

# appendices



<b>appendices 1–8 .....</b>	<b>487</b>
<i>appendix 1: Charlie I .....</i>	<i>489</i>
<i>appendix 2: Kate I .....</i>	<i>527</i>
<i>appendix 3: Randy I .....</i>	<i>565</i>
<i>appendix 4: Yianis I .....</i>	<i>605</i>
<i>appendix 5: James I .....</i>	<i>645</i>
<i>appendix 6: Joe I .....</i>	<i>699</i>
<i>appendix 7: Willow I .....</i>	<i>739</i>
<i>appendix 8: Apollo I .....</i>	<i>773</i>
<b>appendices 9–16 .....</b>	<b>841</b>
<i>appendix 9: Edward I .....</i>	<i>843</i>
<i>appendix 10: Max I .....</i>	<i>895</i>
<i>appendix 11: Frosty I .....</i>	<i>961</i>
<i>appendix 12: Charlie II .....</i>	<i>991</i>
<i>appendix 13: Albert I .....</i>	<i>1015</i>
<i>appendix 14: Colin I .....</i>	<i>1059</i>
<i>appendix 15: Mark I .....</i>	<i>1101</i>
<i>appendix 16: Lydia I .....</i>	<i>1137</i>
<b>appendices 17–24 .....</b>	<b>1183</b>
<i>appendix 17: Urdhvaretu I .....</i>	<i>1185</i>
<i>appendix 18: Kate II .....</i>	<i>1217</i>
<i>appendix 19: Willow II .....</i>	<i>1255</i>
<i>appendix 20: Randy II .....</i>	<i>1271</i>
<i>appendix 21: Joe II .....</i>	<i>1305</i>
<i>appendix 22: Yianis II .....</i>	<i>1333</i>
<i>appendix 23: Edward II .....</i>	<i>1363</i>
<i>appendix 24: James II .....</i>	<i>1397</i>
<b>appendices 25–32 .....</b>	<b>1423</b>
<i>appendix 25: Apollo II .....</i>	<i>1425</i>
<i>appendix 26: Frosty II .....</i>	<i>1463</i>
<i>appendix 27: Albert II .....</i>	<i>1489</i>
<i>appendix 28: Colin II .....</i>	<i>1513</i>
<i>appendix 29: Mark II .....</i>	<i>1537</i>
<i>appendix 30: Max II .....</i>	<i>1557</i>
<i>appendix 31: Lydia II .....</i>	<i>1573</i>
<i>appendix 32: Urdhvaretu II .....</i>	<i>1603</i>



# appendices 1–8



## appendix 1: Charlie I

*The following transcript documents a conversation with Charlie that was also the first conversation recorded for this project. Charlie and I met early on a weekend in a movement studio at Victoria University. He was waiting outside it when I arrived. Inside, we assembled a few sticks of furniture by a window and set up the recording equipment. I sat on the floor near the equipment and Charlie sat on a chair. While recording, we often looked away from each other and out through the window to the vista beyond. When we stopped, Charlie disclosed that he'd not been to bed for forty-eight hours. The conversation, like all of those documented for the project, was recorded on minidisks. The microphone used to record this exchange, and the first exchange with Kate, was barely adequate for the task.*

**Russell:**

**I.i.00:00**

It's recording now

**Charlie:**

It's recording

**Russell:**

Is that all right

**Charlie:**

It's recording now

**Russell:**

Yep it's recording

**Charlie:**

All right so anything I say can be used as evidence

**Russell:**

Not really it can't be used as anything

**Charlie:**

Can I um are you ah do you have the licence to ask factual que factual questions which are

**I.i.00:30**

in fact not not the truth or which are fictional

**Russell:**

The questions

**Charlie:**

Yeah

**Russell:**

Um I don't know what you mean go on

**Charlie:**

See the questions that one asks I guess you've said before what's the point in asking a question when you already know the answer

**Russell:**

Yeah

**Charlie:**

There's a word for it that it becomes a particular kind of

**I.i.01:00**

question

**Russell:**

Yeah a rhetorical question

**Charlie:**

Yeah yeah so that's one type of question a rhetorical question

**Russell:**

Yeah

**Charlie:**

Mm yeah I guess yeah I would just be interested to see what sort of questions are answered after this *(he laughs)*

**Russell:**

Fine that's all right

**Charlie:**

*(indicating the minidisc recorder)* Is is that enough to

**I.i.01:30**

checking one two checking

**Russell:**

No there's no need to worry too much about that um (*I sniff, and check my watch*) do you have a watch

**Charlie:**

Yeah

**Russell:**

What time do you make it

**Charlie:**

Um seventeen past

**Russell:**

Mm okay this hasn't stopped (*I sigh*) so what I guess what I want to start with

**I.i.02:00**

if I can is that we talked the other day and you er mentioned that you then you mentioned that you had you kind of hinted at the fact that you'd probably only been once although then you kind of shifted a bit later on and talked about maybe having gone twice

**I.i.02:30**

so what I'm curious about maybe a bit later on is picking up on that but I guess I want to start with is yes you've been to a sauna in Melbourne is that right

**Charlie:**

Yes

**Russell:**

Yeah okay and that that was an experience of well what happened

**Charlie:**

**I.i.03:00**

What happened

**Russell:**

Yeah what happened

**Charlie:**

Um the most the happening that stuck with me the most what do you mean what happened like

**Russell:**

Well le all right well

**Charlie:**

Like before I got there when I left

**Russell:**

Well yeah le maybe let let's start with before you got there like how did you how did you end up there how was it that you ended up going there which is a different thing from maybe asking why

**I.i.03:30**

how for instance in my case I know the decision to actually go to one happened ten minutes before I did

**Charlie:**

Right

**Russell:**

I had no idea fifteen minutes earlier that that was where I would be absolutely none it was quite swift

**Charlie:**

Hmm yeah as you asked me that question I was looking out the window and I saw a flock of birds just darting off

**I.i.04:00**

and that was the movement like a darting decision like it was um it it wasn't pre-planned

**Russell:**

Were you in the vicinity at the time when you made that decision or were you then did you have to go on a kind of a long distance to go to wherever you went

**Charlie:**

Um I was actually

**I.i.04:30**

I was actually just coming from home um and ah I think I made a decision to go and check it out

**Russell:**

Right

**Charlie:**

out of curiosity more than anything because ah um yeah just because of I'm interested in sort of the fact that it is a landmark as such and

**I.i.05:00**



my curiosity usually gets the better of me or something

**Russell:**

So which one did you go to

**Charlie:**

*(in a sing song manner)* Volcano

**Russell:**

Yeah

**Charlie:**

Yeah um have you been there

**Russell:**

Yes

**Charlie:**

Yeah

**Russell:**

That was the first place I went to

**Charlie:**

Yeah

**Russell:**

Um so when you said you were coming from home what time of the day are we talking about were you setting out on the day's activities or was it

**Charlie:**

Um no I think I remember it being there at night

**I.i.05:30**

um

**Russell:**

And were you heading out somewhere in particular and then you changed directions greatly to check it out

**Charlie:**

I actually don't remember

**Russell:**

Right

**Charlie:**

which is yeah which is a story I don't remember

**Russell:**

That's fine how long how long ago was this do you think like in the last twelve months or a lot longer

**Charlie:**

**I.i.06:00**

Hmm yeah it certainly wasn't this year I haven't been to um a sauna um I don't remember actually I mean it was I've only been in Melbourne a few years so

**Russell:**

sometime

**Charlie:**

It wasn't in the first year it must have been in the la I think last year

**Russell:**

And you'd never been to a sauna in other cities you've lived in

**Charlie:**

No

**Russell:**

**I.i.06:30**

Um do you remember how or when you first heard of Volcano was it in another city

**Charlie:**

No it was

**Russell:**

or was it once you'd arrived in Melbourne

**Charlie:**

Yeah it was purely um out of those free mag newspapers

**Russell:**

Oh yeah

**Charlie:**

Just you know

**Russell:**

You saw

**Charlie:**

an advertise an advertisement I mean because they're usually full page

**Russell:**

Yeah

**Charlie:**

and you can't miss them

**Russell:**

Yeah [unintelligible]

**Charlie:**

Yeah Volcano usually has a

**I.i.07:00**

full page um

**Russell:**

Do do you remember much about the ads you saw at that time

**Charlie:**

Yeah I do actually

**Russell:**

Yeah what was what was

**Charlie:**

It was sort of like a muscle sort of muscle-bound guy lying down on a table with his hand on his head

**Russell:**

Right

**Charlie:**

looking out you know with the with bulges all over his body (*we laugh a little*) and I think it you know that it portrayed a fairly a very very

**I.i.07:30**

sort of ah um the rugged er queen that looked sort of the stereotype of the gay community over and over in the Mardi Gras

**Russell:**

You said he was lying on a table what do you make of that like the concept of lying on a table

**Charlie:**

Well actually on a hori not on a table excuse me er on a horizontal line

**Russell:**

Right but you

**Charlie:**

I imagined it

**Russell:**

You imagined it as a

**Charlie:**

At the bar or something the bar or um

**Russell:**

**I.i.08:00**

A bar but not a floor

**Charlie:**

Well possibly a floor or even um a bed

**Russell:**

Yeah

**Charlie:**

with a plank

**Russell:**

Yeah

**Charlie:**

Probably do you rec do you know the image

**Russell:**

No not really but I'm what I'm working off is is just the um the fact that your the first simple option you went to was table and

then when I thought about it the moment you offered it

**I.i.08:30**

I thought oh that's interesting because like a table isn't exactly a place you think of people lying on so (*Charlie laughs a little*) and it makes sense to me but I'm wondering but that's unimportant what I'm wondering is what sense YOU make of that you know like you don't need to kind of apologise for having offered that first up but I'm just wondering where what the assoc is it like a massage table or was it like a

**I.i.09:00**

a hospital table or was it like um

**Charlie:**

Um

**Russell:**

you know the kind of can you er yeah a kitchen table (*this is a question*) you know what kind of quality do you think you had in just lurking around when you just simply said table

**Charlie:**

Mm well quite possibly I would've thought a kitchen it was a sort of bench a workbench

**I.i.09:30**

possibly a workbench which looks multifunctional

**Russell:**

It would seem to be wouldn't it (*I laugh a little*) um

**Charlie:**

You know yeah sort of

**Russell:**

The having said that like you you still remember that that kind of aspect of the full page ad at that time because yeah they do change over time their ads

**I.i.10:00**

um I'm wondering then if did you find that a particularly inviting image an attractive image or a one that you were indifferent to or one that you actually found a bit off-putting in some way regardless of what you thought about advertising and how it works like intellectually I'm thinking more about your your you know simple meanings at the level of impulse

**Charlie:**

**I.i.10:30**

Hmm no I guess it's something that amused me that image I found it amusing because it would it's it's not the sort of person that I'm (*he laughs a little*) at all attracted to that image but I know a lot of men would be and are

**Russell:**

Yeah

**Charlie:**

and and I sort of ah I was curious on that note just to sort of go go there and um

**I.i.11:00**

I think I just it was out of curiosity and the fact that it was centrally located which was sort of I think what made it easy because I I remember planning that I had to get home before midnight (*he laughs a little*)

**Russell:**

Because of public transport

**Charlie:**

I said I yeah I sort of said I was going to go for an hour or something just um I wanted to socialise and I didn't want to go to a nightclub I wanted to go somewhere quiet where I could actually reflect because I wanted to

**I.i.11:30**

and I thought well I'm I'm sure if I sort of send off the right energies I can just go there and no one will bother me and sure enough you know I went home and there was no fuss with anyone except for one you know monster (*I laugh a little*) that's right this hideous queen who was really quite gorgeous and but really really muscley and he was like following me around everywhere um and I just got the feeling um

**I.i.12:00**

he was a real local and he just zoomed in on the fact that he'd never seen me there before (*he laughs a little*) and ah and so there was that real sort of ah predator sort of aspect and

**Russell:**

Fresh meat

**Charlie:**

Yeah and I remember having sort of I just thought no I don't want to stay here very long at all like I don't want people looking at me um if I'm feeling this way if I'm feeling this vulnerable it's not enjoyable [unintelligible]

**Russell:**

**I.i.12:30**

You said I want to pick you up again on something you said you thought he was a local do you just want to sort of unpack that a bit for me

**Charlie:**

Well I mean I mean the fact that anyone with a body like that I assume immediately that they'd have to spend half the day every day in the gym pretty much like from stories I've heard about prostitutes who have really amazing bodies you know that's where they spend

**I.i.13:00**

their mornings is at the gym you know for three or four hours because it becomes part of their their lifestyle

**Russell:**

Yeah

**Charlie:**

The gym and um I mean he did look a bit like a Sydney-sider funnily enough because I'd spent some time in Sydney

**Russell:**

That kind of Oxford Street buffed and

**Charlie:**

Very much so very much so

**Russell:**

fitting constructing one's body to fit into a scene

**Charlie:**

Mm very angular very pretty really pretty

**I.i.13:30**

and really shaved like just sort of Vaseline glossy and sort of (*he laughs a little*) yeah

**Russell:**

But is that when you say you thought he was a local member do do you mean that that was well I can't imagine that that would be for instance an idea of what was typical of people at Volcano in the way that it would be typical of people in Oxford Street so what

**I.i.14:00**

like are we talking about um

**Charlie:**

I don't know if I said local [unintelligible]

**Russell:**

Yeah you did I mean I was

**Charlie:**

A reg yeah

**Charlie & Russell:**

a regular

**Charlie:**

I think I said regular

**Russell:**

Yeah but it

**Charlie:**

which is quite different from local

**Russell:**

Well you actually well we can check (*we laugh a little*) but um I heard local

**Charlie:**

Right

**Russell:**

**I.i.14:30**

And and I expected regular but I heard local

**Charlie:**

Right so he's a local

**Russell:**

So but maybe and because local of course is kind of one of those words I'm kind of curious about like for instance did you get the sense that he knew his way around the place in a way that you didn't

**Charlie:**

Oh obviously yeah

**Russell:**

Yeah

**Charlie:**

I mean

**Russell:**

Now what was obvious about that how did how could you tell that he knew more about the place than you did

**Charlie:**

Oh I I probably um

**I.i.15:00**

well my judgement of course um but I think just the way in which I think it was the way he strutted around the place um he didn't have well it's a bit of a contradiction on one hand he he didn't on one hand he um seemed disorientated to me because he was always sort of going from one place to another

**Russell:**

**I.i.15:30**

Following you

**Charlie:**

Yeah

**Russell:**

Yeah

**Charlie:**

And I can only see that as disorientating for him um

**Russell:**

Because he had to kind of pick up on following

**Charlie:**

Yeah and there's that game they play you know in other ways at different sorts of gay venues um and but on the other hand um

**I.i.16:00**

he seemed like he sort of knew exactly what he was doing but he was also disorientated at the same time

**Russell:**

About how long did he spend following you do you was this like one continuous event or did is it something that happened intermittently over a period of time

**Charlie:**

There was quite strong eye contact like he sort of it was like (*he laughs a little*) you know eyes wide open kind of trying to sort of

**I.i.16:30**

rub his brown eyes all over my body and um it was really forward you know I just wasn't interested clearly and at that time I sort of I didn't even have the curiosity to go a step further to talk to him

**Russell:**

Yeah

**Charlie:**

because I thought that my curiosity ceased when I actually got there and the fact that I'd sort of given in as Sartre puts it to my bad faith as I call it to go into Volcano in the first place I immediately

**I.i.17:00**

closed all doors of communication with everyone because I thought well I've come this far and that's enough I don't want to get myself any deeper into this um at the time so I sort of it's it's quite an insight to actually realise this that and then yeah so when I was in there I sort of maintained I guess probably quite a sense of rigidity now that I look back at it um yeah I

**Russell:**

You talked about feeling vulnerable

**I.i.17:30**

so what did you put something up like a shield

**Charlie:**

Mm yeah I believe that I can or not that I can but subconsciously that yeah that we give out messages

**Russell:**

And but you talked about this man strutting around did you get a sense that he was unshielded or invulnerable or

**Charlie:**

He um I don't want to say I felt sorry for him

**I.i.18:00**

um (*I laugh a little*) but he looked a lone [alone?] quite a lone man that was the thing I noticed um he didn't seem to really be enjoying himself but I could see that that was sort of ah a place where he had sort of come to frequent

**I.i.18:30**

ah on a regular basis and so it seemed that um yeah that he because of the frequency um that that's something I could tell that he had was that experience of being there although mind you this is all information which I've assumed ah yeah

**Russell:**

(*I check my watch*) My watch

**I.i.19:00**

HAS stopped

**Charlie:**

Right

**Russell:**

I'm going to [unintelligible] thanks and I want to just check how this is coming up (*I check the minidisc recorder*) yep that sounds all right

**Charlie:**

So do you remember your first time (*he hesitates*) there

**Russell:**

Yeah I do but can I ask you a couple of more questions about yours (*we laugh*) is there something you want to ask of me that you think

**I.i.19:30**

will open up something to do with your time at the moment

**Charlie:**

Um oh no I was just curious

**Russell:**

Oh look I'll gladly go into it but I've got I'm dying to ask you about something which

might seem absurd you talked about this man following you then you talked about eye contact

**Charlie:**

Yeah

**Russell:**

Now normally the image of someone following is that the person's behind

**Charlie:**

Yeah

**Russell:**

But if there's eye contact I'm wondering

**I.i.20:00**

what are we talking about or what are you talking about here when you're talking about following

**Charlie:**

Oh there's a

**Russell:**

but there's eye contact

**Charlie:**

Okay so there's I know

**Russell:**

The spatial operation happening

**Charlie:**

Yeah yeah I'm aware there's a contradiction there

**Russell:**

Well not necessarily

**Charlie:**

Linguistically anyway but possibly just in the way it's coming out

**Russell:**

Well I think I think it well yeah I it's just more that the image of following that is norm

**Charlie:**

It's

**Russell:**

I mean I think I know what you're talking about

**Charlie:**

It's quite simple actually yeah

**Russell:**

Yeah

**Charlie:**

He would I would say okay

**I.i.20:30**

I'm going there in that spa and sure enough he was following

**Russell:**

Right

**Charlie:**

Yeah I could see that because sometimes you wind around

**Russell:**

Yes

**Charlie:**

It's not straight when you're walking straight you don't see behind you

**Russell:**

Right

**Charlie:**

When you're walking in circles you can eventually see out of your periphery

**Russell:**

Yeah

**Charlie:**

in a circular ah line and you know at Volcano you can move around quite circularly and that's sort of how they're designed anyway to be quite circular

**I.i.21:00**

paths and and um so you know I guess once I seated myself inside of let's just say a

spa I looked up and there there he was quite sort of like (*he laughs a little*) unapologetic of being so close and it was you know very clear that he wanted to make eye contact and so you know I didn't completely ignore

**I.i.21:30**

the fella I didn't completely ignore his ah inclinations to obviously I don't know what it was I mean he's probably for all I know just sort of you know playing with himself and his own charm you know but I just

**Russell:**

That it was all in the hunt in some way

**Charlie:**

Yeah it was all in a game for him and so you know I gave him a little bit of I guess pleasure by reciprocating by looking and actually noticing

**I.i.22:00**

and that's where the stare thing was like and it was quite sort of affronting to have someone sort of like [unintelligible] at you with this [his?] body

**Russell:**

Like as you're describing it you keep leaning back in a really vigorous way you've done that about three times now did you do that

**Charlie:**

Possibly

**Russell:**

Possibly

**Charlie:**

Possibly inside

**Russell:**

Possibly inside

**Charlie:**

Just like on the inside

**Russell:**

But but possibly on the outside holding an upright position or you know

**Charlie:**

Yeah

**I.i.22:30**

holding an upright position tight in the buttocks probably sort of like er er get me out of here

**Russell:**

A bracing sort of

**Charlie:**

Quick get me out of here sort of thing ah I can't handle this right now

**Russell:**

Do you think do you imagine I mean the night you went there did the place um seem sparsely populated or busy to you or you know did you was it possible to spend

**I.i.23:00**

extended periods somewhere without anyone seeming to be around or

**Charlie:**

To be quite honest I wasn't that courageous I wasn't even aware but someone told me just recently about the other um sort of things that they offer at Volcano (*I laugh a little*) I just thought in my naive first visit that it was just um the one room (*he laughs a little*)

**Russell:**

So what you you went in cos you go in at street level up the stairs to reception

**Charlie:**

Yeah

**I.i.23:30**

yeah

**Russell:**

Then through the door into the locker area

**Charlie:**

Yeah yeah

**Russell:**

where the showers are

**Charlie:**

Yeah

**Russell:**

And then there's that level that that one level and then there's also downstairs

**Charlie:**

The spa and

**Russell:**

Yeah

**Charlie:**

And yeah I went downstairs that's where I spent the time

**Russell:**

Right so can we can we just start off you went downstairs well let's start off you went upstairs to reception you went through the reception door and there were the lockers

**I.i.24:00**

what else do you remember of that level

**Charlie:**

I remember the showers near the lockers actually

**Russell:**

So do I

**Charlie:**

Yeah

**Russell:**

I remember I ope the door opened for me and the first thing was was this image of because they're those wide plastic strips instead of that form sort of a shower curtain transparent plastic strips and there was a man in the showers a a man who was overweight er an overweight man with really long hair

**I.i.24:30**

this kind of odd image in the showers but there was something about the lighting being directly from above so his (*Charlie laughs a little*) he was just this kind of vague form behind the showers this top-lit vague form so his face was in shadow and I remember and just hearing the sound of the water and I remember that quite strong and thinking oh this place is interesting [unintelligible] for some reason

**I.i.25:00**



it was the combination of the water um and the fact that there was a person who I wasn't in any way attracted to but these lockers and gear just beyond them [unintelligible] it was really that for me was really striking do you remember anything else from that level did or did you go from there straight downstairs did you explore around on that level

**Charlie:**

**I.i.25:30**

I think I remember seeing a gym or a room that offered massage

**Russell:**

Yeah there is a fully equipped gym

**Charlie:**

Yeah I remember taking some notice of that um I remember taking some notice of that and I remember smokers

**Russell:**

Yes

**Charlie:**

in that area I remember the smokers and just the sort of narrowness

**I.i.26:00**

of the space to actually get changed in next to someone else on the opposite side of the locker (*I laugh a little*) and I remember going if I open my locker and they open their locker and we both try and get unchanged it's just you know we're bound to collide in this narrow space and um yeah I jus I found that really affronting as well I thought gosh you know

**I.i.26:30**

first I go up this narrow stairs and through this sort of bzzzzzz electronic gate (*I laugh a little*) and I thought god you know I just want to come in here and relax and be myself you know I don't want it was all these it was like you know barricade of things to get through just to sort of be there I just thought what's going on here it's quite intense

**I.i.27:00**

but at the same time it's really subtle you know the experience like I felt really quite had quite a lot of fear [unintelligible]

**Russell:**

Fear that you didn't have before you arrived fear that was produced by arriving

**Charlie:**

No my I was aware that I had fear going there but I just was so damned tempted just not let that fear take over and I said I've just got to go through

**I.i.27:30**

got to go in you know it was now or never and um so you know I put that fear behind me as one does when one believes in something enough um so I believed that you know that night I had to go there

**Russell:**

Yeah

**Charlie:**

Um and um sorry I think I've lost the track of

**Russell:**

The fear

**Charlie:**

Oh that's right oh so when I got there it was um just the atmosphere

**I.i.28:00**

it was sort of dungie dungeon and lurky and ah gloomy sort of darkish

**Russell:**

What contributes to that

**Charlie:**

I don't know just sort of odours and cluggy carpet and um just sort of um

**Russell:**

Sorry I don't know the word cluggy

**Charlie:**

Sticky

**Russell:**

Sticky yeah

**Charlie:**

Sort of carpets that haven't been cleaned

**I.i.28:30**

like not fresh carpet there's carpet that no one it's like an entrance that no one cares

about that's what it was like you know the fact that it was on a main street um surprised me because to me when I opened the door um I wouldn't say immediately but it became apparent that I was quite dislocated from where I'd gone into like one minute I was in

**I.i.29:00**

you know

**Russell:**

a main street

**Charlie:**

the commercial mecca of a main street and then within sort of you know a couple of blocks away I felt that I was in a back back back back street tunnel underground sort of um game (*he laughs a little*)

**Russell:**

It I mean I agree that for me there's a strong sense that the space of the street rapidly alters in a way that

**I.i.29:30**

I don't experience if I say go into Myers or a big department store something in a funny way maybe that's because I'm used to it but there's something about the unexpected change and even once I'd got used to that I still am aware of it as a really big change so you're exploring around that upper level and then you went downstairs and

**I.i.30:00**

you remember the smokers where were the smokers in the gym in the lockers

**Charlie:**

No in that locker area

**Russell:**

In the lockers

**Charlie:**

There's actually it's sort of like rectangular in shape and from it you can see another corridor um but you sort of get this sense that you're in a little mousetrap um

**Russell:**

(*I laugh a little*) Yeah

**Charlie:**

But it's not as exciting as that you know it's like you know um

**Russell:**

**I.i.30:30**

So what made you choose to go downstairs rather than along that other corridor you could see

**Charlie:**

Well I went there for the purpose of um getting my money's worth and I wanted that's right I actually went there um to just sort of fix my body up and to have a spa and a sauna and I thought well for ten dollars you know I could get more than just (*we laugh*) I could get more than just a spa

**I.i.31:00**

and a sauna hey you know and that was the impetus actually

**Russell:**

Yeah

**Charlie:**

Yeah um

**Russell:**

Um I've actually been for just a sauna and a spa

**Charlie:**

Yeah I thought why not you know but when I got there and I saw the size of it I just went oh this is hideous I was imagining the sauna no which is the one that's got wood and eucalyptus (*this is a question*)

**Russell:**

The wooden one is the sauna

**Charlie:**

Yeah I was expecting a really large sauna instead I got there and it was like

**I.i.31:30**

you know barely fit you know people in there I don't know how many it fits but it didn't I was just imagining it to be a bit more spacious than what it was like I thought the facilities there were um yeah just not really compatible with what I imagined them to be

**Russell:**

What else do you remember

**I.i.32:00**

about there being downstairs you talked about circular paths and the spa and the sauna I remember my first visit for instance I actually didn't find the steam room (*I laugh a little*) for two and a bit hours and it was only when someone kind of went into it that I realised oh that's the steam room and suddenly found myself in there did you find the steam room easily enough

**Charlie:**

No no

**I.i.32:30**

I ah

**Russell:**

Did you find it at all

**Charlie:**

I eventually did yeah and um but I remember very clearly I remember the design like I could draw it

**Russell:**

Oh yeah

**Charlie:**

I could draw the design and the layout of it because that's something I remember

**Russell:**

Could you could you do that for me you don't have to do it now but I'd be interested if you could draw that for me

**Charlie:**

I just remember walking in

**Russell:**

Yeah

**Charlie:**

And it's interesting because actually you walk down the stairs and you're faced with a wall

**I.i.33:00**

so it's one of those staircases where you actually have to turn a hundred and eighty degrees

**Russell:**

Yeah

**Charlie:**

in order to um be in another room

**Russell:**

Yeah

**Charlie:**

Um

**Russell:**

This is into the whole downstairs area

**Charlie:**

Yeah

**Russell:**

Not just into the steam room

**Charlie:**

No the downstairs area

**Russell:**

Yeah

**Charlie:**

In the corner there's a the spa and just a fake path I think

**Russell:**

Fake paths yeah

**Charlie:**

A fake path um and then on this side there are benches where people just sit

**I.i.33:30**

and chat

**Russell:**

Yeah yeah

**Charlie:**

And then there's that circular thing with all those cubicles

**Russell:**

The circular shaped

**Charlie:**

Horseshoe shape kind of

**Russell:**

pathway

**Charlie:**

Pathway

**Russell:**

Yeah

**Charlie:**

And inside of that that's the steam room and the sauna sort of comes out like a [unintelligible]

**Russell:**

Did you find the dark area

**Charlie:**

Yes yes

**Russell:**

Which dark area did you find (*I laugh a little*)

**Charlie:**

Oh I found a dark area (*he laughs a little*) where I I was groped

**I.i.34:00**

and I found it absolutely disconcerting I didn't want to go in and I was just sort of standing on the edge because I was so curious and ah yeah I remember sort of someone coming up and saying something quite ugly just you know really sort of um cheap sort of

**Russell:**

Before you went in or

**Charlie:**

No as I was in there

**Russell:**

As you were in the dark

**Charlie:**

Yeah impulsive sort of comments about you know um genitals you know sort of

**Russell:**

**I.i.34:30**

Can can I ask when you um left the dark area did you leave by the pathway you'd gone in by

**Charlie:**

Um yeah I don't I don't think I actually ventured all the way through

**Russell:**

Right

**Charlie:**

I think I remember just putting my sort of body in

**Russell:**

Yeah

**Charlie:**

And then taking my body out

**Russell:**

Yeah

**Charlie:**

A bit like that I don't think from memory I don't think

**I.i.35:00**

I actually went through it I just decided that it was best to sort of leave it

**Russell:**

Did you find it completely dark or were you able to kind of discern things

**Charlie:**

I just found it I found it inaccessible to my imagination to actually walk through there

**Russell:**

Right

**Charlie:**

Absolutely like yeah I just I just found it really inaccessible and I couldn't deal with walking through

**Russell:**

How long do you think you were in there

**I.i.35:30**

how many metres in do you think how many paces in do

**Charlie:**

I I made sure that I was in the light even if it was a dim light

**Russell:**

Right

**Charlie:**

Because the light sort of um you know it's got the doorway and it's sort of it travels it's like a sound wave you know when you draw an image of a sound wave

**Russell:**

Yeah

**Charlie:**

and it's like a cone so the light sort of you know it's quite concentrated at the doorway

**Russell:**

**I.i.36:00**

Yeah

**Charlie:**

And then it sort of cones out and starts sort of fading and so people's sort of faces become more and more blurred as they walk in and I remember consciously making the decision to stand where I could see whoever's face was going to be standing next to me because I had to *(he laughs a little)* sort of prepare myself in case I thought once I'm in here you know I can't exactly sort of ah

**I.i.36:30**

well things like defence how will I defend myself so my vulnerabilities went up and er I really thought I shouldn't like a lot of shame came over in that particular space because I thought walking in here's asking for it you know you you you know it's just it just is you know um and um at the time I just thought well um it's something that I

couldn't go through because I tried to imagine what would be going on

**I.i.37:00**

in there for people and I thought no no how can that at the time um you know how can I just thought no I don't want to go in at all because I saw the people walking around and thought uh uh it could be that man that you talked about with the long grey hair overweight in there

**Russell:**

I didn't say he had long grey hair just long hair *(I laugh a little)*

**Charlie:**

Oh I heard I pictured grey

**Russell:**

It'll be great typing this out to verify *(we laugh a little)*

**I.i.37:30**

whether we said or didn't say what's

**Charlie:**

So um yeah so I just walked in do you know what I'm talking about when you can still see people's faces in the light

**Russell:**

Yes I do yeah this I I I don't remember I actually can't remember from that first visit whether or not I went through the dark area downstairs I I think I must have but I think I was also

**I.i.38:00**

intimidated in that way but I I have to tell you on a later visit I found a place in the dark area that really excited me and what it was was there's a girder a gir like a structural girder and it's it protrudes near a corner of the way the dark area's constructed as a dark area and so what it creates is a tiny little cubby hole between there's the girder which is cold

**I.i.38:30**

because it's metal on one s on my right the wall on my back and then the wall on my left and I can just snugly squeeze in there and stand in there and people who are kind of feeling their way around the wall tend to touch the girder and then move bypass the hole where I am either move straight across to the wall which adjoins my left shoulder and I remember one wonderful visit once where I stood there for almost an hour *(Charlie laughs a little)*

**I.i.39:00**

and it was it was just the most wonderful thing no one found me and I my eyes adjusted a great deal and I could discern clearly forms and movement of people in and out I couldn't recognise too many people but for one period there was a man who stood in front of me for almost ten minutes um literally within um it was amazing

**I.i.39:30**

he couldn't feel my breath you know I mean I had to really be careful breathing I think I even averted my head to make sure my nostril breath didn't give away that I was there

**Charlie:**

When you said I'm quite interested when you said it excited you what actually happened

**Russell:**

I watched

**Charlie:**

Yeah but what what was the sensation of the excitement

**Russell:**

Oh the excitement was oh this sense of um an unknown place I was I was actually somewhere

**I.i.40:00**

no one else knew about and I suppose a sense of empowerment I mean part of one of the things that I guess has been going though what you've talked about is um what I would describe as experiences of power of power at play in diff in different ways and one of the things I find really interesting is the ways in which I can know myself

**I.i.40:30**

as a person who is empowered or as disempowered and operate in relationship to that at those places um it was interesting Foucault called the bathhouses of North America laboratories of sex but he was completely obsessed with knowledge space and power like that they were central concerns of his and

**I.i.41:00**

I'm com I'm not at all surprised that he became then completely preoccupied not completely but he became preoccupied with bathhouses as places that he wanted to visit um because it seems to me that those things come into play a lot and I felt like I

felt like I knew things that was were happening that I had this kind of slightly privileged place I had choices available to me that other people didn't have

**I.i.41:30**

like could I touch that man who was just he would have I mean especially after several minutes of standing there him for him the image of being in the corner and he himself was watching people

**Charlie:**

Did you recognise so you recognised that that's what he was doing

**Russell:**

He was doing as far as I could tell what I was doing I mean I I I imagined that's what he was doing he was watching other people from a corner that people would bypass because the pathway

**I.i.42:00**

in there kind of curved around that and but I was watching him watching and that I found particularly

**Charlie:**

So when you found when you found that space I'm still interested um I'm not sort of particularly satisfied in a way (*he laughs a little*) oh no not not that that's just the this question of the sensation of having sort of found that environment

**I.i.42:30**

like you talked about excitement

**Russell:**

Well

**Charlie:**

But you didn't actually talk about was there a new place in your body that you felt I guess that's what I'm interested in knowing

**Russell:**

Well

**Charlie:**

Whether that that's sort of what kind of felt too

**Russell:**

I felt like most of my body was switched on

**Charlie:**

Right

**Russell:**

Because there was a sense of possibilities opening so there was a sense of although I was snugly compactly you know framed by a structure at the same time I didn't feel cramped I just felt framed

**Charlie:**

**I.i.43:00**

Yeah but you could still feel what I'm asking

**Russell:**

I felt like I could do almost anything at any minute

**Charlie:**

Right

**Russell:**

So my whole body had to as it were be switched on ready

**Charlie:**

So do you remember whether your body was tense like on a scale of one to ten say ten is just like everything is gripped yeah all your muscles are gripped and number one is sort of like practically lethargic when you're really tired and you haven't slept would you say on a one to ten you were feeling

**I.i.43:30**

something you can remember of a particular body state cos it's just really

**Russell:**

A quality of readiness so it wasn't a sense of everything being locked and tense

**Charlie:**

Right

**Russell:**

It was more a sense of um things weren't slack my muscles weren't slack but I was very upright and very alert my skin was

**I.i.44:00**

I remember a quality of registering even with the fact that you know because I'm in a towel you know my my shoulders and back

are exposed to these surfaces that are framing like a cold girder which of course as after a few minutes doesn't feel as cold because my I start warming it the bit where I'm touching it you know um and then this textured wall like um

**I.i.44:30**

like a fabric over the wall I think they're just like office partitions or something built out of I don't know well that's my memory it might even just be painted plywood (*Charlie laughs a little*) but my memory is of something like a texture

**Charlie:**

That you never even know well unless you go down

**Russell:**

What [unintelligible] well I could feel it but I felt my memory of the moment is like of a cloth a fabric that um and yeah a sense of alertness and

**I.i.45:00**

readiness that I had many possible projects and that was the thing that sense of choice rather than of routine and of being locked into something you mentioned the mousetrap before there was a Sydney sauna I saw an ad for it or it mightn't it might not have been a sauna it might have been just a sex venue of some sort but it had an image of one of those mice in one of those revolving kind of drums in a cage

**Charlie:**

Right yeah

**Russell:**

and it said

**I.i.45:30**

this isn't our place (*I laugh a little*) now it was something like that underneath you know or is this what you usually experience and it was just this image of a mouse on one of those kind of you know revolving drums not going anywhere

**Charlie:**

Strange

**Russell:**

Oh I looked at it and I thought mm I felt I knew what they were trying to um communicate and I also wondered well then

how have they got over that as well because you talked about the circular paths

**I.i.46:00**

I mean ultimately the building has one place to go in and you have to leave the same way you've come in so at that very level it has to be circular it's not like you have a choice of entrances and exits

**Charlie:**

Mm that's the interesting thing about these rooms

**Russell:**

Yeah or museums and art galleries tend to be similar not always but similar they tend to be you have to go in and come out the same way

**Charlie:**

**I.i.46:30**

*(a silence, then)* Ah yeah and I remember there also being a er someone on the piano I remember [unintelligible] going to the bar

**Russell:**

Right

**Charlie:**

really really self-consciously

**Russell:**

The downstairs bar

**Charlie:**

Um is there more than one bar

**Russell:**

Ah there are two *(I laugh a little)*

**Charlie:**

See this is where my this is where

**I.i.47:00**

my curiosity I just didn't

**Russell:**

But they tend to be one's closed when the other's open

**Charlie:**

Right this is near the gym

**Russell:**

Right okay there is a right there is now a downstairs area which has opened up relatively recently so it might have been since you were there

**Charlie:**

Because I was watching I was watching the piano player and watching the audience so I was actually kind of in a sense what's classically known as

**I.i.47:30**

backstage

**Russell:**

Right

**Charlie:**

But I wasn't backstage

**Russell:**

You were offstage

**Charlie:**

I was offstage and I think it was a drag queen or transvestite or whatever um

**Russell:**

There's someone there's someone who sings there called Minnie Mouse

**Charlie:**

An entertainer I think that might be her

**Russell:**

Yeah and I don't know

**Charlie:**

And I just remember thinking that that was off the wall *(he laughs a little)* completely off the wall

**Russell:**

Because all these men were sitting around in towels

**Charlie:**

Yeah and she sort of

**I.i.48:00**



it was a surprise element you know

**Russell:**

The first the first time ever I had I have any I tried to ask myself what was the first time I ever heard of the existence of such places as gay saunas and I recall when um The Divine Miss M was released Bette Midler's first big album and it was either on the sleeve notes or in some accompanying publicity there was mention of how she used to sing

**I.i.48:30**

for men at the Cont she used to sing for gay men at the Continental Baths and I had this bizarre image of a woman in a tiled a huge tiled bathroom like at like in the film of the Marat Sade with all this plumbing everywhere singing with a pian a piano and men sitting around in towels the idea that a bathhouse at that stage was a place that wasn't just to do with

**I.i.49:00**

wet areas um hadn't even I I couldn't imagine that but I've since been in correspondence ah via email with a bookseller in New York who sold me a book in in New York State he lives not in New York City but he was part of that scene in the seventies although he told me he never went ah Barry Manilow was her accompanist it turns out so that was his career launch as well but he hasn't made as much of a big deal about it (*Charlie laughs*) and

**I.i.49:30**

they used to have what they call black towel nights when when it was kind of very up-market and the men would be issued with black towels and as a sign of approval they would take their towels out towels off and throw them at her so this was this became a kind of a instead of bouquets they would take their towels off and throw them at her she'd be littered with all these wet black towels that these men

