notebook 1973-74 (BR 1/4), marked 'Kuta Beach, Bali.' See also 'The Mirror as Spectator' in Poems 1974-77. (BR 1/3)

Martin Edmond (2007) discusses the implications of the loss of manuscripts. Alan's postcard to Russell Haley (RH Papers, 8 Aug 1973) gives details:

A sad little note just to say that things are getting to a semi-hysterical pitch. Coming from Bandung to here by train – my bag stolen! clothes, valuables, souvenirs, bag itself. & of course all my manuscripts from past 4/5 years – & my notebook kept since leaving Auckland. All gone. A really heavy trip. Have decided to fly back to NZ as soon as my mind stands up. You better write me an uplifting epistle c/- Poste Restante, Denpasar, Bali, & if you have any copies of the work, then please keep them. When next we meet I shall claim them!! Also, I had met several Indonesian poets & had autographed copies of their work – all gone. Took part in a poetry reading in Bandung but it was nowhere near satisfactory.

As a consequence of the robbery, Alan began work on a long letter-poem addressed to Harry Leeds (Russell Haley), posting the top copy to Haley as each section was completed August through December, and keeping the carbon manuscript. See Russell Haley, 'Harry Leeds and the Turnblazer Chronicle.' (*Ka Mate Ka Ora* 5 [Mar 2008]: 188-89) Both versions are

preserved in Special Collections at the University of Auckland. A title has been added to the carbon: 'Turnblazer. A Pastoral Idyll. Script for an Audience.'

Back to Tomok / When you begin to flag Notebook 1973-74 (BR 1/4), consecutive entries.

Sally Rodwell met Alan in Denpasar 14 September 1973. They travelled from Bali to Jakarta and Sumatra, arriving at Danau Toba mid October and staying at Tomok on the island of Samosir.

More Postcards Poems 1970-73 (BR 1/2), with annotation 'Vientiane, Laos Jan 74.' Recording: 'Another year of unwanted days' Waiata Archive 1974.

In late 1973 Alan and Sally travelled to Northern Thailand and Laos, staying some weeks in Luang Prabang on the Mekong river, then a further two weeks in Vientiane before returning to Thailand mid January 1974. See Michele Leggott, 'Leaving Luang Prabang: A Tale of Two Travellers.' (*Ka Mate Ka Ora* 4 [Sep 2007]: 63-85) Lady Scratch (Margaret Kelly) is a character in 'Turnblazer' (1973) who precedes the arrival of Sister Mercy (Sally Rodwell) with whom Monk Alias Turnblazer (Alan) travels to Sumatra, Thailand and Laos.

Sally: / Why? Notebook 1973-74 (BR 1/4).

Pattaya is a resort on the east coast of the Gulf of Thailand. See 'Domestic Interior,' a revision of the 1974 notebook poem, published in *Slow Passes* (41) and recorded as 'Domestic Thought' 1985 in Taos.

1974 – 1978 ravachol the clown

i. long john to denpasar

How to Smoke Lucky Strikes *Spleen* 2 (1976), pseud. 'Charming Cole Tundra.' Publication: 'Slow Passes' *Slow Passes* 1991. Manuscript: 'I WANTED TO FIND OUT WHERE HEROIN COULD BE OBTAINED' *Turnblazer/5* 1973 (BR 5/1). Typescripts: 'How to smoke "Lucky Strikes" on the line' First Draft Ravachol 1978 (BR 1/6); 'Slow Passes' *Slow Passes* 1989-90 (BR 2/48-51). Recordings: 'Slow Passes' (two versions) Atoll 1999 (BR 17/1/1).

The poem reprises observations made in Northern Thailand near the border with Burma ('Pegu') and was revised for its appearance as the title poem of *Slow Passes*. *Spleen* ('a useful organ') was a magazine of performing arts published by Red Mole Enterprises 1975-77 (8 issues) and edited by Alan, Ian Wedde, Arthur Baysting, Martin Edmond and Russell Haley.

Before a Journey by Water *Hasard* 1 (1977). Manuscript: *Turnblazer/5* 1973 (BR 5/1). Typescript: *Turnblazer Chronicle/5* 1993 (BR 2/63).

This section of 'Turnblazer' was written in Luang Prabang ('Long John') and concerns a hiatus in the relationship of its protagonists which is permanent in the 1973 version and temporary in the 1993 one. The material was reprised for presentation as a spoken word performance with musical backing for *Alias Monk: a Chronicle*, a show that played at The Space in Newtown, Wellington, 9-11 March 2001; see Leggott (2007). 'Before a Journey by Water' is one of two sections of 'Turnblazer' published in the 1970s; the other is 'Letter to Harry Leeds' (*New Argot* 3.2 [May 1975]), reprinted in *Big Smoke* (295-300).

Rimbaud's Passport *Ravachol* 1978. Recording: Waiata Archive 1974.

Rimbaud and Blaise Cendrars were important models for the wanderings of Shellback and Turnblazer. Politically, Laos in 1973-74 was entering the final phase of French- and American-supported monarchist rule. In Vientiane Alan found traces of an older tradition of French literary radicalism (Notebook 1973-74):

From the French Cultural Centre I take these books:

Une Saison Dans Enfer

Le Cap de Bonne-Espérance

L'Ombilic des Limbes;

when the Reds take over they'll burn it anyway

and put an end to

la lutte contra le pavot et les stupéfiants,

a case of poetic justice

The books are all poetry: Rimbaud's *Une Saison en Enfer* [A Season in Hell] 1873; Jean Cocteau's *Le Cap de Bonne-*

Espérance: Poème [The Cape of Good Hope: Poem] 1919; Antonin Artaud's *L'Ombilic des Limbes* [Umbilicus of the Limbs] 1925.)

torturers belonging to an army This and subsequent italicised passages are quoted from poems in *The Prison Diary of Ho Chi Minh* (1971).

Paris Spleen *Le Spleen de Paris* (1869), prose poems by Charles Baudelaire. 'Parish Spleen' was the gossip section of Red Mole's performing arts magazine *Spleen* which was launched at *Cabaret Paris Spleen* (1975), the first of the cabaret shows.

oh Great Bear shine your light Ursa Major, literally 'great she-bear'; see 'the hotel was called Mama Bear' in 'One More Time for Rimbaud.'

their blue axes A trace of Turnblazer's journey down the river persists here: 'freedom is down in Nueva City chopping at the sandalwood walls with a blue axe [...] tear down the door Turnblazer freedom is chopping at the walls with a blue axe.' ('Turnblazer' 1973: 30)

Black & White Anthology *Black & White Anthology* 1976. Publication: Sections 8, 10, 18 *Penguin* 1985; Sections 13-14 *Prima Materia* 2006; Sections 2-17 *Love, War* 2008. Recording: 'i am afloat, my eyes' Waiata Archive 1974.

Alan and Sally travelled from Thailand to Penang and on to Sarawak and Sabah, where they stayed in the port of Labuan mid March 1974; see Martin Edmond (2007). An untitled version of the poem was recorded in Auckland for Waiata's album *New Zealand Poets Read Their Work* in August 1974, the month Alan and Sally returned to New Zealand via Bali, West Timor and northern Australia. The track was not used on the album but is preserved with five others in the Waiata Archive at the University of Auckland. Alan Loney of Hawk Press in Christchurch printed and published the poem from a typescript that is no longer extant. He also designed the typographical cover of the edition.

Black & White Anthology See 'yes, people, this is it!': 'the object of the game, is to keep ahead on numbers; the object is to move from black to white.'

Bay View Hotel Notebook 1970-80 includes a receipt from the Bay View Hotel, Beach Street, Labuan, for 13-14 March 1974. See also *Fq* #91, which lists the Bay View Hotel among '9 places I wrote / poems (1971-1979) / and 1 I did not (guess which).'

13 Notebook 1970-80 includes a reproduction of Henry Holiday's drawing 'Dante and Beatrice' (1883) juxtaposed with passport photographs of Alan and Sally. See [Alan Brunton Notebook Gallery](#) in *Ka Mate Ka Ora* 4 (Sep 2007).

the appearance of your lover The 14th section of the poem commemorates the 14 September anniversary of Alan and Sally's rendezvous in Bali. Alan Loney, now resident in Australia, reprinted sections 13 and 14 in his *Prima Materia*, published by Electio Editions in Malvern East, Victoria, in 2006.

(there goes that bear again, hmmm) Shakespeare's most famous stage direction ('Exit, pursued by a bear'), reprised from 'Many escaped the Stalag / I crossed the ocean.'

he leaped out of his fingertips *Spleen 2* (1976). Publication: 'One man gone' *Ravachol* 1978. Manuscript: 'ONE MAN GONE / TWO BLACK CROWS' Poems 1970-73 (BR 1/2), with annotation 'the stages of the trip from Kota Kin to Lemo,' part of notebook pages dating from April 1974 preserved in the folder and headed up 'Dispatch Songs.'

Alan and Sally travelled from Kota Kinabalu in Sabah through Kalimantan to Sulawesi March-April 1974. While staying in Rantepao in South Sulawesi they went to the burial site of Lemo for a two-day Toraja funeral ceremony. See Martin Edmond (2007).

the butcher From Sally's Journal, April 1974 (BR 6/7):

Sombre, grey, medieval, one entrance to the Kampong through high rock cliffs, cliffs rising high all around, slow processions, ritual of gifts, black shirts, black sarongs, red blood, black crows, red cloth round the coffin, flash of parang, slashed throat, buffalo crazy, roaring, stamping, charging at the people, blood pouring on stones, pouring on mud, move back, back, watch in awe and fear the wild eyes, the Death Dance, hot breath snorting, hot blood streaming, till the great beast can leap no more, pauses, trembles and crashes down into the hard mud, and the little misshapen butchers leap out of the shadows.

lord galaxy himself The name was picked up on Alan and Sally's Asian travels: 'And once on the ferry between Bali and Java, there was scratched onto a seat the words Lord Galaxy.' The statement occurs in a typescript essay entitled 'Red Mole Enterprises' and signed '(AB 78).' (BR 1/8/1) The essay, retitled 'A Conceptual History of Red Mole,' appeared in *Red Mole Enterprises*, a publicity tabloid for the company's 1980 tour of NZ. *Lord Galaxy's Travelling Players* was the second show of the tour, playing at the Maidment Theatre, Auckland, in March 1980.

Getting Back the Bitter for the Sweet Waiata Archive 1974. Publication: *Love, War* 2008. Typescript: 'Ripping My Rocks with the Taniwha' Poems 1974-77 (BR 1/3), dedicated '(a soap song / David Mitchell style).'

The title, which may also be the poem's first line, quotes the chorus of Kris Kristofferson's song 'Josie' from his 1972 album *Border Lord*: 'Josie, is it true that you've grown harder than your years / Sellin' them your sadness on the street / How much did you lose between the laughter and the tears / Gettin' back the bitter for the sweet.'

