

appendix one

the bogs: an historical and legal overview

This appendix traces chronologically, significant legislative impacts on bog cruising in New Zealand. It considers these in relation to specific social and historical interventions into the community.

1867- 1908

Consenting sex between men in private was decriminalised in New Zealand in 1986 but consenting sex between men in public places, which includes parked cars or public toilets remains an imprisonable offence. The political and social changes that have contributed to this current situation are varied and complex.

In 1867 New Zealand passed an *Offences Against the Person Act* (31 Vict. 5) that defined “unnatural offences” more clearly than they had been following 1840 annexation of New Zealand and the resulting implementation of English law. This new statute provided:

Whosoever shall be convicted of the abominable crime of buggery committed either with mankind or any animal shall be liable at the discretion of the court to be kept in penal servitude for life or for any term not less than ten years. (s.58)

The Act further provided for imprisonment for between three and ten years for attempted buggery (s.59). These sections largely copied sections 61 and 62 of the earlier English Act although the wording appears to exclude consensual acts, which were treated as assaults. Between 1872 and 1880 only seventeen convictions for unnatural offences occurred in New Zealand and most of them were for male rape (Parkinson, 1988).

The criminal code of 1893 (57 Vict. No. 56) Part XIII *Crimes against Morality* (s. 136) saw the first significant alteration to this law. It provided that

[e]very one is liable to imprisonment with hard labour for life, and, according to his age, to be flogged or whipped once, twice or thrice, who commits buggery either with a human being or with any other living creature.

Section 137 provided for up to ten years imprisonment, with flogging or whipping for attempted buggery, assault on a person with intent to commit buggery or for anyone “*who being a male indecently assaults any other male*”, noting “*It shall be no defense to an indictment for an indecent assault on a male of any age that he consented to the act of indecency*”.

Eldred-Grigg (1984) states that at this time,

Policemen and judges appear to have taken the 1893 Act more seriously than its predecessor because convictions for ‘unnatural’ offences increased markedly. During the twenty years up to 1892 only thirty-nine men were convicted for buggery or bestiality. During the twenty-two years from 1893 onwards the number of convictions rose to eighty-seven, of which the majority were homosexual. (p. 170)

This act was reconsolidated without changes to these sections as the Crimes Acts of 1900 and 1908.

1941- 1961

In 1941 the requirements for flogging and in 1954 the provision for hard labour were removed. However, the penalties remained the same until the consolidation of the *Crimes Act* in 1961. At this time bog cruising was highly prevalent in most New Zealand cities because in a highly criminalised environment without clubs or alternative meeting places, the buildings and their environs provided, in general, the only way that the majority of gay men could meet each other. Polari was a familiar language form in specific bars, cof-

¹ In 1964 “Aversion therapy”, consisting of electric shock treatment and drug therapy, involving nauseating drugs and injections of Testosterone, was still in use in New Zealand hospitals. Two prominent proponents of this treatment were Drs Pat Savage (Auckland) and Basil James (Dunedin). A detailed account of these treatments from a New Zealand recipient is documented in Michael Scholfield’s *Sociological Aspects of Homosexuality* (Longman 1965) and in *Queer History New Zealand* <http://www.queerhistory.net.nz/Aversion.html>. See also: Gaw, H. (1980) Experiments Macabre. *Pink Triangle* 16: 7.

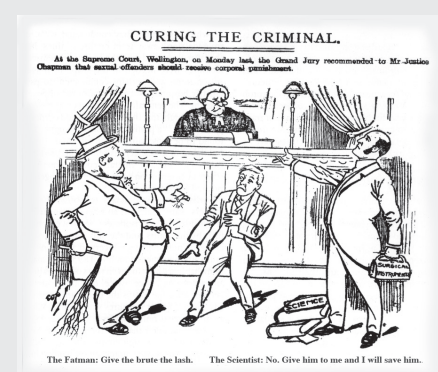


Fig. 5:1

The lashing of gay “offenders”.

Eldred-Grigg argues that the prescription of whipping as a punishment for sexual offenders under the criminal code of 1893 (57 Vict. No. 56) Part XIII *Crimes against Morality* (s. 136) increased rapidly during late colonial times. However, whippings were never very numerous because magistrates and policemen were reluctant to make use of such punishments, and the educated middle class was inclined to argue that whipping was “barbarous”. Working class leaders, he suggests, claimed that corporal punishment was an injustice perpetrated on the working class by capitalists, as suggested in this *New Zealand Truth* cartoon of 1911. However, the *Lyttleton Times*, 24 June 1882 called whipping both “effectual” and “in vogue” and a tension between these two views was apparent in media at the time. The alternative “solution”, suggested by the use of medical treatment, was held in less favour in the last decades of the nineteenth century, yet significantly was still being practised in psychiatric institutions in New Zealand during the 1960s¹.

fee houses and bogs in many New Zealand port cities, because of the numbers of merchant seamen who visited.

The Lesbian and Gay Archives of New Zealand oral history unit have recorded several interviews with men bog-cruising in cities at this time. Cruising communities were often discreetly networked and large numbers of the men knew each other. The bogs themselves often took on identities and names, sometimes after the location (*Pitt Street bogs*, *Potters' Park*, *Garden Place bogs*) or sometimes relating to a specific feature of the building or the history of arrests at the location (*the Catacombs*², or the *Country Club*³). The significance of these buildings in terms of men's identity at the time, can be evidenced in the archived interview with Paul De Rungs⁴ who recalls the impact on a friend of the demolition of two of his favourite bogs.

He was quite sad when they demolished the old Pamure bogs and managed to salvage some of the bricks from the wreckage, which actually had graffiti on them, which he now has at his home. Similarly he did the same with the old bogs that use to be at Point Chev. (MS-Papers-0648-02).

The amendments to the part 7 of the 1961 *Crimes Act* reduced the penalty of imprisonment for "indecent" between consenting males, although consent was no defense. Indecency between males (consensual) and indecent assault on a male by another male (non-consen-

²These were underground, porcelain-lined toilets in the front of the Auckland War Memorial Museum. They were designed by Aimer, Grierson and Draffen in 1929 and remained relatively active as a day-time cruising location until 1996 when they were substantially remodeled.

³The *Country club* was the name for a set of bogs in the Auckland Domain. When police raided these toilets, occupants would often flee to the nearby lake and pretend to be feeding the ducks or admiring the substantial gardens surrounding the facility. At night the place was alternatively known as *Glowworm Grotto* in reference to the glowing cigarettes of men cruising in the dark.

⁴Ings, W. (2004). Interview with Paul De Rungs. This is an oral history interview conducted in Auckland for the New Zealand Oral Histories Unit. It is archived in the Lesbian and Gay Archive of New Zealand, in the Alexander Turnbull Library (MS-Papers-0648-02).

sual) were considered equally severe (s. 140, 141) and carried penalties of five to seven year's imprisonment. However in New Zealand, challenges to the state of legislation, were not activated directly because of a commissioned report as in Britain,⁵ but as a result of a much publicised queer-bashing and murder. The incident occurred near toilets in Hagley Park in 1964, when Charles Aberhart was beaten and killed by a gang of youths. The well-publicised case acted as a significant catalyst for the birth of gay activism in New Zealand. The trial of the six youths lasted for five days, but the jury, returning after seven hours of deliberation, found all of the accused, who had only been charged with manslaughter, not guilty. It was accepted and understood that the youths had struck the blows that killed the man. No one else was ever charged.

The *New Zealand Listener* at the time commented,

At the centre of the case however, was the assumption that the dead man was a homosexual... The six youths who went in search of 'queers' were not moved by moral indignation; they were looking for excitement and believed their victim to be fair game. The Hagley verdict... leaves a suspicion that, at subconscious levels, an alleged homosexuality has been felt to be an offence which mitigates a crime. (Holcroft, 1964, p. 8)

⁵ The British *Wolfenden Report* of 1957, recommended that private homosexual sex between consenting adults should not be considered a crime. Named after its chair, Sir John Wolfenden, the committee was established on August 24, 1954, "to consider...the law and practice relating to homosexual offences and the treatment of persons convicted of such offences by the courts". It was also charged with examining laws governing male and female prostitution. The committee, made up of fourteen men and three women, met on September 15, to hear testimony from a diverse range of witnesses.

After three years of deliberation, the commission issued its *Report of the Departmental Committee on Homosexual Offences and Prostitution* in September 1957. The report stated: "It is not, in our view, the function of the law to intervene in the private life of citizens, or to seek to enforce any particular pattern of behaviour."

This report was to have a significant influence both in England and in New Zealand. In the United States of America it was influential in the overturning of Illinois' sodomy laws. For more information on the Wolfenden Committee and the *Report Of the Commission on Sexual Offences and Prostitution*, see David's *On Queer Street* (1997) pp. 188-191.

This murder, Parkinson (1988) suggests, led to the first attempt by gay men in New Zealand to work towards law reform through the formation in 1964 of a legal subcommittee of the first New Zealand gay club, *The Dorian Society*.

The 1970s

Underhill's (1978) analysis of prosecution statistics for sodomy and indecency between men in New Zealand in 1974 provides a little acknowledged illustration of the nature of society for gay men at that time. In that year, 386 charges covering sodomy or indecency between males were laid; 56 of these were charges of sodomy of which 30 were proven. Of the 27 males sentenced in the Supreme Court for this crime, 6 were imprisoned for terms ranging from one to seven years. Of the 116 charges of indecency between males, 89 resulted in convictions and 16 people received prison sentences (p.10).

It was in this environment, where many men who had sex with other men, knew of people in their communities who were in prison or who had received sentences and exposure to a highly censoring public, that the tentative opening of new gay clubs and bars began to occur. Following the initiatives of the *Dorian Society* these clubs emerged in locations like Hamilton (*The Taurus Society*), Christchurch (*Aequus*) and Auckland (*The Laetus Social Club*). These clubs provided some men in larger cities with alternative ways of meeting other men⁶.

However, for the majority of gay New Zealanders, especially men in rural areas and small towns, and young gay men under the legal drinking age, the bogs remained the only available way of making contact. This situation was further exacerbated by the fact that during this period recurring police raids on both the new clubs and the bogs meant that for many men, any attempt at contact with other gay men was fraught with the possibility of arrest or exposure.

⁶ Prior to the opening of these clubs a few public venues outside of the beats provided protection for communities of gay men. Significant among these in Auckland were the *Queen's Head* and *Occidental* hotels and the *Lily Pond Bar* in the *Great Northern Hotel* on Queen Street. The *Gladiator Sauna* at the top of the same street and a range of small coffee bars, including the *Cadero*, were also popular.

In many instances it was easier to explain away an extended visit to the public toilets than it was to justify to a known policeman, one's appearance in a gay club. It was during this time that police harassment of gay venues gave rise to a series of significant reactions from within the gay community. The *Auckland National Gay Rights Conference* in 1979 ran spontaneous workshops for men teaching them how to conduct themselves in the event of arrest or police harassment. These workshops were heavily attended and included techniques for dealing with interrogation, and role-plays on what questions to answer if one was detained. The workshops also resulted in many men becoming informed, not only about the law, but also about current police procedures and approaches.

Significantly at this time there also emerged the first organised gay politicising intervention into the world of men who used bogs for meeting other men. This was an initiative that was to precede later developments like the *Legal Aid Defense Fund* (1983) and the *BEATS* programme (1990-1). In Wellington and Auckland, a loosely connected network of radical men established a process of intervention during arrests⁷. The initiative was small and was called "the bog-watch". During arrests at central city toilets these men ran between the officiating officers telling detained men not to provide any information other than their name and address unless they were formally arrested, and then under no circumstance should they plead guilty or sign any form of statement. While police often threatened the men in these bog-watch groups, none were ever formally charged because they were careful to offer no legally defined obstruction. As a result of police use of entrapment during this period, *AGRA*⁸ established a legal defence fund to help pay court costs of contesting any police actions of harassment or entrapment of gay people (Gaw, 1980, p. 3).

In the same year that Underhill's statistics profile the outcomes of prosecution (1974) Venn Young introduced a private member's Bill to parliament. This *Crimes Amendment Bill* proposed a decriminalisation of homosexuality with an age of consent of twenty.

⁷ In Auckland a group of three men from *Gay Liberation House* in Ponsonby formed one of these teams. The group consisted of Ian Booth, Welby Ings and Glen Turner.

⁸ *AGRA* was an acronym for Auckland Gay Rights Activists.



Fig. 5: 2
Gay Liberation House.
This address at 17 Collingwood Street, Ponsonby served as the publishing offices of New Zealand's only national gay men's publication at that time, *New Zealand Gay News*. It was also the home of a number of significant gay activists.



Fig. 5:2
Protesters outside the Auckland Courthouse, February 14th 1980. Following this demonstration, protesters formed an impromptu march to the bottom of Queen Street amidst an intensive police presence. In the foreground are Hamilton gay rights activists Welby Ings and Harrie Jansen.

However at the second reading, on the fourth of July 1975, caution kept some twenty-three MPs from the debating chamber and the bill was lost by five votes, 34 to 29 (Parkinson, 1988, p. 167).

1980-1990

The early 1980s was profiled by significant protests against growing police use of *agents provocateur*. While this was, and continues today to be a common practice in the arresting of men who use public toilets for sex with other men, it was a police raid on an Auckland gay sauna, *The Victoria Spa*, on February 1, 1980 that saw the first major public protests over entrapment.

On the day of the raid two undercover agents entered the men's sauna some hours prior to the arrests, and were instrumental in the prosecution of six men, each charged with committing an indecent act on another male. The manager of the venue, Brett Shepherd was charged with assisting in the management of the Victoria Spa Sauna while it was being used as a place of indecent acts between males. The resulting protests at the trials of the arrested men saw an estimated ninety demonstrators noisily picketing the Auckland Magistrates' Court (Gauntlett, 1980, p. 3 and Shepherd, 1980, pp. 11, 16-17).

These arrests occurred in a context of increased police raids on public toilets, and resulting from the profiling of the prosecutions in local newspapers, a parallel escalation in the numbers of queer-bashings around the country. Because victims of such assaults were not in a position to approach the police for protection, publications serving the gay community, like the *New Zealand Pink Triangle* ran warnings for its readers. In a feature titled *Bashers About*, they reported:

We have been advised that two young men, one European, 5'2", solid build, sandy, short hair, clean shaven, home done tattoos on hands, about 16 years: the other a Maori, 7'7", longish black hair, slim build, tattoos [sic] on hand and upper left arm, aged about 17, have been terrorizing people on the beats in Auckland. They operate together on Saturday nights at Sandringham and are in to theft and blackmail. (1980, issue 13, p. 3)

This approach of describing attackers in detail grew out of the traditional bog practice of writing descriptions and behaviours of queer bashers on the walls of individual toilet cubicles. An extension of these written warnings appeared in the same year in relation to harassment by the police. *New Zealand Pink Triangle* also ran articles giving specific advice relating to detainment and questioning by the police, (Kade & Gaw, 1980, 8, p. 3).⁹ The New Zealand Gay Rights Coalition as an extension of this, began producing small, free cards called *Your Rights and the Police* which fitted easily into wallets, and outlined rights and procedures for protecting yourself if arrested. The cards included space for lawyer's name and phone number.

In terms of homosexual law reform, following the abandoning of another unsuccessful attempt at a reform bill by Warren Freer in June of 1980,¹⁰ the New Zealand Gay Rights Coalition approached a group of gay lawyers to draw up a new measure. This *Equality Bill* was developed between 1980 and 1983, but failed to gain the necessary support from inside the lesbian and gay communities, partly because it failed to give equity in the age of consent and protection against discrimination.

⁹ The article *Gays and the Police* gave the following advice:

- 1 Do not answer any questions except for your name and address.
- 2 Do not give the name and address of your employer.
- 3 Do not go to the police station unless arrested.
- 4 Do not make, or sign any statement.
- 5 Make sure you know a good lawyer.

The feature also covered information relating to arrest processes, the importance of not divulging an employer's name, and also covered the police's right to inform a youth's parents if he was under twenty years of age.

¹⁰ This initiative failed to eventuate because of opposition from both the lesbian and gay communities. Although Freer held talks with the comparatively conservative New Zealand Homosexual Reform Society, the more radical NGRC (New Zealand Gay Rights Coalition) opposed his proposal because of its failure to argue for an equal age of consent commensurate with laws pertaining to heterosexuals. Freer's proposal one year later, for a compromised initiative with an age of consent of eighteen, was also opposed by the NGRC on the same grounds. On June 20th 1980, he announced in Parliament that he was abandoning the Bill.

On March 8, 1985 Fran Wilde, the junior government whip in the recently elected Labour Party, introduced a bill that gave equal age of consent (16) and provided for the Human Rights Commission to deal with discrimination on the grounds of sexual orientation. Support for the bill was widespread and public opinion polls indicated that about 61% of the population supported reform, while about 37% opposed it. Significantly, in the process of its passage through the house, the human rights provisions were dropped,¹¹ so that on the 11th July 1986 when the Governor General signed the bill into law as the *Homosexual Law Reform Act*, it ensured that the same provisions in law applied to sex in private between people irrespective of gender. All sexual activity to which the partners did not consent was termed “sexual violation” and all consensual activity (except incest) between persons over the age of sixteen was made legal.

Significantly the opening of the 1980s had also seen an amendment to the *Summary Offences Act*. The new Section 28 (1) created the offence of “being found in a public place preparing to commit a crime”. The new offence was designed to replace the offence of “frequenting a public place with felonious intent” under the *Police Offences Act* 1927. In response to the police campaign in the beginning of 1983, to establish precedent, laying prosecutions under this new offence, by raiding bogs and saunas and laying indecency charges,¹² gay men in Wellington also established the Legal Aid Defence Fund (similar to the AGRA initiative in 1979). This fund was set up to pay for the court costs of men who were charged with offences under this Act. The provision, however, was that these men had to refuse to plead guilty. Although it was not part of the current deliberation by the courts at this time, the two national gay periodicals, *New Zealand Pink Triangle* and *OUT Magazine* both ran articles warning readers of the

¹¹ Human rights issues relating to equal protection on the grounds of sexual orientations became part of New Zealand law seven years later when on July 28th 1993, the *Human Rights Bill* s.21(1)(m), was passed in Parliament with a majority of 64 to 4.

¹² See: Legal Aid Defence Fund (1983). The Battle of the Beats. *OUT Magazine*, 52, 24., and Shepherd, B. (1983). Doing the Beat. *OUT Magazine*, 51, 9-10.

additional barb in Sub-Section (3) which provides... that if you have been previously convicted of the crime the Police think you are preparing to commit, then details of your earlier convictions will be brought up as additional evidence against you... we understand that this is one of the few times in New Zealand law when previous convictions can be used as evidence (Legal Aid Defence Fund, 1983, p. 24).

In November 1984 a significant decision by Judge Hobbs, in sentencing a man appearing in the Wellington District Court on a charge of indecently assaulting a plain-clothes policeman received widespread coverage in the gay press. The judge called for the suppression of the defendant's name and identity (even though there had been no application by the man's counsel for this). He also instructed the man to come up for sentence in six months only if called upon.

The decision of the judge was a noted reaction against the escalating numbers of obvious police entrapment cases that were coming before the courts at the time. He said

it was clear that this was an undercover action concocted by the police. If an innocent party had been involved or a member of the public or a person of immature years, the Court might take a very serious view. (Shepherd, 1984, p. 8)

Judge Hobbs went on to state that *"the offence was at the very low end of the scale"* (ibid.).

This recognition by the courts of the tensions involved in the arrest of men seeking discrete, consensual acts, where the act is encouraged by the police to secure a prosecution, illustrated a fundamental problem with the application of the law on a marginalised community.

1990-2005

In 1990 the release of *Profiles of Gay and Bisexual Men: a series of six reports on the socio-demographic and behavioral characteristics of men ac-*

according to the venues at which they make sexual contacts,¹³ represented the first non-repressive, government funded intervention into bog culture in this country. The principal legitimising factor behind this research was the rapid spread of HIV.

Chetwynd's Report No. 6 (*The Toilets*), grew out of an earlier project by Horn, Chetwynd and Kelleher in 1989¹⁴ that considered changing sexual practices amongst homosexual men in response to AIDS. Her report, investigated the profiles and behaviours of men who used public toilets for sex, and its findings were significant not only in providing the first reliable overview of the profile of bog users in New Zealand, but also in helping to support the establishment of the New Zealand BEATS project¹⁵.

