



NZWords

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EDITORIAL

The content of *NZWords* 12 covers a wide range rather than being theme-based or emphasis-driven. One or two contributions look at aspects of vocabulary that are shared amongst several varieties of English and cultures, but which occupy a special place or have a special character in New Zealand and New Zealand English. Cricket, architecture, the forty-four gallon drum, and male prostitution come into this category. At the conference of the International Association for World Englishes in Regensburg last October, attended by large numbers of peoples from African, Asian, and European nations, I was reminded that despite globalisation, there will always be distinctive varieties of English, each fulfilling a significant identity function. Despite the numerous influences on our variety of English from outside of our shores, and across several different domains, New Zealand English still continues to develop its own distinctive characteristics. In this election year, we will likely be treated to new examples of the vocabulary of political propaganda and persuasion, only some of which will survive for years to come, but many, without doubt, confined to our shores and our own English variety.

In *NZWords* 12, we feature more photographs than we usually reproduce. Welby Ings examines the changing vocabulary of male prostitution in New Zealand based on oral histories and interviews with a considerable number of men. Lynn Grant looks at the language of the cricket commentary, pointing out some New Zealandisms. Cherie Connor, who is completing her PhD study of the contribution of the marine environment and its harvesting to New Zealand English, considers the linguistic ways that fishers relate to fish, and Peter Crisp examines the neglect of the forty-four gallon drum. We also look at the history and use of the rotunda in New Zealand.

Thank you to all those correspondents who have written to the Centre with questions, with comments, and with terms and citations which contribute to our database. These add interest and enrichment to our work.

Dianne Bardsley

Editor, *NZWords*

Lexicographer and Director

NZDC

From the Centre

DIANNE BARDSLEY



Pictured here in the Victoria Room are OUPANZ Managing Director Mr Peter van Noorden (left) and Deputy Vice-Chancellor Professor David Mackay (right).

In November 2007 the Deputy Vice-Chancellor of Victoria University of Wellington, Professor David Mackay, and the Managing Director of Oxford University Press Australia and New Zealand, Peter van Noorden, signed an agreement to continue their mutual support of the New Zealand Dictionary Centre at Victoria University for another five years. The agreement is of great significance to the Centre and for research in the humanities in New Zealand because it marks the ongoing commitment of both parties to continuing research on New Zealand English usage, the further development of the Centre's database of New Zealand terms, and continuing work in publishing and updating new Oxford dictionaries that meet the needs of New Zealanders of all ages.

The Centre was represented at conferences in Adelaide, Chicago, and Regensburg, Germany, in 2007 and will host the 2008 Australix Conference at Victoria on November 13 and 14.

The final international mailout of the Centre's Word for the Month posters has been completed, providing posters until the end of May. The Director of the Wai-te-ata Press here at Victoria who was responsible for the poster design agreed that they should have an afterlife, and they are now being reproduced as bookmarks and postcards. The set of twelve bookmarks were distributed during Writers' and Readers' Week in Wellington's International Festival.

The recent addition of a search function to the National Library of New Zealand's Papers Past website has allowed us to add numerous antedatings for New Zealand English word and phrases to our Centre's database. The late

Harry Orsman who edited *The Dictionary of New Zealand English* (1997) would be delighted to learn of this electronic resource that has given us significant antedatings across several years for terms such as A & P (42 years), Oamaru stone (6 years), pack track (5 years), and Queen's chain (112 years), all of which would have taken us years to find in hard copy. Research assistants are now working through our database and Papers Past, mining for antedatings and also postdatings. We have also confirmed that **barb wire**, rather than **barbed wire**, has had a longer life in New Zealand than it has elsewhere!

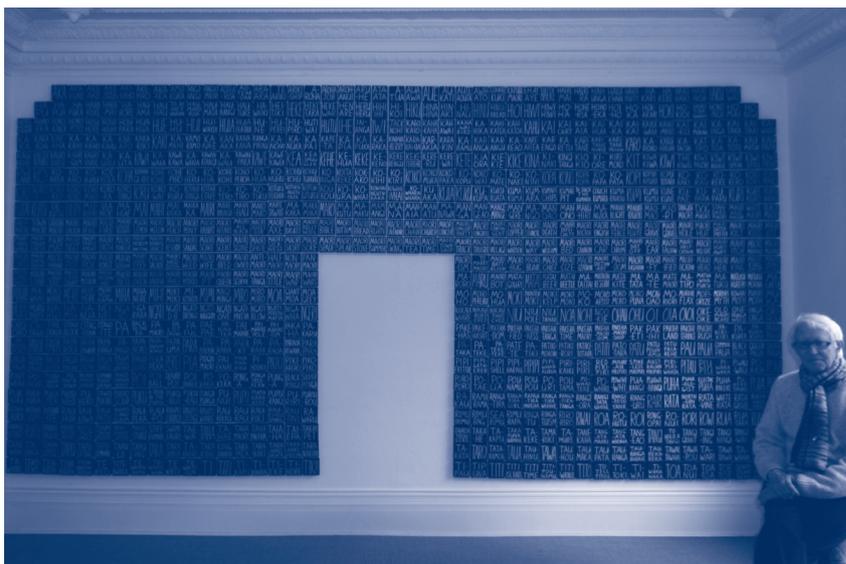
The first integrated dictionary & thesaurus prepared at the Centre has been published since the last issue of *NZWords*. The work, intended for use by secondary school students,



THE NEW ZEALAND DICTIONARY CENTRE

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since produced a second work of art based on the Orsman dictionary. This work, entitled *Black Cloud* or *Looking West, Late Afternoon, Low Water* is compiled of black canvas tiles with silver lettering. John has used more than 1100 borrowings from te reo Maori, te reo-English compounds, and te reo-English blends to create a symbolic architectural wallscape in the form of a whare across three walls. It incorporates the Allen Curnow poem, *Looking West, Late Afternoon, Low Water* and has been acquired as a significant addition to the Victoria University of Wellington art collection. A celebration of the acquisition of the work and the anniversary of the Orsman Dictionary and the Dictionary Centre will be held at the University's Adam Art Gallery in May.



Dianne Bardsley
Lexicographer and Director
New Zealand Dictionary Centre

was compiled using a great number of entries from the fourth edition of the *New Zealand School Dictionary* (2006), the first edition of the *New Zealand School Thesaurus* (2005), and the *New Zealand Mini Thesaurus* (2005). New terms included those from technology and blends of te reo Maori and English, along with recent borrowings from te reo and Pasifika languages. The current publishing schedule includes several second and third editions along

with a new publication, a national dictionary which will contain citations similar to the format of those in the *Dictionary of New Zealand English* (1997). In last year's issue of *NZWords*, we described the genesis and execution of an exceptional art work, *Cloud*, an installation based on the Orsman *Dictionary of New Zealand English* (1997). This work has been purchased by Te Papa, the Museum of New Zealand. The artist John Reynolds has

From the Beat to the Soob: the Language of the Male Sex Worker in New Zealand

WELBY INGS

This article briefly documents aspects of the argot of male sex workers in New Zealand in relation to the environments in which they work. It surfaces from a body of research begun in 2002 where I began interviewing and recording the oral histories of male sex workers and their clients in an attempt to piece together what is an almost undocumented history in this country. Interviews using a reflective method were conducted with 30 men from across New Zealand.¹ For the purposes of the study a male sex worker was defined as “a biological male who receives payment, in money, in exchange for sexual favours .. and for whom sex work constituted their major form of income for a minimum period of six months” (Browne & Minichiello 1996:88).

In New Zealand, the earliest forms of male prostitution appear to have been conducted on **beats**² that included either streets or public toilets and their immediate environs. By the 1950s male prostitution had developed to include waterfront boys, and by the 1980s it included agencies and private operators advertising through the pages of magazines and newspapers. Male street

working was criminalised in 1981 when the Summary Offences Act altered the charge of soliciting to include men. Up until this time males weren't charged with soliciting in New Zealand but male workers were often arrested on charges of vagrancy, loitering, or indecency. Although the offence of soliciting could be brought against a male between 1981 and 2003, the behaviour was formally decriminalised following the introduction of the Prostitution Reform Act. Currently the New Zealand Prostitutes' Collective estimate that male workers account for 1-2% of all sex workers in New Zealand, the majority of whom work privately in Auckland.³

In tracing specifically New Zealand terms in the argot of the male sex worker this article will approach changes locationally. This may help to establish a cursory understanding of the long and largely hidden history of the male prostitute in New Zealand as a worker whose changes in conditions have also been changes in language and space.

BOG TRADE

The **bog trade** refers to soliciting for sex in public toilets. It is a term in New Zealand that can be compared to Australia's

cruising the beats, the US *T-room trade* and the English term *cottaging*. **Bog trade** is probably the oldest documented form of male prostitution in New Zealand. It is an unusual phenomenon because it occurs in an environment where anonymous, reciprocal sex has generally been available for free. However, although soliciting in bogs is disappearing in contemporary New Zealand, the trade still exists especially in suburban or small town toilets, where some young men may still ask for money in exchange for a sexual encounter. The language form

¹ In conducting this research, I indebted to the men who have shared (and in many cases allowed me to record their histories). I am also grateful for the assistance of Calum Bennachie and Peter Pearson from PUMP (Pride and Unity amongst Male Prostitutes), and Jasna Romic from the AUT University library for research support.