The present text is based on the untitled recording in the Waiata archive made by Alan in 1974 but not used for the Waiata album. A later version of the poem is connected through its title with poet David Mitchell (1940-2011). Mitchell's classic collection *Pipe Dreams in Ponsonby* (1971) features a section with the title poem 'laughing with the taniwha.'

sally / go round the roses 'Sally Go Round the Roses' was a song released by The Jaynetts in 1963.

spring medicine See 'Events in the South China Seas' (*Slow Passes* 29-36), a later recension of the trip through Borneo, Sulawesi, Bali and West Timor:

flighted one league 'bove the Flores Sea
I dreamed I was aliased the Priest
because I kept myself to the road
rehearsing a putting-on of hands
while my dream-girl rounds up the roses
she who is my agitated sky

whose planets cruise my thin aortas
'Spring Medicine' spring medicine to me
starting from my slumbers Blaise was there
with a spurred rooster under his arm
leering at my stricken parakeet
I dictated a card to R.H.

Ujung Pandang

May

Dear R.

*I was on the claim this morning
asked to identify myself*

*I am outside of time and fast
a.k.a. Priest I'm 'getting back
the bitter for the sweet' therefore*

Depressively

The Concave Kid

ii. that man and all his opera

Showman's First Speech Poems 1974-77 (BR 1/3).

The folder that preserves this and other material is marked '1974-77 / Alan M Brunton / Saleable Items' with the annotation: 'Hi Rise Hilton / Slow Smokin' Wilson / "There is nothing more depressing for people than a clown they feel sorry for. It's like a waiter coming up in a wheelchair to bring you your beer" – Böll.' In September 1974 Alan and Sally founded the experimental theatre troupe Red Mole in Wellington, rapidly enlisting a wide range of artists and musicians in its activities (see ['Red Mole: A Chronology of Works 1974-2002'](#)). Early shows used cabaret-style material, often political satire, developed by the company. Poetry, music and chant were core business from the outset, and most of Alan's composition from 1974 onward found its way onstage.

The Message of Hans Bones Ghost Rite 1978 (BR 1/8/1). Typescript: Ghost Rite 1989 (BR 1/8/7). Recording: *Last Days* 1979 (BR 15/60).

A revised script from 1989 also revises the poem; see Murray Edmond (2007). Hans Bones speaks an Anabaptist message taken from the teachings of Jan Matthys (a baker) and Jan Bockelson (a tailor) who led the Münster Rebellion of 1534-35, expelling the bishop and magistrates and declaring the city New Jerusalem.

There are no fences upon the sun Used as part of a protest by 'Artists in the Service of the Revolution' in *Last Days of Mankind* (1979) that begins: 'Lay your bitch upon the rich.'

Landscape Poems 1974-77 (BR 1/3).

The Ace Follies South Island Tour played Marlborough, Nelson, the West Coast, Central Otago and Dunedin September-October 1976. White Rabbit Puppet Theatre was part of the company. See 'The Incredible Ace Follies: Log of a Journey through New Munster.' (*Spleen* 6 [1976])

'*Being & Nothingness*' *Being and Nothingness: An Essay on Phenomenological Ontology* (1943) by Jean-Paul Sartre.

the Grand Opera House of Manaus Manaus, Brazil, situated on the banks of the Rio Negro near its confluence with the Amazon, was known as 'The Paris of the Tropics' and was famous for its extravagant European-style opera house, built in 1896.

the man who destroyed matter Sir Ernest Rutherford, b. 1871 at Brightwater near Nelson and the focus of Alan's long poem *Moonshine* (1998).

Swan Song / Daddy at the Letterbox Poems 1974-77 (BR 1/3). Typescript: 'Crazy in the Streets' Poems 1974-77 (BR 1/3). See also *Crazy in the Streets* 1978 (BR 1/8/7); revised in *Landfall* 180 (Dec 1991).

Aspects of the family story are configured as part of Turnblazer's history here. Some of the same material appears, with a Hamilton setting, in the poem 'Crazy in the Streets.' It is also sketched in the last (Laotian) section of the 1973 'Turnblazer' manuscript (BR 5/1), where it is connected with US hostilities over the border in Vietnam.

the daughter of an orangeman Edith Steele Brunton, Alan's paternal grandmother, was the daughter of James Alexander Cosgrave (1851-1921) who was born in Belfast, Ireland. See Brunton Family Records. (BR 21/4)

birthrights had i none / until the third year harvest See note for 'Let Nothing but Copies at Second Hand.' Alan was two years old when his parents married 27 October 1948.

he counted the blades that fell In *Crazy in the Streets* the clairvoyant mummy Christina predicts Boy's future with the same gestures. See also 'Vietnam Thought,' where soldiers throw grains of rice to determine the next day's kill.

i saw his footprints in the mud below 'letterboxes in the mud' is a line from the 1987 draft of *Moonshine* (BR 2/13) in a part of the poem that references Hamilton locations Holland Road (where Alan lived with his grandmother) and nearby Peachgrove Road.

Self-Portrait *Ravachol* 1978. Typescripts: 'Railway used to run right through town' Notebook 1973-74 (BR 1/4); First Draft *Ravachol* 1978 (BR 1/6); 'Crazy in the Streets' Poems 1974-77 (BR 1/3). See also *Crazy in the Streets* 1978 (BR 1/8/7); revised in *Landfall* 180 (Dec 1991). Recording: Radio Active 1988 (BR 15/ 2).

& there's the widow's son Combining departure of the first Alan Brunton for overseas service in 1940 and the second Alan Brunton for university in Auckland in 1965.

Oh, Ravachol (Red Mole, 1978) featured a cover design based on a 1977 Jean Clarkson graphic. Clarkson's drawings and photographs from Alan and Sally's Asian travels and Red Mole cabarets feature throughout the collection of 32 poems, published as a tabloid by Red Mole Enterprises from its Auckland base in Greenhithe. Alan turned 32 in October 1978 and the collection is a mixture of revised and new work 1970-78.

Crossroads *Ravachol* 1978. Typescript: 'Crazy in the Streets' Poems 1974-77 (BR 1/3). See also 'Crazy in the Streets 1978' (BR 1/8/7); revised in *Landfall* 180 (Dec 1991).

The final lines of the poem 'Crazy in the Streets' are spoken by Cousin Finn as he farewells the northbound traveller hitching a ride out of town. In First Draft *Ravachol* (BR 1/6), the same lines shift between several poems before appearing in double column format as the first poem of *Oh, Ravachol*.

Wit of Martin *Ravachol* 1978. Typescripts: '4. the decline of the west' *Seeds of Garlic* (1975) (BR 1/4); 'I Appreciate the Wit of Martin' First Draft *Ravachol* 1978 (BR 1/6), with crossed out title: 'Sally's Turn to Talk.' Recording: 'the decline of the west' *Seeds of Garlic* 1976 (BR 16/61).

Martin Edmond, who was a member of Red Mole 1977-80, is the object of the poet's appreciation and recalls that the poem had its start in a telephone conversation with Alan. It is one of five pieces performed by Alan in the short film *Seeds of Garlic* (1976) and revised for publication in *Oh, Ravachol*. Alan's typescript scenario and script are preserved in the archive and are structured around a Dantean progress from inferno through purgatory to paradise. Other poems used in the film were early versions of 'A Season Begins,' 'An Enquiry' and 'Sally's Turn to Talk' (i) and (ii).

About Realism *Ravachol* 1978. Publication: 'This is a Poem About Reality' *Islands* 13 (1975). Typescript: First Draft *Ravachol* 1978 (BR 1/6), showing change of title.

whatever happened to Lord Galaxy The opening line of an untitled poem in Notebook 1973-74. For Alan's account of finding the name Lord Galaxy, see note for 'he leaped out of his fingertips.'

stone people In Sumatra Alan visited Tomok on the island of Samosir, home of the Batak people; see Notebook 1973-74, 'To Tomok / the Stone People come!'

Deborah on the Dance Floor *Ravachol* 1978. Typescript: 'first there is the morning' First Draft *Ravachol* (BR 1/6). Deborah Hunt was a member of Red Mole 1975-84. The typescript is a mix of typewritten questions with manuscript answers inserted.

Flight of the Whale *Ravachol* 1978. Typescripts: 'Four years since I saw you honey' Notebook 1973-74 (BR 1/4); First Draft *Ravachol* (BR 1/6).

the shirtless ones / on freedom's road Notebook 1973-74: 'Can't you hear the shirtless ones moving down the road? / Like wild dogs / searching for grief / and setting sail / in an uncaulked ship?' The reference is to Juan Perón's demicamisados, the Argentine peons who supported his revolution in 1945. In 1973 Perón took office as president for a third and final term.

Talking to the Reds *Ravachol* 1978. Typescript: 'Redriff' First Draft *Ravachol* (BR 1/6).

a red wing backbencher / from the North Shore If the poem was written before the 1975 election which brought Robert

Muldoon to power, the 'red wing backbencher' is most likely Michael Bassett, whom Alan wrote about in *Years Ago Today* (5-6):

My first lecture was given by Michael Bassett in New Zealand history which he summed up as roads and bridges. Bassett was an acolyte of the department's intellectual star, Jim Holt. Dr Holt wore blue blazers, grey slacks and a crew-cut. Many lecturers had followed his trail to the University of Chicago. They formed the Princes Street branch of the Labour Party. Directed by Robert Chapman of the Political Science Department, its members included, as well as Bassett, Jonathon Hunt, Keith Sinclair and Judith Bassett. The hothouse flowers of leftist revolt then, the Auckland socialists were populist and aggressively libertarian by 1984.

Part of the argument of *Years Ago Today* traces a genealogy for the radical de-structuring of the economy under Roger Douglas back to the precepts of the School of Chicago, inherited by people like Michael Bassett.

calling for a law In the early draft of the poem, 'Redriff,' the law is identified as one that will put poets on the Council payroll. After 1975 the National Government's TEP and PEP work schemes did enlist the services of a poet or two.

the Black Queen Dwarf There is an association here with transsexual Carmen Rupe, whose clandestine empire certainly involved various members of the political elite, the judiciary and possibly the police who came to her 'International Coffee Lounge' in Vivian Street. Carmen's Balcony, a former strip club in Victoria Street, where Red Mole performed *Cabaret Capital Strut* through 1977, was allowed to operate without a liquor licence but with the knowledge of police, who visited the nightclub on occasion, but always with due warning and so never found anything untoward.

later and later We are still waiting for the declaration of the Republic of Aotearoa.

What Happens in Shakzpeare *Ravachol* 1978. Publication: *Penguin* 1985; *Es Como Es* 2000; *Ecstasy* 2001. Typescript: 'it's a rheumatic world' Notebook 1973-74 (BR 1/4). Recording: Bats 1998 (BR 15/34).

Alan performed an untitled concert version of the poem with musicians from the Free Word Band and Syzygy at Bats Theatre in Wellington, March 1998. The text retained its multitude of green references but was otherwise close to the revision made for *Es Como Es* (2000) and *Ecstasy* (2001). See Alan's interview with Mark Pirie in *JAAM* 16 (Oct 2001), concerning his selections for *Ecstasy* (76): 'Thinking about it being a NZ-thing, I looked back through material from the 70s to look for signs of continuity. "Shakzpeare" leapt out like a red light. I fiddled with it and it fit!'

1979 – 1988 lord galaxy's travelling players

i. and she said

Where There's Hope *And She Said* 1984. Recording: Tin Pan Alley 1982 (BR 15/2).