BEATS was an educative outreach and support initiative. Developed by the New Zealand AIDS Foundation, it used gay volunteers in peer-based information dissemination programmes, that focused on AIDS awareness and safe sex practices. Under this initiative these volunteers operated within bog cruising areas, talking with cruising men, distributing safe sex and information packs and promoting peer support for safe sex through interpersonal contact. The initiative operated inside the bog cultures active in Auckland, Hamilton, Napier/Hastings, Wellington and Christchurch, and held credibility because in general, it was staffed by men who had personal experience operating inside cruising networks (Meredith, 1991, p. 30).

¹³ Pertinent to research into the bogs was Chetwynd, J. (1990). *Profiles of Gay and Bisexual Men- Report No 6: The Toilets*. A report to the New Zealand AIDS Foundation. Christchurch School of Medicine, University of Otago.

¹⁴ Horn, J., Chetwynd, J., & Kelleher, J. (September 1989). *Changing Sexual Practices Amongst Homosexual Men in Response to AIDS: Who Has Changed and Who Hasn't and Why?* A report to the Department of Health, Christchurch School of Medicine, University of Otago.

¹⁵ This initiative was partly modelled on the successful Australian beats programme trialed in West Sydney by the AIDS Council of New South Wales in December 1988, (see Goddard, 1990. pp. 24-28).



The fact that AIDS was seen as clearly moving between the gay and heterosexual communities, meant that relatively unacknowledged sexual interfaces between the two worlds suddenly became important, and from that recognition surfaced an awareness of the paucity of reliable information about what had been a “silenced” and marginalised community.

¹⁶ Newham, the assailant, was sentenced in May 1991 in the Hamilton High Court following prosecutions for both this crime and the stabbing of another man he followed into the Grantham St toilets. In the second case he demanded money and forced the man to drive him to the Matangi Saleyards where he also stabbed the victim in the back. Both victims were hospitalised. Newham’s justification for his action was that he “*wanted to kill all homosexuals*”. Newham was convicted and sentenced to 10 years, 10 months prison by Mr Justice Fisher. Further detail on this attack and similar “bashings” can be accessed at <http://www.gaynz/archives/hate-crimes.asp>

Fig: 5:3

Piranha Park bogs.

This was one of the active toilets targeted in the Hamilton BEATS project. The bog and surrounding park has a history of queer bashing, typified by the stabbing of a man in the back on the 26th of January 1991.¹⁶ The BEATS project that ran from 1990 until 1997 needed to address a number of significant problems. Two of these discussed in the New Zealand AIDS Foundation Prevention programme 1991/2, were the fact that “...the work required to be done by volunteers is likely to be stigmatized by their gay peers as well as the public; it also involves long hours and a real danger of anti-gay violence” and “beats have their own code of behavior and norms that may be referred to as ‘the beat culture’. The beats users for their own protection and efficacy have developed this code of behavior. Any project intervention that is seen by beat’s users to be operating outside of this beat culture will be rejected by them.” (NZAF Project Plan, BEATS, 1990, p. 5)

This sudden academic and governmental interest in men from this community may be understood if one considers the public profiling in the late 1980s and early 1990s, of statistics from a range of international studies. These suggested that a large proportion of men who used the bogs for sex, defined themselves as either heterosexual or bisexual. These men were now seen as a significant transmission link of the HIV virus from out of the gay community, and into middle, heterosexual New Zealand (Smith, 1993).

At this time, two other significant changes occurred that have impacted heavily on the bogs and cruising rituals associated with them. From the 1990s, in an increasing number of urban centres, sex-on-site venues have begun to proliferate¹⁷. These clubs generally provide a safer environment for men seeking anonymous sex with other men. The earliest of these venues like *Lateshift* (Auckland), and *Buddies* (Wellington), created an alternative to bogcruising that was relatively protected from the police and queerbashers. However clubs like these are not free and despite their innocuous facades, they are often located in built-up areas where men can be seen entering and leaving.

During the 1990s, the appearance of cruise clubs paralleled shifts in town planning decisions in many New Zealand centres. Older “cottages” were increasingly replaced with more publicly exposed, uni-sex facilities. These new buildings removed the ability to make contact at a urinal, or to communicate between cubicles. The designs resulted in many men moving their cruising behaviour out, into the security of the surrounding parkland.

Currently men arrested for bog cruising in New Zealand are generally charged with one of three offences.

The most common is *disorderly behaviour*. This crime relates to sections 3 and 4 of the ‘Summary Offences Act’. The charge, normally

¹⁷ A search of the gay tourist website *gay.co New Zealand* (http://www.pinkpagesnewzealand.com/Bars_Clubs_Restaurants_and_Venues/) in March 2005, indicated seventeen independent venues offering cruising facilities for men seeking same sex encounters. While many of these clubs were located in major cities, there were also organisations advertising in smaller New Zealand centres like Hastings, Tauranga and Invercargill.

involves an arrest for a sexual act performed in, or within view of any public place, or where a person behaves in an offensive or disorderly manner. It is generally used when there has been a complaint made to the police about cruising and the offender is considered to have “breached the Queen’s peace”. Although the maximum fine for this offence is \$1000.00, in practice the amount is generally much less, and often the police are known to award diversion¹⁸.

A more serious charge is committing an *indecent act* in a public place. This is an offence against the ‘Crimes Act 1961’ s.125 (subsections 1&2), and carries a maximum sentence of up to two years imprisonment. The statutory defence puts the onus on the defendant to prove there were reasonable grounds for holding the belief they would not be seen. It is in dealing with this charge, that recent challenges to the definitions of public and private space have been made.

A third, less common, but more serious charge, is that of *indecent assault*. This offence relates to Section 141 of the ‘Crimes Act 1961’. If convicted, a man is liable to imprisonment for a term not exceeding seven years. This charge normally relates to an indecent assault on another man over the age of sixteen. An arrest for this offence has no potential for diversion and the charge is normally brought where there is “false or fraudulent representation used in relation to the nature and quality of the act”.

While these laws are currently used to control aspects of bog cruising in New Zealand, they need to be understood as part of a wider environment of social censure. Bog cruising, has been, and continues to be, looked down upon by members of the gay community. In the heterosexual world it still remains well hidden and rarely discussed.

¹⁸ Diversion is a police recommendation, introduced in 1993 that is sometimes used where the arrest is for a first offence and the person accepts the allegation against them. Its significance lies in the fact that no criminal record is produced (outside of an entry on police files). The facility technically allows the police to withdraw a prosecution for a minor offence in return for an admission of guilt and a donation to, or work for, a nominated community organisation.

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appendix two

bogspēak: a lexicon

*“Get that troll!
It gobbled off the tragic trade your mother
charvaed yesterday.*

Some omees have nanti taste!”



definition

Bog speak may be defined as a specific anti-language used by a community of men in New Zealand who frequent public toilets for same sex encounters. The language form appears to have been most widely used in the middle decades of last century. However, words and expressions predate that time and the language also continues to develop as a little known, contemporary system of communication.

purpose

This lexicon was collated to create a broad contemporary and historical profile of bog speak, so that pertinent analyses could be used to identify themes for typographical design considerations in the short film *boy*. The following document is a carefully collated compendium of this language form. However, the lexicon does not purport to be a definitive or objective piece of research. I do not seek to draw conclusions about the contents outside of the specific research need that it supports.

However, because of the unique and significant nature of the data collected, it is intended that this lexicon will lead to further research beyond the concerns of this thesis.

existing recorded knowledge

When a researcher endeavours to document the way a specific group of people use a language form, one of the methods employed is to refer to archived sources including letters, diaries, literature and oral histories.

However, bog speak is a language form that is almost entirely spoken and very few written records of it exist. The Lesbian and Gay Archives of New Zealand [LAGANZ] contain a few oral history interviews with men who mention bog cruising, but on these tapes, language use is rarely addressed.

Marian Evans' video interview with James Mack (2003) contains a sequence where Mack refers to *Parley* as a form of gay language. This occurs during an episode where he revisits a bog he cruised in the past. However, because bog speak was not the primary consideration of Evans' documentary, the language form simply surfaces in Mack's monologue when he discusses features like *glory holes*, or locations like the *Hanging Gardens*.

Hugh Young (1996) published a working, online lexicon of gay Polari¹ but much of this was lifted from other copyright works outside of New Zealand and there is no focus in the work on language forms particular to this country.

To date this is the available, retrievable New Zealand data on the subject. Therefore, because currently no research into the anti-language, bogspeak, exists in this country, the lexicon has been compiled as a piece of primary research.

insider construction

My association with bogspeak stemmed from involvement with bog cruising in the 1970s when I was growing up in the South Waikato. In my adolescence I kept diaries that contained words surfacing from this strangely clandestine world, a world where the language seemed to capture the anger, dislocation and self-denigration I was experiencing as a young gay man. I learned to count and pun and weave this language form, as subtle but savage *double entendre*, through the over-ground slang of my youth. By the late 1970s I had moved to Auckland and was actively involved in the emerging gay liberation movement. This was at the time of the police “crack-down” on the bogs, pubs and saunas that formed the meeting places for gay men. During this period the few radicals, active in the newly formed “gay liberation movement”, spent a lot of time working with men who found themselves prosecuted under Part 7 (s.140) of the 1961 *Crimes Act*. In both advocacy and welfare work we found it necessary, for credibility, to remain conversant with the changing language form. Through the 1980s and 1990s, I became involved with the HIV prevention campaigns. The necessity for designing print media that effectively talked to men in the bogs meant it was imperative that designers remained cognisant of changes in the language.

¹ <http://www2.prestel.co.uk/cello/Polari.htm>

The British linguist, Paul Baker defines Polari as a “*secret gay vocabulary*” (2002b, p. 1). Polari is a language form that appears to have come to New Zealand from England, via the British Merchant Navy. It evidenced itself in the language of some New Zealand gay men during the 1950s and 1960s.

Bogspeak, while closely related to Polari, (and incorporating some Polari words), is a New Zealand language form, associated with bog cruising, that has developed culture-specific neologisms, coinages and profiles, long after the demise of Polari in the gay overground.

Specific words like *bare backing* and *docking* are examples of new bog-speak that appeared in the targeted print media of these campaigns.

network construction

While initially I was able to construct sections of the lexicon based on my own past experience, my exposure to the language form was limited. Although my vocabulary held some currency in the 1970s, there were many changes in the use of words and definitions by the end of the century. However, because of my position as an “inside researcher” (known socially and through my political initiatives and creative writing), I have been able to talk with friends who still use the language and whose networks spread across significant cross-sections of the country.

It was not feasible to formally interview the 121 men who participated in compiling this lexicon. This is because while many of these men were happy to help, the majority would only do so anonymously. They were reluctant to sign any document or to have their identities recorded in any way. This may partly be attributed to the fact that the act of doing the bogs is still criminalised and many men I approached were cautious about social and legal censure resulting from traceable involvement.

Therefore, because it was necessary for the research to document a realistic profile of the historical and current use of the language form, participants involved in verifying and contributing to the lexicon have generally remained anonymous.

data gathering

When interviewing a participant, I normally sat with the man and read through the draft lexicon of words. If the participant recognised a word, I asked him to describe what it meant. Where the definition equated with one already entered, a verification mark was placed against the word. Where a definition was different but the word was familiar, a new definition was entered under the one collected.

Where words already included in the lexicon acted as catalysts to other terms for the same idea (as in names for the police, women, heterosexual men, and specific locations), these new terms were added to the draft lexicon awaiting later, independent verification.

Compilation of the lexicon involved blind verification. This meant that a word could not appear in the final list unless three separate participants, independently recognised the term and agreed on its use and definition.

oral history interviews

The second process employed in the research was the recording of oral history interviews with people who currently cruise, or have cruised, the bogs in New Zealand. These interviews, conducted for the National Oral Histories Association of New Zealand, focus specifically on the language of bog cruising and consider particular words in relation to the participant's personal, historical and social context. The interviews were conducted with ethics approval from the Auckland University of Technology² and the data as transcripts, and audio recordings now forms part of the Lesbian and Gay Archives in Wellington³.

Transcripts of the interviews are enclosed with the appendices accompanying this thesis⁴.

The interviews conducted as part of this research may be referred to as "*attitude data*" (Baker, 2002a, p. 4). Attitude data engages people talking about language rather than in language (although sometimes they slip into bogspeak when discussing specific situations). Interviews are useful because they create contexts for language, and people can describe incidents using language specifically related to the culture in which they occurred. However, as Baker (2002a) found,

it is sometimes difficult to verify the authenticity of the accounts given by interviewees, ... even with the best intentions, groups of people

² Ethics approval number AUTEK (02/162)

³ The recordings are housed in the *Alexander Turnbull Collection* in the National Library of New Zealand:

MS-Papers-0648 for the project as a whole.

MS-Papers-0648-01 Interview with Vanessa Wedding

MS-Papers-0648-02 Interview with Paul de Rungs

MS-Papers-0648-03 Interview with Howie Taylor

⁴ See appendix 3.

may possess different memories of the same situation. Unintentional exaggerations or simplifications may also occur during interviews. (p. 4)

Therefore, when considering quotes or lists of words from people being interviewed, it is important that they are understood as opinions and recollections, open to further verification.

considerations

The process of blind verification, (relying on three independent recognitions of a word), used in compiling this lexicon, has presented some significant problems.

First, words in use before the 1930s were difficult to verify because few men who used them are still alive. In cases where a word from this period was recalled, I have included it. In the case of a word like *brandy latch* where the term was known to only one man but verified in a copy of a personal letter, I included the word with the comment “rare”.

Second, words like *troll* and *gravy* often have multiple meanings. Blind verified multiple meanings have been listed as numbered entries. In general, any definition of a word not blind verified by two other participants, has only been included where it can be traced as retrievable data, (as in an archived oral history interview). References to Wedding, De Rungs, and Taylor relate directly to recorded oral histories. All other references relate to written lexicons or dictionaries of slang.

Third, where multiple pronunciations or spellings have been suggested as in *bona*, *chush-bag*, *khamp*, *ommee*, and *parley*, I have included all versions. The fact that various users of the words may not agree on pronunciations of anti-languages, Baker (2002b) suggests, may be due to the localised, historical and unstandardised nature of such language forms.

Where I have been uncertain as to the origin of a word or phrase, I have noted this in the entry, or referred the reader to sources that have already documented the term.

Where a word has a range of bogspeak synonyms I have listed these alphabetically in ***bold italics***. Synonyms in use by non-bogcruisers have occasionally been listed in *plain italics*, and synonyms in international, gay underground languages have been prefixed cf. followed by a listing in alphabetical order and the country of origin entered in brackets.

introductory note

Each word is presented in the following order: The **word** (alternative spellings); *grammatical category*; meaning(s); etymology; other notes; examples of use; and related words. Related bogspeak words or words documented from other, international bog cruising communities appear in bold italics and related heterosexual words appear in standard *italics*.

abdicate *verb*: to leave a public toilet because of the arrival of the police.

Alice *noun*: 1 uniformed police (kwn Auckland mid 1970s). 2 **Alice (Lady)** the khamp name of Peter Sinclair, a well-known New Zealand television personality.

auntie *noun*: an older gay man, generally whose approach to life and love is conservative. Also ***antique h.p.*** (*h.p.* stands for homee polone) and ***old cunt***.

bagging *verb*: a method of concealing a sexual partner in a toilet cubicle during sex, to avoid police detection. One man sits on the toilet while the other stands facing him with a plastic bag or coat pulled around his feet. If a policeman looks under the gap at the bottom of the door, only one pair of feet will be seen and the direction they are pointing will be obscured. [Baker *b*, 2002: 76]

bareback *verb*: to have anal sex with someone without using a condom. The term came in to common use via U.S. Gayspeak, in the 1990s.

basher *noun*: someone who visits gay cruising areas to attack gay men. Some ***gay bashers***, ***khamp bashers*** or ***queer bashers***, operate in groups, waiting for an opportunity to attack an isolated victim. Others may engage in sex with a gay man and afterwards attack or rob him, cf. ***four-doors*** (kwn San Francisco, late 60s), a carload of young men intent on queer bashing.

From the advice to “*run when you hear the sound of four car doors slamming*”. Also “*Don’t trust him, he looks like a fourdoors*”. [Rogers, 1972:84] Also *bunny bashers* (South African Gayle) [Cage, 2003:59] and *poofter bashers*, New Zealand heterosexual slang.

basket *noun*: bulge in the trousers, swimming togs or underpants. Also *lunch, lunch basket, lunchbox, picnic basket, package, packet*, cf. *family jewels*, heterosexual slang.

batrag *noun*: towel for cleaning up after sex. The word *bat* can also be appended to other artifacts eg: a *batmat* is a single mattress stored under a bed, that can be brought out to expand the site into a larger area when entertaining a trick, (current).

beard *noun*: a woman who is used by a gay man to provide a front of heterosexuality. Also *mask*. Syn. *finking* (Brit. gay slang).

beat *noun*: 1 public toilets and the surrounding environment where sex between men occurs. The phrase *doing the beat* is another term for cruising. Beat is particular to both New Zealand and Australia, *cottaging* is the parallel term in England and *tearoom trading* is the American equivalent. [Keogh, Weatherburn & Hickson, 2000:144]. 2 the space between toilets or sexual encounters.

bent *adjective*: 1 homosexual. The word was in common use prior to its replacement by the word *gay* in the 1970s. In mixed company a man could enquire about the sexuality of a third party by drawing a bent line with his finger on a tabletop. A discrete nod or shake of the head indicated an answer. 2 criminal or deviant.

Black forest *noun*: bogs in Victoria Park in Auckland, given the name because of the higher numbers of Maori and Pacific Islanders who used them. *Kwn* Auckland, 1950-60s. [Wedding, 2004]

blackout *verb*: to remove lights installed in or around bogs to increase safety. Many councils have installed metal encasements for bulbs to stop their removal. These devices are generally cut through with bolt cutters or a hacksaw. Where bulbs are not accessible, sometimes they are sprayed with black or red paint.

blow-job *noun*: oral sex.

blue cheese/cheese mince *noun*: smegma. Also *cock-cheese*.

bitch *noun*: 1 pejorative (sometimes bantering) term for an insolent, resentful gay man. 2 a man preferring a passive role in anal sex. 3 verb: to complain, nag or criticise.

bitch's curse *noun*: a cry of indignation.

bitch smacker *noun*: a policeman who is aggressive in his handling of men arrested in public toilets.

bog *noun*: public toilet. Doing the bogs is a common New Zealand term for cruising. Also *carsey* (Polari and heterosexual slang, kwn Wellington, Christchurch 1940s & 50s), cf. *gents restroom*, *shithouse*, *WC*. heterosexual slang (Cryer, 2002, p. 129).

bog bio *noun*: a personal profile in a wall advertisement, often erroneously indicating age, size and race.

bog queen *noun*: a man who frequently cruises public toilets for sex.

bog-spy *noun*: a 1992 publication edited by Paul De Rungs that was left in public toilets and other gay venues. It rated and profiled specific Auckland bogs and parodied police activities in the area.

bona, bonar, boner, bono *adjective*: 1 good. British Polari in use between the 1950s and 1970s. The word *bona nochy* as a vocative meant good night, and *bona varding* as an adjective meant good looking. Syn. *bonaroo*, wonderful, excellent (prison slang), [Rogers, 1972, p. 35] also *fantabulosa*.
2 *noun*: an erect penis. This word was generally spelt *boner* and appears to have been in more common use amongst non-gay identifying men between the 1960s & 70s. Also *stiffy*.

bosch *verb*: to drill a glory hole, blow hole or peep hole between two toilet cubicles. In New Zealand this is either done with a pocket-knife and cigarettes or a battery powered drill and a masonry bit. The term may have come from a brand name of a popular power tool.

bottom *noun*: a man preferring passive anal sex. A man who prefers an active role is called a *top*. A man who has no particular preference is known as *flexible*.

box *noun*: 1 anus, also *man-cunt*, *love hole*, *love tunnel* and *software* (current).

box rot *noun*: a man with sexually transmitted diseases.

box seat *noun*: cubicle with direct view of the urinal. [Wedding, 2004]

brandy latch *noun*: lockable toilet cubicle. British Polari (rare).

brazen *adjective*: obviously sexually available. The term can be used to describe either a man or a location [Jenkin, 1997: 9]. Also *bold* (Polari), *not shy*.

breeder *noun*: a heterosexual man. The term refers to the propensity for having children. Also *Carlotta, het, naff, straight, square, smeg*.

bucket bum *noun*: 1 an anus that is very accustomed to anal intercourse. Also *Gloria gloryhole, Lucy Loose hole, Victoria tunnel, Waitomo cave, wet paper sack, whorebag*. 2 a policeman.

bullfighter *noun*: a man who refuses to engage in unprotected sex. The term appears to be a neologism that profiled in a prominent New Zealand AIDS Foundation campaign in early 2005.

bumbags *noun*: 1 badly designed trousers or cheap underpants. Also *K marts, grannies*. 2 a small bag that contains safe-sex packs, “know your rights” cards, gay newspapers and equipment to clean up with. These bags are distributed in Queensland Australia by QuAC’s Beat Outreach Project. [Yin, 2004, p. 15]

bumboy *noun*: subservient, sexually available youth.

butch *adjective*: masculine. It can either be taken light heartedly, “*Oh James is looking butch today*” or as a more formal description. “*This butch number was over at the urinal. I thought he was a plain clothes!*” Also *staunch*. [Baker, 2002 b, p. 167] suggests that butch is early twentieth century US slang.

butch it up *verb*: to attempt to act in a more masculine way.

camp/khamp/kamp *noun*: a common word to describe gay men in New Zealand prior to the 1970s. Baker [2002a] and Wedding, [2004] suggest that the word’s origin may be derived from the New Scotland Yard acronyms, *[KAMP]* Known As Male Prostitute, or *[KHAMP]* Known Homosexual and Male Prostitute.

camp *adjective*: flamboyantly effeminate, affected or amusingly theatrical.

camp it up *verb*: to behave in a theatrically effeminate manner.

can of worms *noun*: 1 A public toilet where too many men are cruising at the same time. “*The place was a can of worms!*” 2 a dangerous situation [Taylor, 2004].