² The term *beat* Partridge (1961: 56) dates as far back as 1788 in the UK where it described a normal route taken by a prostitute or policeman. In New Zealand the word appears in both gay and prostitutes' slang (albeit with slightly different meanings). *Beat*, as prostitute's slang was still in evidence in New Zealand in the 1970s in an account recorded by Kedgley and Cederman, p.113 “I began on my own, just going down to a couple of well-known Wellington beats and picking up guys”.

³ Ministry of Justice (2005). *The Nature and Extent of the Sex Industry in New Zealand: An Estimation. Part 3: Gender of Sex Workers* <http://www.courts.govt.nz/pubs/reports/2005/nature-extent-sex-industry-in-NZ-estimation-index>

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used in the bogs is **bogspeak**.⁴ It is an argot that contains a number of British and specifically New Zealand terms that label both the physical environment and behaviours within it. For example, a **gloryhole** is a hole between two toilet cubicles, normally large enough to poke things through (money, written notes, sexual objects). In towns with more than one bog, the working bog, normally identified by personal descriptions/advertisements (**bog bios/menus**) written on walls, may also be described as **active**, **going-off** or **jumping**. The other bog is generally referred to as **dead** or **a grave**. If one is cruising, one is **doing the bogs**. If one is seeking money one is generally **working the bogs**. While these terms may be found in most British Commonwealth countries there is an assortment of distinctively New Zealand terms associated with the trade.

Princess Mimi⁵ is a South Waikato/King Country term for a Maori sex worker who is able to quickly lose an erection at a urinal and begin urinating when a suspected undercover policeman enters a toilet. From the same region in the 1970s came the term **Waitomo**. Alluding to the huge underground caves in this district, the derogatory name for uniformed (vice squad) officers referred to the unfortunate cut of their trousers that made them appear to have large, cavernous backsides. A decade later, throughout New Zealand the term **Commodore** was used to describe the police but specifically undercover officers who drove unmarked cars. The New Zealand Police bought the first Holden Commodores in 1980-81. Often these cars were naively parked near bogs and inadvertently alerted cruising men to surveillance and potential entrapment. In many small towns, workers and **bog queens** generally knew the number plates of these vehicles.⁶

STREET WORKERS

Today the term for a male sex worker who **cracks it** (trades) on the street is a **streetie** or **street worker**. In New Zealand he does not necessarily coexist in the same locality as trans-gendered or women workers. For example in Auckland, while trans-gendered workers are associated with areas like Hunters Corner and Karangahape road, male workers have generally been associated with Beresford street (intermittently since the 1950s), the Ferry Buildings (1940s-1960s), Myers Park frontage on Queen Street (up until the 1980s), and a range of **beats** including Western Springs and the Auckland Domain.⁷

Historically, in New Zealand there have been many terms for a male street worker. These include **school bag**⁸, **street solicitor**⁹, **Kleenex**¹⁰, **commercial**, **trade**, **street trick**, **renter**, and **rent boy**, but these terms have now become anachronisms. Historically, boys in their early teens were forced to work either the bogs or the streets because they were

too young to gain access to the relative safety of 'managed' facilities. There have been many terms in New Zealand for young, inexperienced male prostitutes but probably the most enduring has been **chicken**. The headword **chicken** combines with other nouns to describe a number of related concepts. Paedophiliacs have often called these boys **chicken feed**.¹¹ A very young male prostitute who might be picked up by the police and pressured into revealing names or details of his clients in the middle of last century was called a **chicken trap** (or **jailbait**). In New Zealand by the 1980s he was also known as **KFC**. An extension of this is the New Zealand term **Illegal Tegel** that surfaced in the 1980s. Although used in the over-ground to refer to illegal consumption of native birds (Parkinson 1989, p. 28), in the argot of the street worker it also described underage boys.¹² A **chicken hawk** was a man who sought out young boys as sexual partners and a **chook** appears to be a New Zealand-specific term for an older worker who dressed in school uniform in an effort to pass himself off as younger trade.

Maori words also permeate the argot of the male sex worker. In the 1960s young Maori boys working the upper end of Queen Street in Auckland often shouted out to curious passers by,

"Ewhhhh have a good Jack nohi eh? Like the merchandise?"

Jack nohi on the street, meant to gawk or stare. The term combines both Maori and non-Maori elements. **Kanohi** is a Maori word for face. It appears to have transformed in the manner of Cockney rhyming slang to 'jack nohi', and with a slightly different emphasis has also profiled in the overground slang of this country (Orsman, 1997, pp. 376-377).

The lexicon of the **streetie** is historically complex and far more extensive than this brief article can outline. However,

like much slang it is profiled by both enduring and ephemeral references to the world in which it resides. Thus contemporary terms like **on site visuals** (personal appearance),¹³ **Narnia** (an extremely closeted client), and **Whale**

4. Bogspeak is a language variety that appears to be made up of four forms: words deriving from thieves' cant, British Polari, gay slang, and words referring to specific New Zealand locations, events or populations. Unlike Polari, bogspeak is still a living, active language. It is also an argot that (unlike a broader New Zealand gay lexicon) has developed in a world made up entirely of men (both gay identifying and non-gay identifying) whose common community is located in public toilets and their surrounding environs. For further reading see Ings, *A convenient exchange: discourses between physical, legal and linguistic frameworks impacting on the New Zealand public toilet*. In the Australian Journal of Law & Social Justice <http://eprints.lib.uts.edu.au/ojs/>

5. The term *Princess* normally refers to a young, sometimes effeminate, man. The verb *mimi* is Maori to urinate.

6. Currently unmarked police cars are often identifiable as 'Mazdas without hubcaps'.

7. In Wellington workers historically operated out of the Bute Street car park, and in Christchurch they work out of Latimer Square and various parks around the city.

8 A schoolbag was a term in the 1960s for a secondary school boy who cruised public toilets and often sought payment for contacts with other men. See Wedding, V. (2004). Oral History Interview. MS-Papers-0648-01, Alexander Turnbull Library.

9 The term *street solicitor* appears to have fallen out of use in New Zealand by the mid 1940s, although Simes (1993, p. 50) notes in the 1950s the term *College Street solicitor* was known in Australia. This phrase was used to describe a male prostitute working in College Street/Hyde Park area of Sydney. This vicinity was an active cruising ground for homosexual men from the 1880s until the early 1960s.

10 From the tag line for Kleenex tissues, 'Pick it up, blow.. throw it away'.

11 In an interesting although relatively disturbing article 'Sexual Slang: Prostitutes, pedophiles, flagellators, transvestites, and necrophiles' written in 1986 for *Maledicta: The International Journal of Verbal Aggression*, Leonard Ashley provides a more extensive discussion of the terminology of pedophiles, much of which it appears is spread across the English speaking world.

12 The term references the brand name Tegel™ a New Zealand provider of dressed poultry.

13 See advice given in *The New Zealand Male New Worker Pack: "On site visuals (looking good) is the decisive factor"* (Bennachie, 2005: 20).



Figure 1 Male sex workers' beats in lower Queen street [Auckland] c. 1960

1. Front of Central Post Office. 2. Footpath outside the Waverley Hotel on Galway Street
3. Front window and street in front of the Lily Pond/Great Northern Hotel Queen Street
4 Coffee bars and underground bogs on Customs Street.

Original photograph Special Collections, Auckland City Libraries (N.Z.) 580-5831

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Figure 2 Beat around Auckland Ferry Buildings and toilets c. 1930
The toilets were located under the arches on the bottom floor of the main building.
Photographic Archive: Alexander Turnbull Library, 1/2-090792-F

Rider (a worker who specialises in very fat men) illustrate the argot's continuing currency and intertextual relationship with New Zealand popular culture.