Red Mole arrived in the United States in late 1978 after spending three months in Mexico. The company produced shows in New York City and toured several states as well as going to England in the summer of 1979. Most of 1980 was spent in New Zealand before returning to the US for a longer stay 1981-86. Alan's notes in *A Red Mole Sketchbook* (1989) outline the company's history over these years. *And She Said* (Alexandra Fisher for Red Mole, 1984) is the first of two American poetry collections, the contents of which were in many cases written originally for performance in the shows. Ten full-page images from Red Mole archives accompany the eight poems of *And She Said*. The cover graphic is a woodcut by Sally Rodwell and the book is dedicated 'for Sally / and for Deborah.' A longer version of 'Where There's Hope' was recorded as part of a poetry reading with cellist Paul Galasso at Tin Pan Alley in NYC, 16 March 1982.

weaver's shuttle Job 7:6, 'My days are swifter than a weaver's shuttle, and are spent without hope.'

Upon Walking in the Wild Mountains for a Week *Slow Passes* 1991. Publication: 'Walking in the Wild Mountains and Meeting a Frenchman' *And She Said* 1984; 'Walking' *Zarathustra Said* 2004. Typescripts: Scripts (BR 1/8/2); Redmole Version 1981 (BR 1/8/4); Playtime 1986-87 (BR 2/36); *Slow Passes* 1989-90 (BR 2/48, 50-51); Book of Life 1990-91 (BR 2/54/3); *Zarathustra Said* 2002 (BR 3/47, 3/49-50). Recordings: Tin Pan Alley 1982 (BR 15/2); 8 B.C. 1984 (BR 15/1); *Nietzsche / Zarathustra* 2002.

Alan (Notes 1981): 'Written as an alternative monologue for the Ars Eroica scene in *The Redmole Version* and first performed in Poughkeepsie August 1981.' Red Mole's *Poems for the Young at Heart* aka *Lost Chants for the Living* was recorded in April 1984 at the nightclub 8 B.C. in NYC by Phelim Lunny. Performers were Alan, Deborah Hunt and Sally Rodwell; music by Jean McAllister and Tony McMaster. 'Walking in the Wild Mountains' became one of Red Mole's most durable performance pieces 1981-2002. The Frenchman is Antonin Artaud (1896-1948), whose *Concerning a Journey to the Land of the Tarahumaras* was written after his 1936 visit to Northwest Mexico, where he went intending to study shamanism and especially the peyote dance as practised by the Tarahumaras. Artaud, who is said to have been undergoing heroin withdrawal during his trek on horseback into the Sierra Madre Occidental, later felt that he had approached the portals of ultimate revelation without actually passing through. Much of the detail of the poem has been transmuted out of Artaud's text.

Fugitive *Slow Passes* 1991. Publication: 'Fugitive's Lament' *And She Said* 1984; *Dreamings End* 1984. Typescripts: *Slow Passes* 1989-90 (BR 2/48, 50-51). Recordings: Radio Active 1988 (BR 15/ 2); Atoll 1999 (BR 17/1/1).

In *Dreamings End* (1984) a character called Fugitive goes to Surabaya: 'On a mountain. / On the edge of the eastern caldera. In the distance, a train glides through the night, the Midnight Special heading for the Terminal. It blows smoke, it blows its whistle; a hobo sitting at the back blows his harp.' The script of *Dreamings End* was published in a small edition

by Alexandra Fisher for Red Mole in 1984, with ‘Fugitive’s Lament’ and ‘A Story of the Creation’ included. Both poems are from *And She Said*. Copies of the edition are preserved in the archive. (BR 18/17)

(*Opus 73*) Alan and Sally travelled across East Java to Surabaya in October 1973 on their way to Sumatra, according to tickets pasted into p.42 of Notebook 1970-80. (BR 5/3) The city is famous as the site of conflicts ancient and modern: it was on the route taken by the Chinese imperial treasure fleets of Zheng He (1371-1435) and was occupied by Japanese forces 1942-44. Alan owned a copy of *From Surabaya to Armageddon: Indonesian Short Stories* (1976), ed. Henry Aveling. The book was among those listed in the family home at 17 Brighton St, Island Bay, Wellington, in November 2006.

Dialogue: A Man and His Soul *Slow Passes* 1991. Publication: *And She Said* 1984; *Dialogue: A Man and His Soul* 1987; *Penguin* 1989; ‘The Excursion 1982-2003’ *Brief 28* (Oct 2003). Typescripts: *Excursion* 1982 (BR 1/8/6); *Playtime* 1986-87 (BR 2/36); *Slow Passes* 1990 (BR 2/50-51); *Excursion* 2001 (BR 3/39); ‘Conversation on the Boat’ 2001 (BR 3/40); (Un)known Island 2004 (BR 17/3/6/8). Recordings: *Pyramid Theatre* 1981 (BR 15/42); *8 B.C.* 1984 (BR 15/1); *Green Room* 1998 (BR 16/59).

An untitled version beginning ‘Bird, we have travelled far’ was recorded at the Pyramid Theatre in NYC and predates the poem’s appearance in *The Excursion* (1982). Two copies of a booklet made in Amsterdam by Sally Rodwell ‘on behalf of the species’ are preserved in the archive. (BR 18/22) See Leggott (2007) and Martin Edmond (2007) for discussion of the poem’s role in *The Excursion* and its possible origins in Sulawesi. In 2004 Sally used ‘Chant of Paradise’ and ‘Dialogue’ in the Roadworks’ production *The (Un)known Island*, making their conjunction the finale of the show (nuclear apocalypse and its aftermath) and echoing the end of Alan’s long poem *Moonshine* (1998).

It was Night in the Lonesome October *Slow Passes* 1991. Publication: *And She Said* 1984; *Oxford* 1997. Typescripts: *Slow Passes* 1990 (BR 2/50-51); *Book of Life* 1990-91 (BR 2/54/3).

The title quotes Edgar Allan Poe’s poem ‘Ulalume’ (1847) and extends its preoccupation with resonant sound. The poem was revived in Red Mole’s 1990-91 show *The Book of Life* which played Wellington, Dunedin, Christchurch, Auckland and Sydney.

Kravitz & Rothbard Kravitz & Rothbard’s *Carnival Novelty Prize Supply catalogue* for 1958 locates the business at 100 N. Green St, Baltimore 1, Maryland.

This your first time in Baltimore? Red Mole played *Dead Fingers Walk* in Baltimore in late 1979.

ii. new order

Man in the Iron Mask *Slow Passes* 1991. Publication: *New Order* 1986. Typescripts: *Slow Passes* 1989-90 (BR 2/48, 50-51). Recordings: *Taos Studio* 1985 (BR 15/1); *Radio Active* 1988 (BR 15/ 2).

Alan’s second American collection *New Order* (Alexandra Fisher for Red Mole, 1986) was published in NYC. 27 poems, cover graphic by Sally, dedicated ‘for Ruby Topo / “don’t you know?”’ A 1985 studio recording in Taos, NM, includes much of its contents. ‘Man in the Iron Mask’ echoes the title of Alexandre Dumas’ historical romance *The Man in the Iron*

Mask (1850), third and final volume of *The Vicomte of Bragelonne: Ten Years Later*. Popular versions of this and other novels impacted strongly on the poet's childhood imagination. Asked by John Geraets about his first literary impressions, Alan commented: 'At a certain moment, I did come to inhabit two characters, Robinson Crusoe or The Man In The Iron Mask, the first books I bought myself. At Woolworths. Versions of those books for kids; odd how we start reading revisions, books cut down, classic comics.' (*Brief* 19 [Mar 2001]: 52)

Shekar-Dzong Tibetan town at the foot of Mt Everest, starting point for climbing expeditions.

and no light illumines the East All identities remain obscure.

Alcohol / Romance / Rain *Slow Passes* 1991. Publication: 'Alcohol / Romance / Acid Rain' *New Order* 1986.

Typescripts: *Slow Passes* 1989-90 (BR 2/48, 50-51). Recordings: 'Alcohol/romance/acid rain' Tin Pan Alley 1982 (BR 15/2); Taos Studio 1985 (BR 15/1); Radio Active 1988 (BR 15/2).

Barry Linton's graphic interpretation of some lines from the poem appears in the final pages of *New Order*.

Cripple Cockroach *New Order* 1986. Publication: *Span* 22 (Apr 1986). Typescripts: 'Cripple Cockroach in Wellington' and 'Cripple Cockroach in New York' Scripts (BR 1/8/2); *Last Days* 1979 (BR 1/16); *Numbered Days* 1979-80 (BR 1/11, BR 1/17). Recordings: *Last Days* 1979 (BR 15/60); *Numbered Days* 1979 (Hannan); Taos Studio 1985 (BR 15/1). *The Last Days of Mankind* was Red Mole's second American show and was taken to England later in 1979. Its apocalyptic focus is a response to the partial core meltdown at the Three Mile Island Nuclear Generating Station in Pennsylvania 28 March 1979. The figure of Cripple Cockroach metamorphosed from *Cabaret Pekin* 1949 in Wellington to *The Last Days of Mankind*, *Numbered Days in Paradise* and *New Order*. In each version the derelict Cockroach is saved by Sister Mercy in exchange for a dollar, and is sometimes joined by an ageing lady of elegance. A further Cockroach poem, 'Lost in the Heroin of the Idea,' appears in *New Order* (31-32) and *Slow Passes* (63-64). Alan (Notes 1981): 'In Darwin, 1970, I heard the name Cripple Cockroach. I've never been able to forget it.' See 'Why Did You Give No Hint That Night' Poems 1970-73 (BR 1/2): 'call him cripple cockroach, / who crashed some time before / from a horse in india.'

(for Dr. S—) Dr Peter Simpson, to whom the poem is dedicated in *Span* 22.

History **Slow Passes** 1991. Publication: *New Order* 1986. Typescripts: *Hour of Justice* 1988 (BR 2/38/1); *Slow Passes* 1989-90 (BR 2/48, 50-51).

Rangoon drove to a secret congress In *New Order* (9) the line is 'Muldoon drove down from parlement.' Robert Muldoon, Prime Minister of NZ (Gondwana) 1975-84 was a frequent target of Red Mole satire. In American settings (for example 'Lo, the City . . .') Rangoon is Ronald Reagan, 40th President of the United States 1981-89.

Search for Tomorrow *Slow Passes* 1991. Publication: *New Order* 1986. Typescripts: *Slow Passes* 1989-90 (BR 2/48, 50-51). Recordings: Taos Studio 1985 (BR 15/1); Radio Active 1988 (BR 15/ 2).

Song of the Emigrant *Slow Passes* 1991. Publication: *New Order* 1986. Typescripts: *Slow Passes* 1990 (BR 2/50-51);

Unbearable Journeys 2004 (BR 17/3/6/6). Recordings: 8 B.C. 1984 (BR 15/1); Radio Active 1988 (BR 15/ 2).

without representation in our distress The poem begins a long-term preoccupation with the plight of refugees and the difficulties of negotiating border control. In the 8 B.C. recording it is preceded by a dialogue about boats coming to Miami from Haiti and Cuba.