Catacombs *noun*: 1 underground toilets in the Auckland War Memorial Museum. They operated as a cruising venue from 1929 until 1996 when their refurbishing made sexual contact more difficult. These facilities were renowned as a location specifically for daytime cruising because they closed at 4.30 pm. 2 generic name for bogs built under street level, also stations. 3 a gay drop in centre off Cuba Street in the 1960s.

charper *verb*: to seek. From Parlyaree (the agot of eighteenth century fair-ground workers and actors) after Italian *cereare*. Kwn Wellington and Christchurch, 1950s.

charpering carsey *noun*: police station. Parlyaree. Kwn Wellington and Christchurch, 1950s.

charpering omee *noun*: policeman. Parlyaree. Kwn Wellington and Christchurch, 1950s.

charver *verb*: to have sexual intercourse. The word, known by bog queens in New Zealand in the 1950s, is generally used as a derogatory term. The British Parlyaree description of a female prostitute *charvering donna*, is less well known in New Zealand.

chicken *noun*: 1 a young boy under the age of consent. 2 an attractive young man. Also *chick* (1950's Merchant Seaman's slang), *schoolbag* (Auckland and Wellington 1970s & 80s), *student* (current). Syn. *candy* (U.S. late 1950s), *punkie* (U.S. 1940s-50s prison slang).

chinker *numeral*: five (Polari).

Christ and two apostles *noun*: a dated expression for the genitals of a priest or prudish or shy men. Kwn Christchurch 1940s (rare).

client *noun*: a man who pays for sex.

closet *adjective*: 1 a description of a man with hidden homosexual tendencies. It is generally used to describe a man who is, or is suspected of being, sexually attracted to other men, but who has not acknowledged it publicly. Also *closet case*, *closet queen*. The description of a lifestyle based on this non-disclosure is being *in the closet*. 2 a cubicle in a public toilet.

commodore *noun*: police car. Evidence that Ds were in the vicinity. The New Zealand Police bought the first of these vehicles in 1980-81. Often the cars were naively parked near bogs and inadvertently alerted cruising men to police activity or potential entrapment. In many small towns, regulars knew number plates of these vehicles, c.f. *ghost car*, U.S. slang 1970s [Rogers, 1972, p. 207].

cottage *noun*: public toilet. Cottage first appeared as a term for toilet at the beginning of the twentieth century, [Baker, 2002 *b*, p. 170]. The term was British in origin and generally referred to toilets that were built in parks to resemble miniature country cottages. *To go cottaging* meant to cruise the bogs.

Country club *noun*: public toilets in the Auckland Domain. When these toilets were raided by police, occupants would flee to the nearby lake and pretend to be

feeding the ducks or admiring the substantial gardens surrounding the facility. At night the same toilets were also known as *Glowworm Grotto*, in reference to cruising activities in the unlit, surrounding park. The name relates to the numerous glowing cigarette ends, moving in the darkness.

crack it *verb*: to have sex for money.

cream run *noun*: a cruising route taken between a series of active bogs.

crotch kutus *noun*: an infestation of pubic lice. Syn. *crabs*. *Kutu* is the Maori word for lice, also *army of soldiers*, *kks*, *groin greebies*.

cruise *verb*: to look for sex. Although cruise originated in the sixteenth century and was used in connection with the movement of ships, in twentieth century Polari it meant the movement of people. More recently it has come to mean driving or walking around looking for casual sex. The word can also be used to describe the intense, interested way that a man looks at a potential sexual partner. “*That guy over there keeps cruising me*”. Syn. *doing the beat*, *catting*, *alley catting* (late 1960s), *hunting*, *on the prowl*, *stalking*, *scoring*.

cum rag *noun*: 1 a handkerchief, small towel or toilet paper used to clean up after sex. Also *fogle* (Polari), *short-time towel*, *trade rag*, *trade towel*. 2 a man who spends an exorbitant amount of time cruising in public toilets. 3 a man who likes the feel of semen on his skin.

crunt *noun*: a woman who dislikes gay men. Derogatory, probably derived from a combination of crone and cunt.

cull *noun*: 1 mate or fool. The word is both cant and molly slang, (rare). 2 in the 1950s cull was sometimes used as a shortened term for testicles.

curry queen *noun*: a man whose sexual preference is Indian men.

cut lunch *noun*: circumcised penis. Also *cut*, *Jewish bob*. A badly circumcised penis is a *crew neck*.

D *noun*: detective. The term is normally associated with entrapment. Other terms include *Alice*, *Cherie cuntstable*, *Demon*, *Diana detective*, *Dolly Handbag*, *Dora D*, *Filth*, *Hilda box-rot*, *Hilda handcuff*, *Jennifer justice*, *Lily lunchbox*, *Nelly law*, *Petunia pig*, *Tilly tight-twat*.

dainty, daiture, daytour, deger, denger *numeral*: ten (Polari).

date, time, size ad. *noun*: formulaic advertisement written on a toilet wall. It normally proposes an appointment indicating time, age and preference.

demon *noun*: a detective, (current).

dethroned *adjective*: forced to leave a public toilet.

dewey *numeral*: two (polari), also *twa*, *twat*.

docking *verb*: pulling the foreskin of one penis over the head of another.

drag *noun*: 1 any type of clothing. (Drag, meaning specifically to dress up in women’s clothing, is less commonly used in bogspeak because one generally wouldn’t “do drag” if one was going to the bogs. However the term has wide circulation in overground gayspeech, meaning to don clothing of the opposite gender). Baker (2002: 173) suggests its origin may be in the naming of nineteenth century dances attended by men wearing feminine attire.
2 the main street of a small town. Local toilets are normally off the main drag.

EEK *noun*: face. This is probably a New Zealand pronunciation of the British Polari *eke/eak*. These words were truncated and more familiar forms of *ecaf*, a backslang Polari term for face. While *ecaf* was in more common use in Britain, Baker [2002a, p. 173] suggests that the truncated forms reached a higher level of familiarity there through their use in the BBC Julian and Sandy sketches in the radio comedy *Round the Horne*.

enthroned *adjective*: to be in a public toilet and looking for sex.

family *noun*: gay. “Don’t worry about him, he’s family”. Also *positive*.

fatcha *noun*: face (Polari).

filth *noun*: uniformed police, (current).

fish *noun*: a woman. Also *crusty box*, *double bum*, *front bum*, *HRU*, *minge*, *three ringed circus*, *gash*, *growler*.

fish wife *noun*: a woman married to a gay man.

fish & chips *noun*: 1 the wife and children of a man who has gay sex. 2 a man of ambiguous sexual preference (kwn, 1960s).

floor mirror *noun*: a puddle of water on the floor that allows an occupant in one cubicle to discern more about the appearance of a man adjacent to him. Floor mirrors can also refer to highly polished tiles as in the IMAC centre in Queen Street Auckland.

flush of queens *collective noun*: a droll description for a group of bog queens cruising the same beat.

fresh meat *noun*: men new to a specific location, seeking sex with other men. “Don’t bother with that tired old thing, everything’s had it. It thinks it’s fresh meat because its had a haircut and got some new sunnies.” Also *new meat*.

fuck flat *noun*: a private residence where sex can take place after an initial pick up. “I didn’t want to do it there so we went back to his fuck flat.” Also *in-call*, *in-house*, *headquarters*, *HQ*, *the office* (current). Syn. *cage*, early twentieth century prostitutes’ slang. [Rogers, 1972, p. 40]

full house *noun*: 1 when all of the cubicles in a public toilet are occupied, cf. *open house*, U.S. slang 1970s [Rogers, 1972, p. 144].
2 having more than one sexually transmitted disease at the same time [Baker, 2002 a, p. 126].

gardening *verb*: cruising in open places near a public toilet, U.K. Some one who does this may also be called a *bush queen*.

gay *noun*: identifying as homosexual. Baker (2002b, p. 176) traces the word’s complex etymology. One of gay’s early meanings meant being “disposed to joy and mirth”. A gay dog in the seventeenth century was a man “given to reveling or self indulgence”. In the early nineteenth century poetry was called the “gay science”. In the same century gay also came to mean an immoral woman who lived a life of prostitution; in the U.S. it meant someone who was impertinent or over-familiar. By the early twentieth century “gay” was applied to homosexuality although in Britain it was generally used to describe only “up market queens”. In New Zealand in the 1970s with the rise of the Gay Liberation Movement the term took on a politicised positivism that extended through into the early 1990s. However since the mid 1990s the word gay, as used by younger heterosexuals, is a derogatory term for something that is slack or ineffective.

glory hole *noun*: a hole between two toilet cubicles, normally large enough to poke things through. Larger holes are called *blow holes*. Smaller holes only large enough to look through are generally termed *peep holes* or *spy holes*. These may also appear in a toilet door. The word may have its origins in navy slang. A glory hole referred to compartments on a ship or was used as a word for stewards’ sleeping quarters [Baker, 2002a, p. 176].

Glowworm grotto *noun*: see *Country Club*.

gobble off *verb*: perform oral sex.

goes off *verb*: sexually active. The term can describe either a man or a toilet. The verb can also take a past tense “Both the toilets inside and outside the library went off and a third beat was just a minute away”. [Jenkin, 1997, p. 9]

gravy *noun*: 1 come stains on toilet walls. The origin may be from gravy stroke meaning the rapid agitation of the penis just prior to ejaculation. This was a term in common use in rural New Zealand in the mid 1960s. “*Stop banging on the door! You’re putting me off my gravy stroke*”. Also *spunk stains, cum/come stains*.
2 accidental emission from the anus after intercourse.
3 semen. “*She swallowed the gravy*”. [Wedding, 2004]

gravy train *noun*: a series of sexual liaisons in rapid succession.

Grotto *noun*: Durham Lane bogs in Auckland.

gunta *abusive adjective*: aberrant or revolting thing.

handbag *noun*: 1 a man worn on the arm of a lesbian, or woman worn on the arm of a gay man to provide the illusion of heterosexuality (kwn Auckland 1960s). [Wedding, 2004] Also *handbrake* (kwn 2004).
2 an effeminate male prostitute.

hand job *noun*: manual masturbation.

Hanging Gardens *noun*: Active bogs in the 1960s and 1970s in Mt Albert Road Auckland.

hang the sherrif *verb*: to urinate.

hardware *noun*: penis. The anus is called *software* (current).

having church *verb*: to kneel in order to perform oral sex. The word possibly derives from a U.S. slang term for a bathhouse. [Baker b, 2002, p. 97]

helmet *noun*: head of a penis, also *knob*.

Hilda handcuff *noun*: uniformed policeman. Also *Alice, Cherie Cuntstable, Dolly Handbag, Filth, Hilda Boxrot, Lily Lunchbox, Petunia Pig, Tilly Tighttwat*.

HRU *acronym*: a heterosexual woman [Human Reproduction Unit]. A man is known as a **SPU** [Sperm Production Unit] (current). [De Rungs, 2004]

hustler *noun*: a male prostitute. Also *call-boy, renter, rent-boy, rental box, schemer, trade, cf. iron hoof, merchandise, pro, street mechanic, trader, wheeler and dealer*, (dated British gay slang).
2 a thief.

hole *noun*: anus. Also *box, ring-gear*.

Hollywood *verb*: 1 to engage in bog sex in front of other men. “*That thing is such a show-queen! It only gets off if it’s doing a Hollywood!*” The term is related to a current British practice of *dogging*, where a heterosexual couple engages in sex in a car park, or other public place, while strangers watch. Also *Wanda Wandwaver*.
2 to fake an orgasm.

hoover hips *adjective*: an indiscriminatingly promiscuous man, early 1980s. Also *bike, butt sucker, cum bag, cum rag, door-knob, open-house, put you up, slut, slot, tart, trollop, walking mattress, welcum mat, whorebag*.

horse’s hoof *noun*: a gay man, possibly a form of rhyming slang for the word poof / pouf. [De Rungs, 2004]

iron *noun*: gay. The term is English in origin and generally restricted in use to non-gay identifying men, who cruise the bogs. Although it is relatively rare in New Zealand, the word was known in the latter half of last century. It probably has its origins in British rhyming slang, *iron hoof* [poof]. “*I’d never get caught going in there, everybody knows it’s full of irons.*”

jailbait *noun*: a boy, appearing sexually aware who is under the age of consent. Also *chicken feed, chicken trap, school bag, TY*.

Jesse *noun*: a Scottish queen. (Common in the South Island ports in the 1940s and 50s).

john *noun*: a man who pays for sex, prostitute’s slang. Also *client, trick*, c.f. *dogger* (U.S. 1970s), *steamer* (British Polari, mid 1960s), *mark* (U.S. underworld slang 1940s), [Rogers, 1972, p. 111].

joosh/ shoush/ chush bag *noun*: small airline bag, generally with a long strap carried by queens in Auckland in the 1950s and 1960s, normally containing lube, a cloth (trade rag), cigarettes, money etc. [Wedding, 2004]

joosh *verb*: to shoplift or steal .

jumping *verb*: a location where sex was commonly available. “*The bogs in Potter’s Park were always jumping*”. Also *rock* “*Those bogs rock*”, and *go off*. “*The Customs Street bogs go off a treat*”.

kenza/ kenja *numeral*: twelve, (Polari).

KFC *adjective*: a boy who is under the legal age for sex. The acronym references both fast food and the gay Polari word chicken, meaning a boy. It also references the word *fries*, meaning a gay youth [Cage, 2003, p. 61]. Also *chicken trap, jailbait, school bag*.

kumara queen *noun*: 1 a man whose sexual preference is for Maori men.
2 a well endowed Maori man.

lace curtain *noun*: foreskin.

lace-up *noun*: suspicious man. Alluding to the fact that in the 1970s and 1980s many plain clothes policemen, known for poor style, still wore their uniform [lace-up] shoes when going in to public toilets to entrap men. A glance under the partition at the feet of the person making overtures in the adjoining cubicle, often identified them.

long dedger/ long denja *numeral*: eleven (Polari).

lucoddy *noun*: body (Polari).

lunch *noun*: male genitals. The word was also the name of a popular U.K. gay magazine in the 1970s. Also *bulge, lunchbox, package, packet, picnic basket*.

manky *adjective*: 1 very tasteless, poor bad. Also *naff*.
2 a promiscuous and persistent man.
3 an unclean body.

mate *noun*: a male partner/lover. The word’s meaning differs in contemporary bogspeak from an older word *cobber* that was familiar use in both the bogs and broader heterosexual society between the 1930s and the 1950s; this earlier word described a male friend or companion (Partridge, 1972, p. 193). The bogspeak use of mate however employs a droll reference to the sexual verb “to mate” and in so doing is encoded with two potential meanings capable different decodings in different communities.

meat *noun*: 1 penis. Also *cock, dick, lunch*.
2 a sexually available man. Both of these related uses of the word appear to be American.
3 jewellery (rare).

meat market *noun*: a place where men gather to find sex partners, also *meat rack*. The term often applies to both the bog and it environs and in gay slang can also apply to certain clubs, saunas and pubs.

Meatworks *noun*: Onehunga bogs. The term was applied in the 1980s to these toilets in a dual reference to their frequent use as a meeting place for sex between men and also in reference to their proximity to the Southdown meat works in Church street. Rogers [1972] defines a meat rack as an outdoor setting... “*where homosexuals gather to parade their wares and meet new friends*” (p. 132).

medza *numeral*: a half. (Polari)

menu *noun*: 1 toilet wall lined with bog bios and date, time, size ads (1960s) cf. *newspaper* U.S. late 1960s. [Rogers, 1972, p. 141].
2 a possible sex partner. “That thing’s on the menu”. [Wedding, 2004]

milk run *verb*: to go to a public toilet for sex. The term in New Zealand has traditionally referred to bus or train station toilets cruised late at night. The origin may be American, a *milk route* was U.S. gay slang for the late night drive home with a trick in the car [Rogers, 1972, p. 134].

mimi *noun*: to urinate. This is a Maori word that can be compared to the Pakeha terms *slash* and *piss*. *Princess Mimi* is a name given to a man who is constantly finding excuses to visit public toilets.

miscarriage *noun*: a discharge of faeces and semen after anal sex.

mother *noun*: gay mentor, protector, organiser or advisor.

mullet *noun*: an obnoxious woman. The term was popularised in the 1994, Australian film *Pricilla Queen of the Desert*.

n2 *preposition*: into. The term has moved from texting into speech. Its use in words like **n2 anal**, **n2 oral**, **n2 whatever**, subtly references the speaker’s concurrent use of cruising technologies like cybersex, internet and phone-chat. [Taylor, 2004]

nada *quantifier*: nothing. Gay Polari (rare). Generally used in the phrase “*nada to vada in the larder*”, meaning nothing to see in the pants, or not well endowed.

naff *adjective*: 1, tasteless, generally in reference to clothing, objects or people.
2, heterosexual.
While heterosexuals and gay men now both use naff, it has an interesting history as a Polari word. The Oxford English Dictionary (1994) cites the word nifty-naffy as referring to something inconsequential or stupid. One assumption is that it began as an acronym in World War Two, among American soldiers meaning Not Available For Fucking. From there it is assumed that it moved in to the gay lexicon. However Partridge (1970) claims that naff is prostitutes’ slang and suggests that it is either from the French *rien a faire* or from not a fuck. James Gardiner (1997) cites naf in his Polari Lexicon as being back-slang for fanny. Partridge’s slang dictionary also lists the word naafi (N.A.A.F.I) as standing for No aim, ambition or fucking initiative, and Baker [2002 a, p. 41] suggests that naff may therefore be a truncation derived from this. Baker also cites another source that claims the word originated in the 1970s during protests against the National Association for Freedom. (NAF) The acronym was shouted by British Marxist-Leninist students at their right wing fellows. However the term was already part of the New Zealand gay lexicon at

that time, possibly through its appearance in the Julian and Sandy sketches (see omee). Therefore we can probably discount this theory. Although naff has come to be used by non-gays, the original pejorative meaning of the word, as tastelessly heterosexual is still not widely known. Also *manky*.

nanti lucoddy *noun*: unattractive body (Polari).

nanti omi/ nanti homie *noun*: a man not worth considering for sex. Although the term nanti was evident among British seamen and bog queens in the 1950s, and was used to mean, no, not, don't or nothing, it has revived in New Zealand where it is currently used by some gay barmen. The term appears in sentences like "*nan-tee homie d'fafo*". [*D'fafo* is an acronym for "*drink fast and fuck off*". It is also the name of a popular Wellington café, staffed by gay men catering to urbane (naive) heterosexuals].

nanti riah *adjective*: bald.

nanti that *imperative*: forget about it, don't repeat it.

nark *noun*: a person who reports activity in bogs to the police.

nix *negator*: don't tell, keep silent. Baker, [2002, p. 183] states that to "*keep nix*" is nineteenth century slang for keeping watch.

nix taaka/ nix tucker *noun phrase*: hungry. The term can have both sexual and non-sexual references.