**Charlie:**

Right

**Russell:**

It was a really strange image but they also during that period I've since found out

**I.i.50:00**

used to invite um regular people from the street in so it became a place that ah heterosexual couples would go to as a late night kind of cabaret and they would arrive in a separate entrance and they'd be sitting

around with the men in towels but they'd be all dressed up

**Charlie:**

Wow that's I mean that can only happen in America well

**Russell:**

**I.i.50:30**

There have been real women singing at Volcano I don't know I mean when I say real women women where women female's what's on their birth certificate you know for all I know Minnie Mouse is a real woman when you can we just talk about her for a moment well let's assume it's Minnie Mouse but basically you said you saw a

**I.i.51:00**

did you say you saw a woman singing or a drag queen or a transvestite I forgot what can you go back what was it that you saw

**Charlie:**

I think I saw someone who was um obviously not um didn't look vulgar in the sense that some of the drag queens do like they're a parody of a woman you know larger than life breasts

**I.i.51:30**

and you know larger than life extreme extreme face make-up and hair she was a bit more um

**Russell:**

Do you assume that this woman was in fact a man or

**Charlie:**

Um no I was totally I think I was I think I just let it rest and I just said I was convinced that it was a woman

**Russell:**

Yeah

**Charlie:**

Yeah and I just didn't want to sort of dwell on that for very

**I.i.52:00**

long because I just don't find it interesting I didn't really care

**Russell:**

Can I want I want to kind of follow that up though with some other things like did you (*I think a moment*)

**I.i.52:30**

did you have an experience or what were your experiences of gender there like I mean

**Charlie:**

[unintelligible]

**Russell:**

Well I mean for instance you talked about this man who was following you around and you talked about seeing this woman singing so there's distinctions people are being described in terms of gender so

**I.i.53:00**

so I guess what I'm interested in and then you weren't so sure whether she was a woman or whether she was some unvulgar drag queen or a transsexual or or whatever but for instance did you have an increased or decreased awareness of your gender while you

**I.i.53:30**

were there or did you feel your gender was being challenged in some way or shifted

**Charlie:**

That's interesting (*a silence*) I think so long as I remained anonymous that didn't bother me yeah I think it's in the relationship with other people

**I.i.54:00**

where and on that particular night I talked to a person who's actually a friend of Jimmy's

**Russell:**

Right

**Charlie:**

From you know uni he went to he went to he studied at uni with Jimmy

**Russell:**

Right

**Charlie:**

And that was really quite significant meeting him in there because um I'd sort of known his history in a way about his sort of coming out which I don't think is that coy to extract

**I.i.54:30**

but I did speak to him and he was there with two other people and and he's really jolly um like absolutely jolly you know one of these people that for some reason everything he says or has to say it's always in this sort of effervescent laughter whether or not I actually feel that he's responding to me is another story like

**I.i.55:00**

sometimes that's where the sort of funny bit com sense of parody comes in it's like and then I felt like I was at a cricket match or something when I was talking with him it was yeah I sort of um felt ah quite ah I didn't feel like I'd fit in or belonged talking to him

**I.i.55:30**

in that place like I felt quite ashamed I felt ashamed of meeting him at the time I thought why couldn't I have bumped into him elsewhere when I had clothes on I I didn't you know I didn't particularly find wearing a towel you know ah exciting or at that on that particular occasion you know I think people we all go through

**I.i.56:00**

phases when you know at some points we're really sort of feeling great on the inside and and we don't really care that much but other times we sort of feel different at different times well at least I know I am um and yeah so I guess the ah

**Russell:**

Where were you when you were talking with him

**Charlie:**

On those benchy things

**Russell:**

Why am I not surprised to hear that (*I laugh a little*)

**I.i.56:30**

it's just it's like that's exactly I realised when I just before I asked you that question that I'd been imagining you sitting on those benches talking with him and then I suddenly realised hang on why am I imagining this you know I'm why am I imagining that as the place where because they're like park benches the way they're made aren't they

**Charlie:**

Yeah yeah

**Russell:**

Well one of them is

**Charlie:**

Because there's this sort of space in between them and this pillar I think because I remember I sort of [unintelligible] I remember having to sort of

**I.i.57:00**

contort my body a bit to actually see his friend next to him

**Russell:**

Oh yeah

**Charlie:**

So they were all along that wall a lot of benches as you were saying park benches

**Russell:**

Yeah

**Charlie:**

And I remember um that eye contact to me seemed really necessary in that in that venue like the fact that I'd made contact with someone that I felt familiar with it became really important to um address the situation of eye contact even more so

**I.i.57:30**

and that could partly be due to the fact of um security that I'd sort of suddenly I felt human or you know I was made to feel that I knew someone in there suddenly it it felt better being there I remember that I remember feeling relieved actually relieved to sort of find someone or to have met someone in there that I could have a conversation with

**I.i.58:00**

and who could give me a sense of my history or

**Russell:**

Did you feel like your history had gone

**Charlie:**

Well ah yeah I mean this is actually quite a long this is actually my life story that ever since I left home at twenty and decided to go in search of this sexuality I felt like I've erased ah a lot of things and quite unconsciously I think a friend of mine

**I.i.58:30**

who's a writer or an acquaintance really um he once I'm going off the point a bit

**Russell:**

No that's all right

**Charlie:**

But he once made the comment that so many young gay men at a very young age just you know fly the banners around and say I'm gay I'm gay I'm gay but don't actually realise the psychological implications of what they're setting in motion and ah that point's really stuck with me I'm still ah still find it

**I.i.59:00**

really fascinating sentence or a fascinating idea insight maybe [unintelligible] more appropriate word that yeah it was like you know I went overseas and to run in order to run away from something which was my family and the construction of my identity as a ah straight European male um so I ran away in the sense of deconstructing

**I.i.59:30**

my identity and in order to do that I had to you know to a certain degree ignore the past I thought anyway it was appropriate for me um somehow I mean that obviously has a lot of deeper implications which you know I'm sure we'll unravel as time goes on um as I begin to make more sense of my actions of the last sort of eight years you know I mean it's always constant

**I.i.60:00**

you know like

**Russell:**

Do you feel resistant to being identified like when you sa when you for instance quoted this person who was the writer you said ah he he referred to young gay males so is that um

**I.i.60:30**

a name an identity that you feel that you can take on or is that one that you're happy to take on for convenience's sake but it's it's not it's not you really

**Charlie:**

Um young well thank you well I mean it's certainly ah I think convenience has a big factor in

**I.i.61:00**

involved in it like I just you know choose I just think that it's it's fine you know I've never really caught been caught up in a scene of any sort ah well possibly scene but

not the gay scene not in any place not in any city I've lived ever um so it's sort of a thing that's

**I.i.61:30**

I step into and I step out of um yeah so being identified yeah I think I sort of quite yeah I quite accept that I quite accept that

**Russell:**

Did you feel that at Volcano when you talked about an erasing of your history did you feel on the other hand there was also a writing in of your identity

**I.i.62:00**

for instance the man who followed you around

**Charlie:**

No I just freaked out and I said I don't belong in here with these people (*we laugh*) I was quite I was just um I wasn't yielding at all at all to that environment I don't think um and then when I did see someone good looking or young or sort of someone who looked normal

**I.i.62:30**

and I mean that in what I think I mean by that is something that's quite subtle um which I've realised not in not in saunas but in other gay venues um just just the infrequency of a happy smiling face in one of these places but a happy smiling face which doesn't signify tension or nervousness or covering up of um something there but a genuine sort of (*he laughs a little*)

**I.i.63:00**

you know I'm happy to be here this is where I want to be tonight

**Russell:**

Ah yeah

**Charlie:**

And that's I think what that's I think what really um I observed um I thought come on guys you know if this is meant to be sort of a gathering you know this sort of private gathering let's all enjoy ourselves then and then I thought um you know my expectation was that it was going to be more social but when I got there I just felt that

**I.i.63:30**

um that I was wrong that

**Russell:**

I've I've seen some or witnessed some really social things there I remember I remember um

**Charlie:**

Well it depends how whether you call talking as social (*he laughs a little*)

**Russell:**

Or what kind of social yeah well if you're talking about just something that seems light and and communicative in a very simple and direct way and not a complicated way I remember one

**I.i.64:00**

Saturday afternoon I was there and I was sitting in the sauna which as you've said is not well it's a place that can seat um a limited number of people and so I was sitting up on a high bench in the sauna and there were a series of four men there all of whom I would assume would have been over sixty and they were chatting away about um their memories

**I.i.64:30**

of other kinds of gyms and saunas they'd possibly been places where there'd been clandestine sexual activity or cruising or something but in but in what they called the old days I guess but they told this fantastically funny story about one place that had a steam room where jockeys used to go to kind of you know sweat it out and about this famous jockey or famous at that place anyway I don't know whether he ever rode a winner

**I.i.65:00**

he used to be in the steam room eating cream buns because he was so desperately hungry and still needed to lose weight and this bizarre and they were just laughing about this because one or two of them had heard about it and the other one hadn't and and this happy it was like this was their Saturday afternoon pension club

**Charlie:**

Yeah

**Russell:**

Like this is where they came and I didn't get the sense that they all really knew each other you know um they all just seemed really happy to be just sitting around

**I.i.65:30**

chatting and I was really happy to be perched up kind of a bit above them and they they knew I was there

**Charlie:**

They were entertaining

**Russell:**

Yeah and but they just ignored me they weren't doing it for my benefit as far as I could tell but they they were just completely happy and I kind of ba basked in that

**Charlie:**

That's interesting do you think that had how much do you I mean I've only been there

**I.i.66:00**

at night to what extent do you think the relationships that occur in there during the day and relationships that you hear let's say or see or witness to what extent do you think they are affected by whether it's a Saturday afternoon or indeed you know a Tuesday night

**Russell:**

Oh my my experience is it becomes a radically

**I.i.66:30**

different place from

**Charlie:**

So it does

**Russell:**

Depending on time to time yeah I've I've found it to be quite radically different

**Charlie:**

That's quite interesting that that

**Russell:**

For instance a lot of people who are older or frailer it just doesn't make sense for them to be there at five o'clock in the morning or or at you know two a.m. on a Saturday or something whereas a Saturday afternoon it's it's this completely easy and effortless place I also get

**I.i.67:00**

the sense that there are people who may have stories they tell other people about where they're going who turn up there like at times I mean lunch hour is an interesting time to be there like on a weekday it's clearly people who've who go back to the

office (*Charlie stifles a laugh*) in the af for the rest of the afternoon or they're sales people out in the car or something like that like people who when they're getting dressed I see

**I.i.67:30**

them getting into kind of work clothes that and I think they're going back to the office and everyone else thinks they've just been having a sandwich somewhere (*I laugh a little*) and they've possibly been in a sandwich instead you know like it's this extraordinary sense

**Charlie:**

(*laughing a little*) That's quite interesting

**Russell:**

Sense of the I don't know the whole thing about people's lives always being bigger than they appear

**I.i.68:00**

but um one thing I I never look for but I I keep hearing other people mentioning it in different contexts it never means anything to me is wedding rings I've read about people noticing wedding rings or people I know I know a woman who's doing research on massage and she noticed that whenever there are images of a man massaging a man but just therapeutic massage she's really alert to the fact that they always have wedding rings on and she's

**I.i.68:30**

shown me picture after picture it's a bizarre thing and I couldn't believe it and she said it's to reassure people and the images are often constructed so that that sometimes so that that weddings will be included they've gone out of their way to organise it

**Charlie:**

Right

**Russell:**

Bizarre but there's stuff like that I'm just wondering did you notice things like jewellery like you know the convention's that people wear a towel but did you notice people wearing other things there's a literature about

**I.i.69:00**

for instance you can't tell where a person's from or what their class is you know everyone becomes equal but is that YOUR experience

**Charlie:**

No um I mean quite possibly because I um I think hair

**Russell:**

Yeah go on

**Charlie:**

for me is quite telling

**Russell:**

**I.i.69:30**

*(attending to the minidisc)* Sorry I'm just going to check this volume level just a sec yeah what about the hair

**Charlie:**

Oh I just think that's all you've got to go on you know is their skin their hair their walk their build you know their posture um and it's a place it's a place where you can where I felt if I wanted to I could spend time

**I.i.70:00**

actually looking at bodies observing bodies without or with with the sort of agreement made on my behalf that it was okay in this situation as long as I felt that I was being genuine in in how I was observing that person so as not to um so as not to sort of give them a look of something that I wouldn't like to be

**I.i.70:30**

looked at from and

**Russell:**

Because you've already talked about you're very aware of being looked at

**Charlie:**

Yeah

**Russell:**

So but you're also watching

**Charlie:**

Mm yeah I enjoyed watching movement in that place

**Russell:**

Oh yeah

**Charlie:**

I love watching movement and I you know I love watching the speed that people are travelling in you know and I'll follow the same from my seat obviously I'll follow the same person or people and notice

**I.i.71:00**

time you know I enjoy because of the time and and suddenly one person's walking in a rhythm and then you know suddenly they're going the other direction and suddenly they're walking twice as fast *(he laughs)* and you know their face has changed expression *(he laughs again)* and then you see them walking past again and it will be a different speed that they're walking at ah you know possibly the sort of direction will change

**I.i.71:30**

and the and the and the way that they're getting through people or around people um I find really interesting how people steer their bodies when they have you know a certain amount of room to do it in um I'm really fascinated with that kind of movement um but um yeah so I enjoy watching that enjoy watching that sense of sort of bubbles on top of a champagne glass

**I.i.72:00**

sort of effect *(I laugh a little)* you know *(he makes bubble noises with his mouth and lips)* can we stop there and have a a breathe

**Russell:**

Yeah we can it's it's going to stop in a second anyway

**Charlie:**

Right [unintelligible] impression

**Russell:**

Yeah do you want a break and do some more after that

**Charlie:**

[unintelligible] yeah

**Russell:**

How do you feel about that

**Charlie:**

Yeah yeah

**Russell:**

**I.i.72:30**

It'll stop itself in a second

**Charlie:**

So that was that was me observing people um in on that particular night I I do remember that there wasn't anyone on that particular night that I thought anyone anything that was moving I didn't I didn't follow anything that was moving on that night let's say with my body I certainly followed moving bodies with

**I.i.73:00**

my eyes ah and my sense of ah that sense of feeling atmosphere is it touch or just that sense of feeling different temperature and becoming aware of that but on the night I went I wasn't doing a lot of following so I felt quite good actually that there was no distraction in there for me that evening

**I.i.73:30**

I was sort of I was free to sort of get on with ah because I go in there and I don't know if this happened with you but um well the night I went there it's obviously an hour an hour or so journey and you know a journey in the mind but I was going to ask you have you ever been there where day has turned into night and you've actually walked in and it was sort of you know four or five in the afternoon

**I.i.74:00**

and you walked out when the city was suddenly closed and wondering just how you observed that whole like the new that's sort of like that's the sort of walking in there when the cartoons are on television (*I laugh a little*) staying in there when the news comes on television and people are having their dinner and then staying in there when people are getting ready to go out and then still being there when people are out like I find this something that I'd like to sort of explore this sense of

**Russell:**

**I.i.74:30**

Mm it'd be nice

**Charlie:**

This sense of um

**Russell:**

Well I'll I'll ask you about something I'll I'll answer something about that but I'll also ask you something about that in a second because I'll stop this now

**Charlie:**

All right

**Russell:**

because it's kind of

(*I switch off the minidisc recorder*)

**I.i.74:45**

(*a fresh disc is inserted and, after a short break in which we step outside for a breath of fresh air, the conversation continues*)

**I.ii.00:00**

Okay yep that sounds okay

**Charlie:**

Recording now

**Russell:**

Yep we're on it doesn't take very much effort for it to work

**Charlie:**

Oh gosh

**Russell:**

Um so the whole thing about day into night (*Charlie laughs a little*) I can't I mean I think I have I my experiences of that

**I.ii.00:30**

are actually more associated with cinema of um going into a movie when it's daylight and coming out at the end of the movie especially if it's been a big experience and it's become night-time and feeling um er in in the the type of period in which I associate that is a period in the eighties I think or maybe even the late seventies when I used to go to the movies in the city that was the place where I used to see movies and

**I.ii.01:00**

so that was a kind of a strong experience for me but um I don't have that experience from um a sauna that I can think of where I've gone in at day and come out at night I do I have had the experience of going into a sauna at night and coming out at day

**Charlie:**

Right

**Russell:**

and not ah and being um

**I.ii.01:30**

even though I knew the time feeling yet nevertheless a kind of a strange um a strange sense of that but part of all that is a function of the architecture the way the outside world gets sealed off um you know you talked about the experience of time you know rhythm and of time you didn't mention rhythm but you said

**Charlie:**

**I.ii.02:00**

I did mention rhythm

**Russell:**

Did you oh the but time definitely though is a function of that [unintelligible] but um I've become curious about the way I experience duration in there um for instance one of the first things about any venue I visit is I locate the clocks I'm really curious about where the clocks are how many there are and are they synchronised (*I laugh a little*)

**I.ii.02:30**

you know so that's one thing and so I know where all the clocks are in Volcano and recently one of them got shifted and that's part of the reason I bring this up and it had a huge impact on me the fact that one clock was shifted it was still in the same area but it shifted from one wall to an adjoining wall and I found that the way in which the ways in which I've taught myself to move through that have changed subtly

**I.ii.03:00**

because I know I recognise now that I've incorporated it a glimpse at the clock as a some sort of stabilising thing but with that is an experience of duration that I find that my experience of the passing of time becomes completely ah unpredictable like so that it can suddenly telescope and I feel like I've just spent fifteen minutes doing something

**I.ii.03:30**

and an hour has passed and so on and

**Charlie:**

Yeah

**Russell:**

Or the reverse

**Charlie:**

Yeah

**Russell:**

That I've felt like I've just spent ten minutes doing something and it's only two minutes and I'm startled at that so that's that's that part of it the other thing is that um possibly the only book I know where as as a work a work of literature I guess um devoted to um

**I.ii.04:00**

bathhouses is a book by a guy called Michael Rumaker that he's called A Day And A Night At The Baths

**Charlie:**

Right

**Russell:**

And it's an account of his first visit to the Everard Baths in New York City in nineteen seventy-nine and it's about arriving at daylight with the Empire State Building nearby and leaving at night and so it's exactly

**I.ii.04:30**

the experience that you talk about the other thing is um arriving in one kind of weather

**Charlie:**

Right

**Russell:**

and leaving and the weather has probably altered because the environment is so um not evenly within itself like for instance there are parts of Volcano I'm aware of where the temperature is actually quite cold and other parts where it's obviously warmer and air conditioning a large building is a difficulty but it

**I.ii.05:00**

nevertheless remains constant so the cold part remains cold and the warm part remains warm and so on and so whatever the temperature is outside becomes this strange negligible thing I don't think it's alone as an environment like that like cinemas strike me as being very similar they seal off the rest of the world

**Charlie:**

Yeah I get that seory [sic] that that sense even

**I.ii.05:30**

going in Daimaru and crossing over to Myer and the big glass that big glass bridge

**Russell:**

Yeah



**Charlie:**

There's a sense when I'm there that I just want to get out (*he laughs a little*) yeah get out of that and um

**Russell:**

Did you um [unintelligible] did you find any of the um cinema areas at Volcano

**Charlie:**

Cinema now

**Russell:**

Yeah did you

**I.ii.06:00**

see any (*Charlie gasps*) of the kind of film areas where they show films

**Charlie:**

(*animated*) Oh yes yes now now I've just been reminded of that one film area and again it's this narrow in narrow and then it follows itself but you go the other way it's like a turnstile at Luna Park when you're waiting for the roller coaster you go in

**Russell:**

Yes

**Charlie:**

You do a little sort of you do a right angle

**Russell:**

Yes

**Charlie:**

And you do another right angle you go back exactly the same way and parallel

**I.ii.06:30**

but just in the opposite direction

**Russell:**

Right so this is the one where they were showing porn films

**Charlie:**

Yeah yeah exactly

**Russell:**

You had of course you when you were there they had the pianist and the singer because sometimes they show movies in that area in fact usually they show movies in that area

**Charlie:**

What time does Volcano open on a Saturday (*he laughs a little*)

**Russell:**

Um I think it opens on a Friday and closes on the Monday morning but the um the thing about that is I've often um

**I.ii.07:00**

I've often gone [...] well insofar as I've ever gone often but but I've gone and there's someone I know who might say he he will usually ask me as he'll usually ask me only two or three questions one is did you have a good time which I never quite understand what that means but I take it in good faith and just simply say yes or no

**I.ii.07:30**

but the other one is did you see anyone we know (*I laugh*) which is kind of an interesting one because that's produced some interesting little stories and I think there's a kind of map building up for him ah often it might not be people we know but people we know of for instance as much as anything but then the other one is that often he often I feel that um a very

**I.ii.08:00**

nice thing to offer him is when I can say I saw all of um what was an example recently oh um all of the the Marlon Brando Mutiny On The Bounty (*I laugh*) and realising what a really bad film it was but just you know I was quite happy to spend you know two hours or however long that interminable film goes watching

**Charlie:**

Oh so they show they do show

**Russell:**

**I.ii.08:30**

Yeah I didn't see that there I saw that somewhere else but yeah I've watched I've watched films I've I've often been and found that the prospect of sitting down in one of the lounges and watching an entire film was more interesting than getting up and moving through the building and I also have a recollection of once I haven't asked you about this but um of once being there and a Julie Andrews movie was being

screened and somebody decided that they would

**I.ii.09:00**

pipe the soundtrack through the building so the entire building was full of this dialogue ah er and and songs from the Julie Andrews movie

**Charlie:**

That's fantastic

**Russell:**

You know and all those cubicles downstairs where you know men were kind of locked in with other men and dark areas everything the whole building was permeated with this soundtrack of a Julie Andrews movie and and I find it mentionable I'm curious for instance

**I.ii.09:30**

you say that's fantastic like what what immediately springs to mind for you about that and do you have any recollection of sound

**Charlie:**

*(a silence, then)* I mean I like form and then I like breaking up form in in amongst that and um you know Volcano is a formula in my eyes there is a formula to the

**I.ii.10:00**

way it's successful I mean I don't know the answers but I think it's a hunch anyway um and when something like Julie Andrews you just mentioned comes on through this whole system I know that to my sort of tastes I would just be in hysterics whatever I was doing *(I laugh a little)* you know it just it would just make my night that something so sort of ah ingeniously funny

**Russell:**

**I.ii.10:30**

Yeah

**Charlie:**

happened quite by accident or if that that's an accident possibly

**Russell:**

Oh I I have the sense it was an intention on the night I was there but still go on

**Charlie:**

So but I don't I'm not clear about noise that night or music

**Russell:**

Because people don't talk much and there's the sound of water in different places like the sound of the spa is an obvious one but *(Charlie laughs a little)*

**I.ii.11:00**

do do you have recollections of other sounds

**Charlie:**

I had this feeling that noticed this this feeling that I was on a set for a movie it was like or maybe a set of some porn flick *(he laughs a little)* it was so tacky you know um

**Russell:**

Do you associate could could we talk about the sets of porn flicks um *(Charlie laughs a little)* I assume that you've seen some I mean you saw some there or you saw at least a glimpse because you went into the room

**I.ii.11:30**

where they were being

**Charlie:**

Mm

**Russell:**

So then when you talk about

**Charlie:**

I I when I was when I was fourteen

**Russell:**

Yeah

**Charlie:**

And my parents went overseas

**Russell:**

Yeah

**Charlie:**

I got one of those sort of picture you know picture magazines

**Russell:**

Yeah

**Charlie:**

And I sent away for three bisexuals (*we laugh*) I didn't dare to question my homosexuality

**Russell:**

Yeah

**Charlie:**

at fourteen

**Russell:**

Yeah

**Charlie:**

It was I'll go for the bisexuality in case someone finds it (*we laugh*)

**Russell:**

Yes

**Charlie:**

It would be a safer option

**Russell:**

**I.ii.12:00**

That's fair enough

**Charlie:**

And ah yeah that's funnily enough yeah one time I mean I've experienced watching porn videos at a venue I went to once

**Russell:**

But the but when you talk about the sets being tacky because for instance I know of someone who's very interested in in the sets of the porn videos and in fact he he doesn't um he's he's started getting interested in at one

**I.ii.12:30**

stage he was interested in actually trying to make them you know as like he works with sculpture I guess and he was interested in making them right but with emptied of people and there's definitely a look

**Charlie:**

I remember blue these blue tiles and the fake green artificial plants

**Russell:**

at

**Charlie:**

And the lighting and the sort of orangey lighting

**Russell:**

Where were the blue tiles

**Charlie:**

I just saw it on the walls

**Russell:**

Oh yeah

**Charlie:**

Or maybe I'm thinking of another

**I.ii.13:00**

you know association of a sauna um it I think what

**Russell:**

One thing you haven't mentioned in your description of that downstairs area with the artificial plants the spa and the seats is the swimming pool (*I laugh a little*)

**Charlie:**

Oh I actually had a conversation with an a guy in the swimming pool

**Russell:**

A guy in the pool

**Charlie:**

Mm

**Russell:**

Were you in the pool

**Charlie:**

Mm

**Russell:**

Right because it was ages before I ever went into the pool I realised one night

**I.ii.13:30**

I actually feel like just simply being in the pool and and then when I was in the pool I suddenly realised how nice it was just to simply be in it and I didn't give a fuck about the people kind of looking around

**Charlie:**

I felt quite like the most safest in the pool and the most sort of less vulnerable in the pool

**Russell:**

Right

**Charlie:**

And that's where I actually headed first and that's probably where I spent the longest duration of time

**Russell:**

**I.ii.14:00**

Right

**Charlie:**

In the pool and on the bench

**Russell:**

That's a very well lit area too compared with other parts of the building and you've talked about not liking the gloom so much

**Charlie:**

I think it was just the head space I was in really at the time and the acceptance of the acceptance that this was something that was attached to my identity I was really cautious um you know and I just thought should I wait until I'm you know forty (*he laughs a little*)

**I.ii.14:30**

I thought the longer I prolonged this experience the safer I'll be (*I laugh a little*) though of course that's just you know that's just my that's my Catholic sort of virginity virginit virginal sort of judgement there which I'm glad to say is sort of broadened um I'm beginning there's a big thing of acceptance actually just as a human being and the association with

**I.ii.15:00**

with ah the fact that let's be clear most of the time you know it's something to do with

sex or is it and you know one can question that and then look at something as simple as the Buddhist philosophy that you know actions have consequences and I can get quite tangled up some nights in trying to work that one out and I'm saying what what are the consequences of me frequenting this

**I.ii.15:30**

this many times whether it's a beat or ah a club or a pub or um there's still obviously some Catholic stuff that I'm burning with all of this obviously

**Russell:**

It might not be just Catholic though

**Charlie:**

No I don't think it's just is that but my conditioning

**Russell:**

Yeah

**Charlie:**

I'm I'm burning my conditioning purging well using it actually to fuel the fire um and just how my parents

**I.ii.16:00**

saw sex and how I observed sex how I observed gestures and sexual or nonsexual gestures but I won't go into that of my family and how that comes into play nowadays but not so much anymore not so much any more because I feel like I'm getting a much better grip on on ah on who I am what I do and not doubting that's something I've sort of realised this year

**I.ii.16:30**

is never never to doubt any of my actions ever I think that's the last thing you just I just don't want to doubt anything that I do or say like you said detriment detrimental I mean you can have other sort of implications but not doubt like doubt to me just seems like it can bring me down immediately and put me there for ages so I've sort of tried to work around doubt and sort of had enough of that

**I.ii.17:00**

that doubt factor you know um

**Russell:**

Can

**Charlie:**

I get I get this actually is about quality of one's social life this is where I'm coming from now and not paranoia not paranoia about the frequency at bathhouses but purely

**I.ii.17:30**

I've got an enquiry about sort of healthy social structures um you know what percentage of hours per week does Subject A work and what percentage of hours does Subject A spend at the sauna those sorts of related those questions

**Russell:**

And is that work

**Charlie:**

And all sorts of well that's this is the sort of

**I.ii.18:00**

this is where the it becomes an enquiry because it's question after question yeah like to purely simply say it's work or it isn't work would be missing the point as Husserl wrote to simply say that something just is something you've already missed the point phenom you've already missed it as a phenomenon because you're naming it immediately um

**I.ii.18:30**

and what's the fun in that for a phenomenologist (*he laughs a little*)

**Russell:**

Well then what about well related to that thing you went to a place called a sauna or called Volcano you know it had a name before you arrived what did you imagine before you arrived what were the kind of imaginings you had

**I.ii.19:00**

because there was a name and there was a place and you'd seen an ad and you'd possibly heard stories from other people or I don't know

**Charlie:**

I've I'd heard stories of people who'd gone to Sauna X in Sydney when I was living there

**Russell:**

Oh yeah yep

**Charlie:**

And they were always jolly chaps they were kind of sort of Aussie half-English half-

Aussie bred poofters who sort of (*I laugh a little*) have got quite a good sort of grip on their sexuality

**Russell:**

Yeah

**Charlie:**

Some of them

**I.ii.19:30**

some of them have got a drinking problem as well but they're still quite chirpy and that particular kind of businessman

**Russell:**

So they they told you kind of stories or you'd overheard stories

**Charlie:**

Oh just bits and pieces here and there of going there and just listening to their attitude and the way they would what emotion like you can say something you can you know you can talk as we talk and you can talk with er it's interesting because

**I.ii.20:00**

emotion affects talk affects action affects talk affects emotion like I'm interested in that as well and exploring that in space um and so just looking at those particular things keeping an eye out particularly for what you know gay men have had to say when I wasn't socialising at gay venues you know if I happened to be working in a restaurant or a bar and I overheard a conversation between

**I.ii.20:30**

you know an obviously gay man um and someone else I'd sort of you know be even more interested because it was providing me with information er and at all what I really go on and what one can only go on I think in those sort of overhearing or witnessing a conversation witnessing ear witnessing a conversation is emotion and emotion and sort of

**I.ii.21:00**

action where their hands are going and um the volume of the voice even

**Russell:**

So all those things kind of as it were started building up a s a sense of a place they those subtle things you know like how they wave their hands when they're talking were all you recognised all now that all of those

were contributing to a sense of what this place

**I.ii.21:30**

that you might be going to might be and even though you weren't going to Sauna X in Sydney but were going to Volcano in Melbourne there was a sense that somehow or other these might be connected generic places or similar in some way so what did you imagine what can you tell me about what that place was before you set set foot inside it (*a silence*)

**I.ii.22:00**

for instance you've already talked about the sense of of arriving and although you didn't use this term and so please correct me if it's wrong of a quality of disappointment that um space was gloomy for instance or that that there was carpet that was cluggy you said or

**I.ii.22:30**

you know that these were somehow or other not what you were wanting it was cramped facilities

**Charlie:**

No I'm yeah I mean I'm sort of I guess I'm interested in in a space for gay men which is I don't want to use sophisticated but or even cultured you know but just a space that isn't black (*I laugh*) you know for gay men which isn't black

**Russell:**

Yes

**Charlie:**

And which

**I.ii.23:00**

isn't about youth and sexuality and and loudness and brashness and I'm not saying that everyone who I don't want to say let you know there wasn't a bar let's clone people that was one thing I was very aware of and that was age and the intergenerational aspect of saunas that actually calmed me a bit I thought great you know

**Russell:**

That there are older people

**Charlie:**

I don't like I don't like a lot of competition

**Russell:**

That there are older people

**Charlie:**

Well there was going to be this

**I.ii.23:30**

whole generation and they were going to be you know I knew of lots of young people who're really in love with old men old men you know seventy year old you know young people loved and I'd heard old men going oh you know I just got got off with a gorgeous twenty year old you know blah blah blah and I'd heard of you know (*he laughs a little*) kind of these these things

**Russell:**

You'd heard of them or you've heard them actually there

**Charlie:**

No I've heard them actually spoken

**Russell:**

Yeah yeah

**Charlie:**

And in some cases I thought god have these do these

**I.ii.24:00**

guys think about anything else that was that's one of my fears do these guys think about anything else but sex and I thought hold on a minute you know I could be going to a sauna heaps more times than than these guys but I could just walk out of it and not even mention the word and just find a million other things about it and that's sort of that's something that I'm coming to

**I.ii.24:30**

but yeah so I mean that was just that was the design of the place I mean design is a really important element for me I think it's yeah more and more where I like to go where I like to be I think the design of the place the design of it (*he laughs a little*) I'm a bit of a queen in that sense it's like

**Russell:**

Sorry it was a bit of a

**Charlie:**

I was I mean I'm just a bit of a queeny sort of thing you know it's not designed you know to

**Russell:**

Oh yeah

**Charlie:**

**I.ii.25:00**

You know but just the whole design element of it was surprising actually um yeah it just looked run down and it also looked really dated and yeah I was I wasn't expecting it to be either run down or dated and then I tried to remember the only film I have seen about a sauna was the one which was taken from where Bette Midler used to play

**Russell:**

**I.ii.25:30**

The Continental Baths

**Charlie:**

Yeah

**Russell:**

Oh yeah

**Charlie:**

There's a movie made about that

**Russell:**

Oh called um

**Charlie:**

Really famous movie about a gay sauna

**Russell:**

Yeah um ah it's a play that was made into a film and I haven't been able to track the film down

**Charlie:**

Oh it's it's hysterical

**Russell:**

Yeah

**Charlie:**

I've seen it a few times

**Russell:**

Yeah and was it and was it like that or

**Charlie:**

No like in this movie everyone was larger

**I.ii.26:00**

than life everyone was anim well not everyone was animated but the camera followed the animated people

**Russell:**

Yes

**Charlie:**

You know they were you know the people who were animated and larger than life get themselves into situations

**Russell:**

Right

**Charlie:**

because of their nature

**Russell:**

Right

**Charlie:**

you know and the quiet people who you know aren't so you know interested in meeting everybody but just going up to one person who they've been eyeing for two hours like this whole thing of as a species you know how do we you know some people I've heard just go

**I.ii.26:30**

for anything that moves you know

**Russell:**

*(I laugh a little)* Yes

**Charlie:**

while others you know spend time eyeing people for hours you know some will go home not even having gone and spoken to the person so I mean you know that's really interesting as

**Russell:**

Is this a film that you'd seen a few times before you went to Volcano

**Charlie:**

Yeah yeah

**Russell:**

So do you think it had a big impact (*Charlie laughs a little*) on your

**Charlie:**

I don't know if it had a big impact but it certainly it certainly made me feel

**Russell:**

It was feeding

**Charlie:**

Feeding it was feeding  
**I.ii.27:00**  
my curiosity

**Russell:**

But was it also feeding into your expectations of what you could assume for instance

**Charlie:**

Yeah yeah it was feeding into that

**Russell:**

Right okay so it's kind of interesting like for instance you talk about the dark room like that's incompatible with the movie I mean I would assume for instance that this film has no sequence in the dark room

**Charlie:**

No no no

**Russell:**

There's um

**Charlie:**

That's right

**Russell:**

I found a website which I've been trying to relocate and I can't and I didn't write down the web address

**I.ii.27:30**

at the time because I was I was shocked when I found it um but it was it was for like a promotional site for a sauna and I thought it was somewhere in North America but I've

recently tried to relocate it and I can't and there was so now I've got the onus is on me to really search it because I haven't found one like it since it had points where you could click on to go into different rooms so that you could it would offer view

**I.ii.28:00**

views of the facilities and it had lists and you could click on and then you'd get a view of that facility which were obviously taken from as far back in the corner with a wide angle lens as possible but on the list was Dark Room and I thought well

**Charlie:**

how are they going to show this

**Russell:**

How are they going to show it so I clicked it on and what was there was a close up with no sense of surrounding architecture at all a really brilliantly lit close up of one man fellating another

**I.ii.28:30**

and that was the image for the dark room facilities like so that the whole thing about the space and the experience suddenly kind of got um aligned or they they slid into each other or something but that thing about what is representable so that the movie version of the sauna in a sense one part

**I.ii.29:00**

of my thing is you know we talked about viewing and not viewing and yet you also talked about the cramped areas and one of the things that I'm aware of is that there are parts in the sauna where space opens up to permit that sense of perspective of view of distance of the mastery of terrain

**Charlie:**

Yeah

**Russell:**

But there are other spa parts where that just no longer becomes

**I.ii.29:30**

possible where I'm in close proximity to (*Charlie coughs*) [unintelligible] and all sorts of things become imminent

**Charlie:**

Do they have internet facilities at Volcano

**Russell:**

Yes there is a cyber room with ah I think



**Charlie:**

Free

**Russell:**

nine no you I think you pay

**Charlie:**

On top of your entry fee

**Russell:**

Yes but there's a number of things  
apparently

**I.ii.30:00**

you can pay for on top of your entry like stuff  
at the bar

**Charlie:**

Yeah it's crazy

**Russell:**

Like well there are also yeah there are  
things but the cyber room is um I think it  
has ah nine stations I haven't used them  
there um I've watched people using them  
there's there's a window-like area which  
isn't glazed I thought it was until I suddenly  
realised one day

**I.ii.30:30**

and and in fact I maybe they had taken the  
glass out but I don't think so I think I'd  
always assumed it was glazed and it wasn't  
it was actually just an aperture and I so it's  
possible to perve on people at the machines  
(*Charlie laughs a little*) who are in turn often  
I've noticed they're either going through their  
um emails or

**Charlie:**

Or they're perving

**Russell:**

they're accessing um

**I.ii.31:00**

websites with pornography on it I saw one  
guy who must have been in his early  
twenties trying to find images of teenagers (*I  
laugh a little*) I just thought this is bizarre  
you know it was completely bizarre and of  
course they're sitting there in towels doing it  
I haven't been one of those people yet I'm  
interested in doing it at some stage (*a  
silence*)

**I.ii.31:30**

did you notice anyone walking around with  
clothes on I've seen that a couple of times  
it's very disconcerting people who are fully  
clothed who aren't staff who are cruising

**Charlie:**

Right how come you found it not sort of um  
okay that some people

**I.ii.32:00**

wanted to stay that way

**Russell:**

I think I think it's more that I've found that it  
was okay and it's not an option I've  
considered and I've found it curious because  
it seems that there's a forcefulness of  
character involved that these are people  
who they'll put a towel on when they're  
ready thank you you know and meanwhile  
they'll set off with clothes for a while and it's  
strange

**I.ii.32:30**

in in in an area where people are basically  
wearing towels only

**Charlie:**

Well I've actually been one of those people  
in another city I went to this sauna in  
another city for the first time in December  
and I didn't take my clothes off and I was in  
there for nearly four hours five hours I think  
and not wanting to take my clothes off I was  
not interested so I just I actually sat at the  
bar and talked

**I.ii.33:00**

to the manager for about three hours and I  
watched a whole Italian movie a B grade  
Italian movie and that and no I didn't talk to  
the manager for three hours I lie I played  
pool with someone who wanted to play pool  
I watched a B grade Italian movie which was  
fantastic it was about like dragons and  
people you know that slaying finding magic  
gold in caves and stuff

**Russell:**

So this was the second visit that

**Charlie:**

**I.ii.33:30**

To a sauna

**Russell:**

Yeah

**Charlie:**

Mm and I kept my clothes on yeah someone kept bugging me the whole time (he affects a squeaky voice) when are you going to get your clothes off I just went and I didn't answer him I just I just didn't want to justify it but it was really interesting because I don't know if you've ever been to this sauna in this other city um