For the Asking *Slow Passes* 1991. Publication: 'To Sally: Eight Years Gone' *Span* 18 (Apr 1984); 'Sally' *New Order* 1986. Typescripts: including 'beside the Mekong would you' *Slow Passes* 1989-90 (BR 2/48-51). Recording: 'Sally' Taos Studio 1985 (BR 15/1).

In late November 1973 Alan and Sally crossed the Mekong from Northern Thailand into Laos at Ban Houei Sai ('Fort Carnot') where they stayed for some time before flying south to Luang Prabang. See Leggott (2007). Sally wrote to Jean and Russell Haley 27/28 November 1973 from Chiang Mai in Northern Thailand: 'Tomorrow we are going to Fang, and from there by a series of buses and boats we will in a few days be crossing the Mekong River and entering Laos. Before that though we will try to get up to the Burmese border and sight the KMT [Kuomintang] taking opium through the jungle.' (RH Papers 1969-77)

and the sun is lost / as it was in the days of No'e Noah. See Matthew 24:37 'But as the days of No'e were, so shall also the coming of the son of Man be.' (*King James Authorised Version*)

'The History of the Other' *Slow Passes* 1991. Publication: 'the history of the others' *New Order* 1986. Typescripts: *Slow Passes* 1990 (BR 2/50-51). Recording: Taos Studio 1985 (BR 15/1).

Lo, the City . . . *New Order* 1986. Publication: Penguin 1989.

Milosz Czeslaw Milosz (1911-2004), winner of the Nobel Prize for Literature in 1980. His *Bells in Winter* (1975) and *Unattainable Earth* (1986) are among several titles owned by Alan and listed at Brighton St in 2006.

A baby was given the heart of a baboon 'In 1984, the world's first successful pediatric heart transplant was performed at Columbia on a four-year-old boy.' ('A Brief History of Heart Transplants, Columbia University Medical Center' [Columbia University](http://www.columbia.edu/~c6/medcenter/hearttransplants.html))

Living in the Real World *Slow Passes* 1991. Publication: *New Order* 1986. Typescripts: 'Buddhist Text' *Bus Stops* 1980 (BR 1/10); *Slow Passes* 1989-90 (BR 2/48); 'Let me speak; *Book of Life* 1990-91 (BR 2/54/2); 'Let me speak' *Radio Radio 2* 1999 (BR 17/2/12); *Unquiet Planet* 2005 (BR 17/3/6/7). Recordings: *33 Perfumes* 1997; *Radio Radio 2* 1999 (BR 16/14/8, 16/34).

First performed as an untitled piece marked 'Buddhist Text' in material for *Bus Stops on the Moon* (1980). The *New Order* version was used in early scripts as the finale for *The Book of Life* (1990-91). It became the opening track of Alan's CD of spoken word performance *33 Perfumes of Pleasure* and was reprised 1999 with Free Word Band members for the concert show *Radio Radio 2* which played Auckland and Wellington. Roadworks' production of *This Unquiet Planet* featured an ensemble arrangement with five voices and musical backing. *The Tibetan Book of the Dead* or *Bardo Thodol*, literally

Liberation Through Hearing During the Intermediate State, is a collection of 8th century funerary texts which describe states of consciousness between death in one life and rebirth in another. A copy of WY Evans-Wentz's translation (1927; reissued 1960), with a psychological commentary by Carl Jung, is among the books listed at Brighton St in 2006.

Yama Buddhist Lord of the Dead who travels with a rope to snare the soul from the body of a recently deceased person. Yama also decides how long each soul will spend in narake (purgatory) before returning to the world in a new form. He is assisted by two dogs who roam among the living and conduct dying persons to the next stage of their journey.

riding the horse of my own breath The poet, no longer afraid, prepares himself for further travel.

iii. slow passes

Of Poetry *Slow Passes* 1991. Typescripts: including '101: of Poetry' *Slow Passes* 1989-90 (BR 2/48, 50-51).

Recording: Atoll 1999 (BR 17/1/1).

The poem functions as an epigraph to 'Introductions All Round,' the prose poem that chronicles Red Mole's adventures in Mexico in 1978. (*Slow Passes* 12-21) The chronicle was one of a number of poems written or revised for *Slow Passes 1978-1988*, the selected poems Alan prepared for publication by Auckland University Press in 1991. The collection of 45 poems includes an introduction by Peter Simpson and a cover design by Richard Killeen.

Vis Imaginativa *Slow Passes* 1991. Publication: *Voyagers* 2009. Typescripts: Moonshine 1983-89 (BR 2/12-15, 3/6); *Slow Passes* 1990 (BR 2/50-51). Recording: Atoll 1999 (BR 17/1/1).

The poem was part of *Moonshine* drafts until 1990 when it was moved to *Slow Passes* with 'Going Home the Next Day.' The title refers to *vis imaginativa secundum Avicennam* ('imaginative prophecy according to Avicenna'), an important component of medieval theorising about the nature and function of dream vision. See Ernest N Kaubach, whose Table of Contents for *Imaginative Prophecy in the B-Text of 'Piers Plowman'* (1993) describes *Vis Imaginativa* as follows:

It produces "awe" and patient speech; appears in sleep and inner dreams; prophesies in inner dreams by converting images into speakers; produces shame; appears and disappears suddenly; teaches a poetic syllogistic.

So, let op! Dutch, 'pay attention; watch out!'

commencing with the base pair La La The binary pair, in many forms, is a constant in Alan's work, as is the threat of its disintegration whether molecular, linguistic, psychological or spiritual. The earliest draft of the poem begins: 'THE PROBLEM OF LIFE / IS THE CHEMISTRY OF CARBON COMPOUNDS IN WATER.' (BR 2/12)

Miss XO The exo-planetary Other, a kiss and a hug whose showroom is the galaxy.

An Encounter *Slow Passes* 1991. Typescripts: Last Days 1979 (BR 1/16); *Slow Passes* 1989-90 (BR 2/48-51). Recording: Taos Studio 1985 (BR 15/1).

The poem has its origins in the song ‘Gimme a Dollar Stranger,’ performed by actor and musician John Davies in *The Last Days of Mankind*. Davies was a member of Red Mole 1975-84.

Nana Going Home *Slow Passes* 1991. Typescripts: ‘Lady Let Me Take You Home’ Poems 1974-77 (BR 1/3); Slow Passes 1989-90 (BR 2/48-51).

Edith Steele Brunton (nee Cosgrave) was born 14 December 1884 in Upper Waiwera. She married Lewis Brunton (1881-1947) in Wade, near Orewa, 13 January 1904. They had six children: Lewis Vivian Robert (1906-84), Eva Florence (1908-69), Cecil Edgar (1909-88), Alan George (1910-41), Kenneth Leslie (1912-84) and George Mervyn (1916-96). (NZBDM and Brunton Family Records BR 21/4) Edith Brunton lived in Hamilton; she spent her last years in a rest home in Tauranga and died 23 January 1984 while Alan was still in NYC. The characters Nana Steele and Lewis Diss in *Dreamings End* (1984) rehearse the Demeter, Hades (Dis) and Persephone story in post-apocalyptic America:

- [D] I am Nana Steele, I come to him searching for my daughter
[A] I am Lewis Diss, when she comes I throw her to the dogs
[S] I am the daughter captured by ants, I am Persephone, I am Persephone

(BR 1/8/6. The actors noted on the script are Deborah Hunt, Alan and Sally.)

After Noon *Slow Passes* 1991. Typescripts: Slow Passes 1989-90 (BR 2/48-51).

Red Mole’s NYC, revised to 1990.

Domestic Interior *Slow Passes* 1991. Typescripts: including ‘Domestic Entreaty’ Slow Passes 1989-90 (BR 2/48-51).

Recording: ‘Domestic Thought’ Taos Studio 1985 (BR 15/1).

See ‘Sally: / Why?’ from Notebook 1973-74 (BR 1/4) for a possible origin.

Their Diet Consists of Carrion *Slow Passes* 1991. Publication: *Span* 18 (Apr 1984); *Soundings* (May 1984); *Brief* 28

(Oct 2003). Typescripts: Slow Passes 1989-90 (BR 2/48, 50-51).

The Tibetan Book of the Dead and Alan’s adaptation of material from *The Egyptian Book of the Dead* coalesce to account for Gustave Flaubert’s appearance in *The Excursion* (1982); an answer of sorts to the *Village Voice* review of the show. Both texts, Tibetan and Egyptian, were listed among the books at Brighton St in 2006.

There are laughing people This and the following three lines derive from an untitled passage in *Childhood of a Saint* (1982) that begins: ‘The laughing people laugh / when the sun shines / but there’s other people / with clouds in their minds.’ (BR 1/8/5)

See also ‘Miramar Beach Inn’ Martin Edmond’s in *Streets of Music* (1980): ‘Lights burn on the breakwater / marking the end of America / where phantom autos slide in the surf.’

the gravel-tongued Secretary of Defense Caspar Weinberger, who implemented Reagan’s rebuilding of military strength

1981-87. This included the Strategic Defense Initiative announced 23 March 1983 and quickly dubbed 'Star Wars.' The plan to build a space-based global missile system to pre-empt Soviet attack proved technologically and fiscally impossible. *a distinguished visitor / from the Antipodes* Peter Simpson, who printed this and other poems in *Span* 18 and 22. A month after its NZ publication, the poem appeared in *Soundings*, a Tompkins Square Festival Supplement to *New York Beat*, issued by Manana Productions. Copies are preserved in Jim and Jenney Stevenson's Brunton material in Special Collections at the University of Auckland (J&JS Papers, Item 16) and in a folder of material for *Dreamings End* and other Red Mole shows. (BR 8/21) *Soundings* advertises the New York production of *Dreamings End* at Ohio Theatre, May-June 1984, and another Performance Schedule including Red Mole at a combined show with others.

Maha Kali Hindu Goddess of Destruction.

I glimpse a G U T A Grand Unified Theory (or an overweight petty criminal).

and away from light steals home my heavy son Quoting Montague's description of Romeo. (*Romeo and Juliet* I.i)

my mask-and-gallant show *The Excursion* was a masked show, with shadow puppets depicting the voyage of the Boat of Millions of Years through the Underworld.

Chant of Paradise *Slow Passes* 1991. Publication: *Chant of Paradise* 1985. Typescripts: *Numbered Days* 1979-80 (BR 1/11, 1/10-17); *Slow Passes* 1989-90 (BR 2/48, 50-51); (Un)known Island 2004 (BR 17/3/6/8). Recordings: *Numbered Days* 1979 (Hannan); Red Mole at the Savoy 1981 (BR 15/33); Atoll 1999 (BR 17/1/1).