WATERFRONT BOYS

Waterfront boys or **ship molls** were a significant feature of male prostitution in New Zealand up until the early 1970s. They traditionally operated around ports sometimes forming liaisons with seamen that could last for a single visit or grow into longer-term relationships. In the 1950s and 60s these boys occasionally traveled between ports or across to Sydney on contracts.¹⁴

While **ship molls** have been a historical feature of prostitution in New Zealand, their numbers have decreased since the middle decades of last century owing to changes in the shipping industry. When regulations around wharves were tightened in the mid 1980s, and again in the 1990s, greater security meant people could no longer wander in and out of the port area. The demise of the **ship moll** was also partly due to the increasing containerisation of shipping. This resulted in considerably smaller crews and tighter ship turn-around time. In Auckland, the redevelopment and upgrading of the area between the Ferry Building and Custom Street also contributed to the demise of the scene. The argot of the **waterfront boys** (not surprisingly) was heavily influenced by Navy slang. Thus terms like **being shown the golden rivet**¹⁵, **pulling the trade curtain**¹⁶ and **ringbolting**¹⁷ became part of an interchangeable lexicon. Added to these terms there were specifically New Zealand words like **Tima mole** and **rental box**. In her memoirs Carmen Rupe uses **Tima mole** to describe ship girls working New Zealand ports and **waterfront boys** to describe male workers (Martin 1988, pp. 5-11). However interviews with male workers of the period indicate that **Tima Mole** could be applied to both genders. **Tima mole** is a curious fusing

of two homonyms; the Maori noun *tima* (meaning boat/ship or steamer) and a corruption of the English term moll. **Tima Moles** were associated with trade around the Auckland Ferry bogs and wharves in the 1950s and were linked to two Auckland bars, the **Lily Pond** in the Great Northern Hotel and the **Snakepit**¹⁸ [house bar] in the Waverley Hotel next to the old Chief Post Office.

The term **rental box** at this time was used to describe either a **waterfront boy** or any itinerant male prostitute. The term relates both to the hired anus and rented lockers in New Zealand bus stations where belongings could be stored when one was in transit.¹⁹

During the late 1970s and the 1980s with the demise of the waterfront boys, the arrival of homosexual law reforms and the appearance of male escort agencies, a significant shift became discernable in the nature of the male sex worker's argot. When analyzing oral history recordings and print media of this period, one notes the marked demise of traditionally underground terms and an increasing adoption of the language of legitimised work.²⁰ Thus we see surfacing occupational (rather than deviant) perspectives on work, and with this, increasing levels of legitimisation.

AGENCIES

Indicative of this is the language of the agency. Male escort agencies were a phenomenon that surfaced in the early 1980s when businesses like Heart & Soul, and Brett's Boys began advertising in New Zealand magazines and newspapers.²¹ Male-only escort agencies are generally managed by an individual who constructs a business system that involves a select group of boys. Although an agency might accommodate a couple of good escorts on site, usually workers live in their own premises. Normally the agency places advertisements in newspapers

(OUT, Express, Truth) or on the internet (GayNZ.com). Potential clients ring a number and request that a worker is sent to their hotel/motel room or home. Generally, the worker negotiates any sexual arrangement upon arrival. The client pays both an agency fee and a fee to the worker. In the 1980s agencies like Heart & Soul took \$50.00 from a \$150.00 fee. In return they covered the costs of advertising, and transport. If the escort extracted more than the fee (e.g. double-time or all-nighter) the agency charged no more for that, as their costs did not increase. Currently the worker's fee will vary according to the type of sexual service requested.

PRIVATES

Although the male escort agency has a place in New Zealand society, today the majority of male sex workers operate as privates or private operators.²² A male sex worker generally works from his own room or home, using a cell phone to enable clients to contact him. As a private, he is generally self-employed

14 Trevor Rupe in his book *Carmen: My Life* (1988) offers one of the few written accounts of this phenomenon. On these trips ship boys often came under the protection of certain ship's stewards.

15 The golden rivet was a mythical feature of floor construction on ships. Thus: "Get that little spunk! I'll take him down to the chain locker and show him the golden rivet," could be translated as "I am going to f--- him". The term golden rivet appears to have originated in New Zealand Navy slang in the middle of last century. Showing somebody the golden rivet became part of the argot of male prostitution as sailors, prior to the change of six o'clock pub closing times cruised for trade in coffee bars and central city toilets, (see figure 1).

16 While the word *trade* as a term for a casual sexual partner dates back to the Molly words of the eighteenth century, in the seventeenth century the *trade* also referred to prostitution. However, in both Merchant Navy and male prostitutes' slang a *trade curtain* described the lockable doors on a toilet cubicle (especially in port cities). Baker (2002, p. 193) suggests that the term may have come in to use because sailors sometimes slept eight to a berth. In order to maintain privacy while having sex with a ship moll they hung a curtain around their bunk.

17 *Ringbolting* described the process of being picked up in one port, taken back to a ship for sex then remaining on board to travel on coastal vessels to other New Zealand locations. The term was in use in New Zealand prostitute's slang in the middle decades of the 20th century (Jordan, 2005:28), but it appears in New Zealand prison slang as late as 1982 when Newbold used it as a noun to describe a form of clandestine voyage by sea used by prison escapees. "Because Mata was a seaman he knew he'd have no trouble getting a ringbolt or a stowaway back to the Islands" (p. 193). In New Zealand in the 20th century *ship boys* sometimes used ringbolting as a form of transient lifestyle enabling them to move between major centers.

18 Interestingly the term *Snake pit* is recorded as an old British term for a brothel (Ashley, 1986:148).

19 See Wedding, V. (2004). Oral History Interview. MS-Papers-0648-01. Wellington, Alexander Turnbull Library.

20 See Browne & Minichiello, *The social context of commercial sex between men: a research note*, (ANZJS Vol. 32, No1, March 1996: 87) for an interesting discussion of the reasons for, and context of this change.

21 Although many of these initiatives were relatively short lived, in the early 1990s *Adonis* opened in an apartment between Ponsonby Road and Williamson Ave. After several successful years it closed. A year before this, *Mata* opened in Grey Lynn. It later moved to Karangahape road, then off Newton Road. Although it closed for a short time it is currently operating above *Family Bar* in Karangahape road.

22 In 2005, the Prostitution Law Review Committee survey 'The Nature and Extent of the Sex Industry in New Zealand' found that the majority of male sex workers in this country were operating privately with only 2% working in massage parlours.

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and advertises in the adult entertainment or personal columns of newspapers and magazines. While generally freelance, he sometimes has a driver or minder to ensure his safety when he takes an off site job. Although much of the language of the contemporary, private worker is less colourful than his historical counterpart, (23) there is still evidence in interviews of the durability of older terms. Today, most privates work out of a SOOB. This is a recent acronym for Small Owner Operated Business/Brothel. This type of business became more widespread following the Prostitution Reform Act in 2003 because establishments containing four or fewer sex workers (without a manager) could be

understood as a co-operative and did not need to be licensed. (24) The opposite of a soob is a boob, a Big Owner Operated Business. These technically constitute brothels and require licensing.

Because this article only traces a cursory line along historical changes in the argot of the male sex worker in New Zealand, it does not consider the rich and highly descriptive terms for the police, prison culture, theft, sexual practices, extortion, and deception. Nor does it discuss words relating to dangerous clients and fellow workers. These form part of a larger and more complex analysis of the language and unique social context of the New Zealand male sex worker. They are aspects of ongoing research.

23 The obvious exception here is the language of male-to-male sex itself, which remains extremely rich, droll, descriptive, and highly protean.

24 It is useful to note that under the current law one sex worker operating by himself from home legally has his home classified as a brothel.

It's Just not Cricket ... or is it?

LYNN GRANT

New Zealand's 'summer game' is cricket. Commentary from cricket, like other sports, is a minefield of colourful expressions, so if you become fed up with watching the game you can always take a break and be entertained by the language!

When examining the language from cricket commentary, one could ask what particular language is specifically 'New Zild'. Clearly, references to **dibbly-dobblers**, the **Beige Brigade** (a group of regular supporters who always attend the matches), or comments like 'a vintage Andrew Jones' (a former cricket player and excellent batsman) are likely to be limited to New Zealand. The use of *heap* in the comment 'not getting a whole heap of press in New Zealand' is apparently a New Zealand or Australasian usage rather than American or British. But in terms of the idioms and collocations used in the commentary, it is harder to isolate which are specific to New Zealand, as most figurative and formulaic language like this is used in all English-speaking countries. In addition, cricket commentary has examples of how language use is changing here and elsewhere. For example, it is becoming more common to put the 'tail' at the end of the clause to reinforce what is being said (*they like to defend their patch, the South Africans; he's been in great form, Jacob Oram*). It is also common for us to speak using 'ellipsis' where we shorten what we are saying, often by leaving out the subject or subject and verb (*again [the ball is], chopped away; [it's] a very good launching pad*). Other comments about something being a *fair call* or someone having a *fair average* actually mean that it's a *very good call* and *very creditable average*, with *fair* being commonly used in this understatement way in New Zealand.

It would seem then that all English-speaking sports commentators – regardless of the sport – speak very idiomatically, using a number of figurative expressions,

and New Zealander cricket commentators are no exception to this. This way of speaking, of course, is not restricted to sport but more of a reflection of informal speech in general.

While *keeping an eye* on a couple of the recent (late December, early January) one-day matches that the New Zealand cricket team (the **Black Caps**) played against Bangladesh, I used the laptop to *jot down* a few of the expressions used. Commentators not only talked about players having runs *under their belt* and the team having wickets *in hand*, they also commented on when the New Zealand team was *in the box seat*, while Bangladesh was *up against it*. The opinion was that Bangladesh *copped a lot* in the Napier match. Sometimes, however, after a couple of *hiccoughs* earlier on the **Black Caps** thought they had the match *in the bag* so weren't taking wickets as quickly as the commentators would've liked.