**Russell:**

No I haven't

**Charlie:**

but it's quite it's like a house yeah

**Russell:**

I've passed it in the street

**Charlie:**

You walk in

**Russell:**

It's centrally located

**Charlie:**

[names the location, twice]

**Russell:**

**I.ii.34:00**

[I repeat the name after him]

**Charlie:**

Next to a well known place I mean so you walk in and it's very much a house you know you've got the first room on the left which is the TV room and billiard room first room on the right which is your huge TV like big ah one of those massive screens and all they do is they don't they're not licensed to show movies so they're just showing commercial television which I just found weird very weird ah and there was also a bar in there

**I.ii.34:30**

and like there looked sort of er op shoppey lounge like the furnishing in the saunas were dated and tasteless as well um and they were serving snacks which you had to pay for but you um but you they just asked for your key number and they charge you on the way out and then you sort of keep walking down the corridor and then you walk into the pool the wet area shall we say

**I.ii.35:00**

and then upstairs is the darkened area and the cubicles which I didn't go into at all someone just gave me an orientation and said there're the toilets there're the blah blah there're the blah blah and I just didn't bother to look in I was really just um wanting um a safe haven from the people I'd been staying with (he laughs a little) and there was nowhere else I could think of going by bus and I thought oh I'll go there I stayed there sort of from about um

**I.ii.35:30**

two till about seven

**Russell:**

in the afternoon

**Charlie:**

Yeah yeah it was really nice I really had a really good time I had a yeah talking to the owner the manager and he just had broken up with his boyfriend so it became quite there was not many people in there either

**Russell:**

And it was quite social then

**Charlie:**

Yeah very social with the man behind the bar yeah I felt really relaxed being in my clothes and I felt somewhat of a novelty to all these other men

**I.ii.36:00**

that here's this sort of you know guy in his clothes um but I wasn't self-conscious and I didn't feel threatened or bullied or even I didn't even feel that myself that me myself was saying come on take your clothes off it was just no argument I just thought I'm going to keep them on and when I'm ready I'll take them off (he laughs a little)

**Russell:**

Can I ask where you put your towel meanwhile cos did they hand you a towel

**Charlie:**

Yeah there's lockers

**Russell:**

**I.ii.36:30**

So you just put it in the locker yeah

**Charlie:**

Everything in the locker and went and sat down and I looked through a few porno magazines and like I read old gay magazines like news articles really fascinating you know stories about um well just stories and sort of magazines from the early eighties late seventies and that was more interesting [unintelligible] I was on a mission to sort of come to terms with other things like I'm come to terms

**I.ii.37:00**

with other things because it's all so easy to just um when you're me to sort of allow people to pull your heartstrings but really just be feeding their own sort of yucky insecurities or you know ninety percent of the time not very nice positive people but they're just sort of tugging on my heartstrings you know (*he affects a moaning voice*)

**I.ii.37:30**

oh [unintelligible: I love you?] and so I've just sort of come to realise that that sort of ah that that happens that I'm I'm part of that and I've been part of that for for quite some time and yeah so it didn't happen as I was quite aware that I needed to make ah changes and I felt that going into the sauna was a yeah it felt really right being there in clothes

**I.ii.38:00**

I think it was just the headspace I was in once again I mean I don't know what it would be like in Melbourne you know with when the crowd increases by at least you know eight in this other city there was probably five people there five to ten people (*he laughs a little*)

**Russell:**

I um I've twice been at places when

**I.ii.38:30**

there were huge crowds one was um at Splash on its closing weekend when there were so many people there that they not only ran out of lockers they ran out of towels and um I've somebody said it was like going to the world's biggest toga party (*I laugh a little*) but it was it was so funny it was so funny because it was so chatty and buoyant it was just the place was so packed

**I.ii.39:00**

that a lot of the silences um fell away but it was it really was like being at someone's party and the other time was um I visited Volcano it recently had its twentieth anniversary I think and um that was quite different but er one of the things that happened that night was they ran out of lockers and started issuing people with

garbage bags (*I laugh a little*) um as they arrived

**I.ii.39:30**

for their things and that they worked out at one point there were over two hundred men in the building

**Charlie:**

Great for a fire eh

**Russell:**

The Everard Baths burnt down a couple of months after Michael Rumaker visited them um nine men were killed

**Charlie:**

Which baths

**Russell:**

The Everard Baths in New York City

**Charlie:**

Right

**Russell:**

The guy I said who wrote the book all the way through the book he keeps noticing

**I.ii.40:00**

ashtrays fire escapes (*I sigh*) you know he just it's sort of retrospectively he became aware of what a firetrap it was

**Charlie:**

That's so interesting

**Russell:**

Will we leave it there

**Charlie:**

Yep

**Russell:**

Good

(*I switch off the minidisc recorder*)

**I.ii.40:27**

END OF CONVERSATION



## appendix 2: Kate I

*The transcript documents a conversation with Kate that took place at my flat on a weekday. We sat at a table under a large window with a view of plants on the balcony outside and of the sky beyond. Kate had not visited my home before. We drank several cups of tea and devoured a sensational cake as we conversed. The sound track of the minidisc is littered with the noise of all this. For much of the first ten minutes or so, we talked to each other through mouthfuls of food.*

**Russell:**

**I.i.00:00**

We're on okay now I'll ask you what I've been holding back from last time so you went to Volcano was that where

**Kate:**

Volcano I went to yeah

**Russell:**

And did a a performance okay when

**Kate:**

When um (*softly*) I'm just trying to remember um

**Russell:**

Eighties or nineties

**Kate:**

It was the

**I.i.00:30**

it would be the late eighties early nineties it was just before I started working with some performers based in Melbourne so it was I think it was ninety ninety-one nineteen ninety-one

**Russell:**

All right

**Kate:**

And it was the um Women's Business had decided to try out um yeah just setting up nights to have um

**I.i.01:00**

women only nights and so as part of that they asked various people if they wanted to do any performance or performances

**Russell:**

And how did what's your understanding of Volcano as the venue how did that happen do you know like when you've heard the venue do you remember when you do you remember the occasion when you heard that that was going to be the venue

**Kate:**

**I.i.01:30**

Um yeah it was a whole period of like I think there was a few of us and we just (*something happens with the teapot*) ooh we always talked about the thing that um it's something that gay men did not women and that would be you know sort of do do you know have saunas and there was and we were also talking about why it wasn't set up for women you know why didn't women or gay women have you know a sort of a sauna

**Russell:**

A place

**Kate:**

specifically for you know um casual sex

**Russell:**

Yeah

**Kate:**

and um so

**I.i.02:00**

we sort of spoke to a few women it was always it's always the thing of like don't know it was always like is there like there was never the need but I don't know about it being a need yeah yeah

**Russell:**

But it was a thing that was being talked about

**Kate:**

Yeah and I think that at that time it was hey let's um you know I think Women's Business got together and they sort of approached the owners and said you know

can we is there one you know sort of one night a month

**I.i.02:30**

possibly setting up that um and I think they hoped for an ongoing um

**Russell:**

But it only happened the one night

**Kate:**

I think it only happened the one night so and that was because well women didn't hardly anyone turned up really

**Russell:**

Oh really

**Kate:**

So there was one well when we did the performance there was quite a lot but that was because everyone was like in that you know the main pool area where there there's all just um really really remember the wooden wall with the hole in it because Jodie and I that was part of the thing

**I.i.03:00**

we we went in there virtually in an afternoon and went okay what can we do here so we hung up some ropes and um over that little pool and there were floating candles and lilies on the water (she laughs)

**Russell:**

So you went in in the afternoon before the evening

**Kate:**

Yeah

**Russell:**

So

**Kate:**

before the event

**Russell:**

Right okay so before then did you have any reliable information to go on about what the place was like

**Kate:**

No not really nup

**Russell:**

**I.i.03:30**

Not really

**Kate:**

Nup

**Russell:**

Um you just knew there was this place Volcano

**Kate:**

Yep

**Russell:**

And you'd known of that beforehand

**Kate:**

I'd known of it beforehand yes yeah

**Russell:**

Yeah yeah okay had you ever been past the premises in the street do you remember

**Kate:**

Ah no it was only I mean I knew that it existed only just because of it being listed in um sort of Brother Sister and MSO

**Russell:**

Yeah

**Kate:**

and and I knew that you know well I suppose I looking up the address but I never I never really went sort of like

**I.i.04:00**

down that street that often

**Russell:**

So

**Kate:**

and actually it was it was Rear Entry that I um quite accidentally (*she laughs*) walked into one time

**Russell:**

Oh really

**Kate:**

Cos I was delivering yeah delivering leaflets or something and um so I went up the stairs and I thought (*she whispers*) wow there's a strong smell of chlorine and it's really hot in here (*she laughs*)

**Russell:**

At Rear Entry

**Kate:**

(*still laughing*) Yeah

**Russell:**

I might ask you about that later when was that

**Kate:**

Yeah oh that would have also been round that time sort of like early nineties yeah

**Russell:**

Right well let's go back let's go back to Volcano so you'd heard of it

**Kate:**

Yep heard of it

**I.i.04:30**

and um

**Russell:**

And what did you imagine before you arrived there like you'd heard of this place you'd seen advertising for it and you'd probably heard people talk about it

**Kate:**

Mm

**Russell:**

Yeah

**Kate:**

Yep

**Russell:**

So what did you imagine the actual place was like as a physical place did you have an image building up before you arrived

**Kate:**

Yeah I think mm it was just more the um I think more the um the Roman bathhouse image

**Russell:**

Oh yeah (*we laugh*)

**Kate:**

Like oh

**I.i.05:00**

wow and I I just pictured it to be one huge bath really really steamy

**Russell:**

Yeah

**Kate:**

and possibly you know a few little showers and stuff like that

**Russell:**

Hmm and what what what kind of materials that it was made of

**Kate:**

Um tiles

**Russell:**

Tiles

**Kate:**

Just little tiles [unintelligible]

**Russell:**

Yeah and light or dark or

**Kate:**

Quite dark

**Russell:**

Quite dark but extensive

**Kate:**

Yep I think

**Russell:**

And kind

**Kate:**

Oh sorry it was actually I mean I I I had more images that might it might be similar to the um

**I.i.05:30**

the one that used to be in St Kilda maybe not as run down um

**Russell:**

Oh the St Kilda Sea Baths all right

**Kate:**

Sea Baths yeah I had more that but on a larger scale and I think a lot more ornate

**Russell:**

Yeah

**Kate:**

and things to be more tiled out and (*she laughs*) [unintelligible]

**Russell:**

Okay so then you actually all right okay so then you arrived at Volcano and what what can you describe to me now about what

**I.i.06:00**

you encountered like what you saw you went there in the afternoon so the place wasn't open for business when you arrived

**Kate:**

No

**Russell:**

Is that correct

**Kate:**

Yep

**Russell:**

Okay

**Kate:**

It was quite well um it was quite well lit so daylight it looked a bit flat and bit sort of

boring really (*she laughs a little*) I know I know that's

**Russell:**

This is interior

**Kate:**

The interior I'm talking more in yeah the interior um

**Russell:**

Was there daylight in the interior

**Kate:**

Mm no no no it was um I think just like you know an ordinary light like fluorescent light

**Russell:**

**I.i.06:30**

Yeah

**Kate:**

Trying to make it just to be a bit quite bright um mm oh yeah um just aesthetically I thought oh what a pity (*I laugh a little*) wouldn't it be great if it was you know (*she laughs*) like I envisaged and I thought well okay and then I had a little wander around and there was all you know lots of lots of showers I remember and I had my photo taken by that woman we both know because she was there on the night it was a really great one she was taking all these Polaroids

**Russell:**

**I.i.07:00**

Yeah

**Kate:**

There's a great one where I'm actually in the water and um my face is really clear but because my body's in the water it was strangely distorted a bit like a um oh Egon Schiele painting

**Russell:**

Oh yeah

**Kate:**

Body's really sort of funny light



**Russell:**

Oh yes when you say under water where were you

**Kate:**

In this is in the main pool

**Russell:**

In the pool

**Kate:**

And this is just after the performance

**Russell:**

Right okay

**Kate:**

So I think I've still got the photo and but then I also had an had my photo taken in one of the showers so just dagging around with [unintelligible]

**Russell:**

Do you remember which shower

**Kate:**

**I.i.07:30**

It would have been you know where the main pool is

**Russell:**

Yeah

**Kate:**

And then you go off I think it's there's an entrance there so sorry if the wall's there there's that main the main pool

**Russell:**

Yeah

**Kate:**

And there's like a corridor that way was virtually just there's like a little sitting area there

**Russell:**

Yeah

**Kate:**

Yep so and then the entrance there and just as it went off that way there's like a shower about there

**Russell:**

Um can you we'll get back to the pool but

**I.i.08:00**

I just wonder if first of all you can tell me a bit about the description of actually getting to the pool from the street how how would you describe that from your memory and I'm aware that it's you know getting it's on about nine years

**Kate:**

Um

**Russell:**

Eight or nine years but what can you remember of you're on the

**Kate:**

My main

**Russell:**

One moment you're on the street and then at some later stage you're at the pool

**Kate:**

Just up the stairs it was a bit weird

**Russell:**

You go upstairs

**Kate:**

Mm

**Russell:**

Okay what's the can tell me more about that you go in from the street

**I.i.08:30**

and what do you encounter as soon as you step in from the street

**Kate:**

Just a staircase

**Russell:**

Or how do you how do you get in first of all what is there is it open

**Kate:**

Just a door

**Russell:**

A door

**Kate:**

Yeah just a door like an office building

**Russell:**

Yeah like an office building

**Kate:**

So walked inside and I think I was preoccupied with more the things like oh a bit like oh we've actually got to do something in this space

**Russell:**

Right

**Kate:**

So I had that running in my mind there was no like it didn't really concern me about oh I'm going into

**I.i.09:00**

into a sauna here um I was quite surprised that it was actually quite um it was just very low key so it was just like you know you know just walked in there and went upstairs and yeah

**Russell:**

Right so you go up the stairs

**Kate:**

I go up the stairs yep

**Russell:**

And the staircase is what what what

**Kate:**

It's just like um seventies

**Russell:**

Seventies

**Kate:**

Yeah seventies sort of concrete with a bit of carpet

**Russell:**

Yeah okay you get up the top of the stairs and

**I.i.09:30**

do you remember what's at the top of the stairs

**Kate:**

It's a little but there's sort of like the entrance for the little or a couple of doorways it's all a bit sort of partitioned off a little bit more like a bit sort of like going into a club

**Russell:**

Yeah

**Kate:**

And and there's like a little foyer area I remember set up to watch videos but on the arrival of the in the afternoon it was all quite

**Russell:**

empty

**Kate:**

Empty and sort of not you know quite you know

**I.i.10:00**

a bit quite sort of normaly um then I think yeah I just just straight away sort of switched in into um okay let's see what we can do in the space because we only have a short amount of time to get a piece you know to actually get our performance piece together

**Russell:**

I still need there's the foyer area where is the pool in relation to that I I need to persist with this

**Kate:**

Oh okay oh sorry sorry

**I.i.10:30**

yeah so then we go into the little foyer area and there's a section where you can either sit and watch videos couches then there's a little section that you go into where there's

lots of lockers so yeah just a section of lockers then that goes off into toilet like toilet toilet-sort-of-shower areas getting changed and then yeah that and then you go through another series of doors that come became a bit may [sic: maze?] I think just little corridors and then yeah I followed just one of the little corridors to the end and then that's

**I.i.11:00**

where

**Kate & Russell:**

the pool was

**Kate:**

Yep is

**Russell:**

So the pool so we're on the first floor once you've gone you've gone in at street level on ground floor you go up to the first floor and the pool is on the first floor

**Kate:**

Ah yeah yep yep

**Russell:**

And the pool area you've said there's um a pool

**I.i.11:30**

can you just describe it like is it an Olympic pool

**Kate:**

Oh no it's shaped

**Russell:**

Is it like a Roman bath I mean what is it

**Kate:**

Yeah it's more like a little pond

**Russell:**

Yeah

**Kate:**

It's sort of shaped like a like a I was going to say like one of those paint palettes you know or those paint boards it's almost like a kidney kidney-shaped pool

**Russell:**

Right but it's deep enough so that for instance you could have your photo taken with just your face up

**Kate:**

Yep

**Russell:**

And the rest of your body do you remember was were you standing with just your face

**I.i.12:00**

showing how deep do you recall it being

**Kate:**

I was actually lying in the water and there was one part of the pool that was quite safe to dive into I mean it was a shallow entry dive and at one point where it was actually almost you know would would reach my mouth so I'd say about um two three metres maybe not quite three metres

**Russell:**

And and what do you think of it in depth or

**Kate:**

In depth

**Russell:**

In depth okay and what about its overall dimensions like is it can you swim

**I.i.12:30**

in it or

**Kate:**

Very oh not very you couldn't do very many laps so you probably it's probably about six metres so but enough to sort of you know just paddle around and float

**Russell:**

Now you said there's this open area with the pool in it and you said talked about some seating near it

**Kate:**

Yeah

**Russell:**

Can you describe for me now what you recall of that area in terms of you said there's some seating what kind of seating is it like are they chairs

**I.i.13:00**

or are they

**Kate:**

No it's like there's sort of a bench

**Russell:**

Yeah

**Kate:**

arrangement so it goes into the wall it sort of curves in a bit

**Russell:**

Yeah

**Kate:**

And there's a little bit of an overhang from the ceiling

**Russell:**

Yeah

**Kate:**

Yeah so it just sort of goes in about um oh probably it'd be about half a metre

**Russell:**

So it's kind of like an alcove set into

**Kate:**

Yeah it's a little alcove yeah and it's slightly sort of curved

**Russell:**

Right okay

**Kate:**

Um then the opposite end so where you've got the pool

**Russell:**

Yeah

**Kate:**

there's actually um a jet spa as well so you could just step across

**I.i.13:30**

the pool into a little spa which maybe could have maybe three people but the when we were there the night I think we had you know about four people jammed in there and

**Russell:**

Only four (*we laugh*)

**Kate:**

Only four yeah yeah

**Russell:**

Um the the pool is it you've said stepped stepped from the pool into the jet spa

**Kate:**

Yep

**Russell:**

**I.i.14:00**

Like the floor area is the pool raised above the floor or is it sunk below floor area

**Kate:**

It's sunk below floor area

**Russell:**

Right

**Kate:**

because I can remember there were we had like women sitting on the edge

**Russell:**

Oh yeah

**Kate:**

but also um while we did the performance actually they were on the edge because we walked around it as part of it

**Russell:**

With their feet kind of dangling in the water

**Kate:**

Yeah but they would actually move out of the way

**Russell:**

Oh yeah

**Kate:**

because we actually took over the whole space for the moment um and

**I.i.14:30**

then for actually for the first part of it um because we were up there's a little hole in the wall which you look down into the pool um we had there were women sitting in the water like just around the edge so just all yeah like the first row of people were in the water

**Russell:**

When you say there's a hole in the wall looking down into the pool is this um can you tell m well we'll get no I'll come back to it

**Kate:**

Sure

**Russell:**

Um anything else that that this area so we've got

**I.i.15:00**

um you enter into this open area from what you described is like a main corridor leading

**Kate:**

Yeah

**Russell:**

Yeah okay and then the pool is below um floor level sunken and there's recessed benches

**Kate:**

Yep

**Russell:**

And the kind of wall overhangs that

**Kate:**

Yep

**Russell:**

What's the wall made of do you remember

**Kate:**

It's wooden it's almost like what you have in those um Sw I don't know is it Swedish saunas or whatever

**Russell:**

Yeah

**Kate:**

The wooden panels sort of quite sort of

**I.i.15:30**

seventies

**Russell:**

Just like varnished wood or something like that or

**Kate:**

No not varnished it's um just almost a sort of a natural wood but it's not completely smooth so it would have maybe about um I'm trying to work out how big I don't know how many inches that is that's probably about twenty twenty centimetres and there'd be like a little gap in it so it was quite you know like

**Russell:**

Like planks

**Kate:**

Planks yeah

**Russell:**

or boards or something

**Kate:**

Yeah

**Russell:**

And vertically arranged or horizontal

**Kate:**

Vertically arranged yeah

**Russell:**

Vertically right okay and  
**I.i.16:00**

now this hole in the wall can you tell me about more about this hole in the wall because I'm quite because it's obviously

**Kate:**

It was quite integral

**Russell:**

That was the thing that was a focus for you

**Kate:**

Absolutely yeah it was

**Russell:**

So do you remember seeing what the hole was and then finding out about it

**Kate:**

Yeah we asked about it we went in because we looked at the pool area and went and just immediately looked up and went let you know and we asked could we just have a look to see um the space went

**Russell:**

So what is so where did when you say you looked up the hole in the wall isn't at where is it

**I.i.16:30**

how high up

**Kate:**

Oh it's quite high up it's at least um if you've got the surface of the pool and the same thing happened there was a little um overhang also the pool sort of went inside I mean it sort of had another little overhang with probably you could sit on the edge of the pool and you had again the wall came came down over you

**Russell:**

Right okay is that is that at head height or higher or

**Kate:**

A little bit higher so if if you were sitting you know sort of quite upright it probably would be about two metres

**Russell:**

Right

**Kate:**

**I.i.17:00**

above the surface of the pool then the wall yeah sort of it was a little alcovey bit

**Russell:**

Right so at either end of the room the wall at about two metres up seems to suddenly come in higher there's recessed areas is that

**Kate:**

Oh hang on ah I'm not explaining it well it's just one wall

**Russell:**

Yeah

**Kate:**

Just one flat wall and yeah just underneath where where the pool is quite quite flush up to

**I.i.17:30**

to the wall it has a little alcove

**Russell:**

Right

**Kate:**

um and then so that if you looked up the wall it it would go straight down into the water

**Russell:**

Right

**Kate:**

Um so we had a little look around and so we went up again went through the back into more I suppose like non-public-access area and we went up a little tiny narrow staircase like really steep almost like part of a ship

**Russell:**

Yeah

**Kate:**

And we virtually had to crawl along

**Russell:**

And where did you access this staircase

**Kate:**

Ah you had

**I.i.18:00**

we had to go back along the corridor which went to where the changing rooms were

**Russell:**

Yeah

**Kate:**

Then there was another little sort of um a door that just said you know um private access only staff only which was I think they would use it for um or they used it for for lighting and there was like a little sound booth too so

**Russell:**

Oh yeah

**Kate:**

Very very tiny um and basically the hole was big enough to just squeeze your um squeeze your body through so it was a very

**I.i.18:30**

very small hole a little manhole

**Russell:**

Right that's the hole to go up the stairs

**Kate:**

Yeah

**Russell:**

for now what's the hole in the wall itself

**Kate:**

It's yes it's a square hole

**Russell:**

A square

**Kate:**

which um very very small it's it's like a small also like a small manhole like you could just get your get your body through

**Russell:**

Yeah you could just get your body through

**Kate:**

I could just get my body through

**Russell:**

So did is that something you did in the performance you crawled through it

**Kate:**

Yes it was very impor yeah it was quite we had initially um just a head coming through

**Russell:**

**I.i.19:00**

Yeah

**Kate:**

hanging down and we had the other person who was countering

**Russell:**

Yeah

**Kate:**

So they held on to the legs and we also had a rope that went down

**Russell:**

Right

**Kate:**

um so

**Russell:**

And that then went straight into the water

**Kate:**

Into the water yeah

**Russell:**

Oh right okay

**Kate:**

And then there was another piece of rope rope which we suspended under the little alcove piece

**Russell:**

Yeah

**Kate:**

Sort of going across um so we used we came out of the hole and then we did little sort of interactiony things we dove into the water and climbed back up

**I.i.19:30**

so and that was (*she laughs*) really really tricky to climb back up and get back through the hole and of course you know at the last sort of image is just you know has this just this bum hanging but basically the whole idea was just to slither back in through off the rope

**Russell:**

Oh okay the um and you said there were floating candles on the pool surface

**Kate:**

Yeah

**Russell:**

What other what other sources of light were there

**Kate:**

**I.i.20:00**

Um I think Women's Business set up a few sort of like blue gels which did a little bit of sort of mood lighting but very little it was quite dark

**Russell:**

Um how were how were the women dressed

**Kate:**

There was quite a few women who didn't wear anything

**Russell:**

Yeah

**Kate:**

And then there were women who would wear just like bather bottoms

**Russell:**

Yeah

**Kate:**

And some who would wear tops or

**I.i.20:30**

some who would just wear bather bottoms and no tops

**Russell:**

Yeah

**Kate:**

And some people actually really got dressed up in like um fantastic fifties bathing outfits and

**Russell:**

Oh right

**Kate:**

Yeah um and then there were sort of like I suppose the leather contingent

**Russell:**

Yeah

**Kate:**

Vinyl-leather contingent they were quite quite well dressed and they would just sit on the side (*she laughs*)

**Russell:**

And and so what

**I.i.21:00**

what other kind of explorations did you make of the space during the afte like the buil the building during the afternoon had you was it already decided that that pool area was where a performance would occur

**Kate:**

Yes it was

**Russell:**

Yeah so you just had to kind of make do with that did you go and check out other parts of the building

**Kate:**

No not really I mean I did wander along just where there was like a row of showers



**Russell:**

Yeah

**Kate:**

And we popped inside the cubicles then we thought briefly

**I.i.21:30**

we could have made like a more a moving piece where an installation more of an installation piece where we got people to follow but um I think we decided to concentrate on the just the main pool area

**Russell:**

Did you um after the performance did you feel like using the place recreationally

**Kate:**

Um I sort of did yeah *(she laughs)* um *(a silence)*

**I.i.22:00**

but I was yeah I think just I think was more interested in sort of watching and seeing what you know how comfortable you know women sort of felt and just

**Russell:**

How how how long were you there after your performance

**Kate:**

Oh I was there till um

**I.i.22:30**

probably another three or four hours

**Russell:**

Right okay *(I laugh a little)* so there must have been a fair bit to watch

**Kate:**

Oh there was a fair bit to watch and also because it was it was quite a social event too there was lots of um lots of women that I knew

**Russell:**

Yeah

**Kate:**

so it was like it was a big catch up you know it was great you know just and just

being really incredibly flirtatious and just hanging out and

**Russell:**

Now well let's start off with the watching to what extent did the place did the way the place was set up to what extent did it seem to facilitate

**I.i.23:00**

watching

**Kate:**

Um I think the alcovey area

**Russell:**

Yeah

**Kate:**

sort of set that up a little bit [unintelligible]

**Russell:**

The the benches

**Kate:**

The benches did yeah and also because we had there was also music as well so you know you'd have you know just people who'd sit there a bit like a nightclub too where you know people would just sit around and people would be having you know some champagne and drinking and talking

**Russell:**

Oh yeah was the music coming from where

**Kate:**

Oh I th just like I think they had set up some speakers

**I.i.23:30**

but it wasn't being operated from the area that we used

**Russell:**

Right

**Kate:**

to get down so I think possibly an internal [unintelligible]

**Russell:**

Were there any men in the building at all

**Kate:**

Um no not for the not for the evening not that I know of

**Russell:**

There were in the afternoon [unintelligible]

**Kate:**

In the afternoon they were yeah they were sort of [unintelligible]

**Russell:**

You certainly saw no men at all

**Kate:**

No I thought um I came in the afternoon no because ah Women's Business then also had their own staff

**Russell:**

Yeah

**Kate:**

So they really made it um  
**I.i.24:00**  
definitely women only

**Russell:**

Did you did you find yourself wondering about what the place was like with men in it

**Kate:**

Oh yeah yeah yeah just

**Russell:**

So can you tell me a bit about that

**Kate:**

Oh just thought oh what they would get up to (*she giggles*) he he he um yeah and I think it was it was that thing of like going well and it was a thing about it was really for want of a better word like it was really quite sort of nice and

**I.i.24:30**

you know sort of women weren't actually there was no um I suppose well what I assumed would happen with when the men were there

**Russell:**

Yeah

**Kate:**

It was a lot it would be a lot more sort of obvious and in terms of like you know sort of sexual um contact etcetera

**Russell:**

Can you

**Kate:**

Um whereas yeah

**Russell:**

Can you can you describe what you mean by that

**Kate:**

Oh I yeah yeah

**Russell:**

I mean um you can remember remember at any point you can just say no I don't want to so that's fine

**Kate:**

Yeah oh sure yeah I just sort of

**Russell:**

But I might need to just flesh

**I.i.25:00**

some of this out (*I laugh a little*) if you'll excuse the expression

**Kate:**

Yeah absolute that's fine no no no yeah I think I mean my because I'm in like because also being a woman I can't actually go into a male sauna when you know there are men there but my I just sort of think that men whether it's um I suppose not a casualness but it seems that in terms of them going okay I'm I'm coming here to have um yeah to have sex so they'll go there and they'll just you know I don't make eye contact

**I.i.25:30**

and off they go it seems to be a lot less they tend to be a lot less worried or concerned or

**Russell:**

About what

**Kate:**

Oh about about just doing it just you know  
(*she laughs a little*) for them and they'll

**Russell:**

So you so you imagine that basically men  
are there having eye contact and then once  
eye contact's established

**Kate:**

Yeah

**Russell:**

they go off and have sex

**Kate:**

Yeah but yeah

**Russell:**

So

**Kate:**

Yeah that's

**Russell:**

So before we go further can I ask where do  
you imagine them making that eye contact  
like in

**I.i.26:00**

in that open area where you were for  
instance

**Kate:**

Ah possibly open area in the locker rooms

**Russell:**

Yeah yeah

**Kate:**

I reckon already it'd be established the the  
foyer to begin with

**Russell:**

Yeah

**Kate:**

Where the little things can be set up there  
um sort of in having said that I think that that  
also happens like in with you know sort of  
women as well like sort of um I suppose  
more in a nightclub sort of environment

**Russell:**

Yeah

**Kate:**

where you know you can walk in the door  
and you know immediately you know puum  
there are eyes everywhere

**Russell:**

Right

**Kate:**

So therefore that's the thing like you know it  
starts there

**I.i.26:30**

you know and you follow it up and um um

**Russell:**

But were there

**Kate:**

Yeah yeah there was some yeah um I just  
sort of was what was I trying to say but with  
that night that was set up I think that was the  
idea that um you know women could just  
come in and you know and get together and  
be like more than you know just one on one  
you know they might be sort of you know  
you know four or five getting together so

**I.i.27:00**

um but see where I actually was looking out  
for that I don't you know just seeing whether  
that happened but it was definitely you  
know there would be small groups of you  
know five or six women together and then  
lots of the little showers were being used as  
well so

**Russell:**

The showers were being used

**Kate:**

Yeah the showers were being used

**Russell:**

For erotic play

**Kate:**

I think so yeah

**Russell:**

Yeah

**Kate:**

Yeah

**Russell:**

Um when you before that you said the showers were used as well

**I.i.27:30**

as well as what

**Kate:**

Um as well as the little as well as the main pool I think

**Russell:**

The main pool

**Kate:**

Yep

**Russell:**

Right yeah so the things were happening with the women in very public places

**Kate:**

Yeah being again

**Russell:**

Because the showers are open is that correct they're not really

**Kate:**

No the one's that I saw were um

**Russell:**

Oh yeah

**Kate:**

They was quite bad they were closed showers they were sort of

**Russell:**

They had lockable doors

**Kate:**

They had lockable doors

**Russell:**

Oh right

**Kate:**

There was like a little corridor

**Russell:**

Yeah

**Kate:**

**I.i.28:00**

So and then you know some were bigger than others um

**Russell:**

Where do you imagine the men when you said men would make eye contact and then go off where do you imagine they'd go off to

**Kate:**

Um they'd go off to maybe a smaller little steamy shower or maybe you know sort of jump in the spa um or decide to go

**I.i.28:30**

somewhere else yeah I don't know

**Russell:**

Another another another place away from the building

**Kate:**

Another place altogether yeah

**Russell:**

Yeah yeah okay

**Kate:**

Or whether yeah I I suppose I I'll just just go back to what I was trying to sort of say with the um the difference between the men and the women which I don't know it seems to be yeah because the whole idea was to be able to set it up so that women could go and have casual I suppose casual

sex which um I'm sure a lot of women do  
you know I've done the same thing and um

**I.i.29:00**

but to ah there just seems to be something  
that for some reason women don't take to it  
as easily but I don't know (*she laughs*)  
[unintelligible] it's about taking to it as easily  
um

**Russell:**

As easily as men

**Kate:**

As men yeah

**Russell:**

Mm it's interesting like there's an  
assumption that men take to it easily

**Kate:**

I know which is (*she laughs a little*)

**I.i.29:30**

probably

**Russell:**

I'm wondering where that comes from

**Kate:**

Yeah I don't

**Russell:**

I'm wondering where that comes from for  
you

**Kate:**

For me um I don't know I mean I I suppose  
the fact that they that the saunas do exist  
for for mainly men or that there is actually I  
mean the fact that there are numbers you  
know that can I suppose

**I.i.30:00**

um what's the word I've had yeah I  
suppose that there is actually there are  
numbers and there're obviously there is a  
need for it and whether or not yeah I've I've  
always just found that women I don't know  
it just hasn't it hasn't I suppose setting up  
the Volcano night and possibly it being once  
a month that um yeah where there and  
then you know the numbers were quite small  
and

**I.i.30:30**

I think they did try more than once so yeah I  
don't know

**Russell:**

Were there were there older women there

**Kate:**

Um there were a few older women it was  
again it was pretty much sort of the um very  
similar sort of Women's Business um

**I.i.31:00**

at the time nineties

**Russell:**

So it was more like a club type of crowd

**Kate:**

It was more like a a club crowd

**Russell:**

What um (*a silence*) what um could you  
describe for me

**I.i.31:30**

either of the kind of place that you enjoyed  
the most within the building and the place  
you enjoyed the least and don't overlook um  
things that might seem just really boring or  
mundane as well it doesn't have to be like  
you know cleaning cupboards or you know  
whatever you know like but just keep it  
really

**I.i.32:00**

open if you can once you're inside the  
building can you recall the place that you  
were kind of most attracted to being in

**Kate:**

All right um I really like the hole in the wall  
that was my that was my favourite thing I  
mean it was that whole yay look at me I'm  
(*she laughs*) up in the hole

**Russell:**

Yeah

**Kate:**

And I think it was just a a period of my life  
too where you know the higher up I could be  
the better so

**Russell:**

How old were you then do you think

**Kate:**

I was um

**I.i.32:30**

in my mid twenties late twenties

**Russell:**

Yeah

**Kate:**

Yeah um my least favourite [unintelligible]

**Russell:**

Which did you like actually passing through the hole or being looked at going through the hole or was it being on one side of the hole or

**Kate:**

I think it was a combination it would start with just being on the one side

**Russell:**

Yeah the

**Kate:**

And it was just at that moment of

**Russell:**

The private side

**Kate:**

Yeah the private side so that

**I.i.33:30**

there was that you know sort of pre-performance whatever

**Russell:**

Yeah

**Kate:**

Um and then actually coming through too

**Russell:**

Yeah

**Kate:**

And then that whole thing like you know it just becomes you know you take it through and um

**Russell:**

Was the rope already out through the hole before

**Kate:**

Yes it was

**Russell:**

So people had a sense that there would might be something going to happen through the hole

**Kate:**

Um

**Russell:**

because of the rope

**Kate:**

No because what we did initially was um we just came out with our bodies that's right we came out head first

**Russell:**

Oh right

**Kate:**

So we used weight and it was sort of um we were countered

**I.i.33:30**

so it looked like you had no legs but you could hang right over the edge

**Russell:**

Oh right

**Kate:**

So there was no rope it was

**Russell:**

And then you

**Kate:**

Then yeah as we came out as we came out down the hole it was lowered

**Russell:**

All right

**Kate:**

So initially there was like no pre I mean there was a rope hanging over the water but not from the hole and I really enjoyed the little alcovey area too

**Russell:**

For just sitting

**Kate:**

Just for sitting there

**Russell:**

And watching

**Kate:**

For for and watching

**Russell:**

And socialising

**Kate:**

**I.i.34:00**

Mm absolutely it was yeah quite a good little spot

**Russell:**

Do you remember much about the noise level with I mean socialising took the form of what conversation or

**Kate:**

Just conversation it was um because there was also music in the background

**Russell:**

Yeah

**Kate:**

So it was at that nightclub atmosphere I mean not too sort of overwhelmingly loud which was good so you could still you know have quite audible conversations um

**I.i.34:30**

I didn't like *(she laughs a little)* I didn't like there's little sort of funny little rubber mats

**Russell:**

*(I laugh a little)* Yeah

**Kate:**

I really don't like those I mean I

**Russell:**

Where were they

**Kate:**

Just on the ground so that you know people that slip in the showers

**Russell:**

So because what oh because the floor was wet

**Kate:**

Yeah

**Russell:**

Yeah

**Kate:**

Because the floor was wet in some parts like main thoroughfares

**Russell:**

Yeah

**Kate:**

They would put them down

**Russell:**

Over what surface though if it was

**Kate:**

Over the tiled surface

**Russell:**

They were so the tiled surface

**Kate:**

Yeah

**Russell:**

And then on it was rubber mats

**Kate:**

Those they were sort of they're sort of

**I.i.35:00**

I suppose the nonslip things that you get in pools or just

**Russell:**

Yeah

**Kate:**

in public you know saunas and and things

**Russell:**

So what didn't you like about them

**Kate:**

I don't know I mean I saw (*she laughs a little*)

**Russell:**

That's interesting no no it's really interesting

**Kate:**

It's more that thing of like I just it's that whole you know thing of like oh they're just I'm sure they all get hosed down and I actually saw you know we saw the cleaners in there and everything's taken up

**Russell:**

Yeah

**Kate:**

and gets hosed down but just all the bits of hair and slime (*she laughs*) [unintelligible]

**Russell:**

But did you actually see bits of hair and slime

**Kate:**

No I saw bits of hair there and I just

**Russell:**

Oh yeah

**Kate:**

**I.i.35:30**

You know a little bit you know sort of go oh you know would just [unintelligible]

**Russell:**

Were you wondering whether it was men's hair or women's hair or it was just just hair

**Kate:**

It was just hair

**Russell:**

Yeah

**Kate:**

It was just like more that that icky and I mean I didn't sort of get down and check to see if there was you know mould and stuff I was a bit but it was just that you know I think more that sensation of walking on it

**Russell:**

Yeah

**Kate:**

And it's all sort of a bit squishy and

**Russell:**

Did you have bare feet

**Kate:**

Yeah yeah

**Russell:**

How were you dressed

**Kate:**

What did I have oh I did I wore um we had we got these costumes from Rose Chong which were um

**I.i.36:00**

ah gold lame but they were knitted and they were the style of older circus costumes

**Russell:**

Oh wow

**Kate:**

So they were sort of all in one with um a little collar and a little tiny gold fringe around a sort of waist and I was wearing um I had a string of pearls long string of pearls which I had around around my neck and my hair was tied up in little thingies I had a white face sort of a slightly whiter face um

**I.i.36:30**



which I yeah I think I sort of ended up wearing that most of the night um

**Russell:**

Did you spend did you spend any time in the sauna or the steam room

**Kate:**

Ah no

**Russell:**

No

**Kate:**

Or did I no I did go into the into the steam room

**Russell:**

Yeah

**Kate:**

And there would be like about oh at one point you know sort of you know maybe eight you know eight eight people in there eight women in there just sort of sitting around lounging talking