Alan (Notes 1981): 'First featured in *The Arabian Nights* [1977], it was revived for *Numbered Days In Paradise* and featured travellers on stilts.' Neil Hannan's recordings of *Numbered Days* (Santa Fe 15 Dec and Taos 20 Dec 1979) show that Sally narrated the poem, as she did also for a concert performance at the Savoy, NYC, in 1981. It was later performed as part of Red Mole's *Circu Sfumato* in Taos, NM; the accompanying booklet was illustrated by Sally and published by Red Mole Enterprises; original artwork is preserved in the archive (BR 2/4) which also holds copies of the publication. (BR 18/15) Sally included 'Chant' in Roadworks' *The (Un)known Island* where a narrator delivers it in sections through the show; see note for 'Dialogue: A Man and His Soul.' In its present version the chant details a journey from Tonalá in Mexico northward into the American Southwest, ending somewhere close to Los Alamos in New Mexico as a nuclear explosion takes place. The directions are based on accounts of the Coronado Expedition of 1540-42, the report of Friar Marcos di Niza who reconnoitred for the expedition, and on the earlier wanderings of Álvar Núñez Cabeza de Vaca, whose *Adventures in the Unknown Interior of America* (1983) was among books listed at Brighton St in 2006.

the Archbishop of Oporto The legend of the seven cities of gold attracted the attention of the conquistadors in New Spain (Mexico). The cities were supposedly founded by seven bishops fleeing the 12th century Moorish invasion of Iberia, and had grown fabulously rich in the safety of the New World. Cabeza de Vaca and his companions, travelling from Florida to Sinaloa 1528-36, heard reports of the cities, and the Spanish authorities in Mexico City sent a Franciscan monk, Marcos de Niza, to investigate the reports prior to mounting a military expedition. It is the monk's account of the lands to the north that informs this part of the poem.

Children of the Sun Local name for Cabeza de Vaca and his companions, referring to their apparent power to heal or destroy by means of prayer.

people who clothe themselves in cotton The traveller has reached Taos and the present day.

Now you must consult with certain officers Admission to the high security area around the Los Alamos laboratory and/or the test site at White Sands.

You are the Destroyer of Worlds See Robert Jungk's *Brighter than a Thousand Suns: A Personal History of the Atomic Scientists* (1958): 183. Robert Oppenheimer is reported, at the moment that the gigantic cloud of the first detonation rose over Point Zero (as it was called), as recalling the line from the Bhagavad Gita: 'I am become Death, the shatterer of worlds.'

Going Home the Next Day *Slow Passes* 1991. Typescripts: 'Strabo's Secret Door' Moonshine 1983 (BR 2/12); 'Going Home' Moonshine 1987-89 (BR 2/13-15, 3/6); *Slow Passes* 1990 (BR 2/50-51).

The poem was part of *Moonshine* drafts before being moved to *Slow Passes* in 1990 with 'Vis Imaginativa.'

Nullius Filius / Aleph-Null Literally 'son of nobody' (illegitimate) joined with the mathematical symbol for the first of the transfinite cardinal numbers; the Antipodes ruled by empty space.

'*an Atmosphere or dusky shade*' Quoting James Cook's *Endeavour Journal* (1773) concerning the Transit of Venus observed in 1769 from Tahiti.

'*grace poured into thy lips*' Psalm 45:2, 'Thou art fairer than the children of men: grace is poured into thy lips: therefore God hath blessed thee for ever.'

And *Slow Passes* 1991. Typescripts: *Slow Passes* 1990 (BR 2/48, 50-51).

Written after Red Mole's relocation to Wellington early in 1988, where Alan, Sally and Ruby lived first in Newtown and later in Island Bay. Final poem of 1990 drafts of *Slow Passes*.

1989 – 2002 beyond the ohlala mountains

i. i live with 2 birds in a bungalow

you are the last given part *Day for a Daughter* 1989. Typescripts: Book for a Day 1985-86 (BR 2/21); Day for a Daughter 1987-89 (BR 2/22). Artwork 1989-90 (BR 2/23-25).

The sequence *Day for a Daughter* was published by Untold Books in Wellington in 1989. It concerns the birth of Ruby Topo Brunton 24 January 1985 in Taos, New Mexico, and is co-authored by Alan (poetry) and Sally (drawings). The Untold edition presents the sequence in 24 untitled parts, with text and drawings on facing pages. Extensive drafts (1985,89 and original artwork are preserved in the archive.

but what do you hear? The unborn child hears humankind making and counting over its continuum with the Eolithic period. Stones and stars prevail.

the stones at Ha'amonga Ha'amonga 'a Maui is a 13th century stone portal to a royal compound on the island of Tongatapu in Tonga. It is astronomically aligned.

the four calendrical eyes of the Hmong The dispossessed Hmong people of Laos, Vietnam, Thailand and Southern China follow a lunar calendar.

maybe a musworm in such a ditch *Day for a Daughter* 1989. Typescripts: Book for a Day 1985-86 (BR 2/21); Day for a Daughter 1987-89 (BR 2/22). Artwork 1989-90 (BR 2/23-25).

Waiting for the birth, a father imagines the luxuriant alpine meadows that will flourish in a few months; meanwhile the temperatures outside are a few degrees above freezing.

maybe a musworm in such a ditch References to the catalogue of Ole Worm's 17th century cabinet of curiosities (*Museum Wormianum*) are abbreviated *Mus. Worm.*

in the Sangre de Cristos *Day for a Daughter* 1989. Typescripts: Book for a Day 1985-86 (BR 2/21); Day for a Daughter 1987-89 (BR 2/22). Artwork 1989-90 (BR 2/23-25).

Taos is in the Sangre de Cristos mountains; the name means 'blood of Christ.'

Sergeant Trujillo drove up behind me In Alan's prose piece 'Country Music' the narrative begins: 'I was living on Earl Trujillo's farm at El Rincon, half a mile south of La Centinela.' (*ABdotWW* 16 [Jun 2000]: 54)

the pica pica glides to the juniper tree *Day for a Daughter* 1989. Typescripts: Book for a Day 1985-86 (BR 2/21); Day for a Daughter 1987-89 (BR 2/22). Artwork 1989-90 (BR 2/23-25).

Four signs of the birth indicated by the flight of a magpie (Latin: *Pica pica*).

for / always *Day for a Daughter* 1989. Typescripts: Book for a Day 1985-86 (BR 2/21); Day for a Daughter 1987-89 (BR 2/22). Artwork 1989-90 (BR 2/23-25).

Final poem of the sequence, a thanksgiving and the child's name can be declared. See also 'Precious Stone' (*Fq* #74).

the nine widows of the nine wild Trujillos call Earl Trujillo recounts his family history in 'Country Music' (*ABdotWW* 16 [Jun 2000]: 54):

I know God exists because everyone in our village put some money in a hat and they paid Mister Trujillo to come to our village and marry my mother. After they married, they moved to El Rincon. If God didn't ask him to [...] why else would a man marry a woman with eight children?

Ruby / is your name Echo of the pop classic 'Ruby Baby' (The Drifters, 1956; Dion and the Belmonts, 1963), which begins: 'I know a girl and Ruby is her name.'

Back, I'll Call Me Glossa *Glossa* 1996. Typescripts: *Saga: The Marriage of the Knight of Glossa and the Hen* 1989 (BR 3/6); *Saga: The Romaunt of Glossa*, Wellington 1994 (BR 3/6).

Saga: Romaunt of Glossa was the first poetry title from Bumper Books, the imprint set up by Alan and Gordon Spittle in Island Bay, Wellington. The edition has a typographical cover designed by Alan and includes 9 full page illustrations, eight of them details from 'The Mediaeval Pilgrim's Path,' an engraving by H. Cock after Breughel's painting *The Sermon on the Mount*. The ninth illustration, a frontispiece, shows Cock's engraving entire. Artwork for the book is preserved in the archive. (BR 3/10) Eight letter poems (cantos) to friends in NZ and the United States chronicle the return of Glossa, an alter ego channelling Ovid in exile, to his point of origin in the antipodes. Or, as the book's epigraph puts it: 'The poet returns to home after a decade apart / from it. The year is 19—. / He is met with showers. / He is absorbed by his daemon, the restless spirit / Alanus ab insulis. / In this guise, he sends letters to / eight friends in an effort to explain / his amazement. / The forms are traditional. / Alanus ab insulis returns to the ether, leaving a / constructed Imaginary / for the poet.'

Canto I is addressed to Ian Wedde and responds to Wedde's own letter sequence 'The Fall in America,' which appeared in his collection *Tendering* (1988).

And by simply shouting / Out you were driving to the storm 'Simply by sailing in a new direction / You could enlarge the world.' Referencing Allen Curnow's poem 'Landfall in Unknown Seas' (*Sailing or Drowning*, 1943), and the title of Wedde's selected poems *Driving into the Storm* (1987).

But P.C. (you said) also dead Wedde's letter poem to Alan conveyed news of the suicide of painter Philip Clairmont (1949-84).

After the Ballyhoo *Glossa* 1996. Typescripts: *Saga: The Marriage of the Knight of Glossa and the Hen* 1989 (BR 3/6); *Saga: The Romaunt of Glossa*, Wellington 1994 (BR 3/6).

Canto VIII, Glossa's final call, addresses Robert Gaylor ('Mistah Bob'), video artist and co-founder of the Centre for Contemporary Arts in Santa Fe, where Red Mole played *Lost Chants for the Living* and *Playtime* in 1986. The poem refers to Alan's final days in New Mexico before joining Sally and Ruby in NYC.

to the neon lights of the Maverick Motel The journey features also in 'Country Music': 'I spent five nights in the Maverick Motel / in a hell of white noise / There was ice on the road / and snow on the TV / one lonely voice repeated over and over / the travellers' advisory: / There's not been snow this deep since last century / Don't Move.' (ABdotWW 16 [Jun 2000]: 55)

while above him the tawdry cosmos swings 'Tawdry Cosmos' was an early title for the chant poem 'Ars Eroica' (*And She Said*, 1984).

ii. moonshine

To 'U' *Moonshine* 1998. Typescripts: Moonshine 1983 (BR 2/12); Moonshine 1987 (BR 2/13); Moonshine 1988-90 (BR 2/14-16); Moonshine 1994 (BR 3/2-3).

Alan began drafting his long poem *Moonshine* in NYC March-August 1983. He worked extensively on it in 1987 while Red Mole was in Amsterdam and continued drafting 1988-90 after returning to NZ. By 1994 the poem was in final form and Bumper Books published it in 1998. The edition has a typographical cover designed by Alan and includes 11 illustrations, ranging from photographs of Rutherford to his laboratory equipment and diagrams of various experiments. *Moonshine* falls into three parts. The first is a compressed history of alchemical searches for the lost secret of creation; the second locates NZ-born Ernest Rutherford at the centre of apocalyptic disaster as the web of the physical world is ripped apart; the third is a ghostly sequel to personal and nuclear dissolution. Around the tripartite structure are a host of smaller poems that function as prefatory material or addenda. See Martin Edmond, 'Lighting Out for the Territory' in *Brief* 28 (Oct 2003: 61-76) for a full discussion of *Moonshine*.

by that name / if rightly thou art called Milton invokes Urania, heavenly muse of astronomy, at the outset of Book 7 of *Paradise Lost*. Here she is variously Miss Universe, Unique, Isis, Delta Queen, Quasi Stellar Object, U too (and we two, dancing in the library), the perfect O of invocation and an opening. 'Miss U too' sounds the refrain of loss which her wished-for presence will repair.

alalu The pilgrim's cry of joy on reaching the Portico of Glory; a hallelujah. See also 'Common Thing' (*Moonshine* 75) which rehearses the chemistry of origin as a necessary split:

The most common thing
on earth is *alalu*
the fermentation of glucose
this with my candle
in my small corner
I know;

the turning point in the history of being
was hydrogen's

split from microbes
in the water
when the sunlight was just right
and left O;
this with my candle
in my small corner
I also know

but what does it mean?