Regarding the bowling, it was often judged to be *spot-on* or *right on target*, with some bowlers either *hammering* the batsmen, keeping them on *their toes* or *on the back foot* (both literally and figuratively), or simply *toying with* them. Sometimes the bowling of one side or the other was so good that scoring opportunities were *few and far between*. Commentators were especially pleased with the New Zealand spin bowler, Vettori, who now had *42 scalps* for the year in total and went *sailing past* previous records here.

Comments were also made about the batting, with some batsmen being *on the ropes* and *needing an edge* while others looked to be a pretty *classy act* when they were *going great guns* and scoring runs *from the word go*. One of the openers, Fulton, was first considered to be a *low-key* sort of player whose permanence on the team might be *touch and go*. But in the one day matches, he was *hellbent* on giving himself room to bat. He was thought to have a *lot of responsibility on his shoulders* but when he batted well, it was felt he *looked a million dollars* and could *become a fixture* on the

team as an opening batsman. If a player who had previously not batted well had a good innings, he was said to *have the last laugh* and if he was batting well, he was said to be *in business* or for a particular shot to have *paid dividends*. In McCullum's Queenstown innings he was judged to be *as strong as an ox*, a *livewire*, and *on fire* when he scored the fastest New Zealand 50 and then continued (scoring runs) *on his merry way*. Occasionally batsmen were thought to be *living dangerously* if they almost lost a wicket. But as the New Zealand batting continued, it was felt the team should be able to do it, that is to win, *in a canter*. (With New Zealand's love of racing, perhaps this expression is more common here than in some cricketing countries.) The Queenstown match was believed to be *short and sweet* as New Zealand reached the target set by Bangladesh very quickly.

Fielders were also judged in their performance so when a catch was dropped, the player was said to have *stuffed up* while when it was caught the player was said to have *safe hands* or to be *as safe as houses*.

Both team captains were the subject of comments as well, with Vettori having to look at *the big picture* but being *chuffed* with the result of the series wins and the Bangladesh captain on more than one occasion *having his hands tied* by the performance of his players. Even the pitch didn't escape criticism, as it was thought to be *two-faced* and unreliable.

Subtle criticism was levelled at the Bangladesh team as it was felt players should have *done their homework* and been better prepared. Sometimes they were judged to have had a *window of opportunity* and when they made fielding changes, they were thought to be *going for the jugular* in their attempts to get the batsman out. On the whole, the Bangladesh team was judged to be *behind the eight ball* – their play was a *let-down* as they got an *absolute hiding* and the series was a *whitewash* to New Zealand. The commentators had

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much to say about what should have been expected in *hindsight*.

For people not born in an English-speaking or cricket-playing country, sports commentary produces an overwhelming range of lexis to wrestle with. If cricket is a game that interests them, they can not only hear figurative idioms being used in context, they can hear a number of collocations and formulaic language as well. Some relate to time (*in days gone by, in this day and age, if I had my time again, hasn't played much cricket of late, a turning point*), to the audience (*the crowd is building up nicely, a good cross-section of people in holiday mode, a very good crowd indeed*), to the weather (*a spot of rain, the weather has settled in*), to points of agreement (*I couldn't agree more, would you agree...100%!*), to how the ball was hit (*fair whacked that, starting to belt it around, got pasted, whipped it away, thumps it in, tried an onside bash, more of a glancing blow, he squeezes it off*), to the score (*a solid, meaty scoreboard, he made a double ton in Hamilton, a blockbuster from Oram, they set alight the last 7 overs*). And if that isn't confusing enough, listeners and viewers will need to recognise an understatement (*that will mean quite a lot to him* [Vettori's bowling record would be very important to him], *he had to wait a wee while* [a long time], *a pretty good catch* [an excellent catch], [the umpire] *wasn't*

that fussed about it [didn't judge the throw to be LBW], *he wasn't having a great day* [he was having a terrible day], *the fielding hasn't been great so far* [the fielding's been very bad], *a reasonable breeze* [very strong], *he's got a fair average* [very good], *I don't think New Zealanders will be too unhappy about it* [they'll be very happy about it]. Of course, this is not to mention the various cricketing terms that can only be understood by true affectionados of the game (*whack it away through mid-wicket, posted at deep square leg, come from the slip, taken a catch down on fine leg, an accomplished knock, an expensive over, bowled him for 3, a dot ball, a soft dismissal, soft hands, bowling a bit short of length, a lightning partnership, not facing a Shane Warne*) and so on.

Also common, but particularly so in New Zealand and Australia, is the use of hypocoristics. Dianne Bardsley has included sporting pet-names and diminutives in a comprehensive hypocoristics database at the Dictionary Centre and has shared these with me. This feature involves either the shortening or altering of names, often with the addition of a 'y' or 'ie' ending, as with the fast bowler, Shane Bond (**Bondy**). Players and team names are especially fair game for this, and cricket is the New Zealand code that shows most evidence of this feature. The New Zealand international team,

Black Caps, is frequently shortened to **Caps**. A **leggie** is a leg break, a **stockie** is a stock bowler, while a **hammy** is a pulled hamstring. Former and current national cricketers are especially referred to by commentators, columnists, and team members with affectionate short renderings of their names and nicknames, as shown in the cases of John Bracewell (**Braces**), Chris Cairns (**Cairnsy**), Martin Crowe (**Crowey** or **Hogan**), Simon Doull (**Doullie**), Nathan Astle (**Nath**), Chris Harris (**Harry**), Stephen Fleming (**Flemers**), Craig MacMillan (**Macca**), Peter Fulton (**Fults**), Scott Styris (**Scotty**), and Daniel Vettori (**Ghetty**). Commentators who are awarded the same treatment include Grant Nesbitt (**Nesbo**), Mark Richardson (**Rigor**), Ian Smith (**Smithy**), and Brian Waddle (**Wads**).

Clearly if you're going to be a sports person or a person in the public eye in New Zealand, a way will be found to shorten or change your name. But for the listener or viewer, this type of sports commentary or use of names is well accepted as either making the game more interesting and personal, or as a way of showing the affection many New Zealanders feel for sport and its participants. So perhaps it is just cricket!

How Round is a Rotunda?

DIANNE BARDSLEY

One of the most fulfilling aspects of work at the Centre is to receive requests for information which, although quite absorbing in pursuit and consuming of time, make for a break in routine. Following research, they also provide valuable knowledge about our social history as well as the history of our usage of English. Last month George Griffiths sent this request for information concerning New Zealand's use of the term 'rotunda':

"In recent years I've become interested in the New Zealand use of the term 'band rotunda', but it's only today that I checked the Orsman dictionary for 'band rotunda' or 'rotunda', and - as I rather expected - found them missing. What had struck me as I researched the subject was that whereas the English have generally used 'bandstand' as the generic word, leaving 'rotunda' to be specifically applied to round buildings, in New Zealand the word 'rotunda' became the generic word replacing 'bandstand'.

The first municipal bandstand in Dunedin was the rectangular building that had been erected temporarily in the octagon as the saluting base for the official party during the visit of the Duke of York in 1901. When it was subsequently moved to the Botanic Garden to become a public bandstand, it was quite quickly and frequently referred to as a 'rotunda' despite its shape; and when it, in turn, was later

replaced with what was really a 'sound shell', 'rotunda' was still applied as the generic term for the new model.

The famous Vauxhall Gardens, which opened across the Otago Harbour on 23 December 1862, had already included a real rotunda. Alexander Bathgate, in his reminiscences, once referred to it as a 'dancing' rotunda - presumably also accommodating and orchestra - , but there is at least one contemporary reference placing the orchestra in the rotunda, and the dancers on the surrounding lawn. A contemporary sketch in Dunedin or Otago Punch, viewing the scene as if from across the harbour, does show small stick figures of dancers in front of the rotunda. Either that sketch, or a similar sketch in another issue, also happens to show, in the far background, the tiny stick figures of a brass band on a flat circular stage.

In view of this date (1862-63), it seems very possible that the roofed rotunda at the Vauxhall Gardens was the first building in New Zealand to which the term was applied. And it could be that the Dunedin application of the word to a non-circular building forty years later was also a first in New Zealand.

I would be most grateful if you could advise me as to what records of 19th century usages of the word 'rotunda' you might hold on file."

As usual, our search began with New Zealand newspapers of the 1840s and 1850s, but the only references for *rotunda* in these were to round buildings in Ireland, London, and parts of Europe.

The earliest reference we found to a building in New Zealand was in the *Otago Witness* of 6 December 1862, in which the owner of the developing Vauxhall Gardens had applied for a beer and wine licence. At this stage, it was reported that a *rotunda* was already established in the gardens. A detailed description of it was soon provided in the *Otago Witness*, 27 December 1862:

The ascent, however, is still sufficiently steep to make one feel pleased when he reaches the Rotunda. This, as its name implies, is a round building, of considerable size. The sides are open, but the top is roofed in. It is to serve the purposes of dancing and promenading. In the centre a place is enclosed for the band ...¹

There are numerous references to 'dancing in the rotunda', particularly into the late hours, in the *Otago Witness* of the 1860s. In 1864, for example, the *Otago Witness*² reported

In the evening, an *al fresco* ball was given, when dancing in the rotunda was kept up till a late hour.