**I.i.37:00**

well the times that I went in there there were all these people just chatting um

**Russell:**

And you didn't stay in the steam room yourself

**Kate:**

Mm I stayed for a wee bit but then just got a bit too hot anyway physically

**Russell:**

What happened to your make-up

**Kate:**

Oh that that all came off that that sort of you know I think I ended up just going actually removing it because it was just a bit too

**Russell:**

much

**Kate:**

A bit too much (*she laughs*) yeah but it was really you know I was there and again like um

**I.i.37:30**

yeah um lots and lots of people that I knew and also you know past you know sort of um you know relationships there as well and so I'm just trying to think whether at that time whether I was really keen on anyone in particular mm not really oh yeah not really again I it's just the thing like you know this is hey maybe this might be a thing that could you know continue so I was quite

**I.i.38:00**

felt quite you know good about you know being part of that

**Russell:**

If if a place like that were to be built for women and you had a say in the design what would be some of your priorities

**Kate:**

Oh would have to be really beautiful walk-in bath (*she laughs*) beautifully tiled

**Russell:**

Yeah

**Kate:**

Um

**Russell:**

A walk-in bath

**Kate:**

Yeah

**Russell:**

Rather than was

**Kate:**

Oh I'm sorry no like sort of ste ah still sort of steps

**Russell:**

Yeah

**Kate:**

**I.i.38:30**

I think coming in

**Russell:**

Does the pool have steps into it and do you think of it as a bath

**Kate:**

I think it does no it does actually one side no more to where the sauna is I don't think there's actually a oh sorry in that where that little what I was describing where the wall was with the hole

**Russell:**

Yeah yeah

**Kate:**

And that little alcovey piece there

**Russell:**

Yeah

**Kate:**

Um the water it was almost like another little level so you could get up

**Russell:**

Oh yes so what

**Kate:**

Another little separate

**Russell:**

But you're now talking about rather than a pool you're talking about a bath

**I.i.39:00**

a walk-in bath

**Kate:**

Oh but a very big

**Russell:**

Yeah

**Kate:**

I suppose bath-pool um

**Russell:**

Yeah so warm and

**Kate:**

Warm and and I would have salt water I wouldn't have chlorinated water I want it to be yeah um and possibly have little fountains too

**Russell:**

Oh yeah

**Kate:**

Fountains um and just really um just areas which possib um which were sort of glassed so that you could actually well as much as you can see into a steamy room

**I.i.39:30**

but you know from the outside to be able to look into it um yeah I think the thing is having having salt water and

**Russell:**

What what what's your associations with the chlorinated water

**Kate:**

Ah I just don't like the smell

**Russell:**

Yeah

**Kate:**

Um it burns my eyes a bit

**Russell:**

Yeah

**Kate:**

Just that [unintelligible]

**Russell:**

Was it heavily chlorinated there

**Kate:**

No no

**I.i.40:00**

I mean you could smell it again like in the air and but I didn't find it overly like being in the water it wasn't sort of overly

**Russell:**

Do you remember first smelling the chlorinated smell

**Kate:**

Yeah almost when you come into the into the foyer area in the first little bit

**Russell:**

Right yep it's it's so it's that far into the building

**Kate:**

Yep

**Russell:**

Like even though that's a fair way from the pool

**Kate:**

Yeah

**Russell:**

Right okay and (*the telephone rings*) I'm going to let that go

**Kate:**

Okay

**Russell:**

In fact I'll just

**I.i.40:30**

turn that down

**Kate:**

Sure

**Russell:**

(*I walk into the next room, turn down the volume on the telephone, and return*) That's all right

**Kate:**

What else yeah I suppose yeah just I suppose the aesthetic description of the pool um and again having um steam rooms dry and steam saunas and um

**I.i.41:00**

actually a little diversion there um being in Sydney there's the Korean Bath House which has

**Russell:**

Oh yeah I've heard people talk about this yeah

**Kate:**

Yeah which is great because they have a woman's bath and a men's bath

**Russell:**

Yeah

**Kate:**

and it's all set up too as um having lots of little showers all little hand held showers and low benches and mirrors um they like a ginseng pool and then they have like a hot pool and a cold pool and a wet

**I.i.41:30**

sauna and a dry sauna and then a whole sort of um section of where you can have um massages and they're all Korean women who speak very little English (*I laugh a little*) and they wear little bra tops and

**Russell:**

Yeah

**Kate:**

funny little cotton pants and you can have either you know sort of twenty minute or you know a full hour massage with all that

**Russell:**

And this excites you more

**Kate:**

Yeah (*she laughs*) um not that it excites me more I just I mean that sort of pampering

**I.i.42:00**

type of thing

**Russell:**

Yeah

**Kate:**

I really that sort of indulgent thing I quite

**Russell:**

Do you feel that when you're at Volcano there just wasn't enough of that

**Kate:**

Oh it was a completely different thing I think or whether yeah I suppose that's the for me like to have like and then whether it does you know branch out to um having um you know sort of um sexual contact and etcetera but to set it up like that

**I.i.42:30**

I think would be much better [unintelligible]

**Russell:**

Yep um I want to ask you um a couple of questions that might seem a bit odd but they're pretty open so just you know take them any way you like really um how did you when you were there did you have a sense of at times feeling not quite yourself or at times

**I.i.43:00**

feeling very much yourself like being oh yeah I'm really Kate now or oh I feel a bit out of place like I'm not I'm not really me or anything like that and I'm wondering if you can just tell me a bit about that

**Kate:**

Um I pretty much felt like I was me and yeah

**Russell:**

Yeah

**Kate:**

And that was all fine and I didn't feel um anxious at any point or um

**I.i.43:30**

like or that I was really out of place and I think because of the nature of the fact that I had done a you know I had actually done a performance there um which was sort of myself and sort of not myself which was great so I could play play with that um which you know I mean you do to an extent if you go out and dance for you know a night or whatever um

**Russell:**

You as sometimes yourself or you're playing with being yourself

**Kate:**

Yeah

**Russell:**

but not being

**I.i.44:00**

yourself as well

**Kate:**

Yeah yeah sort of a little

**Russell:**

Yeah

**Kate:**

playing around with um being neither you know and then I suppose that other thing of being then flirtatious too

**Russell:**

Yeah

**Kate:**

Like um do that but yeah I felt really yeah I think it was the thing like yeah this would be great to have as an ongoing thing just where women can go and just even if it's just to

**I.i.44:30**

sit around and chat but you've got a water environment which um is great it's just such a you know and it means that people can

**Russell:**

It's such a what

**Kate:**

Ah the water environment

**Russell:**

Yeah

**Kate:**

um is such a um it's quite it is very sensuous it's you know it's really and most of the time you know if you're hanging around in water you you wear you're wearing little clothing um which then I don't know within this society I think it's still pretty hard you know

**I.i.45:00**

whether it be men or women that whole thing of like you know you just sitting around without any clothing on so immediately you know well there's all these sort of little things that get put up and but if it is an ongoing

thing that um people can actually [sic] quite relaxed about it and yeah

**Russell:**

Um you said really early on that I think you said

**I.i.45:30**

you couldn't go there when men are there

**Kate:**

Oh only because I wouldn't be allowed I think well no I think but yeah

**Russell:**

Do you think you could pass

**Kate:**

Oh probably not at the moment (*we laugh*) um

**Russell:**

It's never occurred to you

**Kate:**

It's never occurred to me no probably no I probably wouldn't I mean I'd have to walk around

**I.i.46:00**

you know with a pretty high towel but then but no maybe that's not

**Russell:**

Do you think that women do go there

**Kate:**

Probably do

**Russell:**

For what purposes

**Kate:**

Um

**Russell:**

What do you imagine their purposes are

**Kate:**

It'd be to watch I'd say oh wow it's quite intriguing actually hmm

**Russell:**

What about um people whose gender

**I.i.46:30**

isn't specified by the male or female

**Kate:**

Right [unintelligible: I was just going to say?] yeah um whether they would go there

**Russell:**

Yeah

**Kate:**

Yeah I'd say they would I hope they do

**Russell:**

Do is there something about the place that you associate with men from being there did you feel like

**Kate:**

No I didn

**Russell:**

you were occupying a male place

**Kate:**

No no

**Russell:**

Right

**Kate:**

It wasn't that at all no

**Russell:**

Right

**Kate:**

So I mean it was just a very you know

**I.i.47:00**

this is just you know baths and showers it's a pool you know

**Russell:**

Yeah

**Kate:**

So it wasn't no I didn't get any

**Russell:**

Yeah

**Kate:**

of that at all

**Russell:**

Did did you feel like that it was a female place

**Kate:**

It was a bit more sort of non-gender really it was

**Russell:**

Ungendered

**Kate:**

Ungendered it was

**Russell:**

Yeah

**Kate:**

Yeah I mean the fact that the night that I was there I mean it was obviously occupied by women but I didn't get yeah I didn't get that sense it was more that it was it was a venue it I mean to me it was actually more like a nightclub

**Russell:**

Right

**Kate:**

than

**I.i.47:30**

I suppose you know just for men [unintelligible]

**Russell:**

Well then the other thing is is there something about the place itself either overall or in particular details that you think of as being erotic or erotically inviting and and we may have covered this already but if we haven't that's fine either way

**Kate:**

Yeah

**Russell:**

If at the risk of repeating yourself if that's okay

**Kate:**

Um actually *(she laughs)*

**I.i.48:00**

I think the locker rooms too I didn't mention them but they're they were I knew just from my own experience being around there where I actually you know just saw a lot of things happen too so I think that's a little area where there's

**Russell:**

When you s

**Kate:**

Oh sort of just in terms of like um you know whether there'd be pick ups

**Russell:**

Oh yeah

**Kate:**

or more just you know just people [unintelligible]

**Russell:**

On arrival or on departure

**Kate:**

Um more on the sort of departure or even as the night went on like people would go there and just hang out

**Russell:**

Yeah

**Kate:**

in the locker

**I.i.48:30**

in the locker areas as well

**Russell:**

Oh yeah

**Kate:**

So

**Russell:**

And s and that was kind of like um an erotically inviting place then you think generally

**Kate:**

Um

**Russell:**

Or do you think just for you or

**Kate:**

Um I think it was just for me

**Russell:**

Yeah

**Kate:**

and that was just that um yeah just because I had you know spent a bit of time there I think and um so yeah [unintelligible] oh and and well I mean the steam rooms too

**I.i.49:00**

that was you know the steam

**Russell:**

That was erotically inviting

**Kate:**

They were yeah

**Russell:**

You mentioned however when you went in there

**Kate:**

Yeah

**Russell:**

there'd be eight or nine women chatting

**Kate:**

Yeah but there was still that thing of I think it's that thing of like you know because you can't really see

**Russell:**

Right

**Kate:**

And sometimes it it would be really quiet you know you would be there for a period of time and you wouldn't hear very much

**Russell:**

Oh yeah

**Kate:**

Apart from just sssssssteam

**Russell:**

Yeah when you say you can't really see is is there light in there or

**Kate:**

It's very very low light

**Russell:**

Oh yeah

**Kate:**

So it's quite sort of shadowy

**Russell:**

Yeah

**Kate:**

Um

**I.i.49:30**

and we're [where?] just incredibly steamy

**Russell:**

How close would you have needed to've been to have been able to see a person's face

**Kate:**

Um probably I don't know probably (*she brings her face near to mine*) be about a bit more than that (*she laughs a little*)

**Russell:**

So that's what we're about thirty

**Kate & Russell:**

centimetres away (*Kate laughs*)

**Russell:**

Right okay right okay fine okay just for the record

**Kate:**

Yep

**Russell:**

Um is there anything you want to ask me

**Kate:**

Um oh right um

**Russell:**

Preferably not theoretical

**Kate:**

**I.i.50:00**

Okay

**Russell:**

But I'm quite happy to I mean you've offered me a lot

**Kate:**

Yeah

**Russell:**

so I'm happy to plunge (*I laugh a little*)

**Kate:**

Okay um (*a silence*) um I can't think at the moment um

**Russell:**

That's all right if it comes up ask um have you had conversations since that event about

**I.i.50:30**

that event with people

**Kate:**

Um

**Russell:**

that are memorable

**Kate:**

That are memorable mm I think when we there was a little bit of a a conversation about again with some with certain women who thought it would be really fantastic if it took off and yeah sort of the arguments for it and um

**I.i.51:00**

(*a silence*) I can't yeah um and then also just women who still think it's it's such a men thing man yeah sort of such a men thing and which I sort of tend to disagree with um

**Russell:**

You've talked with me today about it have you talked with any other men

**Kate:**

Um

**I.i.51:30**

not really no so mm I'd like to actually I should've talk to them about it yeah

**Russell:**

Well I'm here (*we laugh*)

**Kate:**

Yeah can I I mean can I ask you

**Russell:**

Yeah absolutely

**Kate:**

whether you that you know whether you you frequent saunas or is that forward

**Russell:**

I I've I've been to saunas I've been to Volcano

**Kate:**

You've been to Volcano yeah

**Russell:**

Yeah yeah I've been there

**I.i.52:00**

um ah I'd say many times now many times like I've lost count

**Kate:**



Right

**Russell:**

of how many times I've been

**Kate:**

And can I ask you also

**Russell:**

Yeah yeah

**Kate:**

whether yeah whether you um are there to watch participate or

**Russell:**

I've gone for different reasons at different occasions um sometimes I've gone there for long long binges of like I'd know I'm going to be there for hours ah

**I.i.52:30**

like a minimum of six or seven hours maybe and there've been one or two times when I've known I've had an hour or two only up my sleeve and I've felt what do I could I do and just suddenly realised oh it's in the vicinity I could just go there for a while and I don't think I've ever gone there with an expectation a high expectation or need

**I.i.53:00**

to have sex but um I've had sex there and I've often gone there I've often gone there with an open agenda I have sometimes gone there thinking I just want to use the facilities and that's happened and I've left feeling fantastic you know just not you know no disappointment

**I.i.53:30**

um so I've gone there for different purposes at different times sometimes it's been like it's a project like I I mean the fact that I'm researching them is because I'm just immensely curious about these places as much as I'm a participant and I guess that means I'm curious about myself as well um so they're the different kinds of reasons I've gone but I've been to other ones in Melbourne as well

**Kate:**

**I.i.54:00**

Um I suppose yeah then yeah I gotta I've got to ask you also of the aesthetic sort of I don't know whether they're very different from each other I mean the ones

**Russell:**

Oh the places change

**Kate:**

Yeah the places

**Russell:**

Yeah they do actually they they can be quite different um and I'm sure that sets up um something I mean they I mean Volcano itself has physically

**I.i.54:30**

altered I think since you were there um and also um there are one or two things that are in your memory that are different from

**Kate:**

Absolutely right

**Russell:**

But I think there are some of those are because it has physically altered um one of the things I've noticed about a place like Volcano is it so when you say are the places different sometimes they're different from themselves Volcano has physically changed over the last three years

**I.i.55:00**

in a number of ways there are some things that seem to be consistent and some things that change like suddenly a hole in the wall opens up and there's a new doorway passing through to another area um there's a whole new restaurant and bar area

**Kate:**

Right

**Russell:**

So the place itself can be dynamic and changes but yeah then different places have different kinds of um I guess aesthetics

**I.i.55:30**

but it's got something to do I guess with how much money looks like has been spent

**Kate:**

Yeah

**Russell:**

What the problems were in the space that they had to start with and how they've had to

solve those um who they think they want to attract as clients you know but um some are small some are very very big like Volcano is now bigger than when you were there

**Kate:**

Wow

**Russell:**

Much bigger um

**I.i.56:00**

um some have an emphasis on kind of ah ways of appearance ah ways of appearing that make them look hygienic and some of them are indifferent to that

**Kate:**

Right

**Russell:**

And that features in some of the advertising rhetoric as well

**I.i.56:30**

we're clean the some places say you know so

**Kate:**

Right

**Russell:**

And it's like a I've heard what you said about the mats (*we laugh*) um so yeah so there so I mean they're the places are different

**Kate:**

Yeah

**Russell:**

And my attraction will vary they're um there's at least one place I've been to once only

**I.i.57:00**

and don't feel inclined to ever visit again and another place that I've visited once only but only because it opened recently and I'm interested in going back there cos the facilities are really good

**Kate:**

Yeah

**Russell:**

at some stage um but I it depends on my mood sometimes I want neat and tidy and sometimes grubby is interesting (*we laugh a little*)

**Kate:**

**I.i.57:30**

Yeah hmm I was just like wondering oh just sort of I suppose in talk in sort of talking now about them and whether you know if this was being offered for women now whether or not I would frequent them but um

**Russell:**

When you say frequent I mean you asked me did I frequent them and now you're using the term yourself

**Kate:**

Yeah

**Russell:**

Would you frequent them what what do you associate

**I.i.58:00**

that verb with frequenting something

**Kate:**

Frequenting would be to do it like

**Russell:**

Like you don't say visit (*I laugh a little*)

**Kate:**

Visit (*she laughs*) visit [unintelligible] frequent frequent to me means more than you know a couple of times in a week say [unintelligible]

**Russell:**

Do you think of frequenting a club

**Kate:**

Yeah

**Russell:**

Yeah you do think of frequenting a club okay so

**Kate:**

Yeah frequent um not that I actually really use the word that much but yeah

**Russell:**

No no

**Kate:**

Yeah whether it

**Russell:**

It sense well I had the sense you didn't use it that much

**Kate:**

No

**Russell:**

There was something point like slightly pointed or

**I.i.58:30**

lifted out a bit like it's like it's in inverted commas or (*Kate laughs*) but I'm wondering what what that might be connected with

**Kate:**

The frequenting

**Russell:**

Yeah what you about that kind of place like you

**Kate:**

Oh right

**Russell:**

But then you said with a club you'd use it too

**Kate:**

I would use it too yeah

**Russell:**

But you don't use it often you said

**Kate:**

No (*we laugh*) whether I you know oh well I wouldn't say it sort of you know I wouldn't say you know I frequent the cinema or

**I.i.59:00**

I would I would say with clubs I'd say

**Russell:**

But I'd be more likely to go to a cinema a couple of times a week

**Kate:**

Yeah

**Russell:**

than I would be to a sauna I

**Kate:**

Yeah

**Russell:**

I guess I imagine there are people who go to saunas

**Kate:**

Yeah

**Russell:**

um more than once a week I don't have any kind of regularity myself about my thoughts about that like it's it's not like um

**I.i.59:30**

going for a swim or um if I hadn't seen if I hadn't seen

**Kate:**

Maybe for some people it is

**Russell:**

Yeah

**Kate:**

Maybe that's what it is and the whole thing of like yeah that that you can go there and have well yeah you can go there and have sex and it's absolutely there's no you know there's well apart there's you know no further commitment blah blah blah all that sort of stuff I mean you could go to a club and do that too I suppose

**I.i.60:00**

but I don't know because it I suppose it creates an environment where you can spend you know x amount of hours and um yeah and you can move around in those areas I mean there are dry areas that you can be in you can you know go full on in the wet area or you can just go there and watch

I'm sure it you know for all those reasons which is really

**Russell:**

I really enjoy watching what's happening

**Kate:**

Yeah hmm

**Russell:**

around me but I feel like

**I.i.60:30**

it's odd I I can't tell like I feel like I'm studying what's happening around me I don't mean professionally

**Kate:**

Yeah yeah

**Russell:**

But I feel like the things that for instance from my background as a director is all about kind of watching

**Kate:**

Yep

**Russell:**

things you know that's what directors do

**Kate:**

Yeah

**Russell:**

And try and understand it and I think that's something I find myself in involved in there except I can't be separate there I find there's no it's there's no

**I.i.61:00**

offstage to watch from (*I laugh a little*) so I feel like I'm onstage

**Kate:**

Yeah

**Russell:**

whenever I am there

**Kate:**

Yeah

**Russell:**

ah most of the time you when you were performing I guess you felt very very much onstage

**Kate:**

Yeah

**Russell:**

After go on

**Kate:**

Yeah um yeah again it it was the thing to it was the the height the added thing of this is also incredibly site specific

**Russell:**

Yes

**Kate:**

**I.i.61:30**

We hadn't really run through it I mean we had we tried technically is this okay you know can we do this this and this and then we talked about I suppose briefly talked about what what we wanted to actually achieve I mean what were we doing or what and the idea was um I suppose we just began having those Romantic images of you know sort of um turn of you know not actually turn of the century but um the water nymph

**I.i.62:00**

scenario um you know the it's you know a little bit of it's stuff you know between two women and we were it was quite sort of um I suppose it was really quite sort of subtle in a way too it was quite um suggestive of lots of stuff I mean you're coming through a hole in the wall you're dripping wet you know your clothes are riding up you you know it's all and then you know

**I.i.62:30**

you sort of intertwine with somebody else and that that you know there's all those sorts of possibilities were happening within this piece

**Russell:**

When when your performance was over and then you were just another person for the rest of the night were you just another person or was your performance persona

something that you were walking around with in the building do you think

**Kate:**

Um I suppose to a certain extent I mean  
**I.i.63:00**

oh yeah

**Russell:**

Like were you still in the costume

**Kate:**

Oh no I took the costume off

**Russell:**

Oh right

**Kate:**

Yeah but my hair was for a little while I wore it

**Russell:**

Yeah

**Kate:**

Just for a wee bit and then because it was quite incredibly uncomfortable (*she laughs*) I wanted to take it off [unintelligible] um and then I think the hair you know the remnants of the hair and then the make-up was mostly gone

**Russell:**

Yeah

**Kate:**

So I sort of had that sort of little fear of

**Russell:**

**I.i.63:30**

The the the thing that I'm kind of interested in here is I have this thing about people um say I guess this would happen at the club too ah I'm sure it's happened at clubs I've witnessed it but something about um the fact that you'd

**I.i.64:00**

done a performance did you think it changed could could you (*a silence*)

**Kate:**

Do you think it changed my

**Russell:**

confidence with which you moved around the place if you hadn't been

**Kate:**

Yeah I think so absolutely

**Russell:**

Right okay right

**Kate:**

Yeah it did yep and that's also to do with I know I had been there earlier

**Russell:**

Yeah

**Kate:**

I had seen it in you know  
**I.i.64:30**

I suppose yeah in its you know really brightly lit

**Russell:**

Yeah

**Kate:**

And just architecturally knowing not you know not structure [unintelligible] to a certain extent you know I was able to go you know sort of to the you know staff-only bits go up the stairs and um

**Russell & Kate:**

And

**Russell:**

Go on

**Kate:**

Oh sorry just again like the thing too and also I think like doing a performance because whether it you know even if it's in a theatre

**I.i.65:00**

um the thing about getting to know a space too if do you know

**Russell:**

Yeah yeah but you tell me more though

**Kate:**

Okay (*she laughs*) I suppose yeah

**Russell:**

I'd like to hear more about that

**Kate & Russell:**

getting to know

**Russell:**

a space

**Kate:**

And for me I suppose getting to know a space is I mean structurally I mean physically where I can be within the space

**Russell:**

Yeah

**Kate:**

And that's often again um using a or being in places that

**I.i.65:30**

either defy gravity to a certain extent um

**Russell:**

Because you do aerial work often

**Kate:**

Yeah I do I do aerial work often yeah ah so um and that just immediately for me um once I've done that you know even just done that that um the space is so mine or I just feel so well incredibly comfortable um and that sort of s I think spills through

**I.i.66:00**

um you can carry that with you so that you can for example like go into a club or go you know to a certain thing and a s you know event or whatever and as much as you know how you also carry yourself can or how much you know you make a space yours too so if you you know you enter a space going okay I'm just going to take it all in and you can do that because you can sort of you know just

**I.i.66:30**

walk into a space and you look at ooh you know visually

**Russell:**

Yeah

**Kate:**

what it does for you um but then also because I've also spent time where I've gone to lots of derelict places as well and also somethi getting things out of those places too like something that really creeps me you know places that have certain smells and it's a little bit of a weird little thing of how far can I push myself you know can I crawl under the bowels of you know a particular theatre

**I.i.67:00**

you know with you know little fraction above my head you know little torch in my mouth but can I get up into the rafters of North Melbourne Town Hall and you know rig things and you know set up sort of situations so little bit I suppose diverging but yeah I mean those things are really I suppose quite important for me as a performer in terms of

**Russell:**

So so does the performance stop then like after you've done the performance

**Kate:**

Yeah

**Russell:**

**I.i.67:30**

and then you're walking around Volcano the rest of that night does the performance stop or is there another perfo

**Kate:**

Yeah

**Russell:**

Is there or does it go into part two

**Kate:**

Yeah it does I mean that's I think also entirely how I tend to feel too like I can go

**Russell:**

Yeah

**Kate:**

okay you know sometimes you know just being on a on a on a high and then you sort of go um yeah just being quite open to seeing how things ha um you know progress in a night as well

**Russell:**

Yeah

**Kate:**

**I.i.68:00**

So yeah I think so that can be like you know you can look at anything and go okay this is you know this is a performance or this is yeah

**Russell:**

What about the you talked about ah being flirtatious um would I be correct in assuming that that's a kind of a performance

**Kate:**

Yeah it is yeah

**Russell:**

Okay all right how how do you

**I.i.68:30**

how well from what you can recall of that night at Volcano how did what were the things about the place that actually were available to you to help you be more flirtatious or that you could work with in being flirtatious do you know what I mean like

**Kate:**

Right

**Russell:**

Or the things that were problems or the things that were really you know yeah that can really help me here

**I.i.69:00**

about being flirtatious

**Kate:**

Um I'm not there I'm not too sure what

**Russell:**

Was there something about the building

**Kate:**

Yeah

**Russell:**

that you were able to use like it was a set or a prop in the performance you're making of yeah okay

**Kate:**

Yeah

**Russell:**

I'm gonna do I'm gonna be flirtatious now okay so

**Kate:**

You mean are you meaning while

**I.i.69:30**

I was performing

**Russell:**

No

**Kate:**

Afterwards afterwards

**Russell:**

Afterwards yeah afterwards I mean you talked about being flirtatious moving around later

**Kate:**

*(slowly)* Yeah

**Russell:**

and you know flirting with people was there anything about that or was there ways in which the environment was getting in the way

**Kate:**

Right oh no I think well for me I think it's the thing you can be standing in a doorway for you know a period of time and that can do it for you or you can

**I.i.70:00**

um be you know sort of like bouncing around the middle of you know a large group and that can do it for you so I suppose it's just choosing I suppose choosing those those um yeah I suppose areas that you yeah want to have yeah want that to happen or you can just it's becau or you

can put yourself in a situation where there's you know where a particular energy is happening which you know makes you go wow I'm really quite

**I.i.70:30**

you know whether it's just a person or the way they are interacting [unintelligible]

**Russell:**

So the actual um physical environment's not particularly relevant

**Kate:**

Um not no maybe not

**Russell:**

Well let's go back to the steam room you mentioned for instance being able to see someone's face required you need

**Kate:**

Yeah

**Russell:**

Need to be about thirty centimetres away did you have any experience of the flirting

**I.i.71:00**

in the steam room

**Kate:**

Um (*a silence*) ah not really but I think what ah sort of getting a bit of a gist of what you're um meaning I think then physically yes physically being closer to um oh I keep trying to think

**Russell:**

**I.i.71:30**

There's no right answers

**Kate:**

Yeah oh yeah sure there's no I'm just trying to work it out in my brain what I'm trying to say

**Russell:**

Just because I'm asking a question

**Kate:**

Yeah

**Russell:**

it doesn't mean to say that even

**Kate:**

Yeah

**Russell:**

The question might have a problem too so

**Kate:**

Sure yeah um I suppose just um I suppose yeah it's still very much like if you want to pursue a you know a flirtatious line or whatever not just necessarily a word line but just you know a way or mode of behaviour um ah

**I.i.72:00**

er I suppose you just do it (*she laughs*) I don't know I don't know um not sorry not that I don't know I'm just trying to work out [unintelligible]

**Russell:**

So it depends on what's available

**Kate:**

Yeah it depends on what's available I suppose it also depends on the mood that you're in

**Russell:**

Yeah

**Kate:**

Um and often the no expectation thing is the best thing

**Russell:**

Yeah

**Kate:**

because too I mean

**Russell:**

I agree with that (*I laugh*)

**Kate:**

you're expecting so much stuff and you just you're so bogged down

**I.i.72:30**



and then you don't see anything at all so absolutely I think the no expectation's probably the best one of the best lines I think being in that frame I think helps a lot yeah and I think then also because it was the nature of being you know performing and too that whole thing of like you know you've had all these people watching you so therefore you know for this you know it's your you know you know five minutes of fame so you have actually you know sort of put yourself out there more yet and um and

**I.i.73:00**

people do look at you quite differently you know afterwards whether you're still wearing your costume whether they're just remnants but people remember you so you've got this sometimes it's a bit weird because people don't they are a little bit reticent to sometimes approach you or say anything or they'll just so that's sometimes a bit weird hang on not really weird but it's a yeah it just sometimes it's almost like this little there is a bit of a distance that has

**I.i.73:30**

has sort of um been created or something could I just go to the toilet

**Russell:**

Oh yeah maybe we'll just stop there

**Kate:**

Yeah

**Russell:**

Yeah we'll stop there

**Kate:**

Beautiful

**Russell:**

That's fine that's perfect

*(I switch off the minidisc recorder)*

**I.i.73:44**

END OF CONVERSATION



## appendix 3: Randy I

*The following transcript documents a conversation with Randy that took place on a sunny weekday afternoon by the lake at Melbourne's Royal Botanical Gardens. Native bellbirds pealed while we talked. Other birdcalls, distant traffic and passers-by were recorded on the minidisc, too, but none of this is noted below. Randy sipped from and toyed with a bottle of soft drink throughout.*

**Russell:**

**I.i.00:00**

Um the first question I want to ask you is when you were born was Randy the name you were given

**Randy:**

Is Randy my given name

**Russell:**

Yeah when you were born

**Randy:**

Yeah it's um my actual full name is actually Friedrich Randy Joshua Marcs

**Russell:**

Right

**Randy:**

Um but Randy is the name my parents always used if that makes sense

**Russell:**

Yeah

**Randy:**

Like um I don't really know what the reason was I think um I got the name Friedrich from

**I.i.00:30**

a colleague my parents used to work with who they had a lot of respect for so that's how that came in and he was German and that's the link to that name but um Randy was one that both my parents picked together that had meaning to them I suppose so that's how that came about

**Russell:**

And so even though Friedrich is the first name in your name Randy then is the name you've picked up on but partly because your parents kind of picked up on that

**Randy:**

Yeah yeah and I suppose er I mean they always call me

**I.i.01:00**

Randy and I just never found it peculiar that Friedrich was my first name and I was never called that for me it was just like oh they just call me Randy so that must be who I am

**Russell:**

Right

**Randy:**

If that does that

**Russell:**

That's very helpful yeah

**Randy:**

Yeah

**Russell:**

That's all right

**Randy:**

So I mean it's it's that's probably why I respond to that name but I mean Friedrich to me still has a lot of significance in terms of um I suppose maybe more symbolic of um but it just seems too wanky for me to use it like

**I.i.01:30**

people have suggested like since I've started with the art thing and er you know why not use Friedrich you know it sounds really wanky but I'm like no I don't see myself as being um Friedrich seems to suggest you know that whole level of like being European that sort of thing and I'm I don't know but yeah Randy is as well but you know it's for me it just seems like it's trying a little bit too hard

**Russell:**

So when you you cut yourself off a moment ago you said er it's symbolic of was it symbolic of what

**Randy:**

Oh it it seems oh it's symbolic a part of like I mean it's part

**I.i.02:00**

of me still like I mean there's obviously a reason why I have that name and it does actually link me to a particular place and time in terms of you know this person my parents respected and um so it still has significance to me in that way and oh no I like it as a name I think it's really unusual you know because it's not Fred-rick or Fried-ritch or particularly in non-German culture too because you know the [unintelligible] spelling and stuff I like it for that reason because I like things

**I.i.02:30**

that are a bit different but yeah

**Russell:**

A bit different from what

**Randy:**

A bit different from um I suppose a more English culture a more English-based culture you know where Randy John um you know Chris fairly sort of yeah like it's not a very common name I suppose outside the place where it really comes from um and in many ways I think um like my parents actually don't have a Sri Lankan name because their heritage sort of is a bit more spread out than that

**I.i.03:00**

but I think if I had a Sri Lankan name it would have a certain amount of individuality there as well which I would have liked about it so either way it I mean that's what I like it's just different

**Russell:**

You weren't born in Sri Lanka were you

**Randy:**

Er no I was born in um the Middle East (*I laugh*) um yeah of all places my parents were working there at the time and so that's where I happened to be and um I spent the first eight years of my life there and travelling around sort of Arabia

**I.i.03:30**

that sort of thing like I went to Bahrain and a few other places and I came to Australia [...] spent eight months in Alice Springs and then came to Melbourne and here I've been for the past ten years so

**Russell:**

So what was your citizenship at birth

**Randy:**

Um I guess I was um Middle Eastern I suppose er a particular Middle Eastern nation was I had my passport there you know

**Russell:**

Right

**Randy:**

So it was dual citizenship between Sri

**I.i.04:00**

Lanka and and there but at the moment er I'm an Australian citizen with an Australian passport and the whole thing so it's really very very very screwed up in terms of like I you know how some people they they have a really strong identity in terms of or they feel they know where they come from like um you know someone might be Vietnamese and they go well I'm actually Vietnamese even though they've never lived there whereas for me I feel like I've got such a mixture of cultures that it's like I don't feel I belong in a particular place um

**I.i.04:30**

but for me I think Australia's the closest I've had to a home because I've lived here for the longest because previous to this it was um I think eight years in um the Middle East so this feels more like home and also it's very multicultural I feel like I have access to all those parts that are me in the one place so

**Russell:**

When you um we'll get on to all those parts that are you maybe in a minute

**Randy:**

Okay

**Russell:**

but um when you talk about um your identity being all screwed up is that

**I.i.05:00**

how you actually experience it or is that just a turn of phrase or something else

**Randy:**

No it is er it is the way I experience it in some ways because I think um I mean well people are really into classifying everything you know so one of the questions that you'll always hear is you know you know [sic] are you male or female or where do you come from you know

**Russell:**

Yeah

**Randy:**

Country of origin seems to be something that really is important to people and I don't know how to reply when people say where are you from well I was born in the Middle East does that make me Middle Eastern my parents were born in Sri

**I.i.05:30**

Lanka but their heritage isn't necessarily Sri Lankan so does that make me Sri Lankan like so it's just a mixture of um and it really is I mean I look through some of the photographs and stuff that my parents have and it's it really is it's Dutch-English on my dad's side and African-Portuguese on my mum's um my parents were both born in Sri Lanka um I was born in the Middle East and now I'm an Australian citizen so I in terms of a culture I don't really know where I

**I.i.06:00**

come from so I just say Australian these days and if push comes to shove I suppose I look Sri Lankan so I just say that you know I'm Sri Lankan and I just cut cut a long story short um but to me really I think it's more important to accept it as a sum of all those parts rather than compromising for one bit do you know what I mean

**Russell:**

Right yeah

**Randy:**

I mean to me personally I mean I if you know if I'm just trying to make a long story short I'll say whatever's comfortable but

**Russell:**

When you say

**I.i.06:30**

you look Sri Lankan

**Randy:**

Yeah

**Russell:**

What are you referring to

**Randy:**

Um oh

**Russell:**

How is it that you look Sri Lankan

**Randy:**

Well I'm not particularly Sri Lankan I suppose yeah maybe you know Indian Asian Indo-Asian maybe something like that so um I guess I don't know I guess I look a certain way I look I look different whatever it is you know

**Russell:**

Different from

**Randy:**

Different from

**I.i.07:00**

well no I'm a distinctly I'm a distinct group I suppose I like to see myself I suppose oh no I don't like to see myself like that but um I mean someone can look at me and it's obvious that you know I fit into a certain category you know and there's all sorts of categories you know first I'm a boy second I'm a er I'm non-white whatever that is um third I'm er I mean there's all these different categories you know when someone looks at you I think I mean I can be quite honest I think people just

**I.i.07:30**

it's like a system of classification that everyone goes through so (*he points*) you're that you're that because um I think people need to know where they need to locate themselves otherwise they feel really uncomfortable because like

**Russell:**

Have you experienced people speaking to you in those terms or is this something you imagine happens for other people

**Randy:**

Um

**Russell:**

when they encounter you

**Randy:**

A bit of both I think I can't escape the fact that I'm aware of how I look even though that's not necessarily

**I.i.08:00**

how I look doesn't necessarily relate to how I feel about myself which is something different altogether but then yeah no people do I mean there's there's inescapable things that you know people do treat me differently or something I mean I don't think it's all I won't put it all down to paranoia or anything like that but um I mean classical classic classical things are people you know speaking really slowly to me sometimes because they don't think I know English or um you know I

**I.i.08:30**

sometimes I mean at the moment I'm like doing some producing work or when I was doing my art work and organising spaces it would be a case of um I'd speak to someone on the phone and they'd see me in real life and they'd be taken aback you know they'd just like they didn't expect to see me whatever me was

**Russell:**

Yeah

**Randy:**

You know they had a completely different image which is just I mean that's pretty typical I mean like I listen to voices on the radio and I go you get an image of what someone looks you think what they look like you know maybe it's a mixture of fantasy and I don't know what and then you see them in real life and maybe they

**I.i.09:00**

don't relate to that as much

**Russell:**

Hmm

**Randy:**

So I don't think there's anything wrong with that and I'd be lying if I said that I'd I didn't make those sort of judgements too so you know

**Russell:**

How

**Randy:**

[unintelligible]

**Russell:**

*(I wait while Randy drinks)* Have you experienced um have you experienced er

**I.i.09:30**

this phenomenon *(Randy laughs)* in relation to er any of your visits to saunas at any stage is there an incident or is there a series of incidents that spring to mind

**Randy:**

Um in terms of being received differently or something like that

**Russell:**

Yeah that the kinds of issues you've been discussing about to do with your identity have they come into play in in your visits to saunas

**I.i.10:00**

**Randy:**

In some ways in actually pardon me in some really rather unsubtle ways sometimes but usually um it's I actually don't think I actually go into a sauna with I mean I'm used to being around myself all the time so it's not like I'm aware of exactly you know er I'm aware of all these things about myself when I go out you know so when I go into a sauna I I'm just sort of me you know without

**I.i.10:30**

thinking about anything and then things will happen which will just make me realise oh my god you know is this what someone else thinks of me you know is this what my look means to them I suppose I mean there's been times where um you know I've been with guys and um all of a sudden they'll they'll do this whole treat me like this Thai massage boy or something like that *(I laugh a little)* which is just really weird like I mean there's this whole thing that instantly maybe like I don't know maybe

**I.i.11:00**

maybe it's the fact they have this idea about what Asians are and that we're like supposedly submissive and you know that's what we do you know like that's a part of our cultural practice or something or I don't know where it really comes from but it suddenly it just makes me really aware and I just sort of feel uncomfortable with that

**Russell:**

Er can you can you describe an example of what it of what being treated like a Thai massage boy is (*Randy laughs a little*) like I don't know so