Joye, & perfection unspeakable Quoting John Dee's 'Mathematical Preface' to the first English edition of Euclid's *Elements* (1570). Dee (1527-1608/9), was a celebrated mathematician, astronomer, navigator and occultist who devoted much of his life to alchemical studies in order to arrive at an understanding of what he termed the 'pure verities' underlying the visible world. He is the likely prototype of Shakespeare's Neo Platonist magus Prospero in *The Tempest*, which was the subject of Alan's MA thesis.

the birdcage of souls The Royal Library of Alexandria, established 3rd century BC by the Ptolemaic dynasty, and destroyed by fire in 30 BC.

A / O Alpha and Omega, Among Others, a moment of recognition that produces also ao, the Maori word for light.

In the Wilderness of Being *Jacket* 16 (May 2002). Publication: *Moonshine* 1998. Typescripts: *Moonshine* 1987 (BR 2/13); *Moonshine* 1988-90 (BR 2/14-/16); *Moonshine* 1994 (BR 3/2-3); 'In the Wilderness of Being' 2002 (BR 3/4). Excerpted from the eighth and final section of the book's first part, a history of alchemical pursuit and cosmogonic romance, climaxing here with the 20th century discovery of nuclear fission. The casino scene appears first in 1988-90 drafts of *Moonshine*. Alan revised it for publication in *Jacket* and noted the changes in his copy of *Moonshine*. (BR 3/5)

SO HA The 'communal piano' sounds the title of the *Book of Light*, the *Zohar* (literally 'Splendour' or 'Radiance'). At the same time it announces the re-appearance of Whoosh the HaHa Man, a name that suggests 2 Hydrogens looking for an Oxygen on the primal beach. Purportedly from an Aramaic original, the *Zohar* was probably composed by Spanish rabbi Moses de Leon (c. 1250-1305) and became the basis of European Cabbala studies.

'*le ciel était charmant.*' Quoting Charles Baudelaire, 'Un Voyage a Cythère' (*Les Fleurs du Mal*, 1868). Clear sky over Aphrodite's island of Cythera, with a forward reference to the sub-atomic world in which the collective noun for quarks is a charm: 'the slow HaHa of charming quarks.' (*Moonshine* 73)

O had not moved all this while The violation of O by HaHa (aka Ibn-Rushd or Ibn-Whoosh) split creation at its origin, a drama played out in Section 1 of *Moonshine*. O (Cythera, Aphrodite, Persephone/Demeter) removed herself from the world, becoming the object of scientific and imperialist ambitions to recover and exploit her enormous generative power. *He's my / O'Jerusalem and I'm his Po!* Quoting James Joyce, *Finnegans Wake* (1939): 105. O is sequestered in Ao[tear]oa (New Zealand) at an address full of oes and zeros. Po is Maori for darkness or night.

fantastic, fatal whirling Quoting Maurice Ravel's description of his composition *La Valse, un poème choréographique pour orchestre*, premiered 1920 in Paris. Ravel's preface to the score begins: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees at letter A an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo letter B."

A / B Two fortissimo letters A and B enter the poem as dawn breaks: 'the moon shimmied the morning sky / peopled with its wheeling zoo, / the light of chandeliers / made it phosphorus-finger'd.'

cavallo pegaseo Pegasus, winged horse of poetry; also a nod to the *Cabala del cavallo Pegaseo* (1585) by wandering Italian philosopher, cosmologist and mathematician Giordano Bruno (1548-1600). The *Cabala* was written in England during Bruno's sojourn there.

the Casino / where J.J. (ah ha!) kept bar Headquarters of the Immortals, now cast as superannuated gamblers, 'Bachelors in Y-fronts.' JJ (aka Joe Wurtz) is the latest of HaHa's incarnations through history, this time possibly Joseph John Thompson (1856-1940), discoverer of the electron (1897) and director of the Cavendish Laboratory at Trinity College, Cambridge.

the night / so long / expected Quoting Edmund Spenser's Epithalamion (1595).

Ana Suromai walked in Greek, *ana-suromai*, skirt-raising. Reference to the life-affirming gesture made by Baubo, an old woman who caused Demeter to smile despite her grief over the loss of Persephone, thus restoring fertility to the earth. Here the skirt-raiser is a bride, not a crone.

Chocolate-Grinders / (a seedy tuxedo'd Three) Marcel Duchamp's sculpture *The Bride Stripped Bare by Her Bachelors, Even* (1923) features a chocolate grinder with three drum-like components that are part of the domain of the nine bachelors.

The Oculist, Evil Lu, El Mouse, the Scriv. O's opponents, gambling with destiny; laboratory as casino.

O counted her cards 67 in this version, which extends earlier hands. The cards gather all knowledge and all communicators of knowledge (good and evil). The game is baccarat, and the odds should favour the bank, but O has taken everything.

ER / resplendent son Ernest Rutherford (1871-1937), here product of an alchemical wedding that joins heaven and earth to deliver O's revenge on her tormentors.

from Waves *Moonshine* 1998. Publication: *Contemp NZ Poets* 2007. Typescripts: *Moonshine* 1987 (BR 2/13); *Moonshine* 1988-90 (BR 2/14-16); *Moonshine* 1994 (BR 3/2-3). Recordings: 'Waves 1994 (BR 15/62, 15/78/9); *Contemp NZ Poets* 2007.

A phantasmagoric history of Rutherford, told by an unidentified speaker who is about to expire because atomic fission has rendered reincarnation ('the golden secret of the Egyptians') impossible.

so you want to know / Memm Someone wanting details of the intersection between species destiny and a colonial backwater. The 1987 draft gives the name as Memmius.

the Earthly Guest was born Milton, Book 7 of *Paradise Lost*: 'Up led by thee / Into the Heaven of Heavens I have presumed, / An earthly guest, and drawn empyreal air.'

his mother 'beautiful as a wreck of paradise' Quoting Shelley, *Epipsychidion* (1821), describing an Ionian island of love.

'Diligent in the use of his hands ...' Proverbs 12:24 'The hand of the diligent shall bear rule: but the slothful shall be put to

forced labor.’

he was bound for Bassorah Modern Basra in Iraq, for centuries an important centre of Islamic learning and commerce. The name means ‘the meeting of pathways’.

with his ‘radi os’ Radioactivity was Rutherford’s field of research. *radi os* is the title of American poet Ronald Johnson’s 1977 book, a making over of *Paradise Lost*. A copy of *radi os* was among the books listed at Brighton St in 2006.

completely non fingo Isaac Newton’s famous phrase, *Hyphotheses Non Fingo* (‘I feign no hypotheses’) in the essay ‘General Scholium’ appended to the 1713 edition of the *Principia Mathematica*.

He could almost smell neutrinos Referencing NZ Prime Minister David Lange’s response to an opponent’s demand for an answer during the 1985 Oxford Union debate on nuclear weapons: ‘And I’m going to give it to you if you hold your breath just for a moment ... I can smell the uranium on it as you lean towards me!’ ([Sound: Oxford Union Debate on Nuclear Weapons](#). NZ History Online)

from Sleepwalker *Moonshine* 1998. Typescripts: Moonshine 1987 (BR 2/13); Moonshine 1988-90 (BR 2/14-16); Moonshine 1994 (BR 3/2-3).

The ‘Sleepwalker’ section of *Moonshine* appears for the first time in the 1987 draft. Alan confirmed its origin in a 2001 interview: ‘The last section is a myth-version of three month’s travel with Sally and Ruby in south France, and Spain, in 198[7].’ (*JAAM* 16 [Oct 2001]:70) The unnamed female narrator describes wanderings in a world perhaps as old as the Neolithic cave paintings at Lascaux or part of a botched nuclear future. In this blending of time and journeys ‘Sleepwalker’ resembles ‘Chant of Paradise.’

I will tell you the avenues life took The old man delivers a terza rima in 55 lines disrupted by the questioning crowd. The form is Dante’s but the setting is Disintegration.

O Hernia, how Oblivion sings! Rutherford died of complications from a strangled hernia.

iii. ecstasy

2 of Us *Ecstasy* 2001. Publication: *Landfall* 183 (Sep 1992); *My Heart* 1996; ‘Nosostros Dos’ *Kalathos* 3 (2000); ‘Nosostros Dos’ / ‘2 of Us’ *Es Como Es* 2000. Typescripts: Donation 1992 (BR 2/60); -q x 2 1993 (BR 2/62); 2 of Us 1995 (BR 3/16); Step This Way 1996 (BR 3/17, 17/2/2/3); Academy 1998 (BR 3/29); *Ecstasy* 2001 (BR 3/37). Recording: *33 Perfumes* 1997; *Radio Radio 2* 1999 (BR 16/14/8, 16/34).

Opening poem of *Ecstasy* (Bumper, 2001) and part of several unpublished collections 1992-98 (‘The Donation,’ ‘-q x 2,’ ‘2 of Us,’ ‘Step this Way’ and ‘Academy Selection: Ecritures 1992-1998’). *Ecstasy* was launched 14 February as part of a Valentine’s Day concert at the Space in Newtown, Wellington. It comprises 30 poems revised to late 2000 and the cover design features a drawing by Stuart Shepherd.

we walk down the Parade The setting is Island Bay. See also the opening of Red Mole’s recording of ‘Chapter One’ from *The Book of Life* (1992), which begins: ‘Two of us / waiting for the bus.’

F/S *Ecstasy* 2001. Publication: 'space' *Grooves* 2002; 'space' *Grooves* 2004; 'F/S' *Voyagers* 2009. Typescripts: 'S/F' Corona 1997 (BR 17/2/7); 'f/S' Academy 1998 (BR 3/29); 'f/S' *Ecstasy* 2001 (BR 3/37); 'All of the sun's radiant debris' *Bad Language* 2001 (BR 3/43). Recordings: 'Space' *Grooves* 2002 (BR 16/58, 17/1/4).

The poem first appeared in the 1997 version of 'Corona,' an unpublished collection drafted in 1994. Its title there ('S / F') suggests connections with science fiction. After publication in *Ecstasy* it was included in 'Bad Language,' a lecture performance Alan gave in Auckland 8 August 2001 as part of the Jar Foundation / Artspace series *Bad Language: Where Poetry Is*. It was revised and retitled 'Space' for the show *Grooves of Glory* (2002) and appears in the book of the same name (Bumper, 2004). Bumper Books also issued a booklet edition of the *Grooves* playscript for distribution on Red Mole's *Solstice Tour* June 2002.

Survivors of the cult contacted me personally The origins of shamanism ('the birth of the sacred') are connected here with Red Mole's 1987 trip through France.

Legend *Ecstasy* 2001. Publication: 'Leyenda' / 'Legend' *Es Como Es* 2000. Typescripts: 'Beyond the Ohlala Mountains' Academy 1998 (BR 3/29); *Night & Stars* 1999 (BR 3/32); 'Legend' *Ecstasy* 2001 (BR 3/37). Recordings: 'Beyond the Ohlala Mountains' *Theories* 1997 (BR 15/36); *33 Perfumes* 1997.