NTBH *adjective*: ugly or completely heterosexual. Acronym of Not To Be Had.

nochy *noun*: night.

nosey *verb*: to perform oral sex. "*Miss Thing is in there nosesying off again*". Also *nosh* [from Yiddish].

number *noun*: a person, normally sexually attractive.

obvious *noun*: identifiably cruising. "*He's sooooo obvious!*"

omee/ homee *noun*: man, 1950s and 60s. These are alternative spellings of the same word. It is generally considered to be Polari but has a longer history. Originally in Britain, omee was a word used by actors to refer to each other and is first recorded in Hotton's (1864) *Slang Dictionary*, as meaning landlord or master. By the end of the nineteenth century it was used more generically to mean man. The word probably arrived in New Zealand from two related sources. In the 1950s and 1960s there is evidence of it being used by Merchant Navy seamen in drinking establish-

ments like the *Great Northern Hotel* in Queen Street (*The Lily Pond*) and the Wellington coffee houses. The term was also familiar among bog queens in major ports. Another probable source is the British radio programme *Round The Horne* that was broadcast by Radio New Zealand on Saturday nights between 1968 and 1970. This programme featured two screamingly camp, Polari speaking Queens called Julian and Sandy. While never reaching the level of popularity it held in England, many New Zealand gay men listened to the programme and words like bona, eke, lally, nada, naff, riah and vada became part of their wider lexicon.

omee palone/ homee palone/ omi paloni *noun*: a gay man. Polari in use in the 1950s and 60s. The word is a combination of omee (man) and palone (woman), meaning man-woman.

on with *verb*: to be involved in a short term sexual relationship.

oney *numeral*: one, also *una*, (Polari).

open house *noun*: a promiscuous man, also *open trade*.

otter *numeral*: eight, (Polari).

Paris *adjective*: glamorous, good. In in the 1960s the word was often used facetiously. “It’s soooo Paris love!” [Wedding, 2004]. The word’s modern equivalents are *Fabuloso* and *Fabulacious*.

parly, parley, parlee, pharley, pharlarey, pholaari *noun*: New Zealand gay argot that appears to have included both gay slang and British Polari words in use between the 1950s and 1970s. Many of these words were also part of bogspeak in those decades.

passing *verb*: 1 being perceived by others as heterosexual when actually gay.
2 *passing trade* refers to men cruising past a bog or its environs without actually stopping.

pick up *noun*: some one who is acquired for sexual purposes. The term has survived from Molly slang [c. 1700]. “What did you pick up in the bogs?”
2 the past tense *picked up* can also be used in relation to an arrest. “She was picked up by the Ds”.

plain clothes *noun*: *agent provocateur* in a public toilet. Also *cleaner*, *D*, *Demon*, *lace-up*, c.f. American 1960’s and 70’s gay slang, *ghost*, *urinal-sniffer* [Rogers, 1972, p. 207]. Plain clothes can normally be identified by their overly clean-cut appearance, poor taste in shoes and pants, tan lines on their finger where their wedding ring has been removed, absence of the smell of alcohol, and their overt sexual propositioning.

positive *noun*: 1 HIV positive.
2 an identifiably gay man.

Princess tiny-meat *derogatory noun*: a man with a small penis.

quattro, qualtro *numeral*: four, (Polari).

queen/ quean *noun*: a gay man. Queen was a term used by the Mollies in Britain in the eighteenth century, although as a slang word it has a history of application to women more than men. The gay use of the word is probably taken from the medieval word quean that meant an ill behaved woman, harlot or strumpet. While queen can refer to any gay man it can also define various types of homosexual: effeminate, sexually passive, older men, sharp-tongued men. The word is often preceded by a noun or adjective that indicates a place of residence, personality or preference, e.g. *Ponsonby queen, bitchy queen, leather queen, bog queen, drama queen, kumara queen*. Syn. *twilighter* (dated 1920s-30s, Auckland), *very musical*, (1940s & 50s), *artistic, light on his feet, wrist flapper*, (1950s-60s), *friend of Dorothy's* (1960-current).

queen bee *noun*: 1 a wealthy, socially dominant or assertive gay man who perceives himself to be the hub of a community.
2 an established, older man in a small town, who cares for, or is surrounded by younger, gay men. When there is no intended sexual relationship between the queen bee and the younger men he is sometimes called a *mother*.

queer bashing *verb*: engaging in a violent, homophobic attack. Also *camp bashing* (Auckland 1950-60s) c.f. *dirt* (1950's U.S. slang), [Rogers, 1972, p. 64], *bunny bashing* (South African Gayle) and *poofter bashing*, [heterosexual slang].
3 a woman who likes the company of gay men, also *fag hag, fruit fly*.

quickie *noun*: rushed sexual act. If at a urinal, this is often a hand job so that men can separate quickly if a sound indicates the arrival of another person.

reach under/reach around *adjective*: to masturbate someone in an adjacent cubicle of a public toilet by reaching under or around a partition. Certain toilets like the Garden Place bogs in Hamilton were renowned for this kind of sex.

rent/ renter/ rent boy/ rent queen *noun*: male prostitute. The word rent was used as early as 1828 to refer to money exchanged for criminal activity [Baker, 2002 *b*, p. 188]. By the 1960s its slang meaning had narrowed to denote gay prostitution and could be used to refer to the prostitute rather than the fee, cf. *bona roba* (good merchandise, Brit. Polari), *punk* (Brit. slang), *commercial*, (current).

rental box *noun*: itinerant male prostitute. The term relates both to the anus and to the rented lockers in New Zealand bus stations where belongings can be stored when one is in transit. [Wedding, 2004]

rice queen *noun*: a man whose sexual preference is Asian Men.

ride there for a ride back *phrase*: sex between men where both partners engage in active and passive intercourse.

ring gear *noun*: anus of a sexually active man. “Don’t make any mistake about it. That one uses KY for its ring gear!” Also *ring piece, ring hole, love hole, love tunnel* (current).

roll neck sweater *noun*: an uncircumcised penis. Also *frilly collar, jew-boy, lace collar, polo neck, turtle neck*.

rough cast *adjective*: rough surfacing on toilet walls and doors applied using a mixture of sand and paint to disable the writing of graffiti, bog bios, date, time, size ads and stories. Other systems used to stop writing on walls were a product called graffiti guard™, and the lining of walls with ceramic tiles.

rough trade *noun*: generally refers to a man who becomes violent or demands money after sex. The term can also apply to sexually available men of aggressive or unrefined appearance. Also *staunch*.

rose leafing *verb*: to lick or rim another man’s anus, also *eating out*, cf. *rosie* (South African Gayle) [Cage, 2003, p. 34].

royal circle *noun*: the two cubicles with the clearest view of the urinal. [Wedding, 2004]

rubber up *verb*: to wear a condom.

ryah/riah *noun*: hair, (back rhyming slang via Brit. Polari). The other British Polari word for coiffured hair, *barnet*, was also in limited use in New Zealand in the 1960s.

say *numeral*: six, (Polari).

say traе/ say tray *numeral*: nine, also *nobber*, (Polari).

scene *noun*: the physical aspect of a community where men who have sex with men meet. Derived from 1950s US beatnik and jazz slang, referring to a location where people of common interests met or where a particular activity was carried out. In small New Zealand towns this location was generally the town bog. “Is there any bog scene in Taihape?”

school bag *noun*: a secondary school boy who cruises public toilets, (kwn Auckland 1960s and 70s). [Wedding, 2004]

setter *numeral*: seven, (Polari).

sharda *vocative*: what a shame. Baker (2002*a*, p. 189) suggests that this term came in to polari used in Ipswich in the 1970s, however the term was known among some drag queens in New Zealand in the 1950s.

shaker *noun*: a police officer known to engage in entrapment. The word references a technique where the officer stands at a urinal shaking his penis suggestively after urination, in an effort to entice another man to make an “indecent assault” on him. The term was documented as part of American gay language in the early 1970s, [Rogers, 1972, p. 207]. Partridge [1970] notes in the late 19th and early 20th centuries, that the word also meant to coit or masturbate.

sister *noun*: a queen who is a close personal friend of another queen, also *girl-friend*.

size queen *noun*: a man whose preference is for a large penises.

slash *verb*: urinate, also *mimi*, *piss*.

slash and dump *verb*: to use a public toilet, for “legitimate purposes” to urinate and defecate.

slasher *noun*: urinal.

smeg *noun*: a derogatory term for a heterosexual man. The word is an abbreviation of smegma and refers to the commonly held belief that heterosexual men are not as clean as their gay counterparts. Interestingly Rogers notes its use in the U.S. in the 1970s as a description of “any unclean dock worker”, (1972, p. 185). In the Waikato the insult in the 1980s was extended to *smegmroni* referring to bad heterosexual cooking; Macaroni cheese being seen as the last bastion of culinary atrocity practised by heterosexuals. Thus, “Aghrrr! Smegmaroni” meaning exceedingly naff.

snapped *verb*: to be recognised by another man while cruising the bogs. Generally the verb refers to men who have met but keep hidden from each other, the fact that they do the bogs. The term is used to describe a surprise encounter at a cruising venue.

Spanish gardener *noun*: a man who cruises under age youth, (*kwn* 1950s and 60s).

spray painting *verb*: ejaculating on a toilet door or wall.

sprung *verb*: to be exposed or **outed**. “That guy from the council got sprung. His girlfriend saw him going in to the bogs and waited in her car for two hours for him to come out”.

SPU *acronym*: a male. [Sperm Production Unit] (current).

spunk *noun*: 1 semen. Also *cum/ come, juice, spoof*.
2 sexually attractive man.

straight and narrow *noun*: having the appearance of being heterosexual. “Don’t acknowledge that thing if you pass it on the street, you know it’s on the straight and narrow”. The word straight is a gay term for a heterosexual (man or woman) and is contrasted to the older word bent to denote a homosexual man.

staunch *adjective*: 1 sexually dominant, (current).
2 politically active in gay politics, *kwn* 1980s.

stir the porridge *verb*: to have sex in an anus already containing semen.

Sugar daddy *noun*: generally an older, wealthier man who in return for sex and attention, pays for the lifestyle needs of a younger man.

taaka/ tucker *noun*: a man who regularly receives oral sex in a public toilet, Rotorua/Taupo late 1980s. The word is a play on the New Zealand slang term *tucker* meaning food, and the Maori word *taakatapuhi* which since the mid 1980s has been used to mean a gay man.

take away *noun*: a person picked up in a public toilet who is taken off the premises for sex.

talent *noun*: the availability of attractive men in a place.

taro queen *noun*: a man whose sexual preference is Pacific Island men.

TBH *acronym*: to be had. Generally referring a man who is not gay but will have sex with another man.

tea room *noun*: public toilet where anonymous sex is available. The term is U.S. in origin. [Chauncey, 1994, p. 197] suggests that the word derived from “*t-room*” being an early twentieth century abbreviation of toilet rooms. Also *bog, cottage*.

tea leafing *verb*: thieving, (*kwn* late 1950s- 70s). The word may have origins in British costermongers’ rhyming slang, tealeaf-thief. Also *jooshing*.

The Outsider *noun*: issue two of De Rung’s 1990s magazine distributed to bogs in the Auckland area, see *bog-spy*.

trade *noun*: 1 male sex. Trade is broadly a term for a casual sexual partner that dates back to the Molly words of the eighteenth century. In the seventeenth century “the trade” referred to prostitution. By the twentieth century the term was used in the navy to refer to the submarine service [Baker, 2002a: 193].
2 a heterosexual man who is available for casual sex, normally only allowing himself to be fellated or taking an active role in anal intercourse.

trade curtain *noun*: a doors on a toilet cubicle (especially in port cities). The use is relatively rare but may have come into bogspeak via U.K. Merchant Navy slang; because sailors sometimes slept eight to a berth, in order to maintain privacy during sex with other men, they hung a curtain around their bunk [Baker, 2002b, p. 193)].

trade rag/towel *noun*: a cloth used for cleaning up after sex.

tragic *adjective*: tasteless or very bad. *“Traaagic fatcha! Its acne is so bad, every time it smiles its face runs!”*

tray, traе *numeral*: 1 three, (Polari).
2 very. *“You didn’t fuck that gunta with the nanti lucoddy? Oh my god! It’s sooo traе Warehouse!”*

troll *noun*: an unattractive, generally sexually persistent man. In common use in the 1980s.

troll *verb*: to visit or cruise regularly. The word has several meanings and is probably derived from a definition from the 14th century meaning to move or saunter. The Polari use of troll meant *“to walk around seeking to charm a man in to the act of copulation”* [Baker, b 2002, p. 193]. In New Zealand it also meant to visit or “work” several bogs in one town. *“He was out trolling the bogs”*. Also *doing the beats, thrashing the bogs*.

trick *noun*: a casual sexual liaison, usually a male prostitute. Also *rent boy, renter, rent piece*.

tuna *noun*: a woman. Derogatory, also *bleeder, front bum, gash, mullet, “smell her!”*, *Tina Tuna*.

turn a trick *verb*: to perform a sexual act for money, originally from 1920s prostitute’s slang. Also *score a contract*.

twink *noun*: a young attractive gay man who has little body hair and is not considered intelligent, U.S. in origin. Syn. *chicken, KFC, school bag*.

ugly mug *noun*: an ugly or potentially violent man cruising for sex. The term is also used by New Zealand prostitutes (current use). Also *foul mug*. [De Rungs, 2004]

underground station *noun*: underground toilet. *Kwn* Auckland 1950-60s. *Victoria Station, Howe Street Station*.

uphill gardener *noun*: a man who takes an active role in anal sex, also *butch, n2-anal, staunch*, cf. heterosexual *shit-shunter, shirt lifter, poo-pusher, gentleman of the backdoor*.

Wailing wall *noun*: The wall of Sydney Hospital in Kingscross where rent boys plied their trade in the 1980s. The term has since been applied to exterior walls of public buildings around bogs that act as a safer venue for sex.

Waitomo *noun*: 1 a man with a large anus. Also *paper sack*. The term references large caves in the central North Island.
2, a policeman. In the Waikato during the 1970s the term was sometimes applied to uniformed officers because the cut of their trousers made them appear to have sagging buttocks. *“Look out, the Waitomos are cruising. Leave your driver’s licenses in the car.”*

wall queen *noun*: one who waits in a cubicle in answer to date, time and place advertisements.

wank bank *noun*: stored memories of observed sex between men in a public toilet. The term is normally associated with window shoppers.

wanker *noun*: 1 a pretentious or self absorbed idiot.
2 some one who masturbates, from wank (to masturbate). Also *Arthur* [Arthur Rank] (Polari), *beat the meat, cum the mutton, flog the log, have a white Christmas, J.O., jack off, jerk off, jerk the gherkin, make dolly sick, make Barbie puke, pound the pudding, shake the snake, spank the monkey, strop, strop the beak, strop the poodle, tap dance, toss, treat the meat, tug, wave the wand, whack the poodle*.

Warehouse *adjective*: 1 tasteless, cheap masquerading as stylish. (From the New Zealand budget chain-store, The Warehouse).
2 physically or psychologically disabled. Also *damaged goods*.

wash & leave *verb*: to have sex with someone in a cubicle and then immediately leave. Also *Wham, bang. Thank you Sam*. This is a gay adaptation of a heterosexual phrase that appeared in Xavier Hollander’s book *The Happy Hooker* (1971).

watch queen *noun*: a lookout or man who watches the entrance to a bog and warns sexually active men inside of the approach of others. The term may have come into

New Zealand in the 1970s via Laud Humphrey’s publication *Tearoom trade: Impersonal sex in Public Spaces*, it does not appear to be known in the country before that date, cf. *pegging* (New Zealand prison slang).

Westend *noun*: Western Park toilets in Auckland.

window shopper *noun*: 1 a voyeur in a public toilet who does not engage in physical sex [Taylor, 2004].
2 to cruise a street in a retail area in town, often making contact via reflected glances in windows [Wedding, 2004].

woof *vocative*: used to indicate somebody attractive. Derived from bear slang. An attractive bear is described as “*woofy*”. (The term *woofter* (wooly-woofter) however, is a heterosexual term to describe a gay man. It is probably rhyming slang for poofter / pooftah.

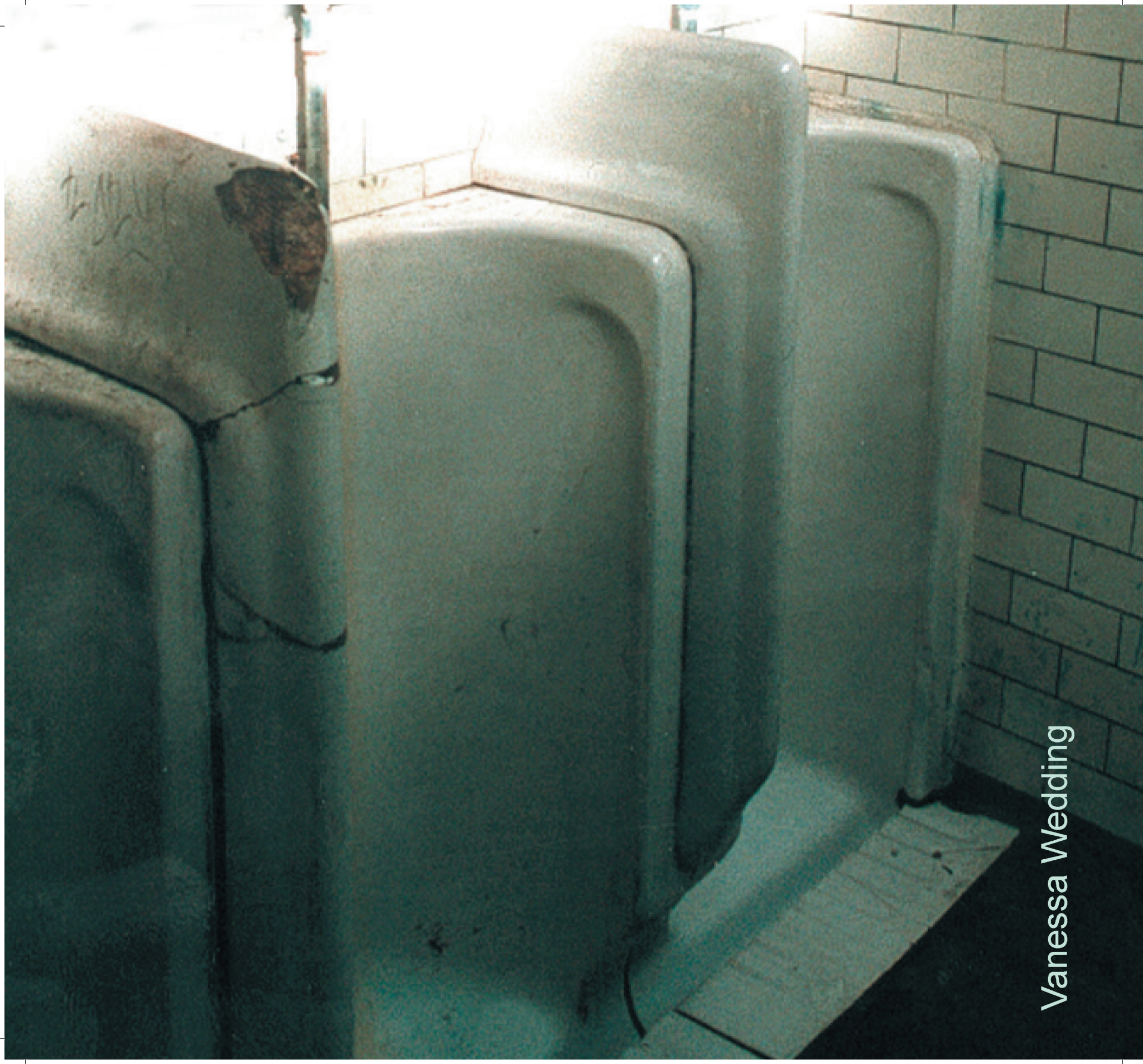
worker *noun*: prostitute.

working bogs *noun*: toilets where sex can be found. In two-bog-towns, often one toilet is called a working bog (identified generally by advertising on walls and holes in the walls); the other toilet is often referred to as *dead, gay proof* or *a grave*. A working bog may also be described as *active, going-off* or *jumping*.

working the bogs *verb*: 1 frequenting public toilets for paid sex.
2 cruising the bogs in a deliberate way.

appendix three

oral histories



Vanessa Wedding

Vanessa Wedding
April 10th 2004
Mangare Auckland

Vanessa can you tell us a little bit about where you were during the time that you heard the language that we are going to discuss, where you were in your life, what you were doing, so we can get a kind of context for the language.