**Randy:**

Oh what's it like oh okay oh sorry okay well

**Russell:**

So what

**I.i.11:30**

if you can think of a specific example that actually occurred and tell me

**Randy:**

Yeah yeah okay this was actually my first ever visit to a sauna

**Russell:**

Yeah

**Randy:**

And um I'd I'd been there for like you know I'd got off a couple of times and this was maybe the second or third time and I went into the cubicle with this guy and then um you know we just started the whole kissing thing and all of a sudden he laid on his stomach and he said oh you know well would you give me a massage which I thought was okay well why not

**Russell:**

(*I laugh a little*) Yeah

**Randy:**

You know I thought

**I.i.12:00**

gee that's rather peculiar um and all of a sudden as I started doing that I just sort of went I thought to myself what am I doing you know like is this is this his fantasy is this like what am I really playing into and then um I think he might have made some sort of references to um you know that I was doing it well and you know was this something that I did um I did regularly or something like that which seems really insane to say but yeah he said that and of course I laughed with it and

**I.i.12:30**

then I realised what was going on and then I just played along with it and enjoyed it in a

sort of subversive way you know like completely understanding what I was doing but still participating in it for a sick sense of enjoyment like seeing how far it can go you know

**Russell:**

So you took on a role as it were

**Randy:**

I did

**Russell:**

Yeah

**Randy:**

Um if only to I guess I just wanted to see how much he really believed what he was into you know like and I don't think he actually realised

**I.i.13:00**

the difference between me playing the role and me just like me consciously playing the role and me actually doing what I was doing so it was a case of like he thought maybe maybe it was wrong because he thought I was perpetuating the myth by actually doing what he wanted but I thought it was funny so I just did it and I walked out and it was a bit of a laugh and I'll still remember it you know forever um but yeah it did make me kind of aware of that sort of thing what a bizarre thing to do I know I was just sitting there I was going oh

**Russell:**

Bizarre on whose part

**Randy:**

Um

**I.i.13:30**

both

**Russell:**

Right

**Randy:**

For me actually taking it on and him actually asking me to do it

**Russell:**

Did it ever occur to you that he might be playing out a role

**Randy:**

Um I thought that at first but I actually think that he no no I didn't actually get the sense that he was actually playing anything and that's what initially I was testing I just thought you know is he serious or not but I had a feeling he was actually quite serious and I mean stuff that went through my head initially you know when I realised

**I.i.14:00**

what was going on I thought how many other boys would he have done this to and would they just have played along with it and yeah I I mean I just thought that would be particularly interesting I mean I do know um from experiences just chatting with other Asian guys in saunas and stuff like that it I do sort of get the sense that you know people sort of sometimes expect um expect Asian people just to you know to smile and you know and then of course

**I.i.14:30**

you know he's slim and thin so he must be a bottom and just really simple things like that which I kind of get I'm I mean I sometimes I think that you know you look at someone who's particularly effeminate or um or whatever and and you make assumptions

**Russell:**

Have you done that

**Randy:**

Oh I think I have

**Russell:**

Yeah

**Randy:**

I mean because there's some guys that I just go oh well you know well I'm not sure but I reckon they would be you know er a bottom or they'd be you know passive

**Russell:**

How do you tell

**I.i.15:00**

how do YOU tell

**Randy:**

How do I tell

**Russell:**

Yeah

**Randy:**

Okay I guess I just base it on the whole stereotype of well you know if I guess for me effeminate equates itself with being passive which I know through my personal practice now that that's not necessarily true because I consider myself to be you know along the sort of along the scheme of things reasonably effeminate um and I enjoy that part of myself as well like I enjoy the fact that I'm not completely butch and

**I.i.15:30**

all that sort of thing I can be maybe a bit of both um but yeah I that's sort of how I tell there's a stereotype in my head and I just go yeah you know um

**Russell:**

Can you can you think of a particular person you've made that assessment of and describe that person to me

**Randy:**

That's hard

**Russell:**

Someone in a sauna I'm thinking of

**Randy:**

Oh okay someone in a sauna um

**Russell:**

Where you've looked at them and even if it was just not someone you personally hooked up with

**Randy:**

Yeah um

**I.i.16:00**

there's nothing really real nothing really comes to mind um oh gosh I mean I can think back to a couple of months ago when I went to a sauna and there was um there was a couple of boys together and I remember um they actually really seemed to have that distinct different look you know one was very muscular very very toned and very masculine looking and by that I mean you know um sort of you know sort of five

**I.i.16:30**

o'clock shadow type of thing and you know even the way he carried himself it was it



was like this macho performance down the aisle

**Russell:**

Yeah

**Randy:**

Down the corridors whereas the other one was you know um lippy throwing his hands about everywhere um and it was very distinctly different types of people um and I suppose I just classify that as you know if I had to look at masculine feminine I mean that's the first thing that came into my head I just thought oh you know and even with my experience I mean of

**I.i.17:00**

of me being sort of effeminate looking and being active as well as passive things like that go through my head where I look at someone and I go oh yeah you know well they they could be a bottom but then I think about myself and you go well you just never know you know um I mean even things like I was I was in a relationship which I just came out of which um I was with an older man who was um a Caucasian older man and of course the bas the assumption

**I.i.17:30**

everyone made um was of course that he would have sex with me or he would fuck me and um

**Russell:**

Anally

**Randy:**

Yeah I'm talking about anal sex yeah

**Russell:**

Yeah

**Randy:**

And of course um that was only true in about no that was only true probably about twenty percent of the time usually it was the other way round and um it was something that he he didn't necessarily like people knowing and when people did find out if it because I mean

**I.i.18:00**

we were quite open about our sex lives and stuff he'd um sorry THEY would be really shocked to know to think that you know here I am and I'm you know having anal sex with this older man and I'm active so that

was er I mean people were actually were shocked I mean they just you know um yeah and I mean getting back to that whole thing of um what other like experiences I've had of other people treating me differently there was um I mean there's so many people that you know when they found out um

**I.i.18:30**

that me and my partner were going out together they'd they'd look at me and look at him and they'd always make this assumption that oh you know there must be a reason you know of course I was after (*I laugh a little*) after money or something which of course he didn't have you know (*I laugh*) and if it wasn't that it would be something like um oh you know Randy must have a really big dick and that's why Stuart likes him and he's obviously into black men blah blah blah which is of course again not true because Stuart has had a variety of partners throughout his whole life

**I.i.19:00**

and so have I like we're neither of us are into I'm not just like into older men or anything like that and Stuart's just not into do you know what I mean like um

**Russell:**

Yeah

**Randy:**

So just really funny funny things like that funny things like that and of course people always um occasionally we'd go to openings and you'd expect you know these people who you know have been practising art for so long you know great performers intellectuals writers we're talking all these you know people who at least have a degree behind them or something and they've come up to me

**I.i.19:30**

and've you know because I look a little bit different I might be one of two or three non-white people in in the whole room of you know fifty to seventy people and you would get people occasionally coming up to me going h-e-l-l-o-w-h-a-t-i-s-y-o-u-r-n-a-m-e (*I laugh*) and there's and I've got to admit I'm I'm

**Russell:**

You're smiling does that give you a source of pleasure those memories

**Randy:**

Well it it does because it it's I mean of course I find it hilarious at the time and I still do I mean what else I can't really

**I.i.20:00**

moan about it because I have this sick sense of humour which actually likes to send some of that stuff up like um part of me just wants to play along with it and see how serious people are about it again like like that um but I mean it's been an interesting couple of years I think it's only really in the past three or four years that I've become aware of myself as being outside like really being aware of what it means to be gay and what it means to be non-white and and I don't know whether that's a barrier

**I.i.20:30**

whether I've put barriers up in front of myself because I never used to experience that before and I think it's as a result of those experiences I mean certainly the sauna has made me aware of it in some ways um maybe not always through my own experience I mean I've you know I think I was talking to you about this um the last time we met and I was saying that I so many times I've gone to a sauna and like a guy will walk into a room where there's a few Asian guys around and he'll just like make this (*he demonstrates*) t-huh noise you know

**I.i.21:00**

and walk out like he's so pissed off because there's only Asian guys in the sauna that day and he's not into them which look I then again I can't blame I I have a particular taste and there's nothing wrong with I don't necessarily think there's anything wrong with like you don't just you don't have to like everyone but I think there's a level of reaction which you know I don't walk into a room full of white guys and go t-oh white men oh I'm so fed up you know (*I laugh*) so there's I think there's a certain way of reacting to it I mean I thought we were

**I.i.21:30**

the plague or something for a second and that didn't actually happen to me but as someone

**Russell:**

Did you see that happen to

**Randy:**

I did I did and I was actually just there was like in an adjoining corridor if you can imagine that

**Russell:**

Which sauna did this happen in

**Randy:**

Um it actually I think it might have been either Volcano or Rear Entry

**Russell:**

Okay well that the first interesting thing is you're not quite sure which but you can remember the actual spatial structure though

**Randy:**

Hmm

**Russell:**

Can you describe that to me please

**Randy:**

Yeah um it was

**I.i.22:00**

I think it was like um god I'm just trying to think exactly where it was it's just like that they all seem like corridors to me so I just um but it was just like an adjoining corridor like a y-shaped corridor maybe something like that and there was a bit of a space just next to it where people could sort of collect and I'm I think this must have been Volcano um and I think I was just sort of walking along just trying to go round and that sort of thing and I remember this guy walking past and I knew in

**I.i.22:30**

that in that adjoining space there was you know there's a few Asian guys there and it's just sort of as he sort of passed me and went into that space I heard him say that and then he walked out again so I mean stuff like that but I mean stuff like that happens all the time you know um so that's quite interesting

(*a large black swan has waddled up behind Randy*)

**Russell:**

There's a swan beside you

**Randy:**

Oh fuck oh my goodness go away

**Russell:**

Come on shoo shoo okay

**Randy:**

I thought that was someone just coming to sit up next to me

**Russell:**

No

**Randy:**

**I.i.23:00**

*(to the swan)* Hello we have no food for you

**Russell:**

Okay

**Randy:**

Lovely see the joys of sitting in the Botanical Gardens

**Russell:**

At least they're not emus

**Randy:**

Go away

**Russell:**

Um

**Randy:**

Get out of here at least they're not emus that's true

**Russell:**

*(a silence)* You've talked about people being Asian and people

**Randy:**

*(the swan distracts Randy)* [unintelligible]

**Russell:**

That's all right

**Randy:**

Okay

**Russell:**

And people being white

**Randy:**

Yeah

**Russell:**

Um how do you know they're Asian

**Randy:**

**I.i.23:30**

How

**Russell:**

How do YOU know they're Asian

**Randy:**

Um oh look I mean again it just comes to the surface look of of things I mean I think each culture sort of has that again that stereotypical thing of a look you know I mean you I mean I tell you like Chinese Vietnamese um *(distracted)* the swan's eating me *(I laugh a little)* um I mean yeah it just comes down to a look it's like everyone seems to have

**I.i.24:00**

you know everyone's got a mask and that's like that you know that's the look so I just I can look at someone but you can't always do that I mean I've found that with um Aboriginal people I've come across quite a few people who actually look quite Caucasian you know in terms of they're as white as white is and um they've have Aboriginal um have an Aboriginal heritage so you can't necessarily tell but um and but I do enjoy like part of coming from um all these different sort of backgrounds and stuff

**I.i.24:30**

like that is that I can sometimes play around with it like when someone asks me where I come from I can say Indonesian or I can say da da da because who's going to know and I kind of like that aspect and I

**Russell:**

You've done that in saunas

**Randy:**

I think so sometimes I just sort of go oh what the hell you know where will I be from today you know that sort of thing um so that's quite interesting you know and then then I sort of think well okay if I say I'm Malaysian you know well what what does that mean you know

**Russell:**

Do you do you do that away from saunas as well

**Randy:**

**I.i.25:00**

Um

**Russell:**

or is it something that you take up in saunas

**Randy:**

Oh I I've got to admit I don't it's not like a regular practice for me usually I mean

**Russell:**

Fine

**Randy:**

Yeah but I mean I have done it before and I suppose I suppose I've done it a couple of times in saunas a couple of times just when I go out you know um but generally I'm pretty truthful um I actually find it hard you know when um even if I'm just in a bar or something but especially in a sauna I never make up a fake name for myself and I know guys do that but I've just found that

**I.i.25:30**

really absurd ah an absurd thing to do um and I've noticed like particularly the first couple of times when I went someone's asked me what's your name and I'd actually hesitate for a second and then just tell them my real name because I just thought I'd say oh should I say a false name um um um oh stuff that

**Russell:**

Do you ever tell them that your name's Friedrich

**Randy:**

No oh okay there's a rea the other reason I don't use that name is because is I hate it when it's not pronounced correctly okay

**Russell:**

Right

**Randy:**

And um

**I.i.26:00**

and it's true of my name too I I mean I've got to admit I'm a little bit peculiar about that you know I like that it's spelt the right way and especially with my last name

**Russell:**

This is Friedrich

**Randy:**

Oh no this is even Randy

**Russell:**

Yeah

**Randy:**

Right because a lot of people they spell it you know R A N D I Randi which is

**Russell:**

Right

**Randy:**

Um and my last name

**Russell:**

People spell my name with one L

**Randy:**

Oh okay see not me I always add two Ls [unintelligible] um and even Marcs a lot of people because um it's it's really rare to have an M A R C S

**I.i.26:30**

and er it's usually M A R X so everyone even if I say Marc-ss they'll put an X on the end

**Russell:**

Right

**Randy:**

because they just you know they think I must have said it wrong um so I'm peculiar about Friedrich so I don't like that's probably one of the reasons I don't use it is because you know I don't like the confusions with Frederick or Freddie or whatever you know

**Russell:**

Hmm

**Randy:**

*(distracted again)* I'd say this swan's going to get a Coke bottle in the head in a second

**Russell:**

Just tap it on the beak with the Coke bottle

**Randy:**

God *(he laughs a little)* oh okay

**I.i.27:00**

yeah

*(the minidisc recorder, lying in the sun, switches itself off)*

**I.i.27:04**

*(after a minute or two, I switch it back on)*

**Russell:**

**I.ii.00:00**

Okay we're back on

**Randy:**

Okay we're back on the air with Russ

**Russell:**

Sorry *(this is a question)*

**Randy:**

We're back on the air with Russ

**Russell:**

Yeah okay

**Randy:**

Okay

**Russell:**

Um can you um

**I.ii.00:30**

*(a silence)* which of the saunas in Melbourne do you think you know the best

**Randy:**

Um I'd probably say Rear Entry because it's well it's sort of closest it's the closest one to me and I suppose when I have gone I've gone to that one because it's close to me and you know it's walking distance

**Russell:**

to where you live

**Randy:**

Yeah to so I can just walk home from there and that sort of thing so it's it's probably Rear Entry I know it pretty well um

**I.ii.01:00**

following that would probably be Volcano but oh no Rear Entry definitely I know that really well

**Russell:**

Okay all right and I think you told me last time Rear Entry was the first one you went to

**Randy:**

Yeah

**Russell:**

Was what I

**Randy:**

Yeah

**Russell:**

Can you um can you describe Rear Entry to me generally

**Randy:**

Yeah

**Russell:**

Just a general

**I.ii.01:30**

description to start with

**Randy:**

Okay okay um well it starts off when you walk in it's sort of got this sort of timber timber sort of entry way where you pay your money and that sort of thing and you walk in through this this big door oh I should actually I should actually say one of the things that attracted me to it and the reason I first went was it was one of the saunas that didn't advertise like take out full full pages in the MSO and that sort of thing and also in terms of a front it was

**I.ii.02:00**

it just looked like a shed like it didn't look like there was really anything in there like you know a warehouse space where they might just have er you know like a clothing warehouse or something and I thought that was quite interesting

**Russell:**

You mean at on from the street its appearance

**Randy:**

This is from the street when you look at it like I walked past it a couple of times you know before I actually went in and this is not actually on the day but over you know the period when I first thought I'd go to it and I found that that element to it was exciting and and interesting because I didn't necessarily know what was there whereas with a place like Volcano you know it says what's in there

**I.ii.02:30**

and um so

**Russell:**

In the advertisements

**Randy:**

Yeah in the advertisements you know it's very blatant about what it's about whereas with Rear Entry there was still a level of mystery to it and peo I'd heard people talking about it and stuff so finally when I first went in there's like this this sort of timber thing you know there's timber on the walls and you go and you pay your money and you walk in to the first space is like a communal loungey area you get your towel and stuff from there then um I th there's a bit where your locker locker room is and there's like rows of

**I.ii.03:00**

lockers and from there onwards you can go into there's a a ground a maze on the ground floor and then there's a second level and it's all all the partitions are all black um the lighting's ranges from red to er I don't think it goes blue I think it's all red lighting or pink um there's a video lounge room there like there's there's a video loungey bit at the top which isn't really loungey it's just sort of like a space where a video's playing but there's an open space and the ground floor

**I.ii.03:30**

um there's a maze you can walk through and you can actually see the TV from through that maze from as you're walking

round but um I think one of the reasons I really like it is that it has a sense of flow like um and um when I first went to it I didn't realise I just assumed all saunas would be similar to that having been to saunas that aren't like that like Tops for example which is not really a sauna it's like a clothing optional type thing you know people just go in as they're dressed and then you know um

**Russell:**

It doesn't have wet facilities really does it

**Randy:**

No no

**Russell:**

**I.ii.04:00**

No

**Randy:**

Um but it's it's just got a sense of um I think the best saunas are the ones where you can walk around and keep going around in a circle and not feel like you're hitting dead ends because I think that really stops it it's um particularly when you're

**Russell:**

These are the best for you

**Randy:**

Yeah yeah and I think particularly I think when you're doing the whole cruising thing because I mean I don't know whether I don't know really where I learnt that cruising behaviour from now that I think about it but you know

**I.ii.04:30**

you walk around oh well I walk around and I see like you know you might see someone and you sort of you know you might look at them and you might walk past them and you want to feel like you can oh I want to feel that I can sort of walk around and still feel like it's new you know every time so you can sort of check it out a couple of times and not feel like you're hitting dead ends because when you hit a dead end a dead end it's like the fantasy's got to stop and I've got to walk back it's like um you know um so that's yeah so that's the space

**I.ii.05:00**

I probably know the best in terms of out of all of those

**Russell:**

Okay you've kind of given a general overview

**Randy:**

Yeah

**Russell:**

Can you um choose one part

**Randy:**

Yeah

**Russell:**

of the building that you know well that you actually enjoy or that you're attracted to that you like to visit that you always visit

**Randy:**

Yeah

**Russell:**

Is there such a place

**Randy:**

There is and I think it's common to all the saunas I really like the spa area I mean personally

**I.ii.05:30**

um I'm not really one for for doing anything sexual in the spa because for me it's like a place I sort of come to after I'm a bit tired after walking around and it's kind of restful I enjoy I like that water it's um so that's the space I enjoy the most um even though it kind of you know it's a bit grotty and stuff at times you know it's er you know

**Russell:**

Can you describe the spa at Rear Entry for me

**Randy:**

Yeah um it's probably one of my favourite spaces because that particular spa area's

**I.ii.06:00**

quite intimate like once you actually get you've got to go up a few stairs and then you know um

**Russell:**

What are the stairs made of

**Randy:**

Timber I think from memory um it's all pretty dark in there so you can't really quite tell that much but what I like about that particular area is the spa's actually lit up on the inside quite brightly so the whole room um in that whole area which is also adjoining to er the showers and just to the communal area where you can just sort of sit down and take it easy before you keep walking round it's it's all lit up by this beautiful blue

**I.ii.06:30**

glow that's where I was thinking of the blue light um the blue glow from the pool and that's quite nice from the spa

**Russell:**

So how big is the spa there

**Randy:**

Um

**Russell:**

Someone will read this who has no idea

**Randy:**

Oh okay

**Russell:**

So can you can you

**Randy:**

Yeah

**Russell:**

I'd really like you to describe it as meticulous as you can

**Randy:**

Okay um to be quite honest I don't really know I guess um enough to fit oh look I mean it's sometimes it can be uncomfortable in there when there's

**I.ii.07:00**

just a few people but that's more to do with personal space but it's about couldn't be more than ten feet by eight feet or something I mean it's I don't know if that's large or not but I mean it's it's pretty big

**Russell:**

And is it

**Randy:**

You know you can fit quite a few people in there

**Russell:**

What's it made of

**Randy:**

Um I think it's white plastic I think or some sort of um you know some sort of moulded thing um whatever they make spas out of fibreglass I suppose

**I.ii.07:30**

um and there's the light doesn't change colour or anything like whereas a couple of other saunas it does but um it just sort of stays white but has that sort of bluish sort of tinge to it

**Russell:**

Glow from underneath

**Randy:**

Glow from underneath

**Russell:**

Yeah yeah

**Randy:**

And er it's interesting um yeah most people don't like it when the water's still and I do like it particularly after it's been been bubbling for you know like fifteen minutes or something I actually like it when it stops and the water stills but people feel uncomfortable because you

**I.ii.08:00**

can actually look into it and you can actually see everybody's nakedness and some guys I guess must feel uncomfortable with that um so there's that element to it

**Russell:**

Do you

**Randy:**

Um yeah sometimes but generally I don't think it's a big deal like initially when I first thought about going to a sauna I thought I would I mean I'm a very private person

generally when it comes to the closer it gets to home the more private I get as anyone is and I thought there's no way you know I could take my clothes off and

**I.ii.08:30**

you know walk around you know even though I'd be in a towel in front of all these people you know but I'll never forget like when I walk into the sauna um I remember being so nervous Rear Entry the first time I went in um I it's really kind of daunting because you're walking through that sort of that sort of timber um clad er entry way and there's this little hole you know hole in the window like a little tram tick a ticketing office or something and I remember asking the guy I said you know

**I.ii.09:00**

this is my first time I've been to a sauna is there anything that you know is there anything I should know before I go in and he goes just relax because they won't bite you know just enjoy yourself I was still nervous at that point but I as soon as I walked into this the wet area where the showers and stuff were I took my towel off to take a shower I just thought no that's it everyone else here is in the exact same position that I am and at least you know clothing won't be something they'll judge me on (*I laugh a little*) because that's yeah that can change the way you perceive people

**I.ii.09:30**

as well so it's one less layer I suppose

**Russell:**

Yeah

**Randy:**

So that was that was quite good

**Russell:**

Can we have you finished do you think your description of the s of the spa

**Randy:**

Um yeah

**Russell:**

When you're in it is it like the base of the spa is it

**Randy:**

It okay it's really it's very smooth I mean generally I'd say I mean I couldn't tell you whether it was clean or not because like I



said even though it's lit up it's kind of dark  
er really strong chlorinated smell and thank  
god for that because it's probably killing half  
the STDs in Melbourne

**I.ii.10:00**

*(we laugh a little)* um it's um it I guess I put  
it down to it's got that real Swedish kind of  
you know when you think of a Swedish  
sauna or something like that I just you just  
see timber there's I mean there's a oh you  
know all the surfaces are I think it's all  
timber clad from what I remember it's it's  
black and timber I think there's a carpet  
sort of um well carpet-like thing on the on  
the ground it's not like heavy carpet just

**Russell:**

Immediately adjoining the

**Randy:**

No at the base of the stair like

**I.ii.10:30**

from the stairs up into the spa

**Russell:**

Yeah

**Randy:**

That's all timber

**Russell:**

Right

**Randy:**

And then on on the ground floor there's just  
um er I'm just trying to think of the space  
[unintelligible]

**Russell:**

Well how elevated is it how many steps  
roughly would it be up to the level at which  
the spa

**Randy:**

About five I think

**Russell:**

About five steps

**Randy:**

About five steps

**Russell:**

So it's not very or

**Randy:**

Yeah no it it is kind of it's not that high I  
mean you can actually um rest your you  
can stand on the ground bit and you can rest  
your arms up where um

**I.ii.11:00**

where the top of the spa is and have a  
conversation with someone in the spa like  
it's it's not really that high off the ground but  
it is it actually does feel like a completely  
different part of it and it's also it has an  
element of being theatrical too because it's  
like it's like a closed off box but anyone  
outside that space is like looking into a box  
you know so it gets that feeling of you do  
become aware of yourself when you're  
getting into the spa because er you know  
people do look I mean it's a case of you  
know well they want to see what's coming in  
you know

**I.ii.11:30**

the same thing when you go for a shower  
too um except for me shower's always been  
a bit more about etiquette and I think well  
you know when you come into a place it's  
just like before you go for a swim you have  
a shower and um so it's yeah it's  
interesting

**Russell:**

So there are sight lines the spa

**Randy:**

Yeah

**Russell:**

is is is visible in the way it's set up

**Randy:**

Yeah it it definitely is

**Russell:**

And the showers are visible as well

**Randy:**

Yeah and there's there's defin there's like  
distinct spaces which I mean the idea is  
really I suppose from wherever you are you  
can almost

**I.ii.12:00**

see everything and there's actually mirrors too set up there so um particularly in that in that whole wet area I suppose where all the saunas the spa and all that is they're they're all in one sort of space in close proximity to everything else but in the centre of that room is just an open space where there's a bench and actually a couple of benches so you can just sort of sit down and have a rest and in front of those benches often is a mirror um so that you can look at the person next to you without actually having to turn your head

**Russell:**

*(I laugh a little)* Right

**Randy:**

You can see the entries into that room without having to turn your head

**I.ii.12:30**

and sometimes you can see the showers or the the sauna er the spa without having to turn around

**Russell:**

So is this something you've done

**Randy:**

Yeah I I mean bef even before you talked to me about this I was just curious to see what it was about a space that made it work like what it was that I enjoyed or and just to see how other people used it as well and I thought oh okay I can see why that's there and it's it's quite obvious that um the whole thing about a sauna about that space

**I.ii.13:00**

is that that level of voyeurism you know you you really want to see as much as you can in a strange way yet all the lights are dim and

**Russell:**

Hmm

**Randy:**

You know um but it's it's also the space I think where people feel very vulnerable um because *(he coughs)*

**Russell:**

Have you felt vulnerable there

**Randy:**

I think I have because it's probably the most open space aside from the lounge area which I have to admit I've never spent time in in the lounge area where the video lounge is or you know where the café and stuff is never done that um

**Russell:**

What kinds of videos are in that lounge area

**I.ii.13:30**

**Randy:**

Oh it's not pornographic videos or anything often it it'd be something um something quite bizarre like the video of the week at Blockbuster or something you know um

**Russell:**

Yeah

**Randy:**

could be an action movie Steven Segal I don't know anything

**Russell:**

Yeah

**Randy:**

Sleepless In Seattle was playing once when I was there which *(I laugh a little)* it's just one of my favourites but

**Russell:**

Yeah heterosexual love fant love stories

**Randy:**

Yeah heterosexual love stories

**Russell:**

tend to turn up don't they

**Randy:**

Unbelievable yeah yeah

**Russell:**

Yeah I've noticed this

**Randy:**

That's quite unusual which I mean I think of all the movies to play

**Russell:**

Ever been at Volcano when Titanic's been screening

**Randy:**

(excited) Yes I

**I.ii.14:00**

have

**Russell:**

And the corridors are empty

**Randy:**

Oh my god they actually do that at Squirt as well which is interesting

**Russell:**

All right

**Randy:**

because that happened the other day I was really shocked I thought oh my god (*I laugh*) you know

**Russell:**

Okay

**Randy:**

Um so I mean I tend not to hang out in those areas (*he begins an alphabetical list*) A it's really well lit and

**Russell:**

This is the video lounge area

**Randy:**

This is like the video lounge this is sort of where you know anyone you can just sort of have a coffee and whatever and relax and a lot of people do use it but um I I have the same problem with that space as I do with that central space where

**I.ii.14:30**

the where the wet area is um because if you're just sort of sitting down there in the middle of that room you're really you know it's it's like everything's all around you and you know you're in the centre of being looked at whereas um

**Russell:**

How does that make you feel or does it is it does it change from time to time or is it consistently similar

**Randy:**

Um it it can change generally it makes I think situations like that

**I.ii.15:00**

just make me it makes it aware makes me aware of myself and what I'm doing and often I'll actually realise that what I'm doing is when when I feel insecure I'll actually realise that I'm you know puffing myself up you know like a like a bird does to make themselves look bigger or um to make it look like you know no I'm not stressed out you know people actually do this really bizarre thing and I'll never forget this moment as long as I live I was walking down in in Rear Entry through one of the corridors and they're all like black corridors they're all the partitions are all black

**I.ii.15:30**

with this red light and that's all that you're lit up with and there's all these guys walking around you know trying to look as if it's like they're not there it really is it's like they're not there they they I don't know where they think they are

**Russell:**

That's what they're trying to look like

**Randy:**

Yeah it's like you know um they're parading past each other cruising each other and that sort of thing and they play music er which is like we're talking top forty maybe techno a bit of techno in there usually leaning more towards techno but there was one particular incidence where I was walking down this corridor and I was just leaning up against

**I.ii.16:00**

a wall just watching people walk walk past and this song came on which was just hilarious and it was it's called What A Girl Wants right and it's a really tacky pop song and there was this these men would walk past and it was it was just a really funny moment and people would walk past as if the music wasn't playing you know and I just found that really weird you know it's um I just it made me think about what goes through someone's head when they walk through the space

**I.ii.16:30**

like for me I I can't think of it as being any place but a sauna like I know where I am and it's not like but I mean there've been times when you know I've walked around like you know a couple of you know dozen times even where I still walk around with this sense of expectation like as fooling myself into thinking oh what's around that corner as if I don't know you know but a lot of people really forget where they are when they're in the sauna or or they try to forget in some ways you know they try to look

**Russell:**

It appears that way to you

**Randy:**

**I.ii.17:00**

Yeah it appears that way that I think they um and I think even probably myself um you try and shut it all off and it's just about you know well you know how do I look because it is about that you're looking at each other you know you know [sic] thinking oh you know looking for each other's reactions the way you look the way you're standing um all those things I mean I think you know different poses and that sort of thing make a huge difference and I think people really become aware of that and there

**I.ii.17:30**

are some guys who are just it's it's like they have it down to an art you know they they just rub themselves or they'll I'm just trying to think of some of the things people do um

**Russell:**

What are some of the things you've done

**Randy:**

Um it's harder to yeah

**Russell:**

We're talking about cruising or self-presentation what are we talking about

**Randy:**

Bit of bit of both I suppose when when you're walking around a space it's not as if you're just sort of doing it for the hell of it you know I mean after the first time you've been around it's a case of well I know what's here it's pretty simple it's plain

**I.ii.18:00**

and black and badly lit (*we laugh*) you know I um I I don't necessarily think I pose um but I mean sometimes I'll just sort of lean up against a wall or something I mean not not I don't particularly think I'm posing but yeah I just I just sort of walk around I I'm still not very I've never been really good at cruising I'm not that sort of guy who can you know er there are some people who are really

**I.ii.18:30**

good at it like they'll look you straight in the eye they'll you know really make eyes

**Russell:**

I want to interrupt you

**Randy:**

Yeah

**Russell:**

I I want to go back to this moment just a second ago you said you're leaning against a wall

**Randy:**

Yeah

**Russell:**

You're not really posing and then there's this kind of momentary pause and then you shifted off to tell me how you're not good at cruising but

**Randy:**

Okay

**Russell:**

can you just go back what are you doing when you're leaning against that wall and where are you

**Randy:**

It's yeah okay

**Russell:**

What are you aware of can you think of a moment when you've been leaning against

**Randy:**

**I.ii.19:00**

Yeah

**Russell:**

that wall whatever that wall is

**Randy:**

Yeah I guess

**Russell:**

and what was that for what was happening

**Randy:**

Yeah I guess I walked around for a while and usually this is what happens like I'll walk around for a while maybe and um I'll get a bit tired of walking like often what guys will do is they'll you know they might just stand next stand somewhere and I guess I get sick of walking round so I think okay I'm just going to stand here and just see people walk past for a change instead of being someone walking past so I so I guess that that's what that's about and

**Russell:**

**I.ii.19:30**

But you lean against the wall you don't stand you lean is that a

**Randy:**

Yeah

**Russell:**

Is that a fair distinction

**Randy:**

Yeah I think so um I guess that's [sic] has to do with levels of laziness I don't really know whether it's just laziness or not like whether you know well I just go I'm going to lean against something at this stage

**Russell:**

That's all right I'm trying still though I want to (*I laugh a little*) I've warned you about this

**Randy:**

Yeah no that's okay

**Russell:**

I want to as much as possible if you can think of a specific moment

**Randy:**

Yeah

**Russell:**

when that happened once and

**I.ii.20:00**

as it were try and re-locate yourself in that moment of leaning

**Randy:**

Right

**Russell:**

What else what was there what else were you aware of

**Randy:**

Okay

**Russell:**

Who else were you aware of

**Randy:**

Okay

**Russell:**

What else were you aware of at that moment

**Randy:**

Okay um I was walking down a particular corridor this is Rear Entry um I'd just been walking around you know maybe done walked around two three times and thought okay look I'll just you know I'm sick of walking round I'm just going to find

**I.ii.20:30**

a my my first thought was okay wherever I stop it's got to be a place where I can actually have a good view of people walking past so that was the first thing it was a deliberate choice of where I stood and there was um I remember there being several other guys along that wall that were standing there as well

**Russell:**

Are we upstairs or downstairs

**Randy:**

This is downstairs

**Russell:**

Yeah

**Randy:**

Um and this is kind of quite a dark mazy area and it was just pretty much right in the centre centre of that

**Russell:**

Yeah

**Randy:**

Um

**I.ii.21:00**

and basically I I just thought okay I'm going to stop here and I'll just rest against the wall and then all of a sudden I realised that I I was a bit awkward in a in a particular way like the way I was standing felt awkward so I just adjusted myself and then I adjusted back because I thought it looked funny you know I was comfortable but I was looking funny and so I thought no okay that looks weird so I adjusted back

**Russell:**

What may what triggered that awareness of oh it looks weird

**Randy:**

Um

**Russell:**

Because you couldn't see there wasn't a mirror

**Randy:**

**I.ii.21:30**

Yeah I I just sort of felt like thought oh that looks a bit oh no I thought it felt like it looked a bit funny I thought if I was looking at myself I'd think er that's a funny pose to stand in and also I think it I was trying to maybe accentuate the best parts of of what I felt were you know the most alluring parts of me and I do actually remember there was a light maybe just a foot or two above my head um a wall wall light and I remember actually making sure that the

**I.ii.22:00**

(*he laughs*) the position of that light was kind of okay so that it actually made my

chest look more defined isn't that a bizarre thing to do (*I laugh a little*) that was actually what went through my head it's really funny that I never thought about it and um (*he laughs a little*) I remember that thought going through my head just thinking and it's always I reach that point where I've just done it and I just go what did I just do like what's that about but of course I just did it anyway and yeah so

**Russell:**

You mentioned there were other men standing along the

**I.ii.22:30**

wall

**Randy:**

Yeah

**Russell:**

How did their positions inform your choice of a place to stop

**Randy:**

Um I guess I was influenced not so much by the fact that they were there I mean it (*he begins an alphabetical list*) A it was a good location because it was a case of like everyone would have to walk through there so it was a great place to be but also there were some cute guys there and I thought well you know if they're there well um you know maybe they might be interested or whatever I mean we can you know

**I.ii.23:00**

you'd find out so it seemed like a good location to be at at the time um and that's what made me choose that particular spot um because there's some spaces where people really just don't go maybe it's too dark and there's quite a few you know like dark spots in in in saunas I mean every sauna has their you know dark spots where it's not quite as well lit and that sort of thing so I guess that's why I chose that spot and yeah I mean that

**I.ii.23:30**

that's pretty much it I mean people would walk past and I guess I'd um just trying to think of my reactions to them as they did you know I I mean being very shy of course I I still making eye contact with people's a bit hard so for me cruising was a little bit hard but um it's sometimes it feels a bit like being in a firing line and of course because you subject yourself to being judged visually

instantly you know and if someone likes you they like you and if they don't

**I.ii.24:00**

they don't and you have to accept that um and so as people walk past you know they they'd they would do that and of course sometimes it can be a bit of a a battering you know you do take a bit of a battering like you see someone and you think oh they're really gorgeous or whatever um and they look at you and suddenly look away as if to not even like eye contact seems to be so important and if you can someone's eye contact with you generally I think is what um can initiate contact with them

**I.ii.24:30**

I think especially in that setting

**Russell:**

Okay when you say eye contact seems to be important

**Randy:**

Yeah

**Russell:**

Is it important for you

**Randy:**

Um

**Russell:**

Or do you feel like oh that's important for other people

**Randy:**

Yeah

**Russell:**

I have to

**Randy:**

Oh okay

**Russell:**

join in on this activity

**Randy:**

Um

**Russell:**

Because you talked about the difficulty

**Randy:**

Yeah yeah

**Russell:**

of maintaining eye contact I think

**Randy:**

I guess a bit of I yeah I think it I guess it's a bit of both um for me if I look at someone and they look back and they keep looking and I do as well it's

**I.ii.25:00**

for me I suppose that signifies personally er some level of interest like okay I like you you like me you know and it's often the point that for me in my experience that brings that person you know that I go to them or they come to me or whatever do you know what I mean and that's how actual physical contact might begin generally

**Russell:**

Okay now when you're at the wall this particular time

**Randy:**

Yeah

**Russell:**

Leaning against it

**Randy:**

Hmm

**Russell:**

Do you have any recollections of eye contact you made with anyone

**Randy:**

Yeah

**Russell:**

**I.ii.25:30**

Can you tell me about that

**Randy:**

Yeah oh oh look there's throughout I mean at that particular time I think it was just

getting quite busy and there was lots of people walking through and of course my um I obviously looked at everyone as they walked past and there was a lot of that um I mean fairly typical um in my experience of um you know you look at someone and they look at you and then they they'll either like they'll either continue looking at you and they sort of check you out for a while and then continue to check out some of the other people around

**I.ii.26:00**

and walk around you know and walk away or they'll they'll look at you they'll you know it it's it they make it sort of clear through their eye contact and through their gestures that perhaps that you know they're not interested and they'll just keep continue walking on as if often as if they haven't actually seen you and there's that level of invisibility all of a sudden it's like I'm here (*I laugh a little*) you know

**Russell:**

Hmm

**Randy:**

And then again I mean that comes down to

**Russell:**

But again we're you're talking a bit more generally here

**Randy:**

Oh no no no but I mean in that particular instance

**Russell:**

Yeah

**Randy:**

that's sort of what happened there was people

**I.ii.26:30**

would walk past and just like you know you might as well not have been there and then there were of course people that actually as they walked past they you know they'd look at me and then they'd come up to me and they might sort of touch me and walk away I mean I did actually ended up um I mean I walked around again after that point I stayed there for about ten minutes walked around again and did it again and then ended up meeting this guy and the way we

actually met was that he um he he was just walking down

**I.ii.27:00**

that corridor and right from the point he entered that corridor he was looking right at me and he kept looking kept looking walked a little bit past me and then turned his head back and looked back at me and then came up to me and um subsequently you know we made contact

**Russell:**

And was that the first time he'd passed you

**Randy:**

That was the first time he'd passed me um although he'd um oh in terms of no I mean we'd we'd been past each other in the corridor but that was the first actual time I mean often he was maybe at the other end of the thing so we hadn't actually passed each other properly

**I.ii.27:30**

and that was the first time in yeah so contact began from there

**Russell:**

So you were aware of him looking at you

**Randy:**

Yeah

**Russell:**

and then walking past you and then turning and looking back does that mean you were watching him the whole time