In 1871, there are references in several newspapers to a *dancing rotunda* at North Shore, Auckland, and later in the 1891, to both a proposed *dancing rotunda* and a *band-stand* in a garden at Kilbirnie, Wellington. No reference is made to the shape of either *rotunda* or *bandstand*.

What is interesting is that the Vauxhall Gardens *dancing rotunda* was obviously at the centre of numerous occasions of

How Round is a Rotunda?

CONTINUED...

uninhibited jollity and abandonment for various groups. These were not the Victorian gatherings that we might have expected. Here we had riotous enjoyment, gambling, and alcohol. There are several reports that dancing was carried on until very late, which is surprising in the 1860s, given that participants usually travelled by steamer across the harbour. But it is the accompanying games and events that made interesting reading, as this *Otago Witness* report of 12 November 1864 attests:

The paddle-wheel steamers Favorite and Peninsula plied regularly from about noon; and each .. swarmed with passengers. The Peninsula was inclined to roll more than was pleasant under her unusual deckload .. In the rotunda, there was a constant succession of dancers; on the fine grass near it, there were parties of young folk earnestly engaged in "kissing-in-the-ring"; a little higher up, the quoiting grounds were constantly occupied .. there was many a furtive peep through a hole in the side of the den which bears the notification "Tasmanian Devil - to be seen alive: Admission, 6d .. there was vaulting with the pole, hop, step and jump, leap-frog, and footraces agoing at the same time... and there was a brisk business at the bars. The Tilting at the Ring³, as usual attracted and unmistakably interested a great crowd of spectators. But apart from the sports we have named, the "Aunt Sally"⁴ and the twirlygigs, there were the "long and verdurous alleys" ...⁵

In 1865, a gathering at the Gardens was equally as lively:

The scene was one of the most animated description; for the many hundreds this brought together seemed to abandon themselves with a thorough relish to the many games, and other means of enjoyment provided. In the rotunda M. Fleury's excellent band was stationed, and played during the afternoon and evening, to as many dancers as the large area could accommodate. On the grassy slopes parties persistently indulged in the exciting amusement of "kiss in the ring"; but nothing was more heartily enjoyed than a sort of hayfield romp. Some patches of the luxuriant grass had been cut .. But many remained and kept up the dancing in the Rotunda until long after midnight. ⁶

In 1866:

There was dancing in the Rotunda, many rustic games on the green, boys' races for money prizes, while in other parts of the grounds were lotteries and lucky-bags⁷ in plenty.⁸

The Fire Brigade Fete in March 1868, also seemed a feisty affair:

.. with a lottery wheel, an Aunt Sally, and 'backboarded wheelbarrows, across which lads so much delight to shoot for indefinite quantities of "Barcelonas"⁹, of doubtful quality. There was a band in the orchestra and plenty of dancing in the rotunda.¹⁰

In Auckland, rotunda dancing appeared to be just as lively:

Dancing on the Rotunda recently erected at these gardens was also entered into spiritedly¹¹

And in Wanganui in 1896, the dancing was known to last until well into the next day:

Dancing was indulged in till close on five o'clock this morning.

This particular event, reported in the *Wanganui Herald*¹², was quite an affair, the occasion being the annual ball of the Alexandra Cavalry. The report begins:

What is unquestionably looked upon as the social event of the season from a terpsichorean¹³ point of view eventuated in the Drill Hall last (Friday) evening ...

The venue included a *band rotunda*, which was highly decorated with nikau palm leaves, cabbage and tree ferns. Enchanted dancers 'gaily tripped along to the voluptuous strains of music'. And the dresses? Amongst the 133 described were:

Mrs Barnicoat, charming in heliotrope, with steel trimmings; most elegant gown.

Mrs Peter Hogg, charming orange silk, black jet trimmings

Miss Williams, pale blue nun's veiling, trimmed in dark blue velvet and swansdown

Not all *rotundas* were the venue for, or subject of, such frivolity. The Port Chalmers *band rotunda* was used for far more serious occasions than merely providing entertainment for frisky dancers. Its very beginnings were of the utmost seriousness. The *rotunda* was erected to honour two events or causes - and had two tablets: one in commemoration of the coronation of King Edward VII, and the other in memory of Port Chalmers' troopers who had given their lives in South Africa. The *Otago Witness* of 13 August 1902¹⁴ provided an elaborate account of the laying of the foundation stone. Private homes were decorated with 'flags, ferns, and flowers', 'the Town Hall and Government Offices presented a very pretty appearance, no less than 65 windows in the municipal buildings being profusely decorated'. A procession led by a band marched through the streets. The laying of the foundation stone commenced with the Masonic body marching on to the ground in a strict hierarchical order, some Masons carrying swords, plans, scroll, corn, wine, oil, and tools. 'A solid sterling silver trowel, suitably inscribed', was used as 'the cornerstone was lowered into position by three drops'. The elements of consecration were then presented, including the sprinkling of corn, and the pouring of wine and oil on to the stone. And so it went on, with speeches and more speeches, until the flag was finally raised that day. Not all went smoothly for this *band rotunda*. In 1903, enthusiastic townsfolk gathered at the then-erected *rotunda* to welcome His Excellency Admiral Fanshawe around 9 o'clock one evening. Bunting and electric lights 'made good displays' for a 'brilliantly illuminated' welcome. Due to a misunderstanding, however, the train did not stop as expected. But more successfully, on Dominion Day, 2 October 1907, the flag was raised on

the *band rotunda* after the reading of the proclamation. By then, the *rotunda* was used for election addresses and political rallies, and in 1910, the Mayor of the time, Mr F W Platts, 'expended the mayoral honorarium for the benefit of the borough' and:

Under his instructions handsome and substantial seats have been placed all round the band rotunda in the principal business part of the town, and this addition has given the rotunda a finished and attractive appearance.¹⁵

The specific usage *band rotunda* appears to be limited to New Zealand and Australia. In other parts of the world, the term *rotunda* is used for any round building, or a large round room within a building. The erection of *rotundas* as *band rotundas* was reported in numerous localities, large and small, around the country in the 1880s, Clive, New Plymouth, and Wanganui being among the first. These all appear to be canopied. *Rotundas* continued to be built in the early 20th century, some as memorials to the Boer War, others to World War I, and still others to commemorate a coronation or the death of a Premier. Wellington Hospital had its own *band rotunda* in the early 20th century, with bands, such as the Central Mission Silver Band and the Wellington Tramways Band, playing for patients and their visitors on Sunday afternoons.

It is probably safe to assume that the Vauxhall Gardens *rotunda* was the first to be built in New Zealand, certainly the first that we can find to be reported. And we can find no evidence to suggest that other bandstands of other shapes were known as *rotundas*. Perhaps readers can cast further light for us and for George Griffiths.

1 *Otago Witness* 27 December 1862:7

2 *Otago Witness* 3 December 1864:2

3 Tilting involves the collecting of rings with a lance while on horseback, a pastime that was particularly popular in 19th century New Zealand. *Tilting matches, tilting tournaments, tilting tournaments, and Tilting Balls* were held in Auckland, Northland, throughout Otago, parts of Canterbury, Wanganui, Wellington and on the West Coast in the 1860s and 1870s. Both men and women were involved in these horseback contests.

4 The common form of an Aunt Sally was a sideshow model of a woman's head, often with a pipe in its mouth, which participants attempted to dislodge by throwing sticks from a distance.

5 *Otago Witness* 12 November 1864: 16

6 *Otago Witness* 11 November 1865:8

7 A lucky-bag is one containing miscellaneous objects in which for a small fee one can select an item unseen of greater or lesser value.

8 *Otago Witness* 6 January 1866: 3

9 Barcelonas were silk handkerchiefs or neckchiefs.

10 *Otago Witness* 28 March 1868: 16

11 *Daily Southern Cross* 2 January 1872:3

12 *Wanganui Herald* 25 July 1896:2

13 Terpsichorean: pertaining to the art of dancing (Terpsichore being the Muse of dancing).

14 *Otago Witness* 13 August 1902:28

15 *Evening Post*, 20 September 1910:3

Creating Fishing Mates

CHERIE CONNOR

When the celebrated big game fisherman Zane Grey came to fish in New Zealand waters he found much to recommend - his *Tales of the Angler's Eldorado* (1926) was penned from his experiences here. However, he was somewhat critical of the unsophisticated and outdated equipment which he encountered and even suggested that it may lead to techniques that were not sportsman-like. It was a suggestion that led to many retaliatory comments in the fishing gazettes of the day. It was implied that you couldn't help but catch a fish with the fancy type of equipment that some foreign anglers employed, but "going to the other extreme, give a man a Nottingham reel and Tanekaha rod, with a 400 to deal with- that will test his skill and experience to the limit, and he will require all his resources to outwit the fish and bring it to gaff" (*New Zealand Fishing and Shooting Gazette* 1927, 1:2 10). The implication is that the more basic the equipment the more skill is required and the more sporting the angler. There are also numerous references to how one can participate in the sport on a budget. It is important to the New Zealand angler that there is equality between the fishers and the fished.