I was in my teenage years and I had been, led a very sheltered life and was told at the age of sixteen that I was gay and that I could be cured so I went to a psychiatrist who said this and was fed a lot of male hormones. It took me seven years to discover that all gay men didn't want to be women and that is when I recognised the difference.

But being told I was gay and trying to cut any sort of sex life whatsoever just didn't work and I ended up living the gay life well and truly. It was all I could do. This was me. This was what I was going to be. So I met eventually a lot of other gay people. It came about by meeting one particular man who introduced me to his particular friends and suddenly I found the gay world, and to my surprise it had its own language and I learnt very quickly. I was fed the information that I needed about this language which I think arrived probably with the British seamen in the Merchant Navy and the title for it was *Phalarae* or *palary*. We also developed our own sort of sub-words for things here. We referred to the underground bogs as the *Underground* and named them as *stations* and that was different. Well we had Vic... there was an underground toilet in Victoria Street so that was *Victoria Station* there was one in Howe Street and that was the *Howe Street Station* and so it went. We also threw a couple of other stations in which were public... which were like picture theatres and so on, to throw anybody off the source of where it came from and what it exactly meant.

We were quite discriminated against in those days and of course the only life we had, there were no gay bars, the only life we had was picking people up... picking our prospective partners up in pubs... in um.. sorry... in toilets or the odd coffee bar. So the toilet scene really sort of became the gay meeting ground. Very often it was just very quick sex in the toilet because that is all the man wanted. So trying to keep clear of the police we developed quite a good system. There was usually somebody... we usually went in pairs and split up but kept our eye on the other person and if the police arrived there was a yell from one to the other or somebody very quickly sort of went down stairs and told the people that the police were arriving. Of course we knew the detectives' cars because they all had the one prefix on them and the same with the police cars so after a little while you got quite in with which cars belonged to whom and of course we referred to them by different names. We had *Jenny Justice* and *Lilly Law* and *Nelly Law* and *Diana Detective* and *Cherie Cunstable* from time to time we used. I think also in Auckland we developed our own sort of sub-language too. We referred to the underground bogs as stations. That was our subway or our underground. We would call Howe Street bogs *Howe Street Station*, Victoria Street Underground was the *Victoria Street Underground Sta-*

tion and we would throw in a couple more like the Civic Station or somewhere that was away from any bog whatsoever, to throw anybody off the track of what we were doing.

Are there any other names for specific toilets that you recall?

Yes we decided to have our own area names as well and we called things like... the Domain was called the *Country Club* and quite often the police of course would drive up the Domain onto the grass and we would all scatter for the stream and the walkway down in the bottom and try to avoid the police that way. Places like Victoria Park was called *Black Forest* referring of course to the fact that it was predominantly a Maori and Island area in those days. We had Western park, that was called *Westend* um...

What time are we talking about here?

We're talking about the mid fifties to the mid sixties.... and then I sort of lost touch with the scene for some years.

Vanessa where did you hear the language used in Auckland in the fifties and sixties?

Well initially it would have been in places like public bars that we could sneak sometimes under age if we were lucky, and if it was gay-friendly enough... or *Khamp* friendly enough in those days. Or coffee bars, which were quite prolific, and coffee bars took the place of what bars are now. We had six-o'clock-closing and if you were still all hyped up from the bar of course you would go to a coffee bar and a lot of them had various entertainments in them, tea-chest basses and a singer and a guitar and that was probably about it. But every coffee bar had its own particular following and sometimes you would go to two or three in a night and end up in one that stayed open very late. So the British seamen would come into the bars or into the coffee bars afterwards and want to pick up a bit of trade that they could take off down to the ship, and so that's how we started on the language I suppose, mixing with a lot of English seamen because the Merchant Navy was very active between Britain and New Zealand in those days. Well I think the whole scene was. So if you'd missed out on one of the bars or you saw somebody walking out that you fancied and you knew they were going to go to the *bog*, you'd usually pick up one of your *sisters*... um in those days homosexuality was either, you were either *butch* or *bitch*, bitch being the passive side. We had friendships because it was safer to travel the streets in two or three or in a small group than by yourself and you always kept your eye on your *sister*, or your *girl friend* and both of you wouldn't go into the bog at the same time. One would be outside and you could have a prear-

ranged signal if the police were arriving. They would come down singing or whistling or saying something silly to themselves so we got the warning that way. Bogs worked much the same I suppose as they do now. They had a row of cubicles and usually across one end the urinals. The first couple of toilet cubicles could actually see what was going on at the urinals and the other ones weren't so good so the *box seat* was of course, or the *Royal circle* was the first two cubicles and you could see whether a man was up to his legitimate business or whether he was encouraging or trying to pick somebody up. Very soon you could sort of hear the signals and the shuffles if someone picked somebody up from the urinal and it was going to be quick sex, they would go off into the cubicle. In the places where the toilets were in parks and things like that, you would usually pick a man up and go out into the bushes somewhere because it was much safer than being cornered, if the police arrived and you were on your own. So life was very, very different than what it is now. There were very few gay or *Khamp* friendly areas at all and we made our own life. Gays and lesbians didn't mix. Lesbians were very territorial and wouldn't invite gays to their parties. It was a very divided scene.

You mention the coffee bars... What were some of the names of some of the ones you remember at this time?

Well the best-known coffee bar in Auckland was the Codoro. And that was in Customs Street and had the public toilet directly downstairs... underground public toilet almost directly outside, and it was close to the bus terminus so of course you could sit there until the last possible moment of the last bus and see what you could manage to pick up. The owners were sort of gay-friendly and they got used to us. Then there were all sorts of other coffee bars. There was the Paris Boulevard at one stage the Quintet... gosh I can't think of them, there were so many.... a little one called Coffee Time.... quite a few different places, they would open up one week and close a couple of months later. It was just the same as the little bars or restaurants now days. You could buy toasted sandwiches or hamburgers or very simple food.

What were the names of the bars that you remember at this time?

Well, the ones that were most gay friendly in Auckland would have been the Queen's Head and the Occidental in Vulcan Lane. They both were, and quite a lot of gay people went there and quite often it was easy to get in if you were under age and neatly dressed. The other one later on became the Great Northern Hotel which was referred to as the *Fish Bowl* or the *Lily Pond*.

Why was it given that name?

Because it had large glass windows in the front and you could watch whatever was happening in the street and they could also watch whatever was happening in the bar.... and people would put on a show.

Can you explain what you mean by people would put on a show?

Well, the queens would all be together, brushing their hair and licking their fingers and touching their eyebrows and flapping their wrists about, changing their *chush bags* from one shoulder to the other. In those days it was airline bags that had very long handles and you had them the maximum of four inches from the ground. That was the way you carried your bag over your shoulder. That’s how people sort of told whether you were gay or not.... your bag was very low to the ground.

What is the name for that bag?

Chush bag.

How would you spell that?

I should imagine it sounds like a J but it was probably chush and it carried make-up or lubrication and maybe tissues or a small towelette or something like that.

Can I ask about some other words? What was a school bag?

A *school bag* was... A man who went after young boys was called an *Aunty* or a *Chicken Hawk* or various other names and the boy himself was called the *school bag*.

So what is a handbag?

A *handbag* was what a straight man... what a gay man called his partner or what a gay woman called her male partner. They were just *handbags*. They were on somebody’s arm and they were worn as a badge of normality I suppose.

Did a handbag refer to somebody of the same gender?

No, the *handbag* referred to somebody of the opposite gender.... Where a gay lady was trying to look *straight* or where a gay man was trying to look *straight*.

What does Paris mean?

Oh *Paris* was wonderful. We used it for everything! It’s *Paris* love! It’s absolutely *Paris*! *She thought she was Paris*! She shooshed her *riah* up to the max and she looked exactly like she was *Paris*!

What is riah?

Riah is hair and that was another bit of *Khamp phalaray*. There were things like... um... my mind’s gone blank.

Can I ask you some more words? A Jewish bob?

A *Jewish bob* was a circumcised man and opposing a Jewish bob was a *roll neck* or a *polo neck*, that was an uncircumcised man of course.

Were you hearing words like those used in the coffee houses?

We would use them in the coffee houses because people wouldn't know what it meant and by and large in those days, men were circumcised and uncircumcised men were thought of as being sort of rather smelly. We talked about the *cheese* and so on and they were what we were not generally used to. American men were circumcised, especially just after the war, the British were, the only ones who weren't were the Continentals. The Dutch certainly were, the Swedish were, so we liked them as seamen and we liked them as partners of course.

I remember hearing you once using the word “a rental box”.

Oh a *rental box* was someone who charged for sex.

How did that come about?

I suppose that came about because sex was short term and you can rent a box... or you could rent a box at the different terminuses, suburban... transport terminuses for a day or a couple of hours and if somebody was paying for sex by the hour, the person they were using was called the *rental box*.

What is a Spanish Gardener?

A *Spanish Gardener* was after a film called the Spanish Gardener and it was a man who was interested in young boys, probably a pederast.

What about the word gravy?

Gravy was commonly referred to as the... well it was commonly... the semen. If you indulged in oral sex, you *swallowed the gravy*.

...and a menu?

A *menu* was, well you might have two of three interesting men so you were going to go through the *menu* to see which one you were going to pick up.

Was there any sense of community around the bogs?

Yes there was. The *girls* all sort of mixed among themselves and we all had names. Passionfruit, Tinkerbelle, Charlotte, Eve... just all different names that we par-

ticularly liked or a play on the sound of a name and we stuck together because sometimes there were *queer bashers* around and one would quickly warn the others about them, and the other thing was there were a lot of dirty old men as we called them, who were unattractive old men that were trying to pick young attractive people like ourselves up and so we sort of warned each other and told each other and described the person.

Was the term queer bashers used at that time?

No. It would have been *Khamp bashers* or *gay bashers*. The word *Khamp* initially was from New Scotland Yard and it was Known Homosexual and Male Prostitute and it gradually, over the years became camp. I mean you talk about camp as a row of tents and that is really sort of confusing the word, but we used that too in the old days, but that's how it came about.

Were there ever signs that you could see that Khamp bashers were in the vicinity?

Yes, there were a lot of signs because especially on a Friday night or a night after work, you would walk down the street in pairs or a group and you could just tell by the way the *straight* guys were looking at you that.... that if they were in a small group or by themselves what they were like and what they might do. So as you passed somebody else who was on the *beat*, going the opposite way, you would warn them that there may be *Khamp bashers* around.

Did they tend to travel in vehicles or were they walking?

Well they were normally walking because most people walked at that stage and caught buses in to the city and with six-o'clock-closing of course you would go in and *window shop* afterwards, I mean quite legitimately window shop but we also called looking for partners as *window-shopping* too.

If you were looking for partners, as window-shopping, was that on the street?

That would be walking up and down the street yes, and in the retail area where the bright... windows were and where the lovely window displays were. So it was really quite good. You could look in the window and see the reflection and sometimes sort of flirt a little with the other person using your own reflection and you would get a reaction as to whether you were going to be received favourably or not.

Vanessa can you tell us in the fifties and sixties, when the police came in to a bog to make an arrest, what normally happened?

Well, quite often the police would decide they were going to raid various *bogs* be-

cause there had been public complaints about them or it had become too openly a *cruising station* so they would just arrive, usually in two cars and one would always block the gate or the entrance to the *bog* if they could get anywhere near it and the other one wouldn't be so far away, and the police would come down and just kick against the *bog* doors, against the cubicle doors and if they were locked they'd ask... they'd say, well can you come out here please and they would stand and wait for them outside the door, and of course quite often two people would be in the cubicle and that created quite a problem for them. And other times they'd decide that, various constables I suppose were anti-gay or anti-queer and they would decide to bait various *queens* who had either defied them or done something to them. Quite often two cops would come down and stand at the urinals and pretend to be playing with each other, and sometimes indeed they were, but that was the way of course to drag one of the *girls* out of a cubicle or somebody out of the cubicles and into action that they could be arrested for.

So when someone was arrested what was the normal procedure?

Well, they'd be taken in the police car, unless it had been such a big raid that they brought the police vans down. They'd be taken up in the police car to Central Police which was in Princes Street up by Albert Park and if they were taken in to the Black Maria they were just fired in to the back of the car and the whole car would be taken up, the whole van would be taken up and that would be that. But occasionally you would get into the back of the car and the policeman would be gay friendly and I met a very nice policeman that way one day. I wasn't arrested but it was for some reason I had seen something, or they wanted a witness, so I yes I had a relationship with a policeman for about six years.

So if we come back to the language form you call Pholarley for a moment, why do you think it was used?

It formed initially I suppose to cover up what people were doing so they could carry on a conversation in a coffee bar where there might be elderly ladies having a cup of tea or a cup of coffee. Coffee bars were the only sort of life spots in those days. People respected the language a lot more than they do now, and of course we didn't use Americanisms, our language was British and we were educated much more in the way of speaking, in the British way of speaking. And of course six-o'clock-closing was in so that meant that people had usually caught their buses from work and gone home, apart from the few that had gone to the hotel and as the licensing was loosened up, and we had eight-o'clock-closing and then ten-o'clock-closing, things became far, sort of more open. There became more workmen, more common men in town and the language used to be heard more often there. I mean you could be arrested for swearing in the street, for saying bloody or bugger in my young days. People just didn't use that sort of language at all. Now days anything goes.

We know that some Khamp names could be fairly brutal but you have mentioned before that early Khamp names didn't incorporate swearing that much?

No, we didn't use swear words for them. We usually feminised somebody's name because people were either *butch* or *bitch* in those days and now days it's a *ride there for a ride back*.

So would a butch man have had a Khamp name?

No. Not so much. It would be the *bitches* who had the *Khamp* names and we took on the name of a film star's role or a famous film star, or a parody of our own name.

So did the person invent the name or was it given to them?

It was usually given to them, and then after a while if they didn't like it they would say, "No, no no. My name is such-and-such".... and it would gradually catch on.

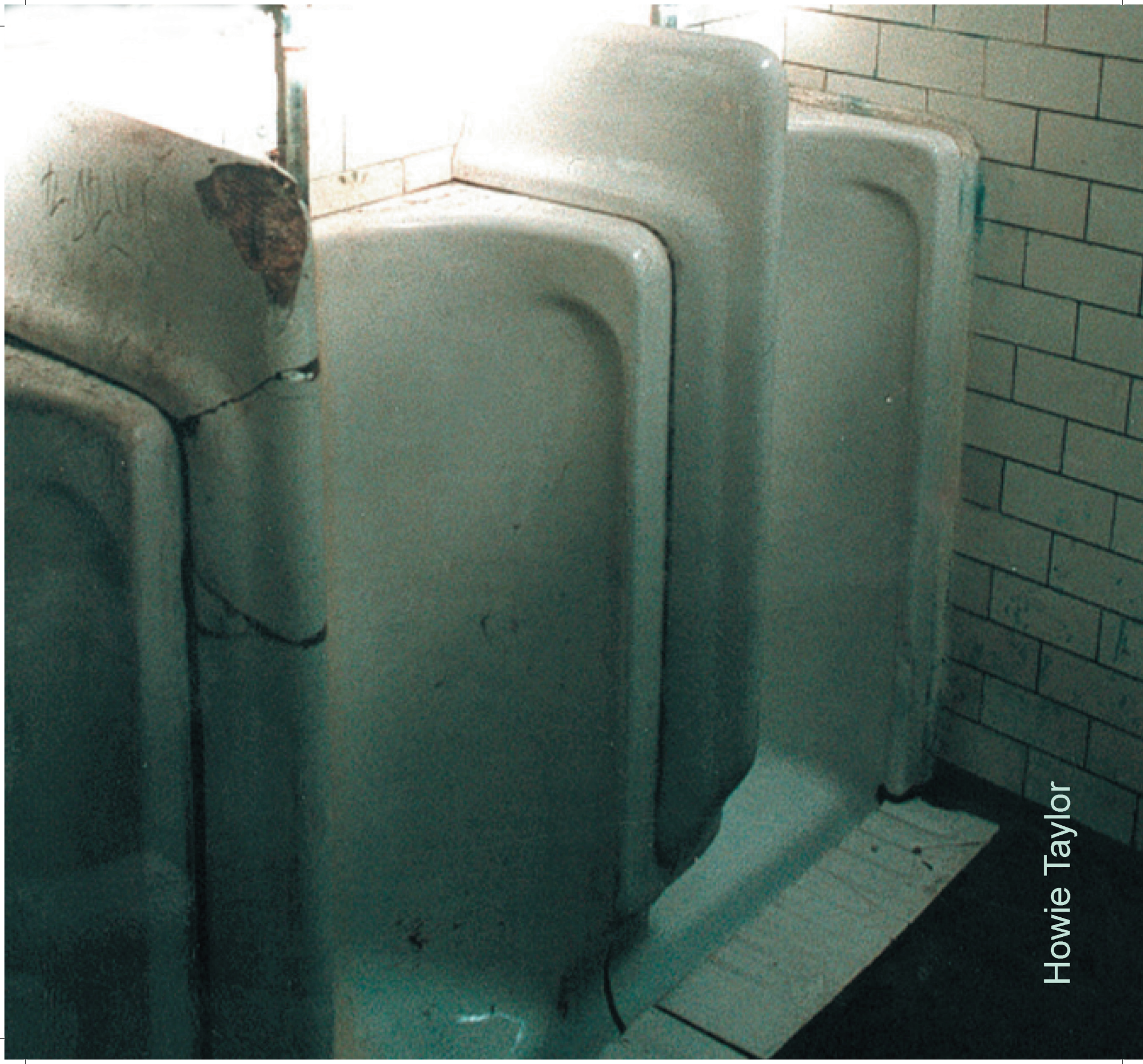
The last thing I wanted to ask you about is your own story, which is really interesting. Can you just explain a little bit about your story and how you fitted in to this gay world in the fifties and sixties?

Well in the fifties and sixties there were much more defined roles as I say, between active and passive and because I had grown up knowing that one day I would be a woman... because this was just something that was within me, I thought well this is what all gay people would want. When I was told I was gay and I could be cured, I thought well, everybody else is in the same boat and all these *gay queens* want to be girls. It took me seven years to discover that they didn't, and in the mean time I had gone to various psychiatrists and doctors and finally found somebody who was interested in pushing me towards having a sex change, well not pushing me, but helping me towards a sex change. I had tried from the time I was fourteen on, every time I found myself at the doctors or having to go somewhere for medical reasons, I would give them my story of how I felt. So I welcomed meeting other people like myself, as I thought at that stage. If all the *girls* were like me, that was fine, but as I say, seven years later I discovered all *girls* didn't want to have a sex change... all of the *queens* didn't want to have a sex change. I later on went ahead and did have it, and I was the first person in New Zealand to have it, and the second in Australasia.

I had to distance myself from active gay life for many years to pass as a normal woman and that meant to live and to work as a woman without being suspected of being different. That was no sort of hardship for me. That was the test and that was what I did, and then gradually found of course somebody who would recommend me for a sex change and I went to Australia to have it. That was all happening as the closing times for hotels came in, as we accepted a lot more American ideas on what gay was about. Which really wasn't so different from ours except we had

two distinct groups of gays, as I say, the *butch* and the *bitch*, and they lived quite differently, and I think, as the barriers broke down and the society of common man mixed more with business man and so on, in the city hotels the language was let slip, it became so common of course that it is common language, it's common for people to swear now days. A lot of men don't know the beginning... don't know the meaning of the words anyway, that they are using. I mean to call somebody a bugger, is really rather insulting to somebody who is not. To use the word fuck is insulting because... and it's misusing the language... because that came from New Scotland Yard too, because it is Full, Unlawful, Carnal, Knowledge, and that was having sex with a person who is under age. So we now have common usage of language that is vastly different to the meaning it had when I was young.

Thank you Vanessa.



Howie Taylor

Harold [*Howie*] Taylor
July 31st 2004
Mt Victoria Wellington

Howie can you tell us a little bit about your own background and where the bogs fit in to that?

Well I was brought up in a small country town. I was brought up as a Jehovah's Witness but came to the finding in myself that it's not who I am, as I wasn't a straight, *straight* male so I started cruising to look for other guys like myself.... and that's how I came into the *bog cruising*.

Can you tell us a little bit about the bogs that you have cruised and what age you became involved, and how that fitted in with the trade?

Well I started *cruising* the parks and the toilets when I was about twelve or thirteen when I was still going to school, because I didn't like school so I wagged and went to the toilets to try and pick up men and found out very quickly that I could be paid for the service as well as enjoying what I was doing anyway... which was a bonus, and as I grew up I travelled up and down the country doing the same thing.