**Randy:**

I think so um I think once that initial eye contact happened I just sort of kept watching him just to see whether he would you know actually come up to me or what what he was going to do and he was also I mean obviously I found him attractive so I was looking at him as well and this is the thing like there's all these people walking around and

**I.ii.28:00**

often it's just as much fun looking at someone or just as as pleasurable I mean particularly for me because I think I'm a very visual person often I think I could be in a situation where I'm not actually even having sex but watching people have sex and it's gratifying in a way that it's almost more gratifying than sex itself because I get too



I'm fascinated by exactly what happens like I  
I most people who would have had sex with  
me would actually have probably heard me  
say gee I wish I was I was outside my body

**I.ii.28:30**

so I can watch what was going on because  
that to me often is more interesting

**Russell:**

Right

**Randy:**

You know because you never like you can  
feel it but the way it feels I wonder whether  
that looks is anything like it looks like

**Russell:**

*(I laugh a little)* Right

**Randy:**

*(he laughs a little)* Isn't that weird it's a  
weird thing to think

**Russell:**

No no um I don't I think I know that

**Randy:**

Yeah

**Russell:**

I think that's why I'm aware of it

**Randy:**

I'm actually doing something er which is  
slightly off the topic but er I'm as a result of  
that I've actually um someone who I

**I.ii.29:00**

did actually meet in a sauna where he's  
coming down this weekend from Sydney  
and I actually emailed him and I said oh look  
I'm going to get a camera and we're going to  
tape ourselves having sex because I want to  
see what this looks like and actually I'm  
going to do that this weekend which is  
interesting because I have no idea what it  
looks like and I'd be fascinated to know

**Russell:**

Um when you I want to go back to the  
viewing thing then

**Randy:**

Yeah

**Russell:**

You talked about so you can see people

**Randy:**

Yeah

**Russell:**

Um for instance how far do

**I.ii.29:30**

you need to be from someone to see them  
like when they're walking in the corridor is it  
a very narrow corridor so there comes a  
point where they're so close to you that in  
fact the visual becomes less important  
because something else happens

**Randy:**

Oh okay you mean like

**Russell:**

Or um am I I mean do you need do you  
need a view and if so can you describe that

**Randy:**

Um

**I.ii.30:00**

I think what you're asking is is there is there  
moments when you're in a when I'm in a  
sauna that actually because I'm I'm forced  
in I'm sort of spatially forced into a situation  
where I'm almost on an intimate sort of  
personal level with someone even though  
I'm not like necessarily seeing them yeah  
there there are spaces in saunas that I've  
been to where um it is just dark there's  
very little light um and it's a space where  
you just sort of you can walk through and  
there are people

**I.ii.30:30**

like just bunched together particularly some  
of the mazy bits are a bit like that where  
um and that can often be quite awkward  
particularly if someone's not interested in me  
or I'm not interested in them um where you  
often have to negotiate this path as we walk  
through

**Russell:**

Because it's too narrow for two people

**Randy:**

It is too narrow yeah

**Russell:**

Yeah

**Randy:**

And I think people I guess they don't want to con oh well I don't want to confuse someone I I don't necessarily like physically or whatever that I want to be intimate with them just because I accidentally brush up against them and

**I.ii.31:00**

that's it's hard to know because it's saunas are so dark sometimes people just walk up to you and you'll look they'll just touch you and then it's up to you to decide about whether or not you want to continue with that activity or you want you know and often in a dark area like that it can be really hard to figure out particularly if it is dark it can be hard to figure out whether or not you want that activity to continue and there's that awkwardness of like oh look I'm sorry you know I'm not interested or I mean I tend to be quite frank when I'm in a sauna like if someone touches me I I'm not that I don't particularly like or I'm not

**I.ii.31:30**

attracted to I mean I'm quite apologetic I'll say look I'm sorry you know I'm not just interested but um so yeah there's lots of there's there's areas of awkwardness there I suppose but um I guess what what you want to know how that makes me feel or I'm not quite

**Russell:**

I was wondering more about

**I.ii.32:00**

for someone who hasn't been there

**Randy:**

Yeah

**Russell:**

When you talk about being able to see people like if I'm in the top level of a stadium

**Randy:**

Yeah

**Russell:**

like the MCG I can see all the players on the field

**Randy:**

All right okay right right

**Russell:**

So I'm just wondering what this viewing position

**Randy:**

Okay

**Russell:**

and being viewed position physically or spatially

**Randy:**

Okay I think I can describe it really well um it really is I mean well Rear Entry anyway and I suppose to

**I.ii.32:30**

a certain degree Volcano is as well designed it's it is like a little rabbits' warren or something it it really is it's just a series of little narrow corridors and um seeming seemingly it looks quite like you can pretend that you can get lost there because you know you can walk around in circles for a while but it's basically like a rabbits' warren it's dark it's like a series of tunnels almost that's how I sort of just that's the sort of feeling it evokes for me when I go in it's dark it's moody

**I.ii.33:00**

it often has a really strong smell usually of the chlorine um that comes from the pool-side often amyl amyl nitrate and um um yeah it generally it tends to be very dark spaces the the cubicles themselves are yeah are usually made of some sort of black vinyl or something something easy to clean and often often aren't particularly very clean like you walk into a gross one sometimes and it's still got cum all over it and stuff

**I.ii.33:30**

it's quite gross um and adjustable lighting generally in the cubicles as well so you can have it as bright or as dark as you want it once you're in that cubicle and it emits the light so I mean that's but rabbits' warren is how I describe it so when I talk about looking at someone when I look at someone it's generally down a particular corridor sometimes there are corridors which you can stand at the end of and it actually gives you a view into two different corridors

**Russell:**

Right

**Randy:**

That sort of thing so there are some that obviously are more advantagist [sic] to be on

**I.ii.34:00**

so you can see more because I mean generally when you first well when I first walk into a sauna it's like what's around let me have a look um

**Russell:**

Do you mean when you say what's around do you mean the people or the premises

**Randy:**

Oh the people oh sorry yeah yeah I've got to sorry I've got to explain that

**Russell:**

Yeah yeah no no no no no no that's all right

**Randy:**

It's like er yeah what men are around you know how many attractive guys are there around or should I just you know should I wait for a little while longer should I just take it easy for you know an hour or something um so that's usually I think my first oh no first thing I do is I generally it's I've got it down to

**I.ii.34:30**

well not quite a routine but generally what tends to happen is I um I'll go to my locker and it's interesting my what I do at the locker when I think about it is I I take off all my clothes and I put them into the locker but it's always very orderly I always fold everything (*I laugh a little*) okay always put everything on hangers and stuff like that and when I take my underwear off I put the towel around my waist first and take my underwear off through that I don't just strip off for all the world to see and then wrap the towel around me which is really interesting because it wouldn't

**I.ii.35:00**

matter if I did but it feels like it's something that I have to do and then when I actually do then I after that once everything's packed away I go and take a shower and then of course I take my towel off and then obviously because you I can't have a shower with my towel on

**Russell:**

Yep

**Randy:**

Um and then from there it doesn't matter that I'm naked and people are watching me but it's interesting this that at that first point and this is true of all my experiences at saunas I always do it that way um

**I.ii.35:30**

so that's yeah yeah

**Russell:**

(*checking the minidisc recorder*) I just want to see how much time there is remaining

**Randy:**

Okay (*checking the minidisc recorder*) is that actually thirty-five minutes that we're talking

**Russell:**

Hmm

**Randy:**

God (*he coughs*)

**Russell:**

We've been talking a while

**Randy:**

(*walking away*) I'm just going to go to the toilet again [unintelligible]

**Russell:**

Okay

(*I switch off the minidisc recorder while Randy wanders to the toilet*)

**I.ii.35:51**

(*I switch it back on as Randy returns*)

**Randy:**

**I.iii.00:00**

(*sitting down*) [unintelligible] when I was in there which may not be relevant but I don't know um with the eye contact thing um at the moment I'm reading this book called *Memoirs Of A Geisha* right which is quite interesting and there's this whole passage in it where um one of the leading geishas is talking to her apprentice about the subtleties

of eye contact and just I was just going to the toilet before and I was just thinking about it and how powerful it is in the context of

**I.iii.00:30**

the sauna or any sort of cruising area whether it's a beat or just even when you're at a club or whatever the the power of that and how just with that you can actually tell someone a million things just by the way you look at them and I guess going back to the whole the whole thing of the way you know the way I I get received by other people and all that sort of thing it's all down to that you know I can tell whether someone likes me whether they find me attractive whatever just by the way they they look at me um and

**I.iii.01:00**

it's interesting because I think I come from um I think I was raised in such a way that direct eye contact's a really hard thing to do like it's it's um it's almost like you don't really look look at someone in the eye to do that is a really um aggressive thing to do you know when you look at someone in the eye you're trying to really put something into them you know you want them to feel a particular way often it has to do with authority and all that sort of thing and I think um in as far as the cruising for me I often find that a difficulty I mean

**I.iii.01:30**

even having a conversation with you now I I find it easier to think when I'm not looking directly at you

**Russell:**

Right

**Randy:**

You know and I don't sorry it's not a personal thing but

**Russell:**

No

**Randy:**

Um so when I'm in a sauna I actually not only am I trying to make myself perceptibly look you know more alluring but I'm also it actually it's an effort for me to look at someone to call them closer you know what I mean to actually to send a signal um but that's it I was just thinking about that

**Russell:**

**I.iii.02:00**

When you say it's an effort do you how do you experience the effort do you experience it just in your eyeballs or is it

**Randy:**

*(he laughs)* Oh I see what you mean okay it no it's just a it's um I think it comes down to risk you know um and I think that's something that you know every everyone's kind of afraid of that you know every time you put yourself out there that you send a signal out there's the risk that someone's not going to be interested or

**I.iii.02:30**

that you can be rejected and I think that rejection is a big part of a sauna experience and learning to deal with that and learning to deal with the fact that yeah I know not everyone's going to find me attractive um you know etcetera etcetera that's all that's I guess what I mean by the effort

**Russell:**

Yeah

**Randy:**

So I'm consciously putting myself out there every time someone walks past um and often my experiences when talking to other people have been sort of like you know I've been here all night you know and these people walking around like what what are they looking for you know because they've obviously been

**I.iii.03:00**

oh not obviously but they've maybe been rejected a few times from being there and it can be a bit tiresome particularly if you've been looking all night you haven't been able to get exactly the sort of guy that you want and it's a bit like that I I think you know I was talking before about how sometimes I feel like the people aren't really in the sauna they or I I see them or it feels like that they're somewhere else I think they they come in looking for I mean I go in looking for a fantasy so maybe I'm judging

**I.iii.03:30**

them by my standards so I come in looking for a particular type of guy that I like and when you don't get that it can it can be a bit you know or when when the people you like um don't necessarily like you it can be a bit it can be a bit wearing you know

**Russell:**

What *(Randy laughs a little)* what is it about the way

**I.iii.04:00**

a place like Rear Entry or part of it is built and fitted out

**Randy:**

Yeah

**Russell:**

The way it actually physically is that is most supportive for you in this area of eye contact or of needing to make an effort what what what is it that supports you in your efforts

**Randy:**

Okay

**Russell:**

We've talked about strategic corridors

**Randy:**

**I.iii.04:30**

Yeah yeah

**Russell:**

and things like that

**Randy:**

Definitely um there's there's elements of the I mean I certainly think little additions like we were talking mirrors before I think they're really helpful in terms of you can look at someone without directly actually having to make it look like you are um which is quite good and there's they actually have made certain parts available where you can look at other people and not necessarily like like the corridors and that sort of thing you can actually look at a whole group of people walking down a corridor without necessarily while you're just walking down

**I.iii.05:00**

it do you know what I mean so it doesn't necessarily look like you're making an effort that's the whole thing about going around in a circle is that you can pretend that you've never been there before and there's this sense of oh I'm still looking around when the truth is you've been there for about four hours (*I laugh a little*) you've got off about five times and you know you know it inside out you can you know and it and it shows because I mean um a a really good example of that was I was at Volcano and there was this um there was this guy who

**I.iii.05:30**

told me he'd just got there right and I said I want to take you down to this room where the mirrors are and again we get the um anyway long story and basically he he actually took me there so I mean it's it's this interesting thing where people are almost fooling themselves into oh like I've never been here before I'm just going to walk round and round [unintelligible] different

**Russell:**

So he already had taken you there on the

**Randy:**

No no he actually did take like I said let's go to the mirrored room like he was initially playing like I'm an innocent kitten I don't know where I am

**Russell:**

**I.iii.06:00**

Oh right and he knew exactly yeah

**Randy:**

You know I've just got here and he took me

**Russell:**

Right

**Randy:**

you know because I got lost and he took me so that was really funny and um

**Russell:**

I was wondering whether um the mirror rooms at Volcano [unintelligible]

**Randy:**

It's the most popular room

**Russell:**

Oh is it

**Randy:**

From what I've heard from what I've heard um because I've just often what happens is I get into conversations with the staff there because after a while of not talking to anyone it drives you a bit nuts and that's really uncool to talk in a sauna sometimes and often the people I like the most are the ones that I actually end up having

**I.iii.06:30**

a chat to even though I mightn't have sex with them um but I was chatting to the staff and they were saying that that's I mean every time I walked past it was rare that that it the door was always locked because it was one of the few rooms that I know of that is actually every surface except the floor is mirrored and it's just the most amazing infinite kind of thing and again because I'm a visual person what I enjoyed was obviously you know fucking someone and being able to see them on every surface because that was interesting like I

**I.iii.07:00**

don't see me I see people fucking and I'm a visual person so that obviously gets it all happening

**Russell:**

Yeah

**Randy:**

Um so yeah that's quite interesting and the other thing I was thinking of too was that the difference maybe between like the way a sauna's designed and something like a beat happens like a beat is just coincidentally happens to be a place where people might get off like it's not necessarily built for sex but the interesting thing about saunas is that often the spaces are (*he coughs*) built to recreate

**I.iii.07:30**

a feeling or a fantasy or like the sling rooms and you know the glory hole thing which I've never really had a you know fascinated by it but so there's all these things that are you know definitely created um I had a friend of mine who's actually heterosexual and this is just a really funny story because he he was working out he does security and he was working out and he goes oh I was a bit tired one day you know and I was talking to one of my colleagues and they said oh you know you should just go

**I.iii.08:00**

for a you know a bit of a steam and a sauna down to this place called Volcano of course my friend knowing nothing about gay culture he's in his fifties knows nothing about gay culture to save himself and and you think he would being in security but it's very butch and that sort of thing so he goes in there and the funny thing like he pays his membership and everything because later on that night he actually came and he told my mum about how he'd been to this thing and he was appalled because it was like gay

yet he went to every level and checked it out to see what was there

**I.iii.08:30**

I guess out of his own curiosity

**Russell:**

So he actually went by accident

**Randy:**

Yeah you should I was thinking you should probably interview him he'd be quite interesting

**Russell:**

Right

**Randy:**

As a heterosexual's view of it but he found it he just thought it was absolutely abhorrent like that they had um um he was talking about the glory hole thing which he thought was gross and he he found it awful that people were cracking on to him and that but he honestly believed that I was saying you know Andrew how could you not know that it was a sauna I mean there's guys every well you know I know you know

**I.iii.09:00**

saunas are generally you know a particular sex type of thing but um yeah he that actually took him a while it's not till he actually went up to the hardcore area that he realised and then walked into the porn room that he realised that it was a place where men had sex um and even then he stayed and and his experience of it was just that um what he didn't like about it was the fact that once he figured it out that it was so blatantly sexual that these spaces were there so people can act out what he thought were sick fantasies but then it goes back to that whole thing about the subversion of public space

**I.iii.09:30**

and the way that it it actually uses those models of public spaces like toilets or whatever to recreate a fantasy that feeling of but a safe fantasy where the person who's in there's not necessarily going to beat you up or stab you with something er like all those stories you hear about

**Russell:**

Um (*referring to minidisc recorder*) we've only got a couple of minutes left on this one

**Randy:**

Okay

**Russell:**

Um how do you feel about talking about another fifteen minutes or so

**I.iii.10:00**

these are about seventy-five minutes each

**Randy:**

Okay don't tell me I've filled up a whole thing

**Russell:**

Yeah

**Randy:**

Oh gawd okay okay yeah no that's okay if you

**Russell:**

You didn't do it by yourself

**Randy:**

No thankfully

**Russell:**

That's all right okay well um I might stop and just change it because there's a couple of other things I want to ask you

*(I switch off the minidisc recorder)*

**I.iii.10:19**

*(a fresh minidisc is inserted and I switch it back on)*

**Russell:**

**I.iv.00:00**

Okay that's recording *(I make a noise near the microphone)* yeah okay um do you remember you said before that you'd passed Rear Entry no let's go right back

**Randy:**

Okay

**Russell:**

Do you remember the very first time

**I.iv.00:30**

you ever heard of such places like a sauna existing

**Randy:**

Yeah

**Russell:**

Can you just tell me what you recall of the earliest memory you have of hearing about such a place

**Randy:**

Okay hearing

**Russell:**

Or being aware of such a place you may not have heard about it for instance

**Randy:**

Yeah um I I really I I actually read about it

**Russell:**

Yeah

**Randy:**

before I actually um even heard anyone talking about it and the first time I saw it was in I can tell you actually Brother Sister and they

**I.iv.01:00**

did this special on er cruising etiquette which I thought was particularly interesting so I thought okay well I I read the article and it sort of didn't really give me much of an insight into the space itself but yeah and I remember just thinking oh oh I would never go to a sauna because it seems like a it seemed at the time to me like a desperate sort of thing to do because I thought oh you can just go out clubbing and pick someone up you know why would you want to you know um it just seemed like a bit of a desperate type of thing

**I.iv.01:30**

um and then oh no then I sort of heard like I'd spoken to a few people about you know just come across people who started talking about it and I said oh tell me what it's like and as is often with the way that goes with my sexual practices is I like to hear lots of stories about people's experiences and sort of work it out from there because I don't really you know now I realise not to just rule anything out but so that's how sort of er you know people people would just they wouldn't tell me much about

**I.iv.02:00**

it you know they'd say oh yeah you know I had sex with this guy you know here there and everywhere you know all the different saunas and I'd just go what's it like tell me what it's like and most of them wouldn't actually they said there's nothing to tell which would be the response that I'd often get back they'd go there's nothing really to tell um but they all seemed to say look Randy just do it you'll find it really liberating or you'll you know you'll it's worth it just do it once and see you know for the experience and I did get to that point where um

**I.iv.02:30**

I guess I'd I'd been through a couple of relationships which you know were fairly kind of standard and and kind of boring you know it was like the whole monogamous thing and I'd just come out of that and I thought oh well I just want a different experience so I so I sort of started thinking about it I started reading up about it trying to figure out strategically which one would I go to you know which one seemed to be the best one and to me the least threatening one and the one that I'd heard the most about was Rear Entry

**I.iv.03:00**

um so there's a whole series of of of

**Russell:**

Were those two factors connected it was it was it least threatening because it was the one you'd heard most about

**Randy:**

Um no I guess because I'd heard a lot about it and positive things about it from people who'd been there it I I thought oh it seemed like a safe option also it was close to where I live and I thought that's another thing you know I

**Russell:**

Hmm

**Randy:**

Um it was just those two things I I guess and I I liked the fact that it wasn't

**I.iv.03:30**

I guess I mean I didn't consciously think oh they don't advertise so therefore it's interesting I mean that had a bit more mystery it had a bit more of an underground kind of feeling for me even walking past it like where it was and that sort of thing

**Russell:**

And where is it

**Randy:**

Um it's it's in Suburb R it's in [...] and it's just down this like it just really doesn't draw attention to itself well I don't think it does and I honestly I think I would've walked past it you know ten times previously

**I.iv.04:00**

before I knew where it was and would never have known and to me that sort of had a level of mystery to it and plus the positive stories it was just a mixture of all these different things

**Russell:**

So what what did you imagine was behind that facade that innocuous facade on the street

**Randy:**

Um (*this is a question*) initially

**Russell:**

Before you went in

**Randy:**

Okay

**Russell:**

Like in what ways were you surprised in what ways were you were your expectations confirmed

**Randy:**

Um

**I.iv.04:30**

it was nothing at all like what I thought it would be (*I laugh a little*) um (*he laughs a little*) I actually expected it to be I expected it like I think I'd say den of sin really comes across as

**Russell:**

Sorry

**Randy:**

It's like den-of-sin-orgy-room is really what I expected it to be quite honest

**Russell:**



Yeah what kind of image was that

**Randy:**

Um sort of um I well the spaces were pretty much what I thought they might be in terms of quite dark and quite you know dark black um but in terms of the people in there

**I.iv.05:00**

and stuff I expected them to be much more aggressive in terms of the type of people I thought would be much more sexually aggressive in terms of open about who they liked you know touching you very openly gesturing and talking certainly I thought well you know um because certainly in clubs it was like that in terms of when someone came up to you you know it was quite obvious they were cracking on to you or you know they'd make it very obvious but instead I found saunas to be much more about subt the subtleties and I mean obviously when someone grabs their crotch that's not subtle but it still

**I.iv.05:30**

is you know when someone's across the room from you and that's how they're calling you instead of just coming next to you standing to you [sic] starting a conversation that doesn't really tend to happen in saunas it has to me a couple of times but generally it's it's almost like it's not cool to speak in saunas um and of course many times you know I'd um I'd be not like I'd be in the sauna with you know a friend or something and someone would walk past and they'd open their mouth and you'd have this screechy queen voice coming out and we'd just go oh you know that's a shame [unintelligible]

**I.iv.06:00**

*(we laugh)* no you know of course I don't mean that but it's it's funny um so in in terms of the image that I had yeah that was really kind of shattered for me because I expected it to be much more aggressive I mean a place that men gathered to have sex you know I think to someone who's never been to a sauna I mean the person who might be listening to this you'd think a place like that would be quite you know aggressive and my heterosexual friend who went to the sauna actually said that he felt that way once he figured

**I.iv.06:30**

out what it was

**Russell:**

That he felt aggressive

**Randy:**

Oh no no that that that he actually felt that people that that it was really quite full on

**Russell:**

Yeah

**Randy:**

You know that people were cruising quite full on but it took him to figure out what it was before he felt that way he just thought otherwise oh everyone was just looking at each other you know um so that was quite interesting and and subsequently I thought I'm actually more generally more sexually aggressive than most of the people here I mean aside from the eye contact thing I know

**I.iv.07:00**

I'm more I know what I want I'm I feel like I'm really I'm I'm not afraid whereas I think a lot of people are generally a little bit timid about it they try to be brave and you can actually see them trying to be brave and then subsequently when you you know like when I've talked to them um you know sometimes I might be just sitting next to someone and we might start a conversation and they'll just go oh you know it's a bit of a quiet night yeah I'm not really enjoying myself I don't really like saunas because you know everyone's particularly Rear Entry

**I.iv.07:30**

I think has a reputation for being um younger prettier wog boy type of thing you know and when I say wog boy of course I'm referring to um Greek Italian er Spanish you know a particular look and it tends to have a majority of that thing and that although that's not generally true but I found that the guys look a bit like that you know certainly clubbing clubbing crowd whereas Volcano has a slightly different er demographic

**Russell:**

**I.iv.08:00**

So they have their own demographics

**Randy:**

Yeah

**Russell:**

I've got one maybe it's one final question

**Randy:**

Yeah

**Russell:**

You talked about the place that you're attracted to

**Randy:**

Yeah

**Russell:**

every time you go to Rear Entry which is the um spa

**Randy:**

Yeah

**Russell:**

And you did mention that there was a place that you didn't really spend much time in which was the lounge but I'm wondering is there a place that actively repulses you

**I.iv.08:30**

at Rear Entry

**Randy:**

Er

**Russell:**

That you avoid if possible

**Randy:**

That I avoid

**Russell:**

That you don't want to

**Randy:**

Um I um that's a bit tough I guess um I guess there's a position

**Russell:**

And

**Randy:**

Yeah

**Russell:**

I'm thinking of the entire building

**Randy:**

Uh huh um there there is a place that I no that I completely avoid would have to be I

**I.iv.09:00**

guess er maybe a place like the sling room to me that sort of invites the idea that I might somehow want like this is what I goes through my head is I I wouldn't want to possibly invite the idea that I might like to be fisted because I or or subjected to being restrained or anything like that um there's also areas where the glory holes are often I find that interesting to to watch but again it's that sense of being from a distance you know um but generally no nothing I'm

**I.iv.09:30**

not really again I'm not there's no there's no space that I wouldn't go into or that I haven't gone into I mean like there's there's whole dark areas where you can't actually see the person that you're touching and that sort of thing certainly um there's yeah there's pretty much nothing I there there is something I don't like going into which is the sometimes the actual um the the wet sauna where it's very misty and that sort of thing I don't like that

**I.iv.10:00**

often because it freaks me out because the air in there is so warm sometimes it makes you know it makes my heart go kind of weird and then of course there's when someone touches you it freaks me out even more it's like oh god I'm getting out of here so I tend not to go into those spaces because it feels claustrophobic

**Russell:**

Hmm

**Randy:**

But aside from that no I mean there's I pretty much go to everything but generally I would say I I wouldn't I probably wouldn't sit in the sling for fear of what that might involve um

**I.iv.10:30**

yeah yeah but no there's generally no space that I wouldn't go to I mean I'm I'm curious about everything so I'd go into every nook and cranny and see what was happening and I think most people do and um but um

**Russell:**

If no that's fine um is there anything you want to ask me (*we laugh a little*) after all this

**Randy:**

Um I mean

**Russell:**

Or anything or anything else

**I.iv.11:00**

you want to just tell me tell me or ask me

**Randy:**

I can't really think about all all all I know is that um when when I look at it overall okay in terms of my experiences of saunas what they what they mean kind of in in a whole sense I think they're actually they're good in the way that they're kind of honest I mean on one hand we're being exploited for sex and all that sort of thing but

**I.iv.11:30**

I think it's great that there's a place where if if you just want to honestly go and have sex with someone um and sex being a thing not necessarily sex with your fantasy man or whatever but just sex that you can there's a venue that provides a structure for you to feel s to feel safe in but still have the fantasy and still have the sex which I think is great because I mean I I think about heterosexuals who don't necessarily have those sorts of opportunities um

**I.iv.12:00**

and I've got to say for my first visit to a sauna was as people have suggested to me a liberating experience to feel that I didn't have to be connected to the scene and I didn't have to be connected to clubbing or or any of that stuff to find sex if I wanted that you know what I mean and it also meant that I didn't have to be in those in this structured relationship to have sex with someone either you know like I didn't have to go out with the same person I could have sex five

**I.iv.12:30**

times a night with five different people whatever and this space provided that for me so generally I think it's a positive thing er but I think it must be negative for a lot of people who can't deal with the rejection part of it that's a big part of it as well and um but er that and there's one more story which I thought about too which was when I was in the Sauna Volcano and this is something that's sort of in my mind as well um there was er an Asian boy

**I.iv.13:00**

I I mean Chinese I'm not really sure what particular nationality but he was walking round and it's pretty dark in there as it is

you know this is the main sort of spa area where that is and he was walking round with sunglasses on (*I laugh*) you know and um yeah I just thought it was it was particularly hilarious because there was this sense of like I mean he was sort of covering a bit of his face as he sort of walked around like he didn't want to be recognised um and I just found that particularly

**I.iv.13:30**

interesting that in that environment I mean I can kind of see where that's coming from too because I know that when now now that I I know so many people in the scene and that sort of thing when I see them out at a sauna it can be really awkward particularly if I'm in a position where I'm perhaps revealing more about myself than you know per like it's it's not often like it's not unusual to find er like you know that that I find myself like

**I.iv.14:00**

maybe in a corner of a particular place and I'm having sex with someone often like in a place where if you're walking past you'd see it and someone I know would be walking past and I'd just go (*he laughs a little*) oh my god I'm going to see them in a meeting Monday morning and that's going to be fun (*I laugh*) but um

**Russell:**

Another meeting

**Randy:**

(*laughing*) Another meeting exactly so I mean that can that's quite interesting but er

**Russell:**

Um I'll just back to the guy with the sunglasses um er it might be nice for you to there was

**I.iv.14:30**

a man I saw at Volcano maybe twice on two different times but definitely once

**Randy:**

Yeah

**Russell:**

Who wore his towel

**Randy:**

Yeah

**Russell:**

wrapped entirely round his head (*Randy gasps*) as though he were in purdah but was naked from the neck down

**Randy:**

Oh my god

**Russell:**

(*demonstrating*) So his entire head was enveloped with this tiny

**Randy & Russell:**

(*simultaneously*) slit

**Russell:**

But jaw everything completely wrapped up with the towel like an enormous turban

**Randy:**

Yeah

**Russell:**

**I.iv.15:00**

But also round

**Randy:**

Wow

**Russell:**

And um walking around in um a very loungey way (*Randy laughs*) very kind of physically slack way um

**Randy:**

Yeah trying to look cool

**Russell:**

I don't know what he was trying to do

**Randy:**

Okay

**Russell:**

It was hard to tell

**Randy:**

That's fantastic

**Russell:**

Yeah it was really interesting

**Randy:**

That must have looked so bizarre

**Russell:**

Yeah it was really interesting hmm

**Randy:**

(*very soft*) Oh my god

**Russell:**

Hmm

**Randy:**

I did yeah yeah sorry no I was just going to say I I remember

**I.iv.15:30**

sitting in at Volcano that very day and I was talking to this guy um who said he just comes down from from the country he lives out in sort of rural Victoria comes in comes in to Volcano like once or twice a month um to have sex and he was really young I think he was about nineteen and we were talking afterwards and it was interesting that when he was there we were sitting in the spa and we were talking about the guys that were just walking through and he said um and the way he was talking about

**I.iv.16:00**

the sex he was having there like or the sex he was going to have there was that he was like a collector you know oh well I've had a black guy today well I'm going to have this guy and I'm going to have that guy I I just thought it was really really funny and going back to the thing about race um that really when someone says stuff like that it just suddenly goes oh my god you know because it's a bit like that and he was that was quite obviously from what he was saying anyway was what he was doing the the fascination oh I'll try

**I.iv.16:30**

this guy out I'll try that guy out and he was a he was going for the race thing which I thought was quite interesting

**Russell:**

Yeah um I do have another question

**Randy:**

Hmm

**Russell:**

Do you do you ever become very aware that you're male at saunas

**Randy:**

Um

**Russell:**

In the way that you've just said you know some suddenly you may have an awareness of race

**Randy:**

Yeah

**Russell:**

Do you ever suddenly have an awareness  
**I.iv.17:00**  
of being male or of being a man or being or some version of male

**Randy:**

Yeah er levels of masculin

**Russell:**

Is is male enough or is is there a version of male that

**Randy:**

There's levels of masculinity I think there's like a whole like yeah I think one of the things I do do is I mean like when I walk into a particular environment for example in in a sauna there's all these men there wherever it might be whichever environment it is  
**I.iv.17:30**

and I think I do sort of rate myself on a on a spectrum of all sorts of different things you know um but certainly to do with masculinity um there's all sorts of things um er I mean ranging from something like dick size to how hairy someone is or how big someone is often how big someone is is a really big thing for me because most of the men

**Russell:**

In terms of

**Randy:**

Height height

**Russell:**

Your own sense of your masculinity

**Randy:**

I I think so and the way that I see myself um most of the men are quite tall and often  
**I.iv.18:00**  
I feel quite small and um

**Russell:**

How tall are you what's

**Randy:**

I'm I'm about a hundred and fifty-five centimetres something like that

**Russell:**

Yeah yeah okay

**Randy:**

So it's not particularly tall but um most of the people are at least a foot or more taller than me in a general sense

**Russell:**

Yeah

**Randy:**

And I mean there's stuff like that you know I I there's all these different levels of manliness then there's like I mean I put it down to like maybe dick size how muscular you are how tall you are and they're stuff that you can even though someone's  
**I.iv.18:30**

got a towel around them you know you can see you can tell and certainly when you're alone in a cubicle with a guy I often find that that's stuff that goes through my head instantly like how how masculine or feminine am I in comparison to this person like

**Russell:**

So it's a kind of comparative thing with the other it comes into play that way

**Randy:**

To me it is

**Russell:**

Yeah

**Randy:**

To me er I never um oh I mean I don't necessarily think about it but there are there are moments you know particularly when you know you you've unwrapped the towel of the other guy and he ends up being hung like an

**I.iv.19:00**

elephant you know I just sort of go well um hmm you know it it my my maybe I I do think for a second oh my god you know well that's going to be interesting or there's all these thoughts that go through my head so I I guess yeah I do think I compare myself to to other people there and certainly masculinity becomes a big thing but I never actually I've never thought about it actually because

**I.iv.19:30**

most of the women I know I don't really know that many really girly girly I tend not to hang around those types of girls because I find that really annoying

**Russell:**

Yeah

**Randy:**

but so a lot of the girls I know are quite strong and assertive anyway you know and they're not necessarily lesbian or anything but they are um so I don't really notice a big difference um yeah in terms of that so I don't necessarily feel like oh I'm I'm I'm really a guy

**I.iv.20:00**

being a and I think if women were walking around I still don't think I would find that any more weird like I don't think I would find that weird if that makes sense

**Russell:**

Do you do you I guess then is it is it a fair question to ask do you feel that your gender identity can be fluid or changing in in degree if not in kind in a sauna

**Randy:**

Yeah it it I think it goes like um I think like

**I.iv.20:30**

your ego I think it just fluctuates throughout the whole experience and you can have all sorts of different experiences and I think it has to do like with that top and bottom stuff

too um um some of the things the issues I go through in my head sometimes er is you know is it almost more masculine to to have someone penetrate you you know because often that can involve some sort of degree of you know letting someone inside you and er that sort of thing

**I.iv.21:00**

and and dealing with pain and that sort of thing whereas often there's no pain associated with penetrating someone so you know what is more masculine and that sort of thing there but it throughout the throughout that whole experience of my experience of being in a sauna er there's yeah there are times when that sort of thing happens you know I I notice myself maybe like with that guy the the massage guy when we were talking about the the whole Thai boy massage boy thing I

**I.iv.21:30**

recognised something and I played a role and I think maybe that must happen maybe more subconsciously at on different levels when I'm just interacting with someone and I might choose to be um passive I might choose to be active and that might change within that whole sexual experience as well but I don't think the space necessarily sets up whether you can be one or the other but sometimes that can I I think that has more to do with the person the way the person uses the space

**I.iv.22:00**

you know what role they choose to to wear

**Russell:**

Do you think the building is gendered

**Randy:**

Oh

**Russell:**

Oh no that's ridiculous no it's a ridiculous question no don't don't even worry let's stop (*I laugh a little*)

**Randy:**

Really I actually think it's a really good question because

**Russell:**

No it's more theoretical though it's less more about what you're experiencing

**Randy:**

Yeah

**Russell:**

And that's why

**Randy:**

Okay

**Russell:**

It's it's drifting off into another  
**I.iv.22:30**  
 conversation

**Randy:**

Okay yeah I know what you're saying but  
 it's a good question though

**Russell:**

I mean we can have that conversation but  
 it's possibly outside what my real research is  
 [inaudible]

**Randy:**

It's not bad though in terms of how people  
 respond to a space like that I just think um I  
 just wonder whether it's really important at  
 all that the space looks the way it does  
 sometimes because I mean most of the time  
 if if the guys are I mean okay I'll take it from  
 me

**I.iv.23:00**

if if I'm walking around that space  
 pretending that I'm not technically there or  
 not really there then does it really matter  
 really what it looks like can it just be  
 corridors

**Russell:**

Mm

**Randy:**

You know

**Russell:**

But then the question then is is the space  
 only what it looks like like what about the  
 fact that there are corridors a floor plan you  
 know proximities distances

**Randy:**

Yeah

**Russell:**

Turns um circuits dead ends

**Randy:**

Yeah

**Russell:**

**I.iv.23:30**

You know

**Randy:**

Well that's it I mean like between between  
 something like Volcano and Rear Entry I  
 don't necessarily notice a huge difference  
 except Volcano has a mirrored room which I  
 wish Rear Entry had (*he laughs a little*) I  
 mean it does seem to have that formula and  
 and um a couple of new saunas have sort of  
 popped up and there I mean there used to  
 be Splash which I never went to which was  
 supposed to be like the most beautiful five  
 star sauna you know and I'm really surprised  
 that there there isn't something

**I.iv.24:00**

in Melbourne that is beautiful and luxurious  
 that is also a a sex-on-premises-venue do  
 you know what I mean

**Russell:**

I've heard that there is one being designed  
 at at the moment

**Randy:**

Me too me too this is in the city as well isn't  
 it

**Russell:**

Yes

**Randy:**

Yeah yeah and I I really hope that that  
 happens but the comment that I often get  
 from people is that oh you know the gay  
 community is never going to go for it they  
 like it dirty and seedy and that's the way  
 they like it

**Russell:**

Well what do you like

**Randy:**

I like I like both sometimes I like it

**I.iv.24:30**

to be really filthy and sometimes I really like it when (*he coughs*) it's just you know it's nice to have a luxurious experience and at the moment I don't have the I can't choose because there's nothing to choose from

**Russell:**

So you mentioned very early on the thing about you go into a cubicle sometimes

**Randy:**

Yeah

**Russell:**

Those places that people keep calling rooms

**Randy:**

Yes hmm (*he laughs a little*)

**Russell:**

Um that's interesting isn't it

**Randy:**

Yeah (*he laughs a little*)

**Russell:**

Um and and there might be cum all over the vinyl

**Randy:**

Yeah

**Russell:**

And you say and you kind of winced a bit

**I.iv.25:00**

and [unintelligible] was grotty but is it always I mean was that wince for my benefit or do you

**Randy:**

Do I sometimes enjoy the pleasure um

**Russell:**

Or were you wincing

**Randy:**

That's a rather good question actually

**Russell:**

Do you do you think that's a nice place to be sometimes

**Randy:**

I I think you can be in the mood where um I know I've certainly I've certainly been in the mood where I can actually derive pleasure from what is technically would be perceived by other people as being a negative situation

**I.iv.25:30**

um again like with the massage guy I turn it around because I was curious to see what it would feel like what it would be like

**Russell:**

Yeah

**Randy:**

And I guess when it comes to a situation like the cum on the vinyl I just go oh what the hell I'm going to shower in a second and it's just cum and something of the experience about being a gay male too and practising sex in a place like that or just generally is that when it comes to my internal fluids and things like that I'm so much more relaxed about it I think you know than I'm this is

**I.iv.26:00**

not to say that just because you're a gay male or a gay female that you're somehow going to be more in in touch with yourself but I I don't like excrement and stuff like that doesn't really freak me out I mean I wouldn't really be involved in I don't think I'd necessarily be involved in something that like scat or anything like I mean that's probably a bit not quite my style but I'm not fearful of that whereas for some people even the thought of it is just vile you know

**I.iv.26:30**

and I think that comes from the fact that you know yeah I have anal contact or I have you know semen and those sort of things are just familiar things to me so I'm not freaked out by it but some some guys are really nice they'll lay out a towel on the cum covered vinyl (*he laughs*)

**Russell:**

Their own

**Randy:**

Their own towel



**Russell:**

Yeah Sir Walter Raleigh

**Randy:**

Isn't that lovely (*we laugh*) that's romance  
that's how you know

**Russell:**

Let's stop

**Randy:**

Okay thank you very much Russell

**Russell:**

That's all right

(*I switch off the minidisc recorder*)