The poem, then entitled 'Beyond the Ohlala Mountains,' began as the third part of *Theories of Everything*, live performances with musician and composer Jonathan Besser and the Free Word Band 21-22 March 1997 at First Floor Underground in Wellington. Later that year it was recorded with the band and became the final track of Alan's spoken word CD *33 Perfumes of Pleasure* (Bumper, 1997). The performance versions are over 20 minutes long, and the text was included in 'Academy Selection' (1998) and in 'Night & Stars' (1999), an unpublished collection of mostly longer pieces. The poem was retitled and shortened for publication in *Es Como Es / How It is* (Medellín: Poesia en Colombia, June 2000), the bilingual booklet Alan prepared for his appearance at the X Medellín Poetry Festival. *Es Como Es* comprises a dozen poems from *Ecstasy* and *Fq*; translations were supplied by Judi McCallum and Carmen Diaz; cover drawing by Clara Restrepo.

Movie *Ecstasy* 2001. Publication: *Es Como Es* 2000; *JAAM* 16 (Oct 2001); *Best NZ Poems* 2001; *JAAM* 21 (Mar 2004); *Best of BNZP* (2011). Typescripts: 'Film' *Heaven's Cloudy Smile* 1997-98 (BR 16/10/1); Academy 1998 (BR 3/29); *Ecstasy* 2001 (BR 3/37). Recording: *Heaven's Cloudy Smile* 1998; *Best NZ Poems* 2001.

'Movie' is a revision of Alan's half of the script for *Heaven's Cloudy Smile* (GG Films/Red Mole, 1998), a 30 minute poetry video directed by Sally featuring performances by Alan and Michele Leggott, whose sequence 'a woman, a rose' is the other half of the script. 'Movie' was originally entitled 'Film' and was composed early in 1997. An audio file derived from the video accompanies the text of 'Movie' in *Best NZ Poems* (2001).

I was just a tourist in those mountains Portugal, 1987, when Alan, Sally and Ruby visited the royal summer palace of Buçaco in the hills behind Coimbra.

I will tell you something An earlier version of the section is excerpted in Alan's keynote address 'Remarks on "THE FUTURE OF POETRY,"' presented at Auckland University Press's *Seeing Voices* poetry festival 23 August 1997 and

published in *A Brief Description of the Whole World* 7 (Sep 1997): 19-21.

O Rio dos Poetas Portuguese: 'The River of Poets'; sobriquet for the Mondego River.

My father died in December George Brunton died 14 December 1996, his mother's birthday.

Humanity Does Not Adhere *Ecstasy* 2001. Typescripts: Corona 1997 (BR 17/2/7); Academy 1998 (BR 3/29); *Ecstasy* 2001 (BR 3/37).

The unpublished collection 'Corona' focuses on material from the Gulf War of 1991 and the solar eclipse of that year. The title 'Humanity Does Not Adhere' echoes Daniel 2:43, in which King Nebuchadnezzar's dream of worldly destruction is interpreted as follows: 'Because thou hast seen iron mixed with miry clay, they are mixing themselves with the seed of men: and they are not adhering one with another, even as iron is not mixed with clay.' ([Young's Literal Translation](#))

Plea to H— *Ecstasy* 2001. Publication: 'Ruego a H-' *Es Como Es* 2000; 'The Frontier' *Grooves* 2002; 'The Frontier' *Grooves* 2004. Typescripts: 'From Here' Donation 1992 (BR 2/60); 'From Here' -q x 2 1993 (BR 2/62/1); 'Plea to Hatshepsut' 2 of Us 1995 (BR 3/16); Step This Way 1996 (BR 3/17, 17/2/2/3); 'I salute the sun' Pendulum Swing: Purgatory 1995-96 (BR 4/14/2); 'Plea to Hatshepsut' Academy 1998 (BR 3/29); *Ecstasy* 2001 (BR 3/37); 'I salute the sun' Bad Language 2001 (BR 3/43). Recordings: 'The Frontier' *Grooves* 2002 (BR 16/58, 17/1/4).

An exile calls out to his commander, who may be the female pharaoh Hatshepsut (1508-1458 BC). The poem appears in several unpublished collections and (untitled) as Section 20 in the Purgatory book of Alan's unpublished novel 'Pendulum Swing,' where it is sung by a blind boy musician. After publication in *Ecstasy* the poem was remixed for 'Bad language' (2001), then incorporated into the script for Red Mole's *Grooves of Glory* which played Wellington, Christchurch and Whanganui before being toured to Europe in June 2002.

Stars & Fate *Ecstasy* 2001. Publication: 'Estrellas Y Destino' / 'Stars & Fate' *Es Como Es* 2000. Typescripts: 'Fate & the Stars' Academy 1998 (BR 3/29); 'Fate & the Stars' Night & stars 1999 (BR 3/32); 'Stars & Fate' *Ecstasy* 2001 (BR 3/37). Recording: *Theories* 1997 (BR 15/36).

Phantasmagoric record of the Battle of Omdurman (1898) at which Winston Churchill rode with the 21st Lancers, and later published *The River War: An Account of the Reconquest of the Sudan* (1899). The piece was first performed, untitled, with Jonathan Besser and the Free Word Band as the opening section of *Theories of Everything*, 21-22 March 1997, then collected in 'Academy Selection' and 'Night & Stars' in its long form. It was revised and retitled for appearances in *Es Como Es* and *Ecstasy*.

Guru Hoodoo *Ecstasy* 2001. Publication: 'Night Time' *Brief description of the whole world* 4 (Nov 1996); 'Guru Hoodoo' *Es Como Es* 2000; *JAAM* 16 (Oct 2001); 'Raga Rock' *Grooves* 2002; 'Guru Hoodoo' *JAAM* 21 (Mar 2004); 'Raga Rock' *Grooves* 2004. Typescripts: 'Night Time' Corona 1997 (BR 17/2/7); 'Night time' Academy 1998 (BR 3/29); 'Night Time' Night & Stars 1999 (BR 3/32); 'Guru Hoodoo' *Ecstasy* 2001 (BR 3/37); 'I came down from the mountains of Nepal' Bad Language 2001 (BR 3/43). Recordings: 'Raga Rock' *Grooves* 2002 (BR 16/58, 17/1/4).

Opening poem of 'Corona,' 'Academy Selection' and 'Night & Stars' before being revised and retitled (twice) for appearances in *Es Como Es*, *Ecstasy* and *Grooves of Glory*. A recasting of the poet's travels in India and Nepal in 1970.

How It Is Step This Way 1996 (BR 3/17, 17/2/2/3). Publication: 'Es Como Es' / 'How It Is' *Es Como Es* 2000; *Ecstasy* 2001. Typescripts: 2 of Us 1995 (BR 3/16); Academy 1998 (BR 3/29); *Ecstasy* 2001 (BR 3/37).

Title poem of *Es Como Es / How It Is* (2000) in English and Spanish translation. *How It Is* is also the English title of a novel by Samuel Beckett, published in French as *Comment c'est* in 1961 and, in his own translation, by Grove Press in 1964. A 2002 file on Alan's computer named 'Poetry' identifies the multiple subject of the poem (BR 17/2/14):

HOW DO WE RECOGNISE A POEM?

A poem carries the scars of its creation inside it, reproducing the pressures of its creation. You hear these when you read the poem aloud. You recognise the scars because they are yours too. Some lovers sing below windows with guitars on summer nights, others give small books of poems, or poetic utterances like personal journals, travel notes etc., to someone they admire. Examples are William Carlos Williams' *Spring and All* and *The Diary of Nijinsky*.

There are many poems, of course, about the giving of poems, the exchange of word for word.

WHAT IS THE SUBJECT OF THE POEM?

The subject is soul, the disease of the planet; love; betrayal and the assassination of families; the random shot that ends a life in a village of shanties; the escapades of the naughty princesses; men prisoner to obsessions and absurd heroisms; prisoners of time and the needle they climb through to the world of dreams. The crack-up of marriages, the tension generated by the second lead, the tramlines of antiquity, the height of the vault above, the depths to which we sink.

WHAT IS THE GRAMMAR OF THE POEM?

The interrogation of the dancer by the dance, as Yeats said. The hesitations and confusions by turning on a heel, the mark of transition; the transitive sense of the future, the postmarks of the past. The u-turn from domestic purposes to a presence for which the word used to be divine. Above all, it avoids sanitary discourse, the language of sanitation.

The New CD *Ecstasy* 2001. Publication: *NZ Listener* (29 Nov 1997); 'El Nuevo CD' / 'The New CD' *Es Como Es* 2000. Typescripts: 'The Dancers Whirl' 2 of Us 1995 (BR 3/16); 'Dancers Whirl' Step This Way 1996 (BR 3/17, 17/2/2/3); *Ecstasy* 2001 (BR 3/37); 'Noise in the street' *Bad Language* 2001 (BR 3/43). Recording: *33 Perfumes* 1997.

The poem changed title as it was revised for inclusion in *33 Perfumes of Pleasure* (1997), Alan's first CD release. The 8 track compilation is dedicated 'To a Princess.' Cover design and liner by Grant Sutherland, who was also a member of the

Free Word Band.

from Ephphatha *Ecstasy* 2001. Publication: *Ephphatha* 1994. Typescripts: Academy 1998 (BR 3/29); ephphatha 1999 (BR 2/64); *Ecstasy* 2001 (BR 3/37).

A sequence set in Island Bay and originally published with artwork by Richard Killeen from his Workshop Press in Auckland (1994). Killeen was a long-time friend; he designed posters and shadow puppets for Red Mole, and supplied the cover artwork for *Slow Passes*. Alan described the 1994 collaboration and his subsequent revision of the sequence:

‘*Ephphatha*, we did together by hazard; I wrote 14 lines each day for a week while, separately, Ric developed images over the same seven days. Then he put the poem and his pics together trying to avoid any contamination, either way, of text and image. [...] And with the rewrite of *Ephphatha*, I was curious to see if it could be the sonnet sequence it desperately wanted to be. In any case, it’s my last word on life in Island Bay.’ (*JAAAM* 16 [Oct 2001]: 76)

After the publication of *Ephphatha*, Killeen produced a large work of his own with the same title. The word is Greek and occurs in Mark 7:34, when Christ puts his fingers in the ears of a deaf man: ‘Then he looked up to heaven, sighed, and told him, “Ephphatha,” that is, “Be opened!”’ (King James, Cambridge Edition)

iv. fq

Pro Luego *Fq* 2002. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Opening poem of *Fq* (Bumper, 2002), posthumously published from files set up on Alan’s computer; cover and typographical design by Grant Sutherland. The cover features an embossed ‘Fq,’ floating almost invisible on a ground of dark gold. The book is 145 poems, drafted in 1998 as ‘*Dangerous Life*’ and following the progress of Alan’s residency at the University of Canterbury. Over the next four years the poems were revised, sequenced in twelve calendrical books and assigned a third person protagonist named Mr Shoe. In early 2002 the work was retitled ‘*Fq*’, an allusion to Edmund Spenser’s *Faerie Queene* (1590-96), itself a quest poem that starts out on a flat plain. Alan’s interest in Spenser’s poetry was longstanding. There is a folder in the archive containing 1967-68 lecture notes, course handouts and two essays on Spenser. (BR 4/2) One of the essays was for Stage III English at the University of Auckland and carries comments by Allen Curnow, who gave it a B grade. The second essay has no cover sheet but appears to be from Alan’s MA year at Victoria University in Wellington; it too carries comments and was given an A- by the unknown lecturer. The Spenser folder was among *Fq* materials in the study at Brighton St.