Can you tell us how you turned tricks or how did you make money? How did you ask for money in the bogs?

I used facial expressions and rubbing my fingers together and smiling at the clients and writing notes and passing them through holes in the wall or under the wall.

So over the years, because you have been involved with the bogs for quite a long time, have you seen any significant changes in the bogs and cruising around the bogs?

Yes I have.... Changes? It's a lot more open and not as dangerous sometimes and the *clients* are more open.

So we were talking a little bit about the language around the bogs, some of the words that belong to the bogs, can you... you discussed it as something you called Polari. Can you tell us about Polari because you still use it. Where do you use it and what is it?

Polari is a type of language, linguistics, that gay men in the *gay scene* and the *bog culture* use to speak to each other about certain people that attract them or not attract them so as not to cause any serious consequences with the heterosexual community that may be there at the time.

How do you use it in the bars? Why do you use it in the bar and who do you use it with?

I use it in bars with gay friends of mine who are also into *gayspeak* or *Polari* so as not as to offend any of the straight clientele that come into the gay nightclub.

So what sort of stuff would you talk about in Polari that you wouldn't use ordinary English speech to talk about?

[laughs] Sex talk and talking about body parts and sexual acts with certain people... being of the male gender.

How many people today would you say use Polari?

I'd say ten percent out of a hundred percent.

Where do younger gay men learn Polari? How did you learn Polari?

I learned Polari from previous people that I met... older ones... the older generation that used it and they have taught me the language.

When you were learning this language, was it being discussed while people were in the bogs or was it being discussed outside of the bogs? Where were you picking up the language form?

Both in the *bog* and also outside of the bog, when I became good friends with fellow *workers* and *bog-queens*.

Can I ask you a few words that I have heard you use? What do you mean by a can of worms?

Can of worms can either mean a risky situation where it can be dangerous or a *can of worms*, meaning when the venue is full of people *cruising* for the same thing.

Are there... can you tell us a little bit about language that might be used to describe the police or women that you know of?

The police can be.. a lot of.. most the words are quite *Polari* um, *naff*, *dolly handbags*, and *bull-dykes* and yeah... other words.

Can you tell us about, if the police send a man in to the bogs to try and trap guys who are cruising, what are the ways you can normally tell that it is police that have come in as *agent provocateur*... have come in, in disguise?

Just their facial expressions and their body posture in general points them out as being undercover policemen.

Howie how old were you when you started doing the bogs and where were the bogs when you started off?

I started off when I was about twelve. Between twelve and thirteen and I started off in small town Masterton at the local park toilets.

So how would you know, if you were in the bogs and a guy comes in, how would you know that a guy is more likely to pay?

If he was the first one to make an offer, either verbally or on written material.

So how does written material...can you explain how written material works?

A scrappy piece of paper with a little note written on it, with writing on it, asking how much do you cost? What do you want and what do you like?... passed through the hole or under the wall.

If you were turning a trick with a John, did you normally do it in the bog or did you go somewhere else?

Most of the time we did it in the *bog* but it all depended on the guy, the *client*, whether he had time to take me back to his place or we'd go for a ride in his car and do it in the back of his car down a dark alleyway or a country road or on the beach.

Okay, so some of the words that I have heard you use in relation to the bogs... what is it if you say someone has got boxrot?

What I mean by when someone's got *boxrot* is a person who *does the bogs* a lot and has unsafe sex all of the time and most of the time has an STD and passes it on regularly.

And what does the term snapped mean?

Snapped is similar to being caught out by other gay men that have no idea that you were a *bog queen* until they saw you in the toilet *cracking it*.

So do some gay men hide the fact that they do the bogs from other gay men?

Yes they do.

Why do you think that is?

It's.. because there is a bias and stigma against *bog-queens* as being bad for the gay community.

So what is a window shopper?

A *window shopper* is like a voyeur who gets their thrills by coming in... watches what happens between guys and goes home and saves it for later.

Howie, you have done the bogs for quite a long time so you have been able to see a lot of the changes that have occurred. What years are we talking about?

Mid seventies till late... mid to late seventies right up until this day.

So more recently are there examples of language which have come up that are no more than ten years old... things that where the language has changing and there are new words coming in?

Yes ahhh, like *anal* is still current, *blow-jobs*, *hand-jobs* and the like and also now that the... a lot of the meeting of other gay guys is also done by phone-chat and on the internet. There is also cyber-sex.

So how has that affected the use of language? How has that affected how things are written or spoken?

It's changed things so that it's not long and drawn out. They have turned a lot of words in to acronyms and shortened them into more understandable, easier terms.

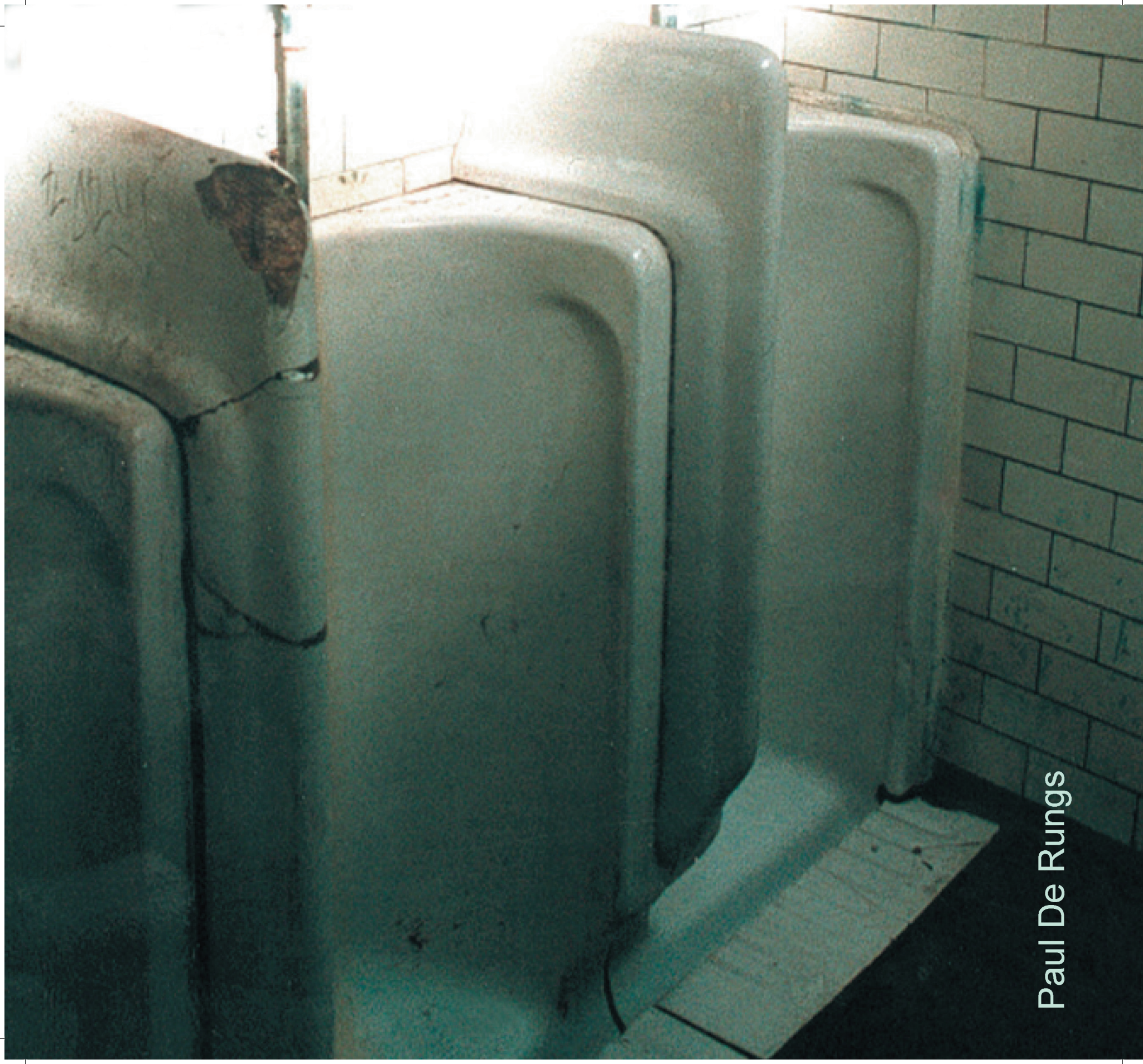
Can you give an example of something like that?

Like instead... when you are on-line, instead of typing I-N-T-O you shorten it to just N and the number 2.

So N2 what?

N2 *oral*, *anal* or whatever.

**That's really good mate, I really appreciate it. There is some really interesting stuff there.
Thank you.**



Paul De Rungs

Paul De Rungs
April 29th 2004
Avondale Auckland

Paul can you tell us about your time in the 1950s with the Merchant Navy in New Zealand and Australia?

Yes. I first went to sea in 1953 in the ship the *Monowai* which was on the Trans-Tasman run between Auckland and Sydney and Wellington and Sydney. There were a lot of gay people on that ship. I was in the catering department which numbered about eighty, and forty of them were gay.
My step-father took me in to Keans out fitters in Lambton Quay in Wellington where I purchased the necessary clothing which was white Monkey jackets with union company brass buttons and black trousers, and then I was taken down to the ship and told to report to the second steward which I did, shown to my accommodation where I met the first two *drag queens* I had ever met in my life... or seen... who immediately took me under their wing.... made a big fuss of me and appointed themselves as my body guard and mentors.
Well my first trip to Sydney was quite memorable because by then all the gay people had taken me under their wing and they were determined to show me the sights of Sydney which they did and I met lots of people in the gay community in Sydney who were very hospitable. I can remember being taken to the hotel where all of the window dressers used to drink from all of the big department stores. I think it was called the Carlton and it was crowded. It was in the days of six-o'clock closing, so there were many parties after the pub.

Some of the words I have heard you use, that you learnt at this time are really interesting Paul. What does the term bona mean?

Bona I learned from an old *queen* called Janey Joyce who I lived with for a while who was quite an exponent of that kind of language. I am only sorry that I didn't learn more about it, but my understanding of the word *bona*, I think its Latin and originally from my days at school, and quite appropriate in meaning good.

So what about words like manky?

Manky is a.. more of a Manchester-Liverpool term I have heard widely used among guys from that area and it means grotty, grubby, dirty.. that is generally the context I have heard it used.

You have also talked about a term called a bitch's curse. What is a bitch's curse?

A *bitch's curse* is a very *khamp scream*. Once again my friend Janie was always doing it. That's why I remember it.

... and what about a horse’s hoof?

Yes. That’s cockney rhyming slang meaning poof.

Paul in 1992 you were involved in the making of a magazine which was left in bogs and other locations called *Bog-Spy*. Can you explain what the magazine was and why you did it?

Yes. It was done for a two-fold purpose. It was meant to be politically motivated which it was to a minor degree. It was also a send-up of gay society, as I knew it then because I felt that it was too inward-looking, and it was designed to take the piss out of it.. out of an element in gay society... and the other thing was it was meant to be humour because that is what would make it sell. Its content was largely written tongue-in-cheek but a lot of it was quite factual and we invented an editorial staff of various names and the articles were written under those names.

... and you rated the bogs with stars?

Oh yes. We did a series based on the *Truth* newspaper thing where they had Myrtle and Pub-spy who used to go around sampling different pubs and then giving them a star rating so I thought why not extend this to bogs, so I did. I visited the various bogs and noted the features about them and so I would for instance for Customs Street I wrote who needs a policeman when you are in Customs Street because you can always find one handy if you ever do need one. There’s another bog in Bellwood... Bellevue off Dominion Road, I wrote that a certain well-known minister was often in there so if you wanted to have a bit of a church service at the same time you could, because he would be there. So, and each bog of course got a star rating from five to one.

So what about bogs like Sandringham at this time?

At that time Sandringham bog used to *go off a treat* but it was a very dangerous one because there was a woman in the hardware shop across the road that used to take car numbers and keep the place under observation, noting how many people went in there and how long they were there and then one particular occasion two kids were in there and several old men who didn’t have the brains to leave and were flashing themselves at the kids... so the kids went home and reported to their parents who immediately informed the police. The police mounted an operation on that particular bog and thirty-two arrests were made in one day.

This was around 1992?

Yeah round about that time.

So we have surveillance at this time and people taking down number plates and giving them to the police. Were there other forms of it?

I have heard of cases of it. Avondale/Rosebank Road bog there used to be a guy... this was when cell-phones were first coming into vogue, used to sit out there in an old truck and phone the police every time he suspected activity was going on in the bog.

What about taxi drivers Paul?

Taxi drivers are notorious. Taxi drivers in my younger days used to be terrible *narks* because the common belief was that, that was how they kept their license up by narking. But not withstanding that, there's many taxi drivers who have availed themselves of the extra services that there are available in bogs so I don't think that they are all narks but there is a fair element of them.

So have there been changes that have happened in the bogs in the last say, twenty years?

Yes the old bogs that I first knew when I started doing them were all built, you know, probably about thirty years previously and architecturally they were quite good for *spy holes* and things like that but in modern years they have tended to... they have gutted them and retiled them and made them clean looking and modern and they have also had in mind people who come in and use them for other purposes so they've designed in such a way as to deter that. Some of the ones in New Market they have cut the doors right down so that they were like stable doors, you could see under them, you could see over them. That was an extreme case. Most of them they have cut the bottoms off the doors so anyone can look under and see how many people are in there.

What about the surfaces on the walls? How have they changed?

Yeah, well they are more modern ones are tiled or rippled aluminum... very hard to write on... and even harder to drill through.

So can you tell us a little bit about that... about drilling holes?

Oh yes, I call it "putting them on the phone". I put a cubicle at St Lukes "on the phone" and it started as a small hole and it got bigger and bigger by other people and I went in there one day and they had put bloody stainless steel right across the wall. That's very hard to.... you can't drill through it... and that's what they do now.

So in terms of another bog that you use, can you talk about other systems that might have been employed to stop glory holes and how you got around that?

Well yes. They often put bog... that's appropriate.. used for body filler on cars because it sets hard, but you can, with a bit of persistence, dig your way through it. Noise is a factor so it rules out electric drills.

One of my favourite bogs was the East Tamaki one which was built probably in the forties or early fifties. It's all brick construction and there was a wonderful *glory hole* in there and there were two of them actually, and then over the years I came down one morning to find a contractor's van parked outside and when the bogs did eventually open a couple of days later, they had been carefully concreted over with very hard cement and encased in the cement were old nails, probably to act as reinforcing. I decided there and then that these holes needed to be opened up again, so I went down there early one morning when they first opened with a small bar and a sledge hammer and I attacked the hole but the reverberating 'bong' that the hammer blow made could be heard across the road, so I only gave it another three or four swipes and decided that it was too dangerous. So I went back every morning for three weeks with a big screwdriver and worked assiduously at this hole until I got break through three week's later to the day almost.

And prior to cementing up the hole you mentioned once that they had done something with a plate. What was that?

That was another attempt, they had put a big steel plate over the hole and bolted it to the bricks. But when they bolted it to the bricks they didn't burr the ends to the bolts so I was able to get me crescent spanner out of my van and unbolt it and I took the plate home because it was wonderful for a barbeque plate. But they never tried to replace that.

Sometimes guys talk very nostalgically about bogs and the significance of the buildings. Can you think of any examples of this?

Yes I do know one stalwart character who's a taxi driver funnily enough, who can tell numerous stories about old bogs of Auckland and various well known personalities who frequented them but he was quite sad when they demolished the old, original Pamure bogs and managed to salvage some of the bricks from the wreckage which actually had graffiti on them which he has at his home. Similarly, he did the same with the old bogs that used to be at Point Chev.

So if bogs are this important, is there a sense of community among men who cruise them? Can you talk about that?

Yes. Quite often if you did the bogs as frequently as I did in those days, certain faces become familiar to the extent that after a period of time, you can have a conversation with them, and quite often, particularly in the bogs in the Manurewa car park

on a Sunday morning, there would be people sitting in their cars watching to see who was going in and who was coming out and they'd often get out of their cars and we'd meet in a little group and we'd talk generally on bog related subjects.

So what sort of things are bog-related subjects?

Well we'd talk about busts that had been made, weird people who had come in, that sort of thing... or people to watch out for.

Can you tell us a little bit about Planet Hollywood, because that is a newer bog?

I was there yesterday. Yes that works, but once again you have to be ultra careful because there is security and they had a sign up in the bog which has since been taken down, that these premises are under surveillance but there was some holes there, but they have patched them up with little metal plates that they have glued over the... But the contact is readily made because all of the floors are polished marble and if you sit at the right angle and look down you can see what is happening in the cubicle next to you. And I only discovered two days ago that if you use the urinals that are directly opposite the doors of the bog, you can see into every one of them, through the reflections on the floor and know exactly what's going on. So they're wonderful!

Okay. So can I ask you about some words that I've heard you use when you are talking about bog-cruising... What's rough trade?

Rough trade to my way of thinking is someone that looks a bit rough, doesn't look gay at all and has a sort of air of menace about them, likely to give you *the bash*. But some people go for that type.

You've used two words for the cops, demon... demon and filth, is there any difference between them?

Yeah well I generally... that's an old English expression, Cockney again, the *filth*, and that's what I generally use when I am talking about the police generally. *Demons* are detectives.

And are those old words or are they in current use?

They are older words, but some people still use them. When I use them to people who don't know them, they know exactly what I'm talking about.

So what about acronyms like SPU and HRU? Are they new?

Well they're ones of, they're very recent and they're ones that I learned from a

friend who actually invented them I believe. SR.. SR... *HRU* is a human reproduction unit and *SPU* is a sperm production unit.

So what do they actually refer to?

Well *HRU* refers to a woman and *SPU* refers to a young man.

Okay and what about the term Kumara-queen?

Kumara-queens are... I'd say that's a description of me. That's one that likes Maoris. As opposed... a *rice-queen* liking Asian people, or *taro-queen* liking Island people, or a *curry-queen* liking Indian people.

So are those words in use at the moment?

Yes in some sections they are, yes...

Finally Paul, can you tell us about the actual writing on bog walls and how that might have changed over time?

Ahhh, yes... writing on walls, 'cause of the surfaces of the newer toilets with tiles and things, presents some difficulties. From experience I've found that indelible felt-tipped pens are the best. The ones that only methylated spirits will dissolve the writing. But in actual fact there are some pens where they can paint over the graffiti and it will still leech through the paint. Um... but I can never remember what brands of pen they are. I've seen writing in the... on the architraves, wooden surfaces usually painted white or cream and that can be done with ball point pen because you can actually press into the wood. I've seen other people scratch messages because they've gone in there with no implements to write with so the car keys are probably the next best bet... and I've seen writing in the grout between the tiles in some bogs but not a lot of it. I think there's some in Avondale at the moment... in Rosebank... but it is very old.

Paul, that's great. It's been really interesting and I appreciate your time. Thank you.

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appendix four

filmography and final script

boy

key information

Writer/Director/Designer: Welby Ings

Producer/DOP: Nic Finlayson

Production Company: Room 8

Technical Information: 35mm/ Digibeta / 1:1.85 / Dolby Digital and Dolby SR

Running Time: 14 minutes 59 seconds

Country of Production: New Zealand

Date of completion: May 2004

Genre: Short film. Narrative fiction

log Line

getting even is best kept quiet.

synopsis

boy is the strangely told, silent story of a young male prostitute in a small New Zealand town who discovers the truth behind a fatal hit and run accident.

As news of the death spreads through the district, the family of the driver responsible realises that the boy must be kept quiet. Using gossip and brutality they set out to frighten him into submission. The pressure becomes increasingly aggressive and through it the boy, from his strange world of broken, angel-like dolls, develops the courage, to expose the truth.

story

In the now faded glory of a hotel and hot pool complex, a fourteen-year-old boy, Sam, lives with his great aunt. He relates a silent story from the strange shrines of collected paraphernalia that are his bedroom.

On an empty, backcountry road, a local, teenage girl is hitchhiking home when she is hit and killed by a solitary driver. The driver [a close friend of her family], in a state of distress recognises her but noting that there are no witnesses, panics and rolls her body over into a drain, tearing her dress and soiling his coat sleeve with blood and dirt in the process. Finding that he can not wipe the evidence off with a piece of her torn dress, the man places the cloth in his pocket and drives back into town where he stops at the public toilets, locks himself into a vacant cubicle, strips off his coat and proceeds to wash the sleeve of his shirt in the toilet bowl.