This desire to be seen as fair continues throughout the history of big game and recreational fishing. Editorials frequently featured comments such as the following "The public in general has long held a suspicion that game fishermen were callous, wholesale slaughterers of the giants of the deep" (*New Zealand Fishing News* 1982, 5:3 20). This is always strongly refuted and the sportsmanship of the activity is emphasised. We are told that if inappropriate tackle is used "an enjoyable contest, with an adversary that has more than an equal chance of winning is missed" (*New Zealand Fishing News* 1984, 7:7 8). The desire to be fair is central to the notion of sportsmanship and the editorial line is that a fair battle should be waged upon the fish.

It appears that in the recreational fishing magazines, a perception of fairness and sportsmanship is aided by the use of linguistic devices. Language features are used that serve to construct the fish as a willing combatant in a friendly fight. One of these is the use of hypocoristics. The use of the *ie/y* suffix is used throughout varieties of English to signal affection and for interactions with children (for example "look at the nice **doggy**"). In New Zealand it has an extended usage with proper and other nouns. The addition of this suffix in New Zealand English creates a sense of familiarity and informality, but also imparts a sense of solidarity or friendship between the speakers. Its use is not restricted to conversation but is increasingly observed in newspapers, magazines, and other written documents, reflecting its growing acceptance.

In the recreational fishing magazines the

use of the *ie/y* diminutive (the spelling is very unstable and seems to arbitrarily alternate between these) abounds. In *New Zealand Fishing News* alone, we can find **beakies** - garfish (from its nickname **half-beak**), **bronzies** - bronze whaler, **Cloudies** - Cloudy Bay cod, **doggies** - dogfish, **flatties** - various flatfish, **jewies** - jew fish, **kelpies** - kelpfish, **kingies** - kingfish, **livies** - live bait, **pillies** - pilchards, **reddies** - red cod, **schoolies** - school sharks, **slimies** - slimy mackerel, **smokies** - smoked fish, **stripey** - striped marlin, and **swordies** - swordfish. As these examples reflect, the diminutive is frequently used for fish names. It is much less frequently used for inanimate objects. Two exceptions are **fishing possie** (for position from which to fish) and **flattie** (for flat bottomed boat). The prolific use of the diminutive for fish names functions to create an informal tone and also to draw the reader into a friendly inclusion in the group. But it also manages to establish an affectionate and inclusive stance towards the animal. "This '**swordie's**' tactics were fairly normal, but twice we thought he was lost" (*New Zealand Fishing and Shooting Gazette* 1950, 18:4 22). "One of the most neglected fish in our coastal and estuary waters to my mind is the good old **flattie**" (*New Zealand Fishing News* 1979, 1:11 5). "And still that gutsy '**kingie**' ran and wrestled and fought the hook within" (*New Zealand Fishing News* 1983, 5:6 8). The use of hypocoristics for people signals a certain affection for or familiarity with that person - and in the examples above it has a similar effect. There is a sense that the fish are old friends or valued members of a group.

It is worth noting that while a more formal tone prevails, hypocoristics do appear in the commercial fishing magazines, but this is largely restricted to people's names. In the reading of *Commercial Fishing and Catch*, for example, I noted no use of diminutives for fish. It is not surprising that diminutives are absent in this context. Fish here are a business and the act of killing is distanced through the language of property, **quotas**, **bycatch**. In contrast, in the recreational context the language does not serve to create a distance from fish as living creatures. Rather, the close proximity of the kill is mitigated by language which imparts an affectionate stance towards a worthy opponent.

Another feature of the language in these magazines is that the fish are male. While boats tend to be "she", the fish in combat are most frequently "he". They are also called "**old chap**" (*NZ Fishing and Shooting Gazette* 1929, September: 8), and referred to as a "**handsome fellow**" (*NZ Fishing and Shooting Gazette* 1927, November: 15) in earlier volumes. Later, we can find that a cockabully "is a super-devoted **father**" (*New Zealand Fishing News* 1981, 3:9 18). Also included in various volumes are **wee fellow**, **noble fellow**, **little blokes**. Fish are moreover, imbued with the ability to act "**courageously**" (*New Zealand Fishing News* 1979, 1:4 10) be "**gutsy**" (1983, 6:5 8) have "**mates**" (1984, 7:7 22) and behave

"**sportingly**" (*Bay of Islands Swordfish Club* 1980-81: 14). This personification attributes human motivations to the fish and provides a specific way to think and act toward them (Lakoff and Johnson 2003: 33). They are not simply marine life trying to survive. Instead, these fish are men with courage, adversaries to be admired and respected - and incidentally killed. It seems almost an insult to the "good old **flattie**" that he is "neglected". Painting the fish in such a way, creates the perception that this is an exciting but fair and sporting game among equals, where the fish is complicit in the fight for its life.

There is a position, described by Cowie (1998:181), that language plays a role in construing human experience rather than simply reflecting it. From this perspective language has an impact on how human beings relate to their environment, it doesn't merely fill gaps as particular environmental features emerge. The use of the hypocoristic and personification in recreational fishing magazines may be seen as helping to construct a particular relationship between the fisher and fished. A relationship is drawn in which they are both participants in a sport, a game which is sporting and acceptable.

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The Forty-Four Gallon Drum

PETER CRISP

A symbol of 1950s and 60s quarter-acre lifestyle, the versatile forty-four gallon drum hasn't disappeared from our landscape yet. But it's about time it appeared in the *Oxford English Dictionary*. With that hope I sent a small batch of citations to the NZ Dictionary Centre last November.

One reason for its omission may have been this: it begins with a distinctive number and yet in print you find variations such as 'forty-gallon drum' and 'forty-five gallon drum'. It can be referred to simply as 'an oil drum'. On quarter-acre sections it may be just 'the incinerator'. It's almost enough to make you wonder whether 'forty-four' is an essential and correct identity tag after all.

But it is. Though in America we must remember it's known as the fifty-five gallon drum - U.S. gallons being smaller than Imperial. Since New Zealand went metric it has increasingly appeared in New Zealand classified ads and Yellow Pages as the '200 litre drum'.

'Forty-four gallon drum' - not '44-gallon drum' - is the form I found most used in citations from books. This follows (knowingly or not) the preference of the Oxford Style Manual to use words - not numerals - for numbers below 100. The Web, newspaper ads, and all informal/ephemeral printed matter have a preference for '44-gallon drum'. That's more everyday and down-to-earth. However I'll keep to Oxford style here.

The shape-shifting versatility of the forty-four gallon drum in the hands of do-it-yourself inventive Kiwis and Ockers has left an indelible print on the memories of the generation of WWII and its baby boomers. As well as the once ubiquitous suburban incinerator, other guises include: rubbish bin; dog-kennel; water-butt; food or water trough; roomy receptacle for rural mail and milk delivery; flotation drums for raft.

Unexpected uses include: temporary supports for a house jacked up awaiting crane and truck; unofficial road-up

barricade of drums joined by chain/wire/rope through holes at the top; shelter cylinder for saplings on pastureland; one-person pool to stand in on a hot summer's day.

Strung up between trees or poles, the drum can kick and jerk around, the perfect bucking bronco for boys practising their rodeo skills.

Recently A.J. Basso, Port Lincoln, Eyre Peninsula, S.A., brought out his book *125 Things to Make out of a 44 or 55 Gallon Drum*. This may have collared the last say on the drum's virtuosity.

The most celebrated role for the metal drum has been in Trinidad's steel bands. In the 1930s Trinidad drummers extended the limited tonal range of their traditional drums by drumming on tuned biscuit tins or paint tins. By the 1940s the oil industry and U.S. naval base had generated hundreds of empty oil drums which offered a bigger and better alternative. Eventually the standard U.S. fifty-five gallon oil drum became the musical instrument par excellence for Trinidad. (Now these large musical instruments - called 'steel pans' - are separately manufactured and modern bands have ten different drums, covering a wide tonal range.)

But how and when did the forty-four gallon drum gain such commercial dominance and staying power?

In America's oilfields the black gold was at first transported and marketed in traditional wooden barrels - made of staves and bound by metal hoops. It had been the same for centuries with water, wine or whisky. As the output of oil increased dramatically, pipelines and railroad tank cars were introduced. But at the more local end of the scale the need persisted for robust, manhandle-able, leak-proof barrels easily transported and stored.

Standard Oil Company introduced a steel version of the common wooden forty-two gallon oil barrel in 1902. A steel mimicked-wooden cask with bulging

belly. Gothic vernacular. It was stronger but still liable to leak.