**I.iv.26:57**

END OF CONVERSATION



## appendix 4: Yianis I

*The transcript documents a conversation with Yianis recorded on a weeknight in the living room of a house in Melbourne. The house belonged to a friend of mine who was out of town. When Yianis arrived, he seemed tired and told me that he wasn't feeling well. Even so, he accepted a beer, settled himself on the sofa and our conversation began. We stopped talking just before midnight. Yianis never finished the beer.*

**Russell:**

**I.i.00:00**

Um when I when I talked with you last um you made a couple of comments about a a few things I was really interested in picking up on okay so I want to start off with one of those um you mentioned that porn the pornography was

**I.i.00:30**

an important factor for you in er how how you related to the sauna like in in terms of choosing a place or whether it was a good place

**Yianis:**

Yeah

**Russell:**

Is that correct

**Yianis:**

Yeah yeah

**Russell:**

Have I phrased it

**Yianis:**

No I mean I like a sauna that has you know good porn

**Russell:**

Okay and then you said that you thought Rear Entry was the one that had the best porn

**Yianis:**

Yeah yeah and the best kind of you can hear the porn

**I.i.01:00**

and it's you can it's not it hasn't been tinted or anything like that or

**Russell:**

Okay which is what happens elsewhere

**Yianis:**

Yeah

**Russell:**

That you can't hear it and it's tinted or something

**Yianis:**

Yeah or yeah I need to hear the volume I need to be able to sit there and be comfortable and

**Russell:**

Okay there's only oh no that's there's a sitting place downstairs as well as a sitting place upstairs

**Yianis:**

Yeah

**Russell:**

for the pornography at Rear Entry

**Yianis:**

I mean both both those spaces are pretty good actually

**I.i.01:30**

yeah

**Russell:**

Can we can we start talking about the porn though

**Yianis:**

Uh huh

**Russell:**

Um what I'm interested in is apart from the tinting and the sound levels is there anything else to distinguish the porn for you that they show at Rear Entry from the porn they show at other places you've been to

**Yianis:**

Oh it's um it's probably it's not it's not the B grade kind of porn or something oh I mean I guess it's *(he laughs a little)* it's the lush American A grade kind of porn

**I.i.02:00**

and

**Russell:**

That they show at Rear Entry

**Yianis:**

Yeah I think so you know it it's you know the Falcon videos and which I'm you know a sucker for I guess and

**Russell:**

What

**Yianis:**

You know like the glossy porn really kind of glossy and you know full on and

**Russell:**

By glossy what do you mean

**Yianis:**

Um

**Russell:**

Can you describe something you've seen

**Yianis:**

It's it's beefcake or it's um

**Russell:**

Can you describe

**I.i.02:30**

a specific scene that you've seen that you can remember watching at Rear Entry and that particularly interested you

**Yianis:**

Not at all not at all *(he laughs a little)* it's one big blur but it's you know like it's yeah it's probably been has been made in the nine I mean I'm generalising in some ways but you know like it's probably been made in the nineties and um

**I.i.03:00**

and it's it's it's really like macho kind of stuff macho porn like and it's um harder as well

**Russell:**

Okay so

**Yianis:**

You know rougher

**Russell:**

What do you mean by macho in this case like the do you mean the men are macho

**Yianis:**

Yeah that's really weird because all porn is really that oh no it's not really but *(he sighs)* oh I mean all

**I.i.03:30**

you can say is it's glossy I mean it's the difference between you know like um I don't know I don't know um it it's it's just more professional or something I have to define that too *(he laughs)* um it's

**Russell:**

I'm wondering

**Yianis:**

I don't know

**Russell:**

Again it's not so much what the labels are for those things what are the actual things that lead you to draw those conclusions

**Yianis:**

**I.i.04:00**

*(in a rush)* It oh no it's

**Russell:**

It doesn't have to be all of them at once it can be just a one or two details

**Yianis:**

Oh okay I guess one thing is you know like the kind of porn that I like and er is where the scenario is fully explored I don't like porn where they start in the middle of the scene or they're already having sex

**Russell:**

Right

**Yianis:**

I like to know

**Russell:**

Okay so plot

**Yianis:**

Yeah

**Russell:**

or narrative is interesting

**Yianis:**

Yeah narrative is very important and I need to know how they got there

**Russell:**

Right

**Yianis:**

Even if it is kind of dubious I want to know like because it

**I.i.04:30**

it it it yeah it just adds so much

**Russell:**

What would be what would be um can you recall a narrative prior which led to some people having sex in a porn thing

**Yianis:**

Yeah you know like um

**Russell:**

One that particularly one that was memorable one that you can remember now

**Yianis:**

Yeah I kind of like um actually this wasn't in the nineties as well I mean probably this was probably not made I mean it wasn't made in the nineties

**I.i.05:00**

it was probably made in you know the late eighties but there's one particular porn they're surfers and they're um they're young you know like um oh they're jocks and they

go back to their high school reunion and um they um get back at their coach who's been you know like who used to you know probably fuck them back when they were in high school but then they you know like um now they've grown and they're you know um

**I.i.05:30**

it's it's not a revenge thing it's just a you know like now they're men and they're returning back to the coach

**Russell:**

Is that a video called Dream Team

**Yianis:**

Mm I can't remember I can't

**Russell:**

What what kind of game did they play with the coach

**Yianis:**

No oh they were just basketballers or something no I there was no sports I didn't I can't remember no I don't think it was Dream Team but yeah there was a lot of um yeah it was great actually

**Russell:**

**I.i.06:00**

Okay so

**Yianis:**

You know and I like to hear I don't like yeah yeah yeah I kind of like you know like what they say as well like it adds to it

**Russell:**

Dialogue

**Yianis:**

Dialogue yeah I mean

**Russell:**

While they're having sex or prior to having sex

**Yianis:**

Prior and during

**Russell:**

All right

**Yianis:**

You know you know I really like dirty talk and stuff like that

**Russell:**

*(I laugh a little)* What would be an example

**Yianis:**

*(he laughs)* Of dirty talk um

**I.i.06:30**

I don't know oh no no there's this line that something about you know like oh it's something quite horrible really but it it's do you know something like you know oh there's a funny line something about a piglet or something eat me eat me out piglet or something or *(we laugh)* um stuff stuff like that um you know or you know I really like the guy who's

**I.i.07:00**

you know who's dominating or who's you know like um

**Russell:**

The penetrator in this case

**Yianis:**

The penetrator usually or the rougher guy you know sometimes they have gems and you know I can't quite I mean you know I just like it to be there I mean it's not so much as a memorable but it just makes it more authentic for me which is I mean authentic to what but or you know like or it's just it's just um

**I.i.07:30**

I don't know it makes it makes it more more engaging

**Russell:**

You are more engaged

**Yianis:**

Yeah I'm more engaged with that

**Russell:**

Do you um

**Yianis:**

And oh I also like in porn where they almost um fumble

**I.i.08:00**

and stuff like they're taking off their pants and they're not coming off properly

**Russell:**

Yes

**Yianis:**

I love that

**Russell:**

Yes um I remember a moment myself that I've never forgotten in um a porn video that I didn't view at a sauna I viewed it on a home VCR and er it was a scene where some guy who was obviously in his late twenties pretending to be

**I.i.08:30**

a high school student *(we laugh a little)* um was um penetrating the teacher who kept him back after class and made him write lines until his elbow brushed against his crotch and basically they'd rearranged the desks a bit and by this stage they were both naked and one was bent over the teacher and the supposed student who was about the same age um was rooting him and

**I.i.09:00**

there was this moment where the guy who was being rooted was just in the wrong position

**Yianis:**

Hmm hmm

**Russell:**

and the other guy just looked at the camera *(Yianis laughs)* and just looked back and just didn't care about the camera he just shoved the guy around into a different position because he wanted to root him so much

**Yianis:**

Yeah

**Russell:**

And the camera he was thinking

**I.i.09:30**

clearly for a moment of whether he they should stop and just obviously thought no I'm going to keep on going and there was this mess of desks by the end of the scene but it was that moment where um his own

interests prevailed that made the whole thing more interesting

**Yianis:**

Yeah like yeah when someone's being rooted and I don't know the person's being rough and they're getting carried away like oh like what I've noticed is you know with some stars like some

**I.i.10:00**

stars from Falcon people like like people like Mike Branson and who else who I love *(he laughs a little)* and

**Russell:**

I don't know him what does he look like

**Yianis:**

He's got dark hair he looks like um he looks like Angel you know Angel Buffy Angel

**Russell:**

No

**Yianis:**

Buffy The Vampire

**Russell:**

I don't watch television

**Yianis:**

Oh right *(he laughs a little)* so he kind of looks like a

**Russell:**

Quick police description of him

**Yianis:**

It looks um dark angular you know his face is quite

**I.i.10:30**

angular and his jaw's kind of really square it's square almost

**Russell:**

Yeah

**Yianis:**

It's just really square it's he's got dark hair and he's just got just this amazing cock and

I I'm not no per se I'm not into you know I don't know magnificent cocks or whatever I don't talk about it but he does he's just got and everyone and everyone who sucks him off or gets fucked he he's just thoroughly enjoying like he is just amazing *(he laughs)* um and Ben

**I.i.11:00**

no not Ben not Ben Harper Blake Harper

**Russell:**

I'm aware of Blake Harper

**Yianis:**

Yeah and Blake Harper loves getting fucked and when he gets fucked he's really enjoying it and it's like authentic like it's just real like he's so much enjoying it and he just gets really carried away and he is really kind of malleable not malleable but really kind of flexible and stuff and um

**Russell:**

And he's kind of got dark features as well hasn't he

**Yianis:**

Yeah yeah and um

**I.i.11:30**

there's this scene where he's bent over and like someone's pounding him too hard and he's you know he um he kind of stag like he falls almost

**Russell:**

Right

**Yianis:**

And that's great I love that like you know because it's I don't know

**Russell:**

Those messy bits

**Yianis:**

Yeah

**Russell:**

You were interested in a while for a while or you had an interest er I remember you talking about it in the kind of décor

**Yianis:**

Yeah

**Russell:**

in in these films as well do you want to  
**I.i.12:00**  
is that an interest you still have

**Yianis:**

Not so much but I remember having oh you just reminded me of it actually yeah I I loved it you know when they had these you know like you know flowers in the background and and um

**Russell:**

In in in interiors or in fields

**Yianis:**

In interiors and stuff

**Russell:**

So flowers in vases or something

**Yianis:**

No no and and photographs of flowers

**Russell:**

Oh yeah

**Yianis:**

Or you know like a Maple [sic] you know like Mapplethorpe flowers I've seen

**Russell:**

Really

**Yianis:**

Yeah

**I.i.12:30**

yeah I mean obviously a print or you know a print of the photographic print or whatever um stuff like that and you know like that's pretty cool I mean but that's when I I think back then I used to watch a different kind of porn and now now I guess with the Falcon stuff it's a lot more flash or something and I take the interiors don't interest me as much because I think

**I.i.13:00**

I don't know why they don't it doesn't

**Russell:**

Are they more conventional now do you think

**Yianis:**

Yeah

**Russell:**

or they're more controlled or something like that when you talked about them being glossier is it because the production values make them more

**Yianis:**

Yeah the prod yeah the production values have have you know it's like a they're like good TV sets now almost

**Russell:**

Right

**Yianis:**

You know where you don't take you know like but before it was just like it looked like let's put a flower a pic you know a photograph of a flower

**I.i.13:30**

on the wall

**Russell:**

Yeah

**Yianis:**

And it was just like do you know what I mean and let's put this pillow there (*he laughs a little*) and stuff or you know this doona cover you know and it

**Russell:**

Did you find yourself trying to tell whether they were um location shoots or whether they were actually faked interiors

**Yianis:**

No I didn't

**Russell:**

like sets

**Yianis:**



No I always thought of them as sets I never

**Russell:**

As sets always

**Yianis:**

Yeah always sets

**Russell:**

Right um

**I.i.14:00**

when when you sit do you can you remember the last time you sat down at Rear Entry watching a video like this

**Yianis:**

Yeah yeah

**Russell:**

Where were you sitting upstairs or downstairs

**Yianis:**

Upstairs

**Russell:**

Can you describe that place

**Yianis:**

It was really dark and it's like a it's got three tiers or a couple of tiers

**Russell:**

Yeah

**Yianis:**

**I.i.14:30**

Oh and actually I um I wouldn't I went to sit down and I fell over (*he laughs*) because I maybe I thought there was another tier or something but I remember something embarrassing happening

**Russell:**

Right

**Yianis:**

Like oh no

**Russell:**

Like what happens in the porn films (*we laugh*)

**Yianis:**

Yeah but oh no I think what happened was I thought there was a wall behind me I just went back and there was

**Russell:**

There wasn't

**Yianis:**

The wall was like another metre away or something

**Russell:**

Right

**Yianis:**

Something like that and um and I usually you know try to isolate myself and just

**I.i.15:00**

just watch the porn

**Russell:**

Can you describe it is that a room or an area how would you describe

**Yianis:**

It's an area it's it's a it's at a right angle so the the tiers are at a right angle kind of opposite the TV monitor

**Russell:**

Right

**Yianis:**

which is kind of um in the wall and you know like so you don't have any contact with the TV so it's behind I think Perspex or something but

**Russell:**

It's

**I.i.15:30**

in the wall

**Yianis:**

Yeah

**Russell:**

Right

**Yianis:**

It's in-built in the wall I think and um and you know there's an area of say you know two metres square in between the seating almost and the TV and that

**Russell:**

Right so it's like a domestic viewing how big is the television set

**Yianis:**

It's just yeah it um forty-nine fifty centimetre

**Russell:**

Yeah so it's it's like a standard one you'd expect to find in a home

**Yianis:**

Yeah yeah

**Russell:**

Is it a homely  
environment

I.i.16:00

**Yianis:**

No no

**Russell:**

How would

**Yianis:**

It's too dark and

**Russell:**

This tiered seating what's it is it is it padded

**Yianis:**

Yeah it's kind of a mini-stadium and there you know there's like leather leather just um for you oh no is it leather yeah I'm sure there's leather kind of seating not seating but you know pillows er flat you know pillows and um people can actually

I.i.16:30

on one of on one of the sides people can peer over

**Russell:**

To what

**Yianis:**

To the tiers where people're sitting

**Russell:**

So

**Yianis:**

So at head height

**Russell:**

Yeah

**Yianis:**

they can actually you know look at someone's back I think

**Russell:**

Right

**Yianis:**

or watch the TV at head height so standing up behind the seats

**Russell:**

Right

**Yianis:**

I think yeah that's upstairs

**Russell:**

About how long ago are we talking that you were there

**Yianis:**

Mm that's ages ago um

**Russell:**

I.i.17:00

Two years (*this is a question*)

**Yianis:**

Eighty-nine oh ninety-eight (*he laughs*)  
sorry

**Russell:**

That's all right

**Yianis:**

I wasn't quite alive in ninety ninety-eight  
um November

**Russell:**

You know it was November

**Yianis:**

Yeah probably November the twenty-fifth

**Russell:**

How do you know that date so specifically

**Yianis:**

(*he sighs*) I don't know like things happen at  
saunas or something and I don't go that I  
mean I can remember when I

**I.i.17:30**

went because something happened that  
night that freaked me out and um so I  
remember that that was the date and it was  
just before I went to this place overseas so it  
was you know yeah it was a Thursday night  
oh Friday morning

**Russell:**

Right

**Yianis:**

After Q & A

**Russell:**

Oh right so you'd come a long way because  
Q & A's in Fitzroy

**Yianis:**

Yeah yeah

**I.i.18:00**

I had the car so I thought this was going to  
be my last night I mean oh you know I was  
planning not to have sex in in this place  
overseas so um I just thought I'd have sex  
before I went there

**Russell:**

Is that because of an HIV concern

**Yianis:**

Yeah yeah

**Russell:**

And your assumptions that this place  
overseas was more likely (*Yianis laughs a*  
*little*) a place where men would be HIV  
positive than Melbourne

**Yianis:**

I guess and

**Russell:**

**I.i.18:30**

That's okay we're talking about two years  
ago

**Yianis:**

Yeah yeah so um yeah

**Russell:**

We don't have to pursue this

**Yianis:**

Yeah no

**Russell:**

Okay um but can we keep talking about  
Rear Entry

**Yianis:**

Yeah

**Russell:**

Okay um

**I.i.19:00**

you said you like to isolate yourself

**Yianis:**

Yeah

**Russell:**

From what

**Yianis:**

I don't mind people watching me you know  
wank and stuff at all and but I don't want

them to feel that they can approach me  
sometimes and you know yeah

**I.i.19:30**

I mean sometimes I just want to go there  
and watch the porn and I don't you know it  
it's you know I don't I mean I never yeah I  
mean there's more times where I just go  
there to wank rather than to have sex with  
people I mean I love watching people

**Russell:**

With other people

**Yianis:**

Sorry yeah oh not so much with other  
people either but I mean I guess you know  
the sauna kind of gives me an opportunity to  
watch

**I.i.20:00**

porn in an environment that you know it's  
not like watching at home where my parents  
will I don't know it's just a little bit more  
tense even if (*he laughs*) I watch the porn in  
my bedroom you know there's always a  
thing of me being in my house in my  
parents' house so I'd rather just be relaxed

**Russell:**

So do at at home is it understood that they  
can walk into your bedroom

**Yianis:**

No I mean I watch I watch it late at night but  
I mean you know I like to have the volume

**I.i.20:30**

up but I can't have the volume (*he laughs a  
little*) I can't have the volume screeching you  
know at one o'clock in the morning at home

**Russell:**

Do you have a collection of your own videos

**Yianis:**

Yeah yeah

**Russell:**

How many would be in that collection

**Yianis:**

About twelve at the moment it just it  
exploded oh no it didn't not exploded but a  
lot of when my friends get into relationships  
it seems like they give (*he laughs a little*)  
their porn to me

**Russell:**

(*I laugh a little*) All right

**Yianis:**

I've had two people do that

**Russell:**

Right has you say you

**I.i.21:00**

don't really go very often to saunas in these  
days compared with how you used to is that  
correct

**Yianis:**

Yeah yeah

**Russell:**

Um has your porn collection increased in  
that period

**Yianis:**

Yeah (*almost inaudible*) totally

**Russell:**

Has that slightly taken away the need or the  
interest in going to saunas given that porn  
was one of the attractions

**Yianis:**

Yeah

**Russell:**

Right

**Yianis:**

And also I mean yeah I mean I I no okay  
it I guess

**I.i.21:30**

yeah my HIV fear really dominates my life in  
some ways and um and I just don't want to  
put put myself in a situation where I'm at  
risk but when I say that I mean that in the  
most paranoid sense like I understand that  
what I do is not risky or

**I.i.22:00**

not that risky but I like to eliminate all risk

**Russell:**

Yeah

**Yianis:**

So I that is probably the predominant reason why I don't go to saunas anymore because whenever I go and in the past and I can virtually remember you know I've probably been to saunas you know maybe fifteen twenty times in my life I could probably remember the dates of ten of them because they've been incidents of high you know like panic mode

**Russell:**

Right

**Yianis:**

and

**I.i.22:30**

stuff and I always regret it and it takes me a year to recover almost from that one visit so it doesn't seem like it's very worth it

**Russell:**

But that would be I don't mean to discredit what you're saying but that would be ten years

**Yianis:**

What would

**Russell:**

When you say it takes you about a year to recover from it

**Yianis:**

Oh yeah that's okay well you know and then a lot of the times are when I'm recovering I mean I just go there and have a wank there's been times when there's been absolutely no contact with anyone there and I guess you know I first went to a sauna when I was

**I.i.23:00**

it was um Year Ten so I was sixteen so that's four seven years

**Russell:**

Um

**Yianis:**

*(almost inaudible)* Sorry

**Russell:**

Yeah I think I want to talk with you about that first visit too at some stage

**Yianis:**

Uh huh

**Russell:**

but um um let's let's I'm just curious a little bit about starting I mean

**I.i.23:30**

I'm curious about the centrality of the porn images on the screen for your interest in the place is that central is it crucial or are there other factors I mean when you spoke with me that's what I walked away thinking or remembering that's what I heard you say when we when we spoke last time um and I'm just wondering

**I.i.24:00**

is it is it the kind of central thing for you in terms of an attraction that help that um gets you to overcome your fear or as you call it your paranoia

**Yianis:**

Yeah um

**Russell:**

Or is there anything else

**Yianis:**

Yeah no I mean I guess I like the chase I mean I ha I love and hate the chase

**Russell:**

Being pursued

**I.i.24:30**

or pursuing

**Yianis:**

Oh it's all these like games being played and stuff and I mean it's a bit of both but I always find myself pursuing and I've I hate that and that's another reason why I don't want to go it just it seems so desperate to me or something and I just you know you're continually you know *(he coughs)* after someone and stuff and

**I.i.25:00**

most times you're not going to get them or something and or you know you don't feel like you're buffed enough or you you know you don't feel you're muscley enough or something or you know um

**Russell:**

Do you think you're muscley enough

**Yianis:**

No

**Russell:**

or that you're buffed enough

**Yianis:**

No so I always leave not feeling good about my body and thus myself um

**Russell:**

Is that

**Yianis:**

I mean I get over it quickly but I don't know I don't want to be in I don't want to

**I.i.25:30**

feel that ever really

**Russell:**

Do you have you ever considered not changing out of your clothes at a sauna

**Yianis:**

No

**Russell:**

Have you seen people who've not changed out of their clothes at a sauna

**Yianis:**

Oh yeah I have I mean I guess I've walked through with my clothes on like if I've been there and with a friend and he's still there and I've got dressed and (*he laughs a little*) oh shit I'm with a friend I've got to and then I find them so I've done that and I always presume

**I.i.26:00**

that people do that do you know what I mean people with clothes on I've seen a few people with T-shirts on I guess or have I yeah I'm sure I have seen but I can't remember in what context or what they were doing but no pants I think there's towel and a T-shirt that's as much as I've seen

**Russell:**

I can remember a guy quite distinctly because I knew I knew him from somewhere and eventually I figured out where I knew him from which was something completely different er he he just happened to be someone that I'd noticed in another place several times

**I.i.26:30**

er but this this guy was at Volcano one night and for at least an hour and a half he was wandering through the entire building with the exception of the wet rooms like the sauna and the steam room I didn't see him go in there but he was fully dressed in street clothes a jumper jeans sneakers

**Yianis:**

Wow boy

**Russell:**

And was otherwise behaving as everyone else was

**I.i.27:00**

and then at a certain point he decided to change out of his clothes and the next time I saw him he you know had a towel but I saw him several times and for me it made him instantly very interesting because it seemed such an unorthodox choice (*Yianis laughs a little*) um seriously unorthodox and I found it interesting for that reason

**Yianis:**

Yeah

**Russell:**

Um

**I.i.27:30**

but I didn't see him go near anyone or anyone I saw people really interested in him

**Yianis:**

Wow was he like like was it the clothes that were making him attractive in some way not attractive but just people were attracted their eye or was he attractive just generally or

**Russell:**

Um you'd have to ask other people I mean I found him attractive in some way (*Yianis sighs*) but there was

**I.i.28:00**

nothing I mean I'd noticed him on other occasions

**Yianis:**

Oh right okay

**Russell:**

Okay at a library

**Yianis:**

*(he laughs)* You go to libraries as well *(I laugh)* hmm

**Russell:**

I go to libraries as well *(we laugh a little)*

**Yianis:**

I don't know

**Russell:**

But um it seems such an er a big choice to make though to keep clothes on like you for instance say you feel

**I.i.28:30**

odd you've you have um and well how would you describe your relationship with your appearance

**Yianis:**

I don't know I feel shorter there as well [unintelligible] you don't have shoes *(he laughs a little)* and um

**Russell:**

*(indicating Yianis' feet)* These shoes you're wearing aren't built up though

**Yianis:**

Oh you know they I just feel like they give me something more

**Russell:**

Yeah

**Yianis:**

**I.i.29:00**

*(he laughs)* Um I mean I don't want to yeah um um it's probably psychological I mean and the towel doesn't suit me and *(he laughs)* and it's it's always a you know like what length do you have the towel and it's always a question and you know what length of the towel suits you best and how low do

you sling it and you know like do you have a bit of a stomach at the moment or you know

**I.i.29:30**

stuff like that

**Russell:**

I'm surprised then that you *(I laugh a little)* go to a sauna at all if you worry about such things

**Yianis:**

*(laughing a little)* I mean it's not a huge concern it's not a huge concern at all I mean it is a concern but it's not it wouldn't stop me from going

**Russell:**

Right

**Yianis:**

You know

**Russell:**

Right

**Yianis:**

But you know what yeah

**Russell:**

**I.i.30:00**

You what what would you describe as if you were to go to Rear Entry say today tomorrow whatever is there a a place in Rear Entry a part of that building that you would you know you would go to out of choice

**Yianis:**

**I.i.30:30**

I would just sit in the downstairs porn area in the little alcoves

**Russell:**

Yeah

**Yianis:**

Where the mattresses are they're kind of little

**Russell:**

Oh yeah those

**Yianis:**

I don't know what [unintelligible]

**Russell:**

Can you describe them briefly

**Yianis:**

Um ah they're probably two metres wide and then they go um about three metres long

**Russell:**

Yeah

**Yianis:**

So they're little beds almost

**Russell:**

Yeah

**Yianis:**

But you know they're surrounded by three walls

**Russell:**

Yes

**Yianis:**

And you can sit right down the back

**I.i.31:00**

so peo you know you're iso you've got your own little cubicle

**Russell:**

Yeah

**Yianis:**

and but you can see the porn as well

**Russell:**

Right

**Yianis:**

I like there

**Russell:**

And other people in the more open area

**Yianis:**

Yeah

**Russell:**

can't really see you unless they come and peer around the corner

**Yianis:**

Yeah yeah

**Russell:**

Yeah

**Yianis:**

And you know like I don't know you're likely I don't know I mean if someone gives me head there I mean that's that's probably

**I.i.31:30**

just about what I want or something about all I want

**Russell:**

Right is there an is there an area that you would avoid a part that you would avoid going to

**Yianis:**

No there wouldn't be an area that I'd avoid but I I don't think I'd want to do the the chase or something around the maze the maze not the mazes the corridors and stuff and you know trying to be followed or following someone or

**I.i.32:00**

something like that and then you know going (*he coughs*) you know going there at the start and going oh it's too early to pick up and you know I got to you know (*he laughs*) you know you can't pick up too early or you know and then if you pick up too late then you know you've wasted time and stuff I'm sorry I'm feeling quite negative toward saunas at the moment

**Russell:**

That's all right you don't need to apologise for it I'm I'm just trying to find out (*Yianis laughs*) what the phenomenon is

**I.i.32:30**

for you so whatever you offer

**Yianis:**

Yeah



**Russell:**

is okay

**Yianis:**

Yeah

**Russell:**

Do do you see what I mean

**Yianis:**

Yeah yeah

**Russell:**

Like if it's negative it's negative

**Yianis:**

*(laughing a little)* Yeah

**Russell:**

You know if it's something else whatever

**Yianis:**

Yeah

**Russell:**

But it's no problem

**Yianis:**

Um so yeah I don't know I and I guess at the moment you know I'm in love *(he laughs)* and it's

**Russell:**

Oh right

**Yianis:**

And

**Russell:**

**I.i.33:00**

*(laughing a little)* I didn't know about this

**Yianis:**

*(he laughs, then)* And I don't know it it's totally incongruent with saunas for me

**Russell:**

Right

**Yianis:**

Because they're not for me my experience of saunas hasn't been about love *(whispers)* god that sounds so fucked *(full voice again)* but *(he laughs)* um

**Russell:**

In what way does it sound really fucked

**Yianis:**

*(laughing)* Um

**Russell:**

And who to whom does it sound really fucked

**Yianis:**

To me *(laughing)* for probably projecting um **I.i.33:30**

um but um I don't know like I I'm not you know like I don't consider myself one of these people that's righteous about you know saunas are bad because you know you can't you know they're not about relationships they're not about monogamy they're not you know they're just about you know sex and stuff I mean you know but that whole thing's doesn't interest me at all and it annoys me and I

**Russell:**

That that that discourse that rhetoric

**Yianis:**

**I.i.34:00**

Yeah and I I don't place that kind of value judgement on either people or the place that you know the sauna or the people who go to saunas um but yeah it makes me mad actually um but um yeah I mean yeah um why is it fucked it's fucked I don't know there you know when you're at at the sauna or something

**I.i.34:30**

you know there there's this kind of oh no this acknowledgement that you know this is you know this is what we want or you know this is what we're really like or something or

**Russell:**

When you say we who do you mean

**Yianis:**

Gay men you know or homosexual men  
yeah homosexual just general I mean that  
men that have sex with men (*he laughs*)  
[unintelligible] yeah in all their kind of  
subcategories or whatever but

**I.i.35:00**

um you know and or no it's not I don't  
know for me the experience of love isn't  
about sex at all yet so yeah (a

**I.i.35:30**

silence)

**Russell:**

When you um

**I.i.36:00**

let's start talking about when you first went  
to Rear Entry

**Yianis:**

Right yeah

**Russell:**

You you've already told me that you were  
underage when you first went

**Yianis:**

Yeah

**Russell:**

Um that you passed like did they know you  
were underage

**Yianis:**

I mean I don't know if it was then I went you  
know probably five times before I was you  
know turned eighteen or maybe four times

**Russell:**

Yeah

**Yianis:**

And I'm sure one

**I.i.36:30**

of those times there was this knowing smile  
or something

**Russell:**

Yeah

**Yianis:**

But I always had facial hair even even as a  
sixteen year old I've had facial hair

**Russell:**

Yeah

**Yianis:**

since then

**Russell:**

Yeah

**Yianis:**

So and not that I've ever you know been  
you know I wasn't tall or anything I think I  
I've stayed the same height I haven't grown  
since you know I did most of my growing  
before that time and um I think it was the  
facial hair it you know

**I.i.37:00**

it's a signifier of you know you don't expect  
a sixteen you know Year Eleven to have  
facial hair

**Russell:**

Hmm

**Yianis:**

So I think you know you just let him in and  
you know like I was kind of I was wearing at  
the time suede coats or something

**Russell:**

Yeah

**Yianis:**

so (*he laughs*) they were kind of dinner  
jackety kind of thing er I don't know like not  
that I was trying to look old oh yes I WAS  
trying because I wanted to go to a well  
known club nearby so generally I wanted to  
look older for both venues

**Russell:**

Yeah

**Yianis:**

**I.i.37:30**

Yeah

**Russell:**

The before you went through the door what did you imagine was behind it well first of all before we talk about the door if we just think about the façade of the building you'd already you told me a story about getting your father's Melways out can you just tell me that again

**Yianis:**

Hmm yeah like I just went to the Outrage listings

**Russell:**

Yeah

**Yianis:**

And what I'd do is get all the addresses  
**I.i.38:00**  
of the saunas and nightclubs and pinpoint them on my dad's Melways

**Russell:**

When you say pinpoint them what

**Yianis:**

Just with a little pen

**Russell:**

With a little pen

**Yianis:**

Yeah

**Russell:**

So did your father notice this on his Melways

**Yianis:**

*(laughing)* No no it's kind of a old you know like it's an old

**Russell:**

An old

**Yianis:**

It was an old Melways with lots you know my dad kept lots of shit it's not a clean Melways

**Russell:**

Right okay

**Yianis:**

So I mean you know yeah

**Russell:**

And did you do this in your room at home

**Yianis:**

Yeah yeah I did

**Russell:**

Do you remember actually doing it

**Yianis:**

Yeah I did it was you know  
**I.i.38:30**  
it was around Easter that was the time when I got my first Outrage I remember and yeah and that's when I did the pinpointing it was probably the holidays

**Russell:**

Right

**Yianis:**

And you know all I wanted to do was just to see where they were and I before I went I knew where they were you know yeah

**Russell:**

You knew where they were on the map

**Yianis:**

Yeah

**Russell:**

Had you gone to check

**Yianis:**

Yeah I'd walked

**Russell:**

Check Rear Entry out

**Yianis:**

Yeah yeah from the outside

**Russell:**

Okay what what did you do when you checked it out from the outside was that on the day you actually went

**Yianis:**

No no probably

**I.i.39:00**

I mean it was a general kind of probably mission to that part of Melbourne so I was finding out where the well known club was and oh and I remember going to an art shop nearby as well because that was exciting and (*we laugh a little*) because I didn't you know I hadn't heard you know I knew this art shop was a big art shop and then I turned down Rear Entry's street and checked out where Rear Entry was as well

**Russell:**

Right um the

**I.i.39:30**

did you only go that once in advance on the reconn was it like a reconnaissance mission

**Yianis:**

Yeah no it was and I um

**Russell:**

Did you only do it the once

**Yianis:**

Did I did it once by myself

**Russell:**

Yeah

**Yianis:**

and another time with a friend but we were kind of going I got my you know I I got quite excited because we walked you know like I think we got off public transport nearby and walked past Rear Entry to get to the art shop

**Russell:**

Yeah

**Yianis:**

Because I had a friend who you know we were mad about crazy

**I.i.40:00**

pencils and stuff

**Russell:**

Yeah

**Yianis:**

so it was kind of

**Russell:**

But did the friend know

**Yianis:**

No no but I was very excited

**Russell:**

Right was that was the secretiveness from the friend part of the excitement that you knew where you were walking and your friend didn't

**Yianis:**

Um

**Russell:**

Did you disclose this to the friend

**Yianis:**

No no no no not at all but it was just exciting walking past he had no idea where we like that part of Melbourne meant nothing

**I.i.40:30**

to him

**Russell:**

Right okay where um so you walked past this façade what how would you describe that façade of the building

**Yianis:**

It's like a factory

**Russell:**

Yeah

**Yianis:**

An old factory

**Russell:**

Okay

**Yianis:**

I don't think I paid much attention to it I just wanted to know where it was

**Russell:**

Yeah

**Yianis:**

and stuff and I oh I think oh no there were earlier occasions when I did walk in the foyer and just look around in the foyer yeah

**Russell:**

The just just inside the very front door bit

**Yianis:**

Yeah yeah no yeah and just walked in that area and never actually

**I.i.41:00**

walked in

**Russell:**

Right so where

**Yianis:**

Before I actually went so I remember that yeah

**Russell:**

Right you'd actually step into the foyer

**Yianis:**

Yeah

**Russell:**

All right was so the front door of the building was that open or did you have to open it to step into the foyer

**Yianis:**

No the front door was was just open

**Russell:**

Right okay outwards or inwards

**Yianis:**

Can't remember at all

**Russell:**

Okay (*checking the time remaining on the minidisc*) um we'll go a bit further all right now what do you re

**I.i.41:30**

do you recall anything about what you imagined was behind that façade

**Yianis:**

No I had (*he sighs*) no idea really I mean I did

**Russell:**

Any images any images

**Yianis:**

I didn't have images I just knew I'd you know read some articles in Outrage about what they were like but I get it I never really got a good impression of them I just thought they were probably an extension of a beat

**Russell:**

**I.i.42:00**

Right

**Yianis:**

for some reason

**Russell:**

Right

**Yianis:**

Because I understood the lang by that stage I understood the language of a beat and was quite I don't know savvy or something (*he laughs*) or not savvy um that's the wrong word

**Russell:**

You'd been to beats

**Yianis:**

Yeah yeah and I understood how they worked

**Russell:**

Right and so you just thought this was like a beat except you paid to go in

**Yianis:**

Yeah and indoors and I had no idea what the sauna I had

**I.i.42:30**

the wet bit

**Russell:**

Yeah

**Yianis:**

I had no idea about

**Russell:**

Did you

**Yianis:**

And the video bit I had no idea about

**Russell:**

Did you know it existed did you know that that's why it was called a sauna

**Yianis:**

No I never actually I mean I knew yeah but I never imagined the sauna you know like or

**Russell:**

Did you imagine it was a place where men wore towels

**Yianis:**

*(a silence, then softly)* I must have known that but

**Russell:**

You told me you'd read the Michael Anderson Daniel Dalladay

**I.i.43:00**

article in Outrage

**Yianis:**

Mm yeah and all I can remember from that piece the impression that I get was they were being quite critical of the soggy carpet and how the saunas in Melbourne weren't up to up to scratch

**Russell:**

Right

**Yianis:**

And how they were dingy and and stuff and I just thought they were just being really kind of um over the I don't know I just thought they were over the top about I didn't take it seriously I just it was like an ex you know story an exciting

**I.i.43:30**

story or whatever but yeah I mean all that I mean at that age all I wanted to do was meet someone and I would just go in any kind of situation to meet someone I was interested in really so that was my in my head rather than yeah

**Russell:**

Rather than what

**Yianis:**

Men in towels I didn't imagine men in towels

**Russell:**

**I.i.44:00**

So when you say meeting someone is it fair to say that you had a sense of what a relationship might be you imagined a series of relations but not the site in which the relations would occur

**Yianis:**

Oh it was just all this like abstract feeling of excitement everything was just this *(he laughs)* I didn't know but I did you know I knew there was sex you know but I

**I.i.44:30**

hadn't experienced sex that was that full on actually THAT concentrated because at beats you know like whoa you know at that stage I'd had I'd had you know like um you know it was beyond masturbation or whatever you know but when I got to saunas it was just so full on like the sex I had with the men there were just it was more intense and it seemed like these men were more serious about sex they were like connoisseurs

**I.i.45:00**

kind of thing they were just you know

**Russell:**

*(checking the minidisc recorder)* Okay can we can we just stop for a moment and I'll change this

**Yianis:**

Can I just have a cigarette outside for a sec

**Russell:**

Yeah sure

*(I switch off the minidisc recorder)*

**I.i.45:12**

*(I insert a fresh minidisc into the recorder while Yianis smokes a cigarette outside, then switch it back on when he returns)*

**Russell:**

**I.ii.00:00**

Okay okay we talked about you we've had a break

**I.ii.00:30**

and a cigarette and we talked about you um imagining or not being able to imagine or having a very particular kind of imagining of what was behind the wall

**Yianis:**

Yeah

**Russell:**

That basically you didn't imagine the site the building more the kind of relations that would occur in it

**Yianis:**

Yeah

**Russell:**

So you told me you vividly  
**I.ii.01:00**  
remember that night

**Yianis:**

Yeah

**Russell:**

Can you tell me a bit about that night can you describe that night to me

**Yianis:**

I re I mean the overwhelming thing was of just this red lights or yeah red you know and dark red dingy and um and I'm sure you know I was excitable and

**I.ii.01:30**

I was excited about I don't know I thought it was underground or something or

**Russell:**

Literally

**Yianis:**

No but

**Russell:**

Oh do you mean underground as in what edgy or

**Yianis:**

Edgy yeah yeah I was very excited I probably was very very excited and stuff

**Russell:**

Did you feel grown up

**Yianis:**

Yeah I felt really grown up I I thought you know I was ready and yeah

**Russell:**

Ready for what

**Yianis:**

**I.ii.02:00**

For the sauna *(he laughs)* for this place this this space I thought it was it was at that time I I felt liberated for some reason yeah

**Russell:**

Do you

**Yianis:**

Like there was no restriction at beats you know there were restrictions but in this space there weren't there weren't you know I mean not that I was ever scared of cops catching me at beats or anything but I just here I was I didn't even have to think about things like that I