In the adjoining cubicle, Sam is waiting for a 'trick'. After peering through the hole in the wall he is confused by what he sees. Assuming that the new occupant is cruising, he quietly clambers up onto the cistern and looks over the partition. The driver hears him, looks up and both recognise each other. The man flees, leaving his coat behind in his panic. Sam retrieves this and finding money and credit cards in the pockets, takes it with him.

The next day the girl's body is found and news spreads through the district. The Hotel is the centre of the community and it is here that the parents of the victim are comforted and the situation discussed by locals, including the boy's aunt and the family of the driver. [The driver's wife is unaware of her husband's involvement in the accident, as he has explained away the missing jacket as being at the drycleaners]. The assumption by the police and the local paper is that the girl was killed by a hit and run driver passing through the district.

Sam however, realises what has happened and also the precarious position he is in. [The driver privately seeks him out and makes it quite clear that he is aware of the boy's sexuality and uses this to apply pressure to keep him in a state of compliant fear.]

Over the next three days, tension builds through a series of incidents where the driver indirectly orchestrates pressure on the boy to remain silent. Some of this occurs at school, through the mechanisations of the driver's seventh form son who engineers a beating when Sam retaliates after finding his school locker sprayed out with pink paint. While Sam escapes the initial beating, he is later cornered in a locker bay and thrashed.

Sam is also followed to the town dump where he has hidden the coat. It is from this site that he collects small, bizarre objects that he carries home in an old trolley towed behind his bike. These objects he uses to decorate his room and construct

centrepieces for the main table in the hotel dining room.

When he is hurt, Sam flashes up sudden ‘camp’ reconstructions of the event as momentary responses; these appear as sudden bursts of florid retaliation then dissolve quickly back into the flow of the story.

In the world of the Hotel complex however, Sam is safe under the protection of his aunt, who being an ex ‘grand dame’ of amateur theatre in Wellington, encourages what she sees as his artisticness.

On the night before the funeral the young woman who works at reception [and is considered the town slut], is taken down to the hot pools by a group of local boys from the pub. What starts as a joke turns into a rape and Sam finds her later that evening huddled under the showers in the drizzling rain. Crying, he attempts to carry her back up to the hotel. This incident acts as an anagnorisis and through it he realises the cost of remaining compliantly at the bottom of the pecking order in a small town.

On the day of the funeral, Sam does not attend, but waits in his room for the arrival of the main party back at the hotel. When the two families arrive, along with the local policeman, and the minister, they sit down at the table where a centrepiece is constructed of dolls in a torn, bloodied dress. The driver (coatless throughout the film) sits with his wife, son, identical twin daughters and the parents of the dead girl on one side of the table. Sam’s empty chair faces them.

Sam enters clothed only in his underpants and the driver’s coat. He throws the driver’s credit cards down on the table. The jacket and cards are immediately recognised by the wife of the driver.

There is silence.

From the coat pocket, Sam pulls the piece of cloth from the victim’s dress and places it carefully in front of the victim’s mother.

director’s notes

This film deals with a subject filmmakers tend to avoid. While young, heterosexual men’s emerging sexuality is commonly explored in film and television, their gay equivalent is generally avoided or portrayed as neutral (asexual but camp) or as a victim of paedophilia. *Boy* is neither. He is a phenomenon in nearly every New Zealand small town with a public toilet.

The story flows as a single, linear thread. The aesthetic references stylistic approaches taken to advertising narratives in New Zealand [integrated colour palettes, editing rhythms and structures]. A significant feature of this approach is the highly condensed nature of the story. The narrative [which might normally be told as a 55 minute drama] is now heavily compressed into a quarter of that time.

As a result edited sequences average out at 3.2 seconds in duration. The effect establishes an unusually condensed, dreamlike, visually rich form of storytelling

that alludes to the world of music video and TVCs but uses these references to develop a very intricate, intensified form of storytelling.

Written words as thoughts, comment on or interrupt developments in the film as fragmented or poetic text. The language in this text is either poetic or references the little known New Zealand bog cruising sub-cultural language of bogspeak or parley. (See 'other relevant information').

The sound design is very unusual and has been constructed in such a way as to heighten the sense of dislocation and isolation in the boy's world. This has been done by stripping out the atmospheric palettes and replacing them with the occasional noise that might normally sit in the background.

original character profiles

the grandmother

...lived her life in Wellington as a queen of amateur theatre before coming up to Okororie, where she is now the manager of the local hot pool and hotel complex. She has a penchant for theatrical dressing. She appears in much of the film as an aged, slightly overly made up iron butterfly, resplendent in dated boas and pearls. She commands bemused respect from the locals and in turn considers it her duty to bring culture to the rural proletariat by serving silver service dinner in the hotel dining room to guests and invited visitors.

While she is capable of withering even the most abrasive of the local 'hoods' with a cold eyed glance, she is very tender and protective of both Sam and Delwyn.

She is, for all of this, somewhat out of touch in this cultural backwater.

delwyn

... has a rough innocence that sits uncomfortably with an exuded sexuality. Having little belief in herself she is shaped and buffeted by the attention of the local men, who do not disguise the fact that they see her as an easy lay. She and Sam have a bond born out of their parallel positions at the bottom of the local pecking order. She tends to dress like a poorly copied 80s soapbox star, punctuated with touches of vernacular innocence.

the driver

...a successful small town business man, probably on the chamber of commerce and bucking for a J.P. He drives an Alpha Romeo and projects an air of comfortable arrogance born out of his status as a son of an "established family". He is good looking with a brooding cruelty sitting just behind the open smile. He has married a nice girl (who is best friends with the mother of the daughter he kills) and has a popular seventh form son (currently going through small town hoonishness, but off to Victoria next year). He also has two beautiful, identical twin girls (piano lessoned, Barbie collecting, pampered and approved). He lies to his wife about the missing coat and engineers, through his 'good mate' status with his son's seventh form friends, Sam's escalating harassment.

Sam ... is fourteen, gay and pulled between two worlds. In his bedroom and at the Hotel, he is adored child of his theatrical Grandmother. However, in the town and at school, he is a reject. This is a child whose introduction to his sexuality via small town bog cruising has caused him to grow up very fast in a world shaped by hypocrisy. On one level he is completely closeted, on the other he is the local trick; charging \$20 a time. He has a strange but fertile imagination well beyond his years. (...something like a plant that has been overfed but is root-bound in too small a pot). In the film he appears tough, independent and isolated. There are no trimmings of effeteism or weakness about him; he does not cry when he is beaten at school and appears to continually brush off the victimisation he experiences. He has a theatrical and somewhat camp humour that surfaces in flashes of imagined retaliatory action when he is assaulted or victimised. His retreat from this is the strangely beautiful worlds of the dump and his doll studded bedroom. Despite his self-containment however, it is through the tenderness of his relationship with his Aunt and his helpless role-playing as 'rescuer' in the aftermath of Delwyn's rape, that we see the sensitivity and vulnerability that exists beneath the surface.

support characters

driver's son driver's wife twin girls police man minister
hitch hiker mother of hitchhiker father of hitchhiker 2 pool players
mate Mike school students English teacher science teacher
Sam as a child Sam's parents John in the toilet locals

full cast & crew

actors

Jesse Lee	Melvin Te Wani	Katrina Hamblin
Bryan Bevege	Matt Risbridge	Sam Christopher
Tammy Warwick	Paul Probine	Peter Hansen
Francie Gray	Darion Ings	Stevie Terei Hitana
Luke Thompson	Karen Ings	Vanessa Curd
Fredd Marshall	Bill Taua	Amanda Hennessey
Daniel Hodson	Matthew Saville	Josephine Bates
Stephanie Jefferson	Leigh Hunt	Stephanie Hewson
Hannah Hurst	Petrus Rijkers	Logan Meredith
Amanda Macek	Suzanne Ings	Tim Chandler
Emily & Rebekah Horgan	Cairine Barton	Johnny Shaw
Michael Easther	Madison Barton-Ings	Daniel Richards
Miriam Bleackley	Brooke Ings	Stephen Archer
John ten Velde	Auriol Farquharh	John Strange
Trisha Waugh	Danelle Barugh	Kieren Hooks
Robert Jenkinson	Kirsten Heaps	

Production crew

Production Manager
1st AD
2nd AD
Production Assistant
Focus Pullers

Clapper Loader
Gaffer
Grip
Lighting assistants

Wardrobe
Wardrobe Assist
On Set Art Director
Art dept assistant
Make-up

Hair

Unit

Catering

Zara Hayden
Katie Taite
Katie Flanigan
Tania Ludlow
Bryony Mathew
Ben Freedman
Lucy Bowey
Marc Mateo
Kim Worthington
Spencer Locke-Bonney
Ben Freedman
Yvonne Stewart
Amanda Stewart
Rihari Taratoa-Bannister
Mike Holland
Noeline White
Cath Mish-Wills
Nyssa Brocklehurst
Loretta Whalley
Aaron Whalley
Suzanne Ings
Cairine Barton
Lois & Arthur Ings
Jeannette & Andrew Kay

Post production

Offline Editor
Flame artist/editor
Music
Sound

Bella Erikson
Brenton Cumberpatch
Don McGlashan
Tom Miskin
Andrew Dubber

Equipment and suppliers

Panavision
Kodak
Lighting Equipment
Grip Equipment
Film Lab

Paul Lake
Grant Campbell
Flashlight, Gordy
Dolly Shop, Dennis Thompson
Craig Howard

Support people

Brigid Rice-Lloyd	South-Waikato Council	Pub locals - Marian Tamati
Hendrikse family	Noel Ferguson	Gwen King
Karen & Dean Gittings	Norm Torstenson	Mariana Dimondino
Lynda Bennett	Elaine & Laurie Downes	Kevin Madgewick
Michelle Pompey & Dave	Team 7 Te Awamutu	Rima Christie
Alan Nelson,	Gavin Muckle,	Hugh & Kiri Rhodes,
Dawn Mellow	John Birkes	Okoroire Hotel
Lynn Forsman	Putaruru Highschool	Hamilton/ Putaruru Police
The Lee family	Colin Gibbs	Dante Bonica

about the production

boy was filmed on 35mm film, and uses the HD format for all intermediate stages of post-production. The principal photography was completed within a week from 20-24 January, 2003 at locations in the south Waikato of New Zealand. Two later sequences, including titles and blue-screen elements were filmed in Arapuni and in Auckland respectively. These extra sequences were shot during the period of the offline edit, which meant I could be certain of the styling required. Post-production on the film took four months as much of the digital intermediate process was very exacting as it profiles a highly coloured style with large composite and graphic elements.

The film was then taken back to 35mm print for projection in cinemas [1;1.85] with a Dolby mix soundtrack. The film is on one reel and is 1340 feet long with a 150 ft leader at the front.

boy is also formatted on Beta SP [16.9 letterboxed] and DVD [PAL or NTSC]. The unusual and distinctive sound design has been very important, as the film has no dialogue. The approach has been to communicate aurally the isolation and disconnection that surrounds the main character’s world. The treatment has involved stripping back the most obvious sounds and heightening small details, so they draw attention to the tension in the film. The foley work has been supported by two versions of the song, *Anchor Me*, by Don McGlashan and a 17th century Russian choral work, *Behold the Bridegroom Cometh*. Performance rights for all three pieces of music have been secured.

film website

www.boyshortfilm.co.nz

script

title sequence
Scene 1
INT. TIMELESS
From the darkness emerges the word boy.

The camera details a series of gritty details of broken angel dolls. These images are overlaid with Sam's interior monologue. The images are brown and aged and bristle under the soundtrack of a cracked record.

TEXT
SAM'S MONOLOGUE

In the silence of my childhood
there were angels;
flightless
black winged
rejected pieces of other people's lives.

In this world
there were no catechisms
no blessings of grace.
just things bound by tradition and silence
tradition and silence.
silence

In the final construction an image of a blind doll dissolves away to reveal a shot of a deserted backcountry road.
The sky is heavy.

Scene 2
EXT. ROAD- LATE AFTERNOON.
A young GIRL is walking home. The heat has clung her dress to her shoulders. She brushes hair from her face and listens. (Filmed in slow motion).
From the distance a car approaches.

Scene 3
INT. CAR- LATE AFTERNOON.
A DRIVER in an expensive suit is drunk and driving. His brief case is open on the front seat. Beside it is a cell phone. It falls off the seat.

Scene 4
deleted

Scene 5
INT. CAR- LATE AFTERNOON.
The man sees her, then suddenly hears his cell phone and reaches for it. He loses control of the car.

Scene 6
EXT. CAR- LATE AFTERNOON.
The car spins out of control and through a rapid series of cuts, careers across the road, hitting the GIRL.
Silence.

Scene 7
The DRIVER climbs out and looks around him. The road is deserted. Aware that he has hit somebody, he quickly circles the vehicle and suddenly locates the girl. She has been killed. There is blood on her body and her dress is torn. The DRIVER in semi shock stands up and walks back to the car, then goes back to the body. He bends down and seeing that she is dead, half lifts her towards the car, then changes his mind and drags her into the drain at the side of the road. The road remains deserted.

Scene 8
EXT. PARK TOILETS- LATE AFTERNOON.
SAM parks his bike by a wall, looks around then disappears into the building.

Scene 9
EXT. ROAD- LATE AFTERNOON.
After semi hiding the body, the DRIVER stands up and notes the blood and dirt on his hands and jacket sleeve. He reaches down and loosens a piece of cloth off the girl's dress and tries to clean himself. The marks smudge. Noting that the road is still deserted, he puts the cloth into the pocket of his jacket, turns the car around and drives back into town.

Scene 10
INT. MIDDLE CUBICLE- LATE AFTERNOON.
SAM is sitting clothed in the middle cubicle, his pants are undone. He is reading a paperback. He leans forward and looks through a hole in the wall to his left, then sits back.

Scene 11
EXT. OUTSIDE TOILET- LATE AFTERNOON.
DRIVER'S car pulls up next to toilet and exits taking off his coat.

Scene 12
INT. MIDDLE CUBICLE- LATE AFTERNOON.
Sam hears somebody come in and close the door of the cubicle on his right. He listens for a moment then leans forward to look through the hole again. What he sees is indecipherable, so he goes back down for a second look.

Scene 13
INT. RIGHT CUBICLE- LATE AFTERNOON.
The DRIVER takes his coat off, looks around then crouches over the bowl to wash the blood off his hand and shirtsleeve.

Scene 14
INT. MIDDLE CUBICLE- LATE AFTERNOON.
SAM looks through the hole again, waits, and then pulls up his shorts.

SAM stealthfully levers himself up onto the cistern. He peers over the division between the cubicles.

Scene 15
INT. RIGHT CUBICLE- LATE AFTERNOON.
The DRIVER has put his coat down and is rubbing his shirt-sleeve with a wetted handkerchief. He hears a sound, and looks up.

TEXT
fuck off

He recognizes SAM and scrambles to hide what he is doing. When he looks up again the boy has gone. In a panic he stands up, flushes the toilet and leaves. His coat remains discarded on the floor.

rentboy
open house
trick
trade

SAM enters the cubicle, bends down and picks up the coat. He is puzzled but rifles through the pockets, finding a small amount of money and credit cards. He transfers these to his pocket.

Scene 16, 17, 18 & 19
shrine deleted

Scene 20 A
EXT. HOTEL FRONT PORCH- MORNING.
Establishing shot. [Idyllic]

Scene 20 B
EXT. HOTEL FRONT PORCH- MORNING
The GRANDMOTHER resplendent in morning light sits drinking tea from fine china. DELWYN enters with a small plate of neatly arranged fruit and places it beside her. She is graced with a smile as she departs.
Below in the empty Hotel car park SAM is leaving on his bike. It is an old black contraption towing a strange trailer made from 2 old pram wheels on which, balanced precariously is an old staple box. Into this he has placed a small shovel. SAM smiles and waves. His GRANDMOTHER flutters her fingers indulgently and sips her tea.
As SAM leaves a POLICE car pulls into the car park. SAM looks over his shoulder.

Scene 21
EXT. SMALL TOWN STREET- MORNING.
SAM rides past a row of houses on a tight, small town street. [Close up of WOMAN IN PUB getting her mail, MAN IN PUB inspecting a wall on his rental, child riding bike into gateway, MINISTER pruning Roses and DRIVER washing his car.]

Scene 22
INT./ EXT. CAR-MORNING.
Two identical TWIN GIRLS are playing with Barbies in the front seat. Through the window we can see SAM ride past. Water floods across the windscreen.

Scene 23
EXT. SUBURBAN SECTION- MORNING.
The DRIVER is bent over washing his car. He stands up and glimpses SAM passing. He says something to his SEVENTH FORM SON.

Scene 24

EXT. BACK ROAD- MORNING.

SAM rides his bike with the trolley.

TEXT

In the long grass of the summer roads

angels watched

white winged children

in torn cloth

dead

somebody's daughter

dead

Scene 25

INT. SITTING ROOM- MORNING.

The GRANDMOTHER is comforting a crying HITCH-HIKER'S MOTHER.

Scene 26

EXT. PARK TOILET- LATE MORNING.

SAM parks his bike and walks into the toilets.

Scene 27

INT/EXT. CAR ON BY TOILETS- LATE MORNING.

A JOHN'S arm rests on the open window of his Ute. A pair of sun glasses he has in his fingers tap against the paint work. He gets out and follows SAM into the toilets.

Scene 28

EXT. SITTING ROOM- LATE MORNING.

The GRANDMOTHER pours tea for the HITCH-HIKER'S MOTHER.

Scene 29

INT. MIDDLE CUBICLE- LATE MORNING.

Through the wall a pen is poked with a note wrapped around it. SAM reads it, writes something on it, then pokes it back. He looks up at the ceiling for a moment then a \$20.00 note comes back through the hole. He stands up, pulls up his shorts and leaves the cubicle.

He quietly pushes open the door of the adjoining cubicle.

TEXT

cruise
wait
bona polone

as the note is being written

rentboy

in the final piece as he is waiting for the money and eventually leaving...

glory hole
beat
cottage

Scene 30

EXT. SUBURBAN SECTION- LATE MORNING.
The DRIVER pulls out of the drive while the TWINS holding Barbies, watch. The DRIVER'S WIFE walks out to stand beside them. Behind her, polishing a red 1970s Holden is their seventh form SON. The DRIVER'S WIFE turns and walks into the house.

Scene 31

INT. RIGHT CUBICLE/URINAL- LATE MORNING.
SAM is standing on the toilet seat with his hand against the wall. Though not explicit, it is obvious that the JOHN is giving him a blow job.

A MAN walks in and stands at the urinal.

The JOHN freezes and looks around. SAM remains still, looking bored.

Scene 32
deleted

Scene 33

EXT. BACK ROAD- MIDDAY.
An old, bleached sign decaying under lichen and summer heat stands at the entrance to the town dump. SAM opens the gate by picking the padlock with his flick knife, and then he wheels his bike and trailer through. He closes the gate. As he disappears down the track through the long grass, the DRIVER'S car

passes the gate. The DRIVER notices him, pulls up and backs quietly back onto the side of the road. He gets out of his car. SAM is unaware.

Scene 34 A
EXT. DUMP- MIDDAY.
deleted

Scene 34 B
EXT. DUMP- MIDDAY.
Sam wheels his bike up to the shed

Scene 35
EXT. FRONT OF DUMP BUILDING- MIDDAY.
Driver looks for Sam

Scene 36
deleted

Scene 37
INT. DUMP-BUILDING MIDDAY.
Sam sits in the gloom packing up strange objects he has found at the dump.

Scene 38
INT. DUMP BUILDING- MIDDAY.
The DRIVER moves between shadows.
The DRIVER moves again.
SAM stops, listens... looks around.
He bends to readjust the something he is working with then looks up. He hears something.
He sneaks down to hide under some machinery and watches the DRIVER as he comes around the corner and discovers the trolley.

TEXT

fag
I want the coat
and my fuckin' credit cards
you're dead meat!

The trailer is tipped over and the broken toys spill out into a puddle on the floor. There is a flurry of images of smashed doll's faces

Scene 39
INT. HOTEL SITTING-ROOM AFTERNOON.
The HITCH-HIKER'S MOTHER and the DRIVER'S WIFE are seated. The MOTHER stands as her HUSBAND and the POLICEMAN enter. The HUSBAND hands her the girl's dress. She turns it in her hands, noting that it is torn, then she lifts it to her face and cries.