Shoe breaks down at the Crayfish Coast Kaikoura. The south-bound Shoe has passed over Cook Strait, through the tiny settlement of Parnassus and will cross the river Styx before entering Christchurch.

The horse is called Rifacimento Italian, ‘remixed, remodelled.’

When Joe finds him he leads Shoe a merry splash John Newton, poet and friend, at that time resident in New Brighton and lecturing in English at the University of Canterbury.

Nomadology *Fq* #4 2002. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Shoe is quartered in Joe's house by the ocean and encounters unlikely locals there.

Capt. Nabu squints from where he's frying Nabu is the Babylonian god of wisdom, son of the god Marduk. He was also the god of scribes and the keeper of the Tablets of Destiny.

ovilely, like exiled to the Pontus not New Brighton First reference to Ovid's *Tristia*. The book teems with O's and ex-prefixes and (for half its duration) the double ZZ that signals a possibly terminal condition, reminding us also of 'danzzling on the edge of a volcano' in the 1983 draft of *Moonshine*. (BR 2/12)

What future for a child born today?, Shoe expedes Alan was born in the Maternity Annexe at nearby Burwood Hospital, an unsuspecting nomad returning to natal ground?

Early days yet Fq #6 2002. Publication: *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); Fq 2002 (BR 3/28).

The title refers to Allen Curnow's *Early Days Yet: New and Collected Poems 1941-1997* (1997). Curnow's title poem concerns growing up in Canterbury. Shoe is preparing with some trepidation for his stint at The Thing (an enveloping quagmire), in the Grove of Academe to the west of the city.

The casino glares / like NebuchadneZZar's palace Shoe is an exile in Babylon, set apart from centres of power and local cosmogonies.

Life's supreme Uranic poet A third-person view of the writer of *Moonshine*, which Alan was planning to publish during his year in Christchurch.

Aletheia Fq #11 2002. Publication: *Es Como Es* 2000; *Kalathos* 3 (2000); *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); Fq 2002 (BR 3/28).

Three of Alan's translated poems were published in the magazine *Kalathos* during the X Medellín Poetry Festival in June 2000. *Aletheia* is a philosophical term from Greek, meaning 'not hidden, unconcealed; a self-evident truth.'

his / unfinished novel beside it An unfinished novel, 'Pendulum Swing,' is preserved in the archive. (BR 4/14/1-2, 17/2/9)

the 40 nights of eternity A judgement or a testing of faith. But here the 40 nights represent not 40 but 1,000,000 years.

Fever Fq #22 2002. Publication: 'Fievre' / 'Fever' *Es Como Es* 2000; *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); Fq 2002 (BR 3/28).

our century is saintgod's obituary Saintgod is an all-purpose rubric for the uncertain deity made obsolete among the competing narratives of sub-atomic history.

Heritage Fq #32 2002. Publication: *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); Fq 2002 (BR 3/28). *Anzac Day in Christchurch*, 1998. An old soldier remembers the retreat from Crete and the campaigns that followed.

Triplet: Nights of Power Fq #40 2002. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); Fq 2002 (BR 3/28).

Record of a road trip that Alan, Sally and Ruby made around the South Island during Easter 1998. The three parts of the triolet are headed up by lyrics from the R & B classic 'Mustang Sally,' written and recorded by Mack Rice in 1965 and famously covered a year later by Wilson Pickett. The trio heads across the plains to the Lewis Pass, moving south along the West Coast to Hokitika ('Quartzopolis'), visiting the glaciers and returning to Christchurch via Arthur's Pass.
a two-dollar coin On which is depicted the kotuku (sacred white heron) in flight.

Z is a jigsaw *Fq* #57 2002. Publication: *Fugacity* 2005. Typescripts: Dangerous Life 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Sally reported that Z was modelled on Jim Stevenson, their longtime friend from university days, who with his wife Jenny set up the Wellington Performing Arts Centre (WPAC) where several Roadworks shows were performed, and where Sally taught workshops after Alan's death.

bisma memm issimissima, etc. Opening words of an incantation to summon a spirit who might answer questions about the past, the present or the future. The conjuration is allegedly Chaldean but more closely resembles corrupted Arabic, according to Richard Kieckhefer, *Forbidden Rites: A Necromancer's Handbook Manual of the Fifteenth Century* (1998): 105-06. The most famous Chaldean magus was Zoroaster (Zarathustra).

Pindaric – Victory Parade *Fq* #72 2002. Typescripts: Dangerous Life 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

The Canterbury Crusaders won the Super 12 Rugby Football Union title in May 1998.

Hiroshima Day *Fq* #73 2002. Typescripts: '1945-2000: Stop at 55 and Stay Alive' Academy Selection 1998 (BR 3/29); Dangerous Life 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

One of the few poems from *Fq* that Alan read in public; there is a text preserved in the archive among his performance folders from the late 1990s and early 2000s. (BR 3/31)

Hwaet! A famous exclamation ('What!') that begins *Beowulf*, the long poem that leads off poetry in the English language.
Buddha has smiled 'Smiling Buddha' was the codename for India's first nuclear explosion, detonated 18 May 1974, the Buddha's birthday.

Precious Stone *Fq* #74 2002. Publication: *Fugacity* 2005. Typescripts: Dangerous Life 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Addressed to Ruby. Other family poems in *Fq* include a memory from Paris 1987 (*Fq* #14 'Funambulos'), the Easter 1998 road trip (*Fq* #40 'Triolet: Nights of Power') and the commemoration of Alan and Sally's 14 September anniversary (*Fq* #99 'Magic').

I am an intelligent person *Fq* #91 2002. Publication: '9 places I meant to put' *Zoetropes* 1999; *Ka Mate Ka Ora* 4 (Sep 2007). Typescripts: Dangerous Life 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

The list of places where poems were written 1971-79 is indexed to materials in Notebook 1970-80. See Michele Leggott,

'From the Archive: Alan Brunton's Notebook 1970-1980.' (*Ka Mate Ka Ora* 4 [Sep 2007]: 61-62) A version of the poem was published in late 1999 as part of a millennial feature for the literary website *Zoetropes*.

Niu Gini natives cut the legs off the birds *Fq* #101 2002. Publication: *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Fq is full of ducks and duck stories. This one is a response to Christchurch poet Bernadette Hall's poem 'Duck' in her collection *Still Talking* (1997).

Camellias (Our Lady) *Fq* #104 2002. Publication: *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

The title references Alexandre Dumas' novel *La Dame aux Camélias* (1848), adapted for the Parisian stage in 1853.

A leaky spigot with a notice that names names The Peacock Fountain, commissioned by the Christchurch Beautifying Association in 1911, restored and relocated in the Botanic Gardens in 1996. It commemorates the arrival of the First Four Ships in Canterbury in 1850.

Perfection *Fq* #115 2002. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Mother comes out of the void like bananas Shoe dreams a paradisaical ancestry for himself. *Musa × paradisiaca* is the Linnean binomial for the modern banana, a hybrid of two ancestral species.

Rattle and Roll *Fq* #129 2002. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); *Fq* 2002 (BR 3/28).

Signs of unrest accompany Shoe's imminent exit from the Garden City; a prefiguration of the major earthquakes that struck Christchurch in 2010 and 2011. Big Joe Turner's 'Shake Rattle and Roll' (1954) generates the poem's title and perhaps the entrance of a later heavyweight hero in the shape of a jiving Jonah.

Jonah jives through the streets Jonah Lomu (b. 1975), in 1998 at the height of his fame as a rugby superstar.

Last Dance (Calling Out) *Fq* #132 2002. Publication: *Es Como Es* 2000; *Kalathos* 3 (2000); *Fugacity* 2005. Typescripts: *Dangerous Life* 1998 (BR 3/26-27); 'I leave to you' *Bad language* 2001 (BR 3/43); *Fq* 2002 (BR 3/28).

Nada mas—Che Spanish, 'Nothing more.' Che Guevara (1928-67) reportedly told his Bolivian executioner to shoot him, saying he was nothing more than a man. 'Last Dance' ends (as does 'Pro Luego') with a typographical bullet.

the A and O of my substance Alpha and Omega; also AO (Maori: 'light').

bayadere Spanish, 'dancer.' Both 'The New CD' (originally entitled 'The Dancers Whirl') and 'Last Dance' were mixed into the lecture performance 'Bad Language,' which became the template for *Grooves of Glory*, one of whose three performers is The Dancer, a figure who exits into the future carrying a briefcase.

Coda : Half Life

Selected Alchemical Letters *Brief* 18 (Dec 2000). Manuscript: Alchemical Themes 1998 (BR 5/5). Typescripts: Selected Alchemical letters 2000 (BR 4/5); Bad Language 2001 (BR 3/43); Doodle 2001-02 (BR 3/52); Doodle2 2002 (BR 3/53). Recordings: 'She comes down from her private world' *Grooves* 2002 (BR 16/58, 17/1/4).

A notebook from 1998 entitled 'Alchemical Themes' contains notes and drafts for *Fq* and parts of the 'Alchemical Letters.' The *Brief* publication (2000) was one source for the compilation of texts presented as 'Bad language' (2001). From there, the material made its way into the script for *Grooves of Glory* (2001-02). 'Selected Alchemical letters' was saved on Alan's computer in a file called Doodle and its successor DOODLE2; the DOODLE files are a mix of poems not used in *Ecstasy* plus newer work that may have been intended as the basis of a future collection. An observation in Alan's interview with John Geraets in *Brief* 19 (Mar 2001) addresses the territory being explored in 'Selected Alchemical Letters' and other late projects (62-63):

Words are a bodily thing, what we make with our air. We exist in the single place in the universe where breathing is possible. We expand, we contract; heart, lungs, lips—switching between palates. Poetry is physical in that sense, simple joy in using the equipment. The throat-singers of Tuva, the Hindu *vac*, chant that brings us near to the numinous. Of course, we make decisions. We don't say everything at once. Where are those decisions made? Soul? Mind? Somewhere in the spaces between the nodes, the little collections of experience in the synapses ... it's mysterious. We can't live without the temptation to metaphysics. Making our bodies do what our minds demand they do. The great achievements have to do with lung capacity. Lucia's mad E-flats; climb every mountain. As New Zealanders, we are taught to be reluctant to make gestures so we are always amazed, when we travel, at cultures that accompany speaking with extravagant hands. You know those merchants in the Middle East who conduct negotiations under a blanket, using hand signals. I suppose I wanted to investigate that sort of communication.

she comes around in her private world of white Most of Letter 1 reappears in 'Bad Language' and then in the first section of *Grooves of Glory*.

50, will my love still be intact The year is (possibly) 1996.

my epic is almost the longest / personal rupture in history 'Pendulum Swing,' Alan's unpublished novel, composed 1995-96. (*You got: Joyce, I (ed.), Sacred Sound?* Joyce L Irwin, ed. *Sacred Sound: Music in Religious Thought and Practice*. (1984).

The book was reissued in October 2000.

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