Enter the quintessential adventurer and maverick, Nellie Bly, nee Elizabeth Jane Cochran (1864-1922). This remarkable lady was top-notch U.S. investigative journalist, women's libber, social reformer, and, even briefly, holder of a new round-the-world record - seventy-two days.

By 1901 Nellie Bly had become, through her marriage to business magnate Robert Seaman, the energetic and innovative president of Iron Clad Manufacturing Company. The firm manufactured milk cans, riveted boilers, and tanks.

During a 1904 visit to Europe, Nellie Bly noticed glycerine containers made of steel. In 1905, after research and testing, she initiated and directed the manufacture of a successful prototype drum for the oil industry. That year a patent was issued at the United States Patent Office for the fifty-five gallon steel drum. It swept the market. At its peak, Iron Clad employed 1,500 staff and could turn out 1,000 steel barrels a day.

It is hard to imagine a more prescient origin for our versatile, venturesome, ubiquitous, shape-shifting forty-four gallon drum.

Editor's note: One of the citations sent by Peter showed most clearly the use of the drum on farms: 'Kennels were hastily fabricated from forty-four gallon drums, and good heavy anchor pins for the [dog] chains, cart-axles if I remember rightly, were driven home with the maul. For the best part of a fortnight the pups alternately fought with the chain or, particularly at night, sat in their drums and howled. There is nothing like sitting in a drum and howling at night for making a noise. The drums were hastily re-sited to point away from the house, and then re-sited again on account of what one neighbour said'. (Hammond, T Peter *This man's father had my father's farm* Wellington: A H & AW Reed 1966:79)

Miscellany

FROM THE 'IT MAKES YOU WONDER' FILE:

Apparently the Bibles used for swearing witnesses in court have a grueling life. They are handled by hundreds of nervous and sweaty people who wonder how they will tell 'the truth' in such a way as to advantage themselves. It is little wonder that the covers on these Bibles soon lose their sheen. We have heard a legendary - but true - tale about a Bible that was used in a New Zealand city courtroom for many years until a bored court attendant actually looked inside, only to find it was a copy of the *Concise Oxford Dictionary*! Now, our informant asks, does this pose some questions about the quality of evidence,

when sworn on a dictionary, no matter how reputable?

FROM THE MEDIA

Cardies, blokes, and fashion: New Zealand males are not without encouragement to branch out from wearing **jandals** and **stubbies**. In *Sunday* magazine (SST) July 1 2007 : 30, a fashionista wrote : 'I'm firmly of the opinion that the male cardy is a great and wondrous garment. You only need to look to some of the world's most stylish men to see how great a cardy can be'. Who would have thought that, with all this fashion direction, with all the talk about metrosexuals and retrosexuals, the adjective **blokey** would still be around? But **blokey** is alive and

well and still used to describe anything from **blokes** and clothes to restaurants and home decor. The Angus Steak House, for example in Auckland's Fort Lane, is described in the *Herald's TimeOut* as '**blokey** and middleaged' (February 14 2008:21). The *Dompost* Indulgence section March 8 2008:15 reports: Keeping the theme "**blokey**", Jennifer made cushions in fish fabric to honour three fishermen in her life ... And, according to the *Sunday* magazine, (December 30 2007:13), 'low-key Kiwi-proud slogans [on Barkers tees] are now so popular with **blokedom**'.

While on sartorial subjects, the term **jandal** has been familiar in New Zealand since 1957 when the term was coined and **jandals** were first produced by



Maurice Yock. But **National Jandal Day**? Last December 7 the inaugural **National Jandal Day** was launched to help raise funds for the country's surf lifeguards. An increasing use of 'I'd give my left **Jandal** for ...' shows that the **jandal** retains its popularity as a familiar and favoured form of footwear. The **Golden Jandal** award for the top DIY music video continues to be a popular part of the **Handle the Jandal** events which are now in their tenth year. There is no doubt of the **jandal's** versatility, as shown by the admission of Hurricanes rugby prop, Neemia Tialata, after being overenthusiastically defensive on the rugby field:

"I knew straight away when I saw the look on my mum's face that I had done something wrong," he said. "I hadn't thought much of it at the time but I could recall that I had my hands around Richie's throat at one stage. She pulled out the jandal and threatened to hit me that night - so I have learned my lesson." (*DominionPost* October 2, 2006:D3)

Another form of footwear is proving as versatile in modern times as it was when its use in 1870 was recorded. The term **gumboot** has been used in newspapers as a verb on more than one occasion, most recently by a correspondent in the *DominionPost* January 14, 2008: B4:

Richard Long (The Long View, Jan 8) not only cruelly gumboots over Maori sensitivities, he also exhibits extreme European arrogance.

But the noun form for **gumboot** with which we have been more familiar for some time is of a restorative kind, as used here (*DominionPost* May 30, 2003:A17):

She puts on the jug and offers me tea followed by a long list of options. I'll have the gumboot, I say, feeling rather casual...

Things rural are often referred to as **gumboot**, as in **gumboot politics**, **gumboot management**, and **gumboot country**. Dairy farmers are known these days as **gumbooters**. Taihape, which has held an annual commemorative **Gumboot Day** since 1985, is known as **Gumboot City**, where the **gumboot throwing** is keenly contested. And the **gumboot clone** is now well known amongst New Zealand vintners and growers of pinot noir. Also known as the Abel clone, this clone was smuggled in from the Burgundy estate of Domaine de la Romanée-Conti in the 1970s, reputedly in a **gumboot**. It was confiscated and taken to the Te Kauwhata viticulture research station, where it was nurtured.

YARDS, PILGERISING, AND A TOUCH OF THE KIRWANS

Waiheke wordophile Peter Haines recently unearthed these while tidying his office:

.. Morgan Stanley was rumoured to have bought 'a **yard**' of kiwi - the offhand term foreign exchange dealers use when they talk about \$1 billion. *NZ Herald* June 16, 2007: C4

By then books and feature articles had been **Pilgerising** the subject and newspapers were beginning to treat

the stolen generation as a matter of fact. *NZ Herald* October 7 2000

As a result of the publicity given to the common health problem of depression, in which rugby star John Kirwan played a role in disclosing his experience, we now have a new term for the 'black dog' as Winston Churchill called his affliction.

New Zealanders, so the cliché goes, are a brooding, man-alone bunch with a touch of the **Kirwans** while Australians are sun-drenched optimists not prone to self-reflection. *NZ Listener* 22-28 December 2007:12

OLD AND NEW

Old newspapers tell us much about the way we have changed the reporting of accidents as well as the change in place-name usage. The *Tuapeka Times* September 2 1885 reports:

Joseph Wolfenden, butcher on board the *Te Anau*, fell from a cask on to the deck of the steamer while on her way to the Bluff, en route to Melbourne, and fractured his skull. Wolfenden, who was left at the Bluff, now lies in a very precarious condition.

And we learn that in 1861 the sport of native pigeon shooting was carried out in the middle of town:

Pigeon Shooting: A PIGEON MATCH, will come off at the "Royal George" Hotel, Newmarket, TO-MORROW, (Wednesday,) the 9th of January, at 2 p.m., (weather permitting), when all Lovers of the Gun, are invited to attend. The rules of Pigeon Shooting will be strictly attended to. *Daily Southern Cross* January 8 1861:1

Christchurch volunteer readers Rachel and Mike Bradstock have kept us amused with the descriptions on packs of food from a local Asian supermarket, in particular the following: vegetarian fish-flavoured beef, vegetarian beef-flavoured pork, and vegetarian gizzard, while others contain, amongst their ingredients, prickly ash.

Mike also sent us a lovely typo from a government paper: indigneous, which he suggests invites a facetious definition, such as 'of or pertaining to a volcano with native plants and animals all over it'.

A more serious error was spotted by Deryk McNamara in Wellington's January 15 *City Life* where it is reported "Education officer Maureen Gillies says the children have not just been planting flora and fauna, but also learning why they are planting." Poor animals! And this from a Zoo education officer!

A MCHANGI?

Gleaned from the *DomPost* March 7 2008: C10:

.. he will be chief hangi organiser at Horowhenua Summer Festival. "We'll be selling hangi-combos," Mr Williams says. "You'll get a pork chop, chicken, stuffing, kumara, spuds, pumpkin, cabbage, Maori bread and a drink for \$10.

DROUGHT SALES

In recent years in New Zealand the word

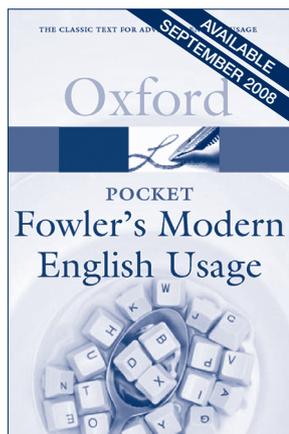
'drought' has featured in the collocation **man drought** but this summer, **drought sale** appears to be far more common in print. Neither term is confined to New Zealand English and it is possible, with the threat of global warming, that the latter will become a very familiar term.