Scene 40
Sam puts doll on the wall of his bedroom

Scene 41
INT. PUB- NIGHT.
A small group of locals is in the bar. DELWYN is cleaning tables. The GRANDMOTHER is behind the bar. The POLICEMAN slides the local paper across the bar at her. It reads LOCAL GIRL KILLED IN HIT AND RUN. She shakes her head in dismay.

Scene 42
delete

Scene 43
INT. PUB- NIGHT.
One of the POOL PLAYERS is talking to DELWYN. As she turns he makes a grope at her. She laughs and SAM enters. The DRIVER is standing with his son. He says something to THE MAN IN THE PUB beside him. The MAN IN THE PUB raises his eyebrow and a look of distaste registers on his face. SAM looks at the DRIVER.

Scene 44
INT. PUB- NIGHT.
FLASH SHOT.
The DRIVER is in a pointed bra and panties with a beer in his hand. He looks confused for a split second (as if a strange thought has struck him).

TEXT
slag
breeder

Scene 44C

INT. PUB- NIGHT.

SAM looks at him with sullen aggression then leaves.

Scene 45

INT. HOTEL CORRIDOR- NIGHT.

SAM walks down the corridor that leads between the guest rooms.

Scene 46

deleted

Scene 47

deleted

Scene 48

INT. EMPTY ROOM- EVENING.

Sam enters an empty room. The room is in a state of restoration. Wallpaper rolls and paint tins are stacked against the walls. Drop sheets shroud the furniture.

SAM picks up the coat, looks around nervously then leaves.

Scene 49

INT. HOTEL SITTING ROOM- NIGHT.

The GIRL'S FATHER is seated, staring out the window. The room is empty.

first shrine

Seated father, Policeman, Twins, Delwyn Sam as a child...

Scene 50

INT. ROAD- TIMELESS.

An empty road containing the grouping of SAM AS A CHILD with his MOTHER and his GRANDMOTHER. His eyes open and behind him the image of a road appears and gathers colour. The MOTHER begins to fade away and as she does...

TEXT FLICKER

Cancer

my mother died of

The GRANDMOTHER then fades away and SAM THE CHILD, stands alone.

SAM moves in front of him and SAM AS A CHILD takes the coat he is given turns, walks back down the road... and dissolves.

Scene 51
EXT. ESTABLISHING SHOT- MORNING.
Generic.

Anchor Me fades in and drifts in and out through the shots.

Scene 52
delete

Scene 53
EXT. SCHOOL- MORNING.
SAM wheels his bike through the car park. STEVE, TONY, AN-
GELA and the DRIVER'S SON are standing around the Holden. The
DRIVER'S SON says something to them and they look up at SAM
with disgust.

Scene 54 A
INT. CLASSROOM- MORNING.
The ENGLISH TEACHER is talking while writing notes on the
board. The CLASS is copying. SAM sits in the front row. At
the back STEVE, ANGELA and RENEE are whispering to each other.
RENEE glances up as SAM turns around to look at her.

SAM leans over his desk and with a wet finger tries to rub out
the word faggot that has been scrawled on to the desk top.

TEXT
synchronize the words

anchor me

Scene 54 B
EXT. SCHOOL VERANDAH- MORNING.
ANGELA, RENEE and TWO OTHER GIRLS eat lunch and gossip. They
look up as SAM passes.

words like some disease,
the calling of girls
gossip
pussy boy
asphalt

Scene 55, 56, 57 & 58
deleted

Scene 59
INT. BEDROOM- MORNING.
The DRIVER’S WIFE is picking up clothes scattered around their double bedroom. She lifts up the driver’s pants and shirt. She notices blood on the cuff.

Scene 60
Delete

Scene 61
INT. LOCKER BAY- EARLY AFTERNOON.
SAM goes to his locker and finds that the lock has been broken. He opens it. His books, pens, pencils and pocket knife have been sprayed with pink paint.

Scene 62
delete

Scene 63
INT. LOCKER BAY- EARLY AFTERNOON
SAM slams the locker door in an eruption of temper...

TEXT
shit

then storms out of frame.

Scene 64
EXT. SCHOOL CARPARK- EARLY AFTERNOON.
SAM pulls a pink paint smeared flick knife out of his pocket, looks back at the school then gouges a deep scratch along three panels of the driver’s son’s car.

Scene 65
FLASH SHOT. The car burns as a graphic as Sam glances back at it.

Scene 66
INT. HOTEL DINING ROOM- EARLY EVENING.
SAM is arranging the table for the evening meal. The table is set as a full silver service. The centerpiece construction is a row of decaying 1930s school girl dolls.

FLASH SHOT. Fifth form school girls gossiping in the exact pose.

TEXT
bitches
fish

His GRANDMOTHER comes in while he is putting the finishing touches to his creation and standing behind him, strokes his shoulder and kisses him on the head. For a moment he closes his eyes, drinking in the affection.

Scene 67
INT. DRIVER’S KITCHEN- EARLY EVENING.
The DRIVER is seated reading the newspaper. The DRIVER’S WIFE walks over to him with the shirt and asks about it.
He gives her an angry glare then puts down the paper.

TEXT
It’s not wine.
Do you think I’m bloody stupid?

second shrine
Scene 68
School.
Teacher, Driver’s son & Steve, Angela & Renee, Tony, Sam..

Scene 69
EXT. SCHOOL- MORNING.
Establishing shot. School morning. Kids walking.

Scene 70
INT. CHANGING ROOMS- MORNING.
STEVE and TONY are flicking each other with towels. They are in physed shorts. Three OTHER BOYS leave. SAM is seated in the corner and watches the situation. TONY advances on him and text flickers over the images.

TEXT
Shit.
Faggot.
Keyed his car
you little Ho.

The boys laugh. The DRIVER'S SON watches then beckons them to stop [with a glance].

MIKE registers disapproval and the 3 antagonists leave. SAM looks at MIKE and the older boy smiles.
MIKE, pulls his shirt over his head. There is a look between them that shows SAM'S cautious enquiry.

Scene 71, 72, 73, 74 & 75
delete

Scene 76
INT. PUB- AFTERNOON.
DELWYN is cleaning a tabletop. She is bending forwards and her dress is tight. MUZZA leans on the table she is cleaning. He looks at her. He grins and flicks some cigarette ash down onto the freshly cleaned surface. DELWYN wipes it away. Pretending not to notice he gives her a slow once over with his eyes and smiles again.

Scene 77
INT. LOCKER BAY- LUNCHTIME.
The DRIVER'S SON, STEVE and TONY are standing at their lockers. SAM walks down the corridor and as he passes them they step out in front of him.
The boys push SAM against the lockers. He falls. The DRIVER'S SON kicks him and STEVE and TONY join in. SAM huddles in slow motion while they assault him in real time. ANGELA and RENEE walk past in slow motion, glancing disinterestedly.
The ENGLISH TEACHER walks towards the fight. The three boys quickly leave. SAM pulls himself up. The teacher looks at him without emotion.
SAM walks past him down the corridor willing nobody to say anything.

Scene 78A
EXT. DUMP TRAMS- AFTERNOON.
Sam assembles broken doll in the dump then wheels his bike out holding the strange angel against the handlebars.

Scenes 79, 80 & 81
deleted

Scene 82 A
EXT. STREET- LATE AFTERNOON.
SAM rides along the street with the doll perched on his handle-
bars.
He passes houses where an ARAPUNI WOMAN and BABY in front of a
decayed noddy house watch him disapprovingly.

Scene 82 B
EXT. STREET- LATE AFTERNOON.
The last house has two POOL PLAYERS sitting outside on a ve-
randah, drinking beer. As SAM passes, one of the POOL PLAYERS
gives him the finger.

Scene 83
FLASH SHOT.
The POOL PLAYERS sit dressed in tutus on the sofa with cham-
pagne glasses.

TEXT
wanklers
smilegs

Scene 84
2 brown dolls turn against a time-lapse night sky...

Scene 85
INT. DINING ROOM- EARLY EVENING.
Gathered at the table are SAM, his GRANDMOTHER and the girl's
MOTHER and FATHER. The POLICEMAN has joined them. SAM'S cen-
terpiece is made of two strange, bronzed dolls holding photo-
graphs of barking dogs.
The POLICEMAN is talking.

TEXT
Synchronise the text
the shivering skin
to the lyrics, then follow with...
somebody out of town
we may never find him

Scene 86
INT. HOTEL- DUSK.
DRIVER finishes his beer.

TEXT
just some driver passing through

Scene 87
INT. DRIVER'S BEDROOM- DUSK.
The DRIVER'S WIFE lays out a black dress for herself.

Scene 88
delete

Scene 89
INT. PUB- NIGHT.
DELWYN picks up glasses. The DRIVER'S SON is drinking with the DRIVER, the POOL PLAYERS and MUZZA. MUZZA watches her.

Scene 90 A
EXT. RECEPTION BOOTH- NIGHT.
DELWYN reaches across the reception counter and takes two towels. There is a hot pools sign in view. SAM is serving. She smiles at him and jokes.

Scene 90 B
EXT. TREES- NIGHT.
DELWYN walks down through the trees. There she meets MUZZA and the two of them go down into the darkness.

Scene 91 A
EXT/INT. PUB- NIGHT.
The DRIVER'S SON and the POOL PLAYERS look out the window. The DRIVER says something to them and they laugh.

Scene 91 B
EXT. PUB- NIGHT.
The DRIVER'S SON and POOL PLAYERS leave the pub. The DRIVER watches them from the steps.

Scene 91 C
INT/EXT. RECEPTION-NIGHT
SAM peeps around the reception entrance and watches the boys go down through the trees.

Scene 92
delete

Scene 93 A
EXT. TREES- NIGHT.
The DRIVER'S SON and POOL PLAYERS are laughing and sneaking down through the trees.

Scene 93 B
EXT. HOT POOLS- NIGHT.
The DRIVER'S SON helps one of the POOL PLAYERS to scale up and look over the fence. The POOL PLAYER turns and laughs.

Scene 93 C
EXT. HOT POOLS- NIGHT.
The DRIVER'S SON and two POOL PLAYERS quietly open the gate and enter the hot pool.

Scene 94
INT. TIMELESS.
Rape scene to the sound of echoing water drops.

Scene 95 A
EXT. TREES- NIGHT.
SAM in short pyjamas walks carefully down the steps to the pool complex.

Scene 95 AB
EXT. HOT POOLS- NIGHT.
SAM carefully pushes the door, which is open. Water from an old shower drips intermittently. He finds DELWYN in the last cubicle, she is lying on the ground, her hair is wet and she appears unconscious. SAM kneels beside her and pulls her T-shirt down to cover the top of her legs, which are bruised and dirty. She scrambles forwards on her knees. He sits still for a moment and looks at the shower almost crying. It drips.

Scene 96
A drip of water. Its constant sound has preceded its appearance.

Scene 97
EXT. CARAVAN PADDOCK- NIGHT.
SAM follows DELWYN over to her small caravan. They are two tiny characters winding through an empty paddock DELWYN shuts him outside.

Scene 98 A
Fade up road sequence. The child appears out of the cloud on an open road. He is shirtless. SAM appears, takes the coat. The child turns, disappears while SAM turns and holds the coat up to his face.

Scene 98 B
deleted

Scene 99 A
deleted

Scene 99 B
EXT. CEMETERY- MORNING
A small crowd stands under large trees. The MINISTER reads. The DRIVER and his WIFE comfort the MOTHER and FATHER. The GRAND-MOTHER, DRIVER'S SON and POLICEMAN are all present. All are dressed in black.

TEXT
Text starts here, running along the image then continues through the image of Delwyn at her caravan and ends as SAM exits his room with the doll.

It was a small funeral
adrift with mourning

The camera cuts to the TWIN GIRLS.

the angels of his life

Shot of Delwyn at caravan and SAM soldering

and the wounded angels of others

Scene 102
EXT. CARAVAN STEPS- MIDDAY.
DELWYN sits on the steps of her caravan holding a soft toy.

Scene 100
deleted

Scene 101
INT. SAM’S BEDROOM- MIDDAY.
SAM carries the doll out of the room.

TEXT
I took the doll
torn dress
bloodied
and carried her out

Scene 103
delete

Scene 104
delete

Scene 105
EXT. HOTEL CARPARK- MIDDAY.
Four cars with their headlights on, pull in to view containing
the GRANDMOTHER, MOTHER and FATHER, DRIVER’S FAMILY, POLICEMAN
and MINISTER.
CU of mother grieving in a car.

Scene 106
Delete

Scene 106
INT. SAM’S BEDROOM- MIDDAY.
SAM puts on the driver’s coat and turns to go. A doll/angel
briefly fades up and down.

Scene 107
delete

Scene 108
delete

Scene 109
INT. HOTEL DINING ROOM- MIDDAY.
The MINISTER, POLICEMAN, GRANDMOTHER, MOTHER and FATHER of the dead girl and the DRIVER'S family are seated at the table. The scene is laid out like Andrea del Castagno's Last Supper. The center display features a single, black winged, soldered doll, now on impossibly long legs with her torn dress flickering in the breeze. SAM'S chair is empty.

SAM arrives and stands opposite the group. He is wearing only the coat and a pair of underpants. He pulls out of his pocket the driver's credit cards and tosses them onto the table. The camera flickers between text and fleeting glances of the narrative as it shows...
From the coat pocket SAM slowly pulls the piece of cloth from the dead girl's dress and lays it out carefully and dramatically in front of the hitchhiker's MOTHER.
The MOTHER turns and looks at the DRIVER and he bolts up from the table exposed.

TEXT

In the silence of my childhood
there were angels
flightless
black winged
rejected pieces of other people's lives.

angels didn't fly in this world
there were no catechisms
nor blessings of grace.
Just things bound by tradition and silence
... silence

Welby Ings c. 2003

dialogue list
[with slang and bogspeak translations]

boy

a short film by welby ings

In the silence of my childhood
there were angels

flightless
black winged

rejected pieces of other people’s lives

in this world there were no catechisms
nor blessings of grace
just things bound by tradition and silence
tradition and silence
silence.

fuck off

rentboy *young male prostitute*
trick *nameless male prostitute*
trade *attractive, experienced male prostitute*

In the long grass
of summer roads
angels watched
white winged children in torn cloth
dead
a mother’s daughter
dead

cruise *to visit a public toilet looking for sex*
wait *to spend a long time without making contact*
bona *good*

rentboy *young male prostitute*
gloryhole *a hole drilled through a wall for looking, passing money or notes.*
beat *a public toilet and surrounding environment where sex can be accessed*
cottage *an older term for a public toilet where sex can be accessed*

fag *abbreviation of faggot*
coat
credit cards
you're dead meat *threatening to kill or injure something worthless*

slag
breeder *an unsophisticated and sexually inhibited heterosexual*

Cancer
my mother died of.....

anchor me
words like some disease
the calling of girls
from asphalt steps
pussyboy *effeminate boy who offers sex to heterosexual males*
pussy boy

shit

bitches *spiteful young women*
fish *derogatory term for all females*

It's not wine
do you think I'm bloody stupid?

shit
faggot
keyed his car *to scratch more than one panel of a car with a key*
you little Ho *the word Ho means an unclean whore*

the shivering skin
somebody out of town
we may never find him
just some driver passing through

It was a small funeral
adrift with mourning
the angels of his life
and the wounded angels of others.
I took the doll
torn dress
bloodied
and carried her out.

In the silence of my childhood
there were angels

flightless
black winged

angels didn't fly in this world
there were no catechisms
no blessings of grace
just things bound by tradition and silence
silence
silence

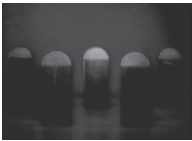
appendix five
DVD

*referenced music videos and television commercials,
excerpt from The Coopers (1997),
video: How Bizarre,
shrine experiments.*

The attached DVD contains the opening sequence from *The Coopers*, advertisements and music videos referenced in the exegesis, the video *How Bizarre*, and shrine experiments involved in the development of the short film boy. All these texts are referenced with an asterix* in the body of the exegesis.



⁽ⁱ⁾ Opening sequence from *The Coopers*
Ings, W. (Director designer and writer). (1997).
The Coopers. New Zealand: London: Manmade Films.



⁽ⁱⁱ⁾ **Komposition in Blau**
Fischinger, O. (Director and Producer). (1934).
Komposition in Blau. Fischinger Film Berlin.



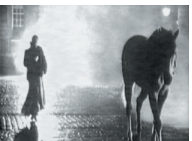
⁽ⁱⁱⁱ⁾ **Do the Locomotion**
Director unknown. (1962). *Do the Locomotion*.
London: Huntley Archives.



^(iv) **Low Down Dog**
Director unknown. (circa 1940). *Low Down Dog*.
USA: Scopitone.



^(v) **Lady Jane**
Whitehead, P. (Director). (1966) *Lady Jane*.
UK: Production company unknown.



^(vi) **Vienna**
Mulcahy, R. (Director). (1980). *Vienna*.
UK: MGMM



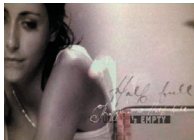
(vii) **Union of the Snake**
Milne, S. (Director). (1983). Union of the Snake. USA: Direct Productions Ltd.



(viii) **Jeremy**
Pellington, M. (Director). (1992, July). Jeremy. USA: Epic Records Inc.



(ix) **Xenical**
Bridge, M. (Director). (1999). Xenical. Auckland. The Sweetshop. Meares Taine.



(x) **The Glass is Half Full**
Bridge, M. (Director). (2002). The Glass is Half full: Cadbury. Auckland. The Sweetshop. Whybin Lawrence TBWA.



(xi) **Losing My Religion**
Singh, T. (Director). (1991). Losing My Religion. Version 1. USA: Warner Bros. Records, Inc.



(xii) **Lessons from Geese**
(Director Unknown). (1995). Lessons from Geese. Wellington: Saatchi & Saatchi.



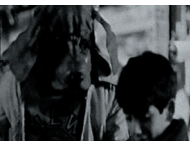
(xiii) **Ribbons: Air New Zealand**
Rhulman, D. (Director). (2000) Ribbons: Air New Zealand. Saatchi & Saatchi.



(xiv) **Oh Father**
Fincher, D. (Director). (1989). Oh Father. USA: Propaganda Films.



(xv) **All I Want is You**
Avis, M. (Director). (1989, April). All I Want Is You. USA: Island Records Ltd.



(xvi) **Da Funk**
Jonze, S. (Director). (1997). Da Funk. France: Satellite Virgin.



(xvii) **Do You Remember?** [above].
Yukich, J. (Director). (1990), Do You Remember?
UK: Hit and Run Music.



(xviii) **Cloudbusting**
Doyle, J. (Director). (1985). Cloudbusting.
UK: Picture Music International.



(xix) **Who is it?**
Fincher, D. (Director). (1991). Who Is It?
USA: Propaganda Films.



(xx) **No Son of Mine**
Yukich, J. (Director). (1991). No Son of Mine.
UK: Hit and Run Music.



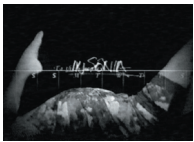
(xxi) **Like a Prayer**
Lambert, M. (Director). (1989). Like a Prayer.
USA: Sire Records.



(xxii) **Karma Police**
Glazer, J. (Director). (1997). Karma Police.
Academy Music Videos. Parlophone.



(xxiii) **Mimic**
Cooper, K. (Designer). (1997). *Mimic*. Title sequence. Imaginary Forces. Miramax Dimension.



(xxiv) **Epoca**
Revista C'Pacas. (Director). (2001). *EPOCA*. Brazil: Revista C'Pacas.



(xxv) **Papa was a Rolling Stone/ Killer**
Nispel, M. (Director). (1993). *Killer/ Papa was a Rolling Stone*. USA: Epic/Sony.



(xxvi) **Everybody Hurts**
Scott, J. (Director). (1993) *Everybody Hurts*. USA: Black Dog Films.



(xxvii) **Foggie Bummer**
Barnbrook, J. (Director). (1995). *Foggie Bummer*. Tony Kaye films. Faulds Advertising.



(xxviii) **True Romance**
Barnbrook, J. (Director). (1995). *True Romance*. Tony Kaye films. Faulds Advertising.



(xxix) **No Surprises**
Gee, G. (Director). (1997). *No Surprises*. Kudos Productions. Parlophone.



(xxx) **The Riot of Spring**
Cheeseman, L. (Director). (1998). *The Riot of Spring*. Wellington. Saatchi & Saatchi.



(xxxi) **Shrine experiments**
Ings, W. (Designer). (2001-4). Overview of Shrine experiments. Auckland and Arapuni.



(xxxii) **How Bizarre**
Ings, W. (Director). (2004). *How Bizarre*. Auckland.

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