WHERE DO YOU LIVE?

In *NZWords11*, we asked for hypocoristics or pet-names for people, places, and events, and we have been provided with names of schools in particular, many of which would find appeal amongst the very young, e.g., Snot Porridge for Scots College. But it is our habit of generating pet-names for towns and cities which appears to be on the increase, and although these are more common in spoken and informal written language, they are also found in written citations from many different sources. It was interesting to read the comments in the *Sunday Star-Times Sunday* magazine on 2 March 2008:39, where some of the many names for Hamilton were listed: **cowtown**, **Hamiltron**, **H-tizzle**, and the **Tron**. The city is also known as **Hammers** (the -ers ending becoming common) and **Hammytown**. (**Hamiltron: City of the Future** is a familiar slogan in the city.) Auckland is another centre that sports a number of pet-names: **Auk**, the **big Auk**, **Dorkland**, **Jafa City**, **Jafadom**, and **Jafatown**, while Wellington is known as **Welly**, **Wellies**, **Wello**, and **Wellywood**. We have citations for **Hutties**, dwellers of Hutt City, **Ashvegans**, citizens of Ashburton, and **Cartertonics**, residents of Carterton. **Coro**, **Palmy**, and **Gissy**, it seems, feature in standard New Zealand English now, which must pose difficulties for map-reading visitors to the country. We will have more on hypocoristics/pet names in a future issue.

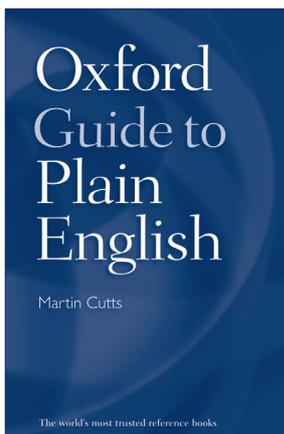
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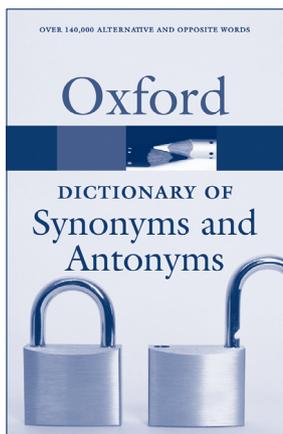
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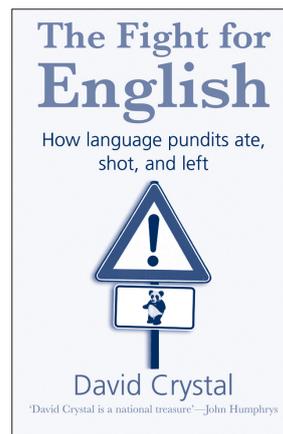
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Oxford University Press offers an annual award of a copy of the *New Zealand Oxford Dictionary* (valued at \$130) for the best Year 12 or 13 Research Project in New Zealand English. Entries need to be received at the New Zealand Dictionary Centre before December 1 each year. E-mail dianne.bardsley@vuw.ac.nz for details.

At the New Zealand Dictionary Centre, we have compiled a list of more than 50 New Zealand English research topics for use by senior secondary students of English. These are posted on the NZDC website, but are also available as an e-mail attachment from the e-mail or postal address above.

2008, being an election year, provides an opportunity to look at specific terms used to label politicians ('Slippery John' has already been used by columnists), and for a study of political propaganda and persuasion. Students could compare the language used in political blogs and website newsletters with newspapers and other media.

Can You Help?

We have recently found this citation for **Ponsonby handshake**, in the *NZ Herald* March 11 2008:A1:

The cyclist said he put his head down for a moment and then looked up as the man jumped out on to the road and struck him hard in the face. "I wasn't sure if it was a closed fist or a forearm. In rugby days we would have called it a Ponsonby handshake."

We would be grateful for any information or citations that readers might have for **Ponsonby handshake**.



We welcome comments and queries concerning New Zealand usage. While space does not allow all contributions to be printed, the following letters represent a range of correspondents' interests.

THE GOOD FORTUNE OF A RAT

I am enquiring about the use of the term "rat" to denote a job perk, or perhaps an expected/tolerated opportunity to moonlight. I have not found it in any NZ dictionary, though apparently Harry Orsman should have known it, being an acquaintance in 1930s-40s Wellington of my informant, Clemency Bryant who lives in Rita Angus Village. She was applying it to the task of preparing the social column for the *NZ Woman's Weekly* as picked up by the newspaper columnist of the time, Joe Gillon. He could describe any woman's clothing, and it was his "rat" to do the same for the magazine. He roped in Mrs Bryant to help with stories about the younger set. Have you come across this usage?

Julie Daymond-King

Ed: We have found no dictionary entries for this term – either in NZ or international dictionaries. But we do have this 2004 citation from *Sunday Star-Times* 18 July: B11:

He was famous for his "rats" – stories written for newspapers other than the Herald and often under a pen name.

This citation comes from an obituary for Sir Terence Power McLean, better known as TP or Terry, one-time sports editor for the *NZ Herald*, but later well-known as a sports biographer, who apparently used a number of non-deplumes, including Terence Power and Terry van der Merwe. Upon enquiry via our local journalists, we were told that the term **rat** is used less frequently now than in the past. It is an under the counter or subsidiary job carried out by journalists, who naturally use a non-deplume. The practice of writing for other papers is considered irregular, although a member of the New Zealand Parliamentary Press Gallery was known as "King Rat" through his habitual practice of providing **rats**.

HECTOR BOLITHO

I have a question which may or may not be relevant to your area of interest.

Recently a researcher has been looking at the life of Hector Bolitho, a rather prolific New Zealand-born writer. I was prompted to say that my earliest recollection of his name, in the 1950s, was as an exclamation – "Hector Bolitho!!" Probably an expansion of the exclamation "Heck!" You may also recall that people exclaimed "Christopher Columbus" in the same way. Just to mean "Goodness gracious", as far as I was aware.

I have been trying to find out where that exclamation originated. It doesn't appear in the slang dictionaries I have consulted here in the Library.

I heard it in my childhood in Canterbury (possibly from my mother, an Auckland), and only one other staff member here remembers it – she heard it from her parents in the Southland area. I wondered if it was an expression from World War II.

Do you have any information about this. Or where would you suggest that I try next?

Barbara Brownlie

Ed: We have no record of this term being used at all. Hector Bolitho was born in 1898 and was raised in Auckland where he later became a journalist with the *New Zealand Herald* and *Auckland Star*. He left for overseas in the 1920s and lived in England until his death in 1974, so it is a little surprising that his name was used in this way here in the '50s. We suggest you contact Jim Sullivan, of Sounds Historical, Radio NZ Sound Archives, or perhaps the Hocken Library. We would like to know more about him, so if readers could help us, we would appreciate hearing more. Barbara can be contacted at the Alexander Turnbull Library: Barbara.Brownlie@natlib.govt.nz

CYCLODONNA – THAT AWFUL WORD!

From the *Tyrone Daily Herald* (Tyrone, Pennsylvania) July 3 1896:3

"Cyclodonna" is the awful word which a New Zealand cycle paper has coined as a substitute for 'wheel-woman' .. A "cigar race" is a New Zealand institution. The competitors are compelled to smoke while riding and finish with their cigars lighted.

I tripped over 'cyclodonna' again in the *White Mountain Reporter* [North Conway, New Hampshire, USA] Thursday, September 10, 1896 (reprinted from the *New York Tribune*) – includes some interesting early cycling terms (not NZ):

Wheel slang

A student of the wheel has collated the following facts: In faraway New Zealand the awful word "cyclodonna" has been coined as a substitute for wheel-woman. In many western towns the fair rider is called a "bloomer", without regard to her costume. The word "scorcher" as indicating a speedy cyclist, is fairly ingrafted upon the language. In Chicago, however, the "scorcher" is called a "scoot" ...

I see that North Otago Times February 25 1897:1 says that cyclodonna is from Victoria.

Rowan Gibbs

Ed: We have no record of the term 'cyclodonna' being used here although, as you report, its use in Australia is mentioned in the *North Otago Times*. But we do have examples of 'cigar race' in New Zealand, though it could hardly be regarded as an institution. Originally 'cigar races' in New Zealand were on horseback and we have records of those from 1866. A May 3 1871 report in the *West Coast Times & Westland Observe* per courtesy of the *Peak Downs Telegram* describes the introduction of the 'cigar race' on horseback in Queensland, and mentions that 'the race is common in India and is said to cause much amusement'. We have evidence of New Zealand 'cigar races' in cycling in the 1890s, and of 'cigar races' in swimming in the early 1900s! In all sports codes, the winner was not necessarily the first home, but the first home with a lighted cigar.

MAILBAG

The editor of *NZWords* welcomes readers' comments and observations on New Zealand English in letters and other contributions.

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