**I.ii.02:30**

you know you know you know toilets or beaches or whatever you weren't meant to have sex but here you could have you know

**Russell:**

Are saunas legal

**Yianis:**

To my mind yes but I'm sure there are so I mean now I know that there are so many loop loopholes that people somehow bypass with porn in Victoria and I

**I.ii.03:00**

wouldn't be surprised if saunas are part of that somehow loopholes like yeah probably some kind of you you become a member so it's a members club so really if there's that kind of thing then you don't yeah

**Russell:**

Did you become a member when you went in

**Yianis:**

Hmm I'm sure I I don't I can't remember if I paid a fee but I have paid fees

**Russell:**

Yeah

**Yianis:**

You know like the first time you go you pay five dollars or something or

**Russell:**

Yeah

**Yianis:**

I don't know extra

**Russell:**

**I.ii.03:30**

Right

**Yianis:**

Yeah but I think I probably paid adult prices because I had I couldn't show my high school concession (*I laugh*) or something so I'm so sure that I paid adult prices

**Russell:**

Yeah

**Yianis:**

Yeah

**Russell:**

The um the way when I asked you if you could tell me a bit about it that night you were describing things other than what

**I.ii.04:00**

you'd told me you'd been imagining you told me that your expectations or imaginings were about relations you'd have with men

**Yianis:**

Hmm

**Russell:**

and that you hadn't been thinking at all about the place as such

**Yianis:**

Yeah

**Russell:**

And when I just asked you then you began by talking about red lights and darkness and dinginess and seediness or something

**Yianis:**

And I could move however I liked

**Russell:**

What do you mean

**Yianis:**

I I

**I.ii.04:30**

I had this confidence walking around

**Russell:**

Right

**Yianis:**

Yeah

**Russell:**

In a towel

**Yianis:**

Yeah yeah

**Russell:**

Were you at all

**Yianis:**



I I didn't have a problem with my body then

**Russell:**

You didn't then

**Yianis:**

No

**Russell:**

But you do now

**Yianis:**

Yeah

**Russell:**

How many years ago are we talking about

**Yianis:**

Seven [unintelligible: this week?] I wasn't muscular or anything but I just I was just I was comfortable with my body when I was that age

**Russell:**

Right

**Yianis:**

Yeah tot it wasn't

**I.ii.05:00**

an issue

**Russell:**

You said it it was liberating for you for some kind of reason

**Yianis:**

Yeah

**Russell:**

Let's not worry about the reason for the moment can you tell me how you knew it was liberating for you

**Yianis:**

I was happy yeah like it was just exciting I was excited and I had this

**I.ii.05:30**

I can imagine myself having a bounce in my step

**Russell:**

Right do you recall hav

**Yianis:**

and and in a rush like and I had this adrenaline thing where I knew that Dad was picking me up from the from the social at eleven thirty or whatever so

**Russell:**

Because you your parents assumed you were actually at a school social

**Yianis:**

Yeah

**Russell:**

Right okay and you'd slipped away

**Yianis:**

I didn't go to I didn't even enter the social

**Russell:**

You were just

**Yianis:**

I just got dropped off

**Russell:**

Yeah

**Yianis:**

and I just

**Russell:**

went straight to Rear Entry

**Yianis:**

No I went to the club nearby first but it was

**I.ii.06:00**

so earl it was dead early no one was there it was useless

**Russell:**

So you went to a sauna instead

**Yianis:**

Yeah

**Russell:**

Okay

**Yianis:**

I mean I I think if if um the club oh I don't know I probably wanted to do both that night

**Russell:**

Right

**Yianis:**

Yeah but I was running you know by

**Russell:**

So what so what kind of time frame did you know you had

**Yianis:**

Um I had from probably seven thirty to eleven thirty

**Russell:**

**I.ii.06:30**

Right okay

**Yianis:**

And that I didn't catch a tram there I um I walked there like you know run like I was power walking

**Russell:**

Yeah to save time

**Yianis:**

Yeah

**Russell:**

Okay the

**Yianis:**

Or even running even *(he laughs)* I don't know

**Russell:**

Okay so that there was this you said you were happy that you imagined you had a bounce in your step

**Yianis:**

Mm

**Russell:**

Um do you remember having a bounce in your step

**Yianis:**

**I.ii.07:00**

Yeah yeah yeah definitely

**Russell:**

What were you walking on literally

**Yianis:**

Concrete

**Russell:**

Concrete

**Yianis:**

The pavement

**Russell:**

Through throughout the whole building

**Yianis:**

Oh oh not in I thought when I was getting there

**Russell:**

No once you were inside

**Yianis:**

*(laughing)* Once I was inside um I can't remember

**Russell:**

Did you have a bounce in your step walking around the building

**Yianis:**

Yeah yeah

**Russell:**

While you were walking fast around the building

**Yianis:**

Yeah I was walking really fast I was in a hurry

**I.ii.07:30**

I wanted to find out what you know it was straight away and it was probably the first time I'd seen porn for a prolonged period as well so that was very exciting

**Russell:**

So when you arrived although your interest was in men did you find that in fact that you explored the building

**Yianis:**

Hmm

**Russell:**

Or did you

**Yianis:**

Oh yeah yeah

**Russell:**

Did you postpone exploring men until you'd explored the building

**Yianis:**

Yeah like I had a dip in the

**I.ii.08:00**

in the in the spa and [unintelligible] saunas or stairs I was walking round and I I at that stage I wasn't that int I mean I was interested in porn and it was exciting but the men were more exciting to me than the porn

**Russell:**

Right

**Yianis:**

was at that stage

**Russell:**

What night of the week was it

**Yianis:**

It was a Friday night

**Russell:**

And what did at was there a point where the building became less interesting for you and the men or

**I.ii.08:30**

the porn became more interesting

**Yianis:**

Yeah it probably took about I was probably there for about an hour before um um before um I was aiming you know aiming to get a guy

**Russell:**

What was the most delightful thing you found in the building

**Yianis:**

Nothing really delightful I mean the sex that I had was pretty full on and it was very vivid

**I.ii.09:00**

and I think it was probably the first time that I was rimmed (*he laughs a little*) and um that was very exciting and stuff but it all kind of went sour towards the end and stuff and and yeah I freaked out at the end and left I left and then I went back in to find the guy that I had sex with

**Russell:**

Right

**Yianis:**

To confront him (*he laughs*)

**Russell:**

Right

**Yianis:**

**I.ii.09:30**

and stuff and

**Russell:**

To confront him about

**Yianis:**

Um yeah I I fingered him and and left the building I realised that I had a small cut on my finger and I got really stressed out so I had to go back inside and I don't know just talk to him or something yeah

**Russell:**

And were you able to do that

**Yianis:**

I was I think I was very I don't know I was just so

**I.ii.10:00**

manic and stuff and he tried to kind of um you know tried to get me you know like listen calm down you know I'm fine you know you've got nothing to worry about and stuff yeah

**Russell:**

Was that reassuring

**Yianis:**

No (*he laughs a little*) and then I left and yeah went back

**Russell:**

to the social

**Yianis:**

No I waited for my parents to pick me up

**I.ii.10:30**

and I waited for like a while I thought it was probably an hour so I probably I walked back and it was probably yeah ten thirty still

**Russell:**

What so you were there two or three hours

**Yianis:**

Yeah

**Russell:**

So an hour of that was spent exploring the building

**Yianis:**

Yeah (*a silence*) I can't remember the exact time line I mean there's something

**I.ii.11:00**

missing there but

**Russell:**

Do you can you tell me about um what you found when you explored can you remember the pathway you took

**Yianis:**

No no no no I can't at all I remember the gym room I remember the room that I had sex in that's it now because the gym room was the room that I found the guy in and we he got up and closed the door and we

**I.ii.11:30**

had a discussion in the gym room and I remember the sec the room we had sex in it was kind of as we you were walking upstairs in that kind of um where the staircase is is that corridor that runs from the staircase straight down

**Russell:**

Yes at in the upper level yeah

**Yianis:**

No no oh

**Russell:**

Oh downstairs

**Yianis:**

Downstairs you know where the staircase is

**Russell:**

Yes yes

**Yianis:**

and straight there's a corridor that kind of

**Russell:**

Yep yep yep

**Yianis:**

Yeah a room to the left I had sex in

**I.ii.12:00**

yeah

**Russell:**

Can you describe that room

**Yianis:**

Yeah the it was um oh it's so hard to kind of distinguish the my memory of the room then and then without it being blurred with other thing you know other images I mean the only image I've got of (*he laughs a little*) of that whole experience is of is of his arse

**I.ii.12:30**  
 really  
**Russell:**  
 Right  
**Yianis:**  
 Yeah  
**Russell:**  
 Did the room have a ceiling  
**Yianis:**  
 Yeah no no it didn't I mean I don't know if I remember it then but I know it doesn't  
**Russell:**  
 Did it have  
**Yianis:**  
 because I've looked I've like yeah  
**Russell:**  
 You've looked over  
**Yianis:**  
 into the other cubicles  
**Russell:**  
 From that room  
**Yianis:**  
 Well from rooms like that yeah  
**Russell:**  
 Right okay at Rear Entry  
**Yianis:**  
 Yeah in Rear Entry  
**Russell:**  
 Okay all right  
**I.ii.13:00**  
 when you when you last visited Rear Entry  
 do you remember passing that room  
**Yianis:**

Yeah yeah I always pass that room but I didn't remember that time I was stoned I think

**Russell:**

Hmm

**Yianis:**

*(he laughs a little)* last time I went yeah *(a silence)*

**Russell:**

**I.ii.13:30**

Could you describe Rear Entry for me

**Yianis:**

Um god there's so many missing gaps actually from memory I probably wouldn't be able to draw a floor plan of it really I'm and I'm getting it mixed at the moment trying to imagine it I'm I'm mixing it up with all these other saunas

**Russell:**

**I.ii.14:00**

How many other saunas

**Yianis:**

I'm mixing it in with *(this is a question)*

**Russell:**

*(distracted by the minidisc recorder)* It's all right it's making a funny sound

**Yianis:**

No no no oh is that Rear Entry you know that you know oh I know what Rear Entry's like the upstairs before you get into that TV room there's a lot of other spaces before you get to that room I just remembered it then um and there's quite a large space like there's lots of bigger

**I.ii.14:30**

sized rooms with floor mattresses not floor mattresses but floor you know thinner leather mattresses and stuff and they're [there're?] bigger rooms

**Russell:**

What colour is the leather

**Yianis:**

Black and um

**Russell:**

And what colour are the walls

**Yianis:**

I don't know what the colour of the walls are um I presume a dark tone

**Russell:**

Do they have pictures hanging on them

**Yianis:**

No maybe as you first walk up the stairs there's probably some you know

**I.ii.15:00**

like those um gym pho gym prints

**Russell:**

Oh yeah

**Yianis:**

you know but upstairs there's lots of rooms without doors and little kind of rooms thin rooms without any doors yeah you know there's group sex and it's very dark

**Russell:**

Hmm

**Yianis:**

Downstairs no I can't the lockers are in a L shape and

**I.ii.15:30**

um near to that is this kind of little lounge with safe sex information and magazines

**Russell:**

Yeah

**Yianis:**

Old Campaigns and Outrages hmm I can't even no I I don't know how it all connects actually

**Russell:**

Mm that's okay

**Yianis:**

Yeah

**Russell:**

But having said

**Yianis:**

I know I would know my way around you know like once I was there I wouldn't get lost or anything

**I.ii.16:00**

I'd you know instantly know like I would I'd know where everything is but at the moment I can't imagine the space

**Russell:**

That's that's interesting I mean it's like um is it like riding a bicycle

**Yianis:**

Hmm

**Russell:**

That I'm just trying to that thing of knowing something but not being able to imagine it apart from the moment of knowing it

**Yianis:**

Like a

**I.ii.16:30**

bicycle yeah

**Russell:**

Like I know that I ride my bicycle but it's not since that very first couple of times that that was when I knew how I was riding it now I don't know how I'm riding it like I imagining it just seems very very difficult there's just so much going on

**Yianis:**

Yeah

**Russell:**

But when I'm doing it I know it and I just do it I guess is it like that

**Yianis:**

Yeah I just do it yeah

**Russell:**

**I.ii.17:00**

So it's like the space comes flooding back as soon as you're there

**Yianis:**

Hmm totally yeah

**Russell:**

Yeah right

**Yianis:**

Yeah I'm totally mixing them all up that with The Zone and a little bit of The Zone and Volcano I've a better idea of because its upstairs is quite unique and it always has this kind of portable feel to me like

**I.ii.17:30**

a c you know a high school portable or some kind of it's it's more it's like an institution

**Russell:**

Do you mean the heavy the heavy duty area

**Yianis:**

No where the cinema area is and there's rooms and stuff

**Russell:**

Oh yes

**Yianis:**

You know the bunks and stuff it just feels like a a camp actually

**Russell:**

That's all been rearranged in um the last month or two

**Yianis:**

Oh right okay

**Russell:**

Um or substantially so that I got lost and had to relearn it in a new way

**Yianis:**

Oh right

**Russell:**

I think they've been responding to the new sauna being

**I.ii.18:00**

opened and they've had a big rethink because they've changed a some of the changes are a bit pathetic like putting some fairy lights in the tree by the pool

**Yianis:**

Hmm TV

**Russell:**

Um and things like that but some of the things like they're cosmetic changes but some of the things are more substantial like a rerouting of corridors or a knocking out of walls and reinstalling other things

**Yianis:**

See I mean that interests me you know like while I say you know I won't

**I.ii.18:30**

you know I'm not interested in going I am interested in seeing a new layout

**Russell:**

Yeah why or

**Yianis:**

It's

**Russell:**

what interests you about that rather not why

**Yianis:**

the newness the new just I don't know I kind of put a kind of it's a similar thing to going to a person's house and wanting to know what their toilet's like for some reason I don't know (*he laughs a little*) for some reason that came up but you know it's just wanting to know

**I.ii.19:00**

it's it's I don't know why I'm interested

**Russell:**

You don't have to tell me why

**Yianis:**

Yeah

**Russell:**

It's more like um yeah I'm interested myself in how that manifests for you like if you say oh yeah I'm interested in hearing that it's new like well what form does that take like that you think oh yes I'd like to go

**Yianis:**

I'd probably go to see it

**Russell:**

Right you'd go to see

**I.ii.19:30**

um with a view to doing what do you think

**Yianis:**

Oh just at the moment I just want a day off I'd like to go to the sauna and just chill out and yeah

**Russell:**

Have you been just to use the facilities

**Yianis:**

Yeah I have yeah

**Russell:**

Where

**Yianis:**

I mean there was a period where I was going with a friend one particular friend and I wasn't having sex at all and I probably went five times or six times with him and

**I.ii.20:00**

and there was a whole period where I just didn't have sex and he'd go round and he'd know that I you know when he was finished he'd be I'd be at the porn and stuff or you know and

**Russell:**

And was that quite satisfying

**Yianis:**

Yeah yeah

**Russell:**

Hmm

**Yianis:**

Yeah yeah like going yeah having a sauna having one I mean not that I spend much time in the sauna I get pretty flustered hot but um you know I I yeah I don't

**I.ii.20:30**

mind I don't mind and we used to there were times where me and my friend just would have a spa together but there's a whole thing yeah I don't I don't want to see his genitalia so (*he laughs a little*)

**Russell:**

Your friend's

**Yianis:**

Yeah I just don't

**Russell:**

Have you ever seen his genitalia

**Yianis:**

I've seen a shadow of it but because I um you know when we have gone and I've been cruising around and you know I've been to this space

**I.ii.21:00**

and there's a sauna and he's having full on sex and I'm just going oh is that him in and I just kept on looking for a while it was just so full on and that's the kind of scene I like to watch (*he laughs a little*) and then I realise oh-oh oh that's yeah

**Russell:**

That's your friend

**Yianis:**

That's my friend so I left

**Russell:**

Um you've reminded me about this now um because one of the things when we talked last time that first discussion we

**I.ii.21:30**

had that we didn't record was you talked a bit about um liking to watch you've mentioned already in this conversation um kind of peering over the top

**Yianis:**

Hmm

**Russell:**



of um from one room into another room

**Yianis:**

Yeah

**Russell:**

over a partition

**Yianis:**

Yeah

**Russell:**

And you've also talked about liking to watch the porn

**Yianis:**

Yeah

**Russell:**

Um you've said you've talked a bit about feeling self-conscious about how you look

**I.ii.22:00**

presumably to other people

**Yianis:**

Yeah

**Russell:**

Is that right okay um but here we have this thing where suddenly there's something you don't want to see

**Yianis:**

Yeah my friend yeah

**Russell:**

Yeah um do you mind if we talk a bit about that a bit more

**Yianis:**

Yeah yeah no

**Russell:**

I'm trying to understand a bit more about what is what happens there not why it happens

**I.ii.22:30**

but what happens there like what what form what is that experience of not wanting

to see your friend's genitalia like how do you know you don't want to see it

**Yianis:**

I I guess I don't want to get that close to him yeah although he did make a series (*he laughs a little*) he made a series of photos just recently where he was naked so I have now

**I.ii.23:00**

(*he laughs*) but um

**Russell:**

In the photos you've seen him

**Yianis:**

Yeah yeah (*he clears his throat*) he's nothing like what I imagined so but

**Russell:**

But you HAD imagined it then

**Yianis:**

Well I imagined I saw something when I saw him having full on sex

**Russell:**

Right

**Yianis:**

But you know yeah

**Russell:**

Is is it a kind of taboo for you or is it

**Yianis:**

I don't know it it's

**Russell:**

Do you think it would occur with another friend

**I.ii.23:30**

that that would be the case

**Yianis:**

Yeah most friends I don't want to see their genitalia I mean that yeah I just don't it's my friends I yeah I yeah I yeah I just don't want to see yeah I'm sorry what was the question again

**Russell:**

The question initially was would that happen with other friends

**Yianis:**

Yeah

**Russell:**

or sorry the most recent question I asked

**I.ii.24:00**

you was would that happen with other friends too

**Yianis:**

Yeah totally I I yeah I don't it it is it's not taboo it's it's but the thing is you know oh I mean I guess I never had brothers but um so I don't know but I I'm not I'm not used to seeing penises that aren't in a sexual context yeah so when I see a penis it's in a sexual context so if I see

**I.ii.24:30**

my friend's penis then I mean I don't (*he clears his throat*) I mean it's not as if I'm not I don't find my friends sexually attractive not because they're not to other people I'm just just to me my friends are totally like nonsexual beings yeah

**Russell:**

Would you have a problem about seeing a female friend's genitalia

**Yianis:**

Yeah

**Russell:**

**I.ii.25:00**

Has that been a problem

**Yianis:**

Yeah I don't I've got quite a few close female friends and I don't want to see their breasts

**Russell:**

Their breasts

**Yianis:**

Yeah I don't I don't want to see their nipples er breasts are fine just the nipples I can't (*laughing a little*) I don't

**Russell:**

Okay what if

**I.ii.25:30**

you you what if you were well first of all correct me if I'm wrong did you describe a situation where you were seeing at least two people having sex in a part of the sauna which part of the sauna

**Yianis:**

Mm um I can't remember if it was the wet sauna or the it was the is oh my god I just can't vis I saw them at The Zone so it was the wet sauna in The

**I.ii.26:00**

Zone my friend

**Russell:**

Right okay this is Splash

**Yianis:**

Yeah yeah Splash

**Russell:**

Yeah okay yeah and that wet sauna was a complicated space wasn't it it was a large and space that was kind of circuitous as I recall like it I'd walk I would walk in the door

**Yianis:**

No it was the dry sauna it was the dry sauna because it was a small space

**Russell:**

That was a small space right okay

**Yianis:**

It was a small space it was probably as big as this room

**Russell:**

Right okay yeah that is the dry sauna

**Yianis:**

It was the dry sauna and it was it wasn't square it was kind of some

**I.ii.26:30**

kind of

**Russell:**

Yeah

**Yianis:**

I'm sure it was a diff you know

**Russell:**

Okay now so and that was a place that was dimly lit as I recall and

**Yianis:**

Yeah yeah

**Russell:**

So you went in you saw two people having sex

**Yianis:**

and a lot of people watching

**Russell:**

And a lot of people watching

**Yianis:**

Probably three people watching

**Russell:**

Okay so three people becomes a lot of people or a lot of people is three people it feels like a lot of people

**Yianis:**

It felt like a lot of people because it's a small space

**I.ii.27:00**

and

**Russell:**

Yeah okay so

**Yianis:**

There were definitely people there was an audience

**Russell:**

There was an audience

**Yianis:**

Definitely an audience

**Russell:**

Okay so and then this is the bit that I'm interested in you said you tried to see if it was your friend is that right

**Yianis:**

No I saw actions I was attracted to the action first

**Russell:**

Right

**Yianis:**

And that was fantastic

**Russell:**

Yeah

**Yianis:**

The action (*laughing a little*) and I was going this is my kind of you know

**I.ii.27:30**

what I want to see

**Russell:**

Yeah

**Yianis:**

when I go out and watch

**Russell:**

Yeah

**Yianis:**

And it came to me this could be my friend and I noticed his legs probably yeah his legs because I can tell kind of his legs are very familiar to me I was going yeah that's him I didn't see his face but I'm sure he could see because yeah

**Russell:**

So so you

**Yianis:**

And he was so in it into it that he didn't see me

**Russell:**

**I.ii.28:00**

Right and at that point was when you you did what the moment you you thought this could be my friend then you searched for signs that it was your friend

**Yianis:**

Yeah

**Russell:**

You saw his legs and you realised you were seeing your friend's legs

**Yianis:**

Yeah

**Russell:**

Then what

**Yianis:**

I walked out

**Russell:**

How what did you do how far in were you how close were you to what you were watching

**I.ii.28:30**

**Yianis:**

Oh probably two metres away

**Russell:**

Was there (*indicating*) that'd be from here to the fireplace

**Yianis:**

Yeah

**Russell:**

Okay and was there anyone between you

**Yianis:**

No

**Russell:**

The the other three people

**Yianis:**

were like behind

**Russell:**

Okay

**Yianis:**

So (*indicating*) the door's here they were there

**Russell:**

Yeah

**Yianis:**

And the audience was there

**Russell:**

Right okay so were you in a way not in the audience you were in another place

**Yianis:**

I was kind of in the doorway but not totally obstructing

**I.ii.29:00**

the doorway

**Russell:**

Right but not in were you part of the audience or did you think of the they were the audience

**Yianis:**

They were the audience I was just trying to figure out if it was

**Russell:**

So what were you if you weren't the audience what were you

**Yianis:**

A brief visitor (*he laughs a little*) left yeah

**Russell:**

But at first you didn't know you were a brief visitor I'm thinking of the bit before you knew

**I.ii.29:30**

it was your friend before you suspected it was your friend they were the audience were you

**Yianis:**

I think implicitly in my mind um I because I was with my friend I would always have a checklist if in those situations of trying to find out if that was my friend do you know what I mean yeah

**Russell:**

If it hadn't been your friend do you expect you would've become part of the

**I.ii.30:00**

audience

**Yianis:**

Oh yeah definitely

**Russell:**

But you weren't yet

**Yianis:**

No

**Russell:**

What would becoming part of the audience have required that you just simply still stay there and knowing that it wasn't your friend

**Yianis:**

Yeah stay there

**Russell:**

or moving to sit where the other men were

**Yianis:**

No getting a better view even getting really close you know

**Russell:**

Two metres wasn't really close

**Yianis:**

No getting really close

**Russell:**

How's how close is really close

**Yianis:**

No I was probably three metres away um probably a metre away I'd probably want to get

**Russell:**

**I.ii.30:30**

Is that within reach

**Yianis:**

Just within reach and probably in my mind just within reach in if they wanted to include me they could

**Russell:**

And you could have the option as to whether or not

**Yianis:**

Yeah

**Russell:**

you'd be included

**Yianis:**

Yeah but I'd definitely like wank yeah

**Russell:**

**I.ii.31:00**

Um okay so you said you left out you left

**Yianis:**

Yeah

**Russell:**

So you're in the doorway you realise you didn't step closer to ch find out whether it was your friend

**Yianis:**

No no I knew yeah

**Russell:**

You knew

**Yianis:**

And they were reaching climax or something so I just I don't know that felt very more weird so I had to quickly yeah

**Russell:**

Now when you left

**I.ii.31:30**

how did you leave did you back up or did you just turn and open the door or did s was there

**Yianis:**

I can't remember how I did it

**Russell:**

You can't

**Yianis:**

No

**Russell:**

What's the next thing you remember

**Yianis:**

I remember like (*he clears his throat*) seeing him an hour later probably and I was probably looking to having sex and stuff and I don't know for some reason

**I.ii.32:00**

I'd always run late like (*he laughs a little*) we'd agree we'd be there for like an hour or two hours but I'd always hav I wouldn't have I wouldn't have found someone I wouldn't have had sex yet I wouldn't have cum yet so he'd always have to be waiting around for me so I'd probably at some stage oh I need another half hour

**Russell:**

Okay so you remember seeing him an hour later but you don't remember you remember turning

**I.ii.32:30**

and leaving

**Yianis:**

Yeah

**Russell:**

Do you actually remember leaving through the door

**Yianis:**

No

**Russell:**

Or do you just know that you (*I laugh a little*) must have left because you weren't there an hour later

**Yianis:**

Yeah yeah yeah

**Russell:**

Okay and it's not like you had amnesia or anything

**Yianis:**

No it's just

**Russell:**

It's just that on this occasion now how what time frame are we talking how how long ago did this happen

**Yianis:**

Oh prob (*he coughs*) ninety-eight beginning of ninety-eight

**Russell:**

Okay the beginning of ninety-eight

**Yianis:**

**I.ii.33:00**

Ninety-eight oh no no mid ninety-eight probably

**Russell:**

Mid ninety-eight yeah it closed in August ninety-eight I think

**Yianis:**

Yeah

**Russell:**

Yeah okay so

**Yianis:**

Probably the summer of ninety-eight because we were going

**Russell:**

Oh yeah

**Yianis:**

That was our period that we went to saunas

**Russell:**

The ninety-seven ninety-eight summer

**Yianis:**

Yeah

**Russell:**

Yeah okay so it's lucky I didn't bump into you (*I laugh*) because I mean dur it was during the period from late ninety-seven through till it closed in ninety-eight that I used to occasionally

**I.ii.33:30**

visit it

**Yianis:**

Yeah

**Russell:**

Um

**Yianis:**

On most occasions we'd go on a Friday morning after Q & A

**Russell:**

Oh yeah

**Yianis:**

On most of the occasions

**Russell:**

The so just so now the time that that event is something that you remember but you and you know you left or or rather you know you must have left do you actually remember turning

**Yianis:**

**I.ii.34:00**

No I don't

**Russell:**

No you just remember the decision

**Yianis:**

to leave

**Russell:**

And

**Yianis:**

Yeah

**Russell:**

Then the next thing you recall about that event two years ago is something else

**Yianis:**

Yeah

**Russell:**

Okay that's all right you said that when you saw the photos of your friend's genitalia they were different from how you had imagined

**Yianis:**

Yeah I mean it may have been basically

**I.ii.34:30**

because he was you know they were flat you know his dick was flaccid

**Russell:**

So you'd imagined his genitalia not being flaccid

**Yianis:**

No I I didn't he was in a cold bathroom so you know it just changed (*he laughs a little*) so with the photographs so

**Russell:**

It's just that what what I'm curious about here is the element of surprise

**I.ii.35:00**

you talked about how it was different from what you expected in some ways you talked about different from what you imagined right and I'm wondering did you mean different from what you expected

**Yianis:**

Yeah different from what I expected

**Russell:**

So if you had an expectation is that because you'd actually

**Yianis:**

imagined his penis

**Russell:**

Yes

**Yianis:**

**I.ii.35:30**

No because I mean I did see when I um when I saw him in the sauna he was he was jerking himself off and just the movement of his I didn't see the penis I saw the movement of his hand so that somehow gave the impression of what what at least what size his penis was and just from

**I.ii.36:00**

getting changed together I'd always see him in his underwear I'd have some imag I'd imag I could imagine what his testicles looked like so it was just from his underwear and from the movement of his hand that I kind of

**Russell:**

Okay is it is it is it fair then to sss to understand that what you're saying is that as long as you didn't actually see with your eyes

**I.ii.36:30**

it was okay to as it were build up a picture through other kind of indications

**Yianis:**

Yeah I mean that's how well my mind wor I mean works like that I mean there's you know I've got bits of pieces pieces of information I mean I don't get consciously go I'm correlating all this information

**Russell:**

Right

**Yianis:**

It just correlates itself

**Russell:**

Yeah yeah that's fine that's fine

**I.ii.37:00**

can you describe yourself to me can you

**Yianis:**

Myself

**Russell:**

Yeah can you describe yourself

**Yianis:**

Um

**Russell:**

Not to me can you describe yourself to someone who's reading a transcript of this interview to an examiner of my thesis

**Yianis:**

Right

**Russell:**

Can you describe yourself

**Yianis:**

Um describe myself

**Russell:**

Somebody sitting in an office at a university at a desk  
**I.ii.37:30**

**Yianis:**

Okay

**Russell:**

With a full-time job (*I laugh a little*)

**Yianis:**

I

**Russell:**

Sorry one more thing

**Yianis:**

Yeah I

**Russell:**

In terms that you feel completely comfortable about

**Yianis:**

Yeah

**Russell:**

So you don't have to venture into anything you don't feel



**Yianis:**

Yeah

**Russell:**

in the least bit uncomfortable about

**Yianis:**

**I.ii.38:00**

I tend to have a lot like ideas ideas creative ideas come very easily to me and I have a almost like a I never have a problem thinking of something new or an idea but it's the organisation of those ideas it's there's always a mess of ideas um and the way I'm going to um describe myself is

**I.ii.38:30**

probably says something about how you know I think about myself because it'll be all over the place and there's always tangents um and I think I work with tangents a lot um they have nothing to do but oh they do but they don't um I'm

**I.ii.39:00**

um I'm a worrier oh that's not I I I worry I'm I get nervous and I get anxious very easily and there's either like high anxiety or um about anything or um yeah I like to be busy

**I.ii.39:30**

all the time um um and *(he clears his throat)* my yeah my relations with my friends are very important to me and my art's very important to me and being a

**I.ii.40:00**

viewer of art is very important

**Russell:**

Being a

**Yianis:**

viewer of art is important to me and um being um of European background is important to me *(laughing a little)* and we've just to go with the important to me bit and um and my sexuality's

**I.ii.40:30**

a very messy area and um that's probably it

**Russell:**

Is there anything you want to tell me

**Yianis:**

About saunas

**Russell:**

Is there anything you want to tell me

**Yianis:**

Right

**I.ii.41:00**

can I just think about it *(he laughs a little)* um *(he clears his throat)* no I I came here tonight like already kind of no not I can't really

**I.ii.41:30**

articulate that very well but um I came in knowing that I was going to be quite negative about saunas but you know like the majority of time the majority of times that I've gone they haven't been a negative experience really just retrospectively have been and um

**I.ii.42:00**

yeah those kind of sexual relations that I ha like that I can potentially have at saunas don't interest me any more at all

**Russell:**

But the possibility that a wall's been knocked out at Volcano does

**Yianis:**

Yeah yeah like someone I know worked at a furniture store

**I.ii.42:30**

and um the new sauna bought their furniture from the store

**Russell:**

Yeah yeah

**Yianis:**

And um did he tell you that or did you oh I can't remember

**Russell:**

No you told me

**Yianis:**

Oh okay yeah so

**Russell:**

You did tell me

**Yianis:**

*(he laughs)* Yeah and see that interests me you know where would they put the furniture

*(we laugh)* and I couldn't quite tell I mean it's probably for the office er I'm not quite sure oh probably for the kitchen or the kind of café area maybe

**I.ii.43:00**

I'm not quite sure

**Russell:**

There's the video lounge as well

**Yianis:**

Yeah

**Russell:**

Have you been to the new sauna

**Yianis:**

Yeah yeah once

**Russell:**

There's the video lounge where they show movies

**Yianis:**

Yeah yeah that's prob

**Russell:**

I saw Mission Impossible there

**Yianis:**

Oh so that would've been good *(he laughs a little)*

**Russell:**

Perhaps *(I laugh)*

**Yianis:**

Yeah that's it

**Russell:**

Then let's leave it okay

**Yianis:**

Yeah okay

**Russell:**

**I.ii.43:30**

Thanks

*(I switch off the minidisc recorder)*

**I.ii.43:32**

END OF CONVERSATION

## appendix 5: James 1

*The following transcript documents a conversation with James that was recorded on a weekday afternoon in the living room of his flat in Melbourne. Initially he'd requested that we record the conversation at my place but this proved difficult so we relocated to his. When I arrived, he offered me coffee, explaining as he made it that it wasn't his usual brand. We sat on his sofa surrounded by his things and I switched on the recorder. A venetian blind rattled lightly in the breeze.*

**Russell:**

**I.i.00:00**

I think what I want to do is just start with something that's just really more straight forward um I was thinking about this after we met um can you just let me know just a few bits of information um just you know fairly swiftly when was the first time you went to a sauna

**James:**

When I was seventeen

**Russell:**

Right how long ago is that

**I.i.00:30**

*(we laugh)*

**James:**

I'm not giving THAT information away  
*(James laughs, then)* no sorry

**Russell:**

I said it'd get personal *(we laugh)*

**James:**

What's that what twenty something years ago twenty-two years ago I'm thirty-nine now so

**Russell:**

Right right and the was that in Melbourne

**James:**

No Sydney

**Russell:**

In Sydney when was the first time you went to one in Melbourne

**James:**

Er nineteen oh god I came back I came to Melbourne in nineteen ninety

**I.i.01:00**

ah so um gee I can't remember the exact time but it would've been in the early nineties

**Russell:**

Right and had you been in Melbourne some time

**James:**

Yeah I'm just trying to think when I did just try I really can't picture because I lived in Melbourne in eighty-three and I never went at that time nineteen ninety I know I must have been because I'd been living in a third city and I'd been going to the saunas

**I.i.01:30**

there so I would've come across here so I imagine pretty soon after arriving I think it would've been Volcano maybe because I lived on that side of town

**Russell:**

And when would've been the most recent time you've been to one in Melbourne

**James:**

Last week

**Russell:**

Right okay um which was the one in Sydney

**James:**

Sauna W or I think

**I.i.02:00**

yeah I think it was Sauna V when I was there but at that stage but I think it changed to Sauna W

**Russell:**

Yes yeah when I was there it was called Sauna W

**James:**

Right

**Russell:**

and now it's actually called Sauna XXX

**James:**

Oh is it

**Russell:**

Yeah yeah

**James:**

Oh right

**Russell:**

Yeah they call it that now but the Sauna V sign is still inside the building

**James:**

Right well this would've been nineteen seventy-eight when I went

**Russell:**

Right so you

**I.i.02:30**

were underage when you went

**James:**

Yeah

**Russell:**

Right that's interesting um can I I want to ask you a few things about that um which aren't the main thing I probably want to talk about but just to check up on some things that ah I guess I'm curious about that the first one is do you remember when you first heard or became aware that such things as saunas existed

**James:**

Mm that would've been connected with Sauna X because

**I.i.03:00**

my first memory of it is someone talking about how there was a raid there and I must have been fourteen or even younger and I don't even think maybe when they were first talking about it I wasn't living there because we actually lived up the road from it

**Russell:**

Right right yep

**James:**

and er but when they talked about it they talked about this raid that they had and all the men had to come out on the streets in their towels and I remember thinking oh my god how embarrassing

**Russell:**

Right and were you at that stage apart from thinking it was embarrassing were you kind of aware of your

**I.i.03:30**

own potential interests

**James:**

I I was I knew I was gay by when I was twelve but um I don't think I I don't think at that stage I would've imagined myself in that environment

**Russell:**

Right and what did you imagine that environment was physically when you first heard and you pa and you knew what that building looked like from the outside

**James:**

Yeah

**Russell:**

I assume you would've looked at it a bit more closely

**James:**

Well that's what it was it

**I.i.04:00**

was I kept on going down there and I'd sit across the road and I'd watch people going in and out

**Russell:**

Right

**James:**

And to be honest I don't think I had a perspective of what what it was inside I just knew that it was a place that men went to have sex I I knew there was something like that I didn't know what was inside had no idea that you know it had like a spa or whatever

**Russell:**

Yeah

**James:**

You know I imagined the sauna idea and people walking around in towels and but I had no picture I don't think in my head of what that might mean

**Russell:**

**I.i.04:30**

Did you could you see if um from where you used to sit across the road and it WAS literally you'd sit across the road

**James:**

Yeah I'd sit at the supermarket across the road

**Russell:**

Right okay

**James:**

and watch and one night I went in

**Russell:**

You yeah how um how often how many times do you think you would've done that sit across the road

**James:**

Oh I couldn't give you a number but for you know fairly frequently I mean not every night you know once every month or once every couple of weeks or something or at you know when I went down I'd see who went in there

**Russell:**

From

**I.i.05:00**

about the age of fourteen or fifteen onwards

**James:**

Yeah I think so

**Russell:**

Yeah okay and when do you remember making the decision to actually go the night you went

**James:**

Hmm yeah I don't think I'd made the decision till I sat and watched and I think my memory if memory serves me right someone young and good looking went in

**Russell:**

Yep

**James:**

A young spunk and I just went oh I'm going in and I went in I had no money or anything I had board shorts and those big thick thongs

**Russell:**

Yeah *(I laugh a little)*

**James:**

And I went up

**I.i.05:30**

to the guy at the counter and he was very friendly and he said do you know what this place is and I went yeah I think so he said do you want to take a look around and I went okay so he let me in for free I didn't pay

**Russell:**

Yeah

**James:**

He said you can take a look around so I'm walking round this sauna with board shorts white board shorts a singlet a T-shirt and these big slap thongs walking around just looking at all the in the downstairs to where the pool was

**Russell:**

Yeah

**James:**

and and this guy started speaking to me

**Russell:**

Was it the one you'd been watching

**James:**

No

**Russell:**

Another one

**James:**

No he disappeared into the void I never saw him

**Russell:**

Yeah

**I.i.06:00**

(we laugh) yeah and so another guy started talking to you

**James:**

Yeah hmm

**Russell:**

And then what happened

**James:**

We went into a cubicle

**Russell:**

Right so you never had a towel the first time

**James:**

No and he's that he stopped me he said you've got no idea how weird you look do you that's what he was a few years older than me

**Russell:**

But youngish

**James:**

Yeah yeah

**Russell:**

Did was there any comment made about you being underage or

**James:**

No

**Russell:**

No

**James:**

No

**Russell:**

Did you pass

**James:**

**I.i.06:30**

I think so

**Russell:**

Yeah

**James:**

I think so I mean you know I would've been turning eighteen that year

**Russell:**

Yeah yeah

**James:**

Because it it yeah it would've been um it was probably seventy-nine actually I think it was the final year so it would've been in that time I imagine oh maybe no maybe it was still seventy-eight so Year Eleven

**Russell:**

Do you know why um Sauna X was raided a few years earlier

**James:**

Oh got no idea I imagine it was a a vice raid of some description probably someone wasn't getting paid I don't know I didn't have the details I

**I.i.07:00**

mean they didn't have the details

**Russell:**

And do when you went in that first time did you have any awareness that this was a place that could be raided still or had that kind of vanished a bit

**James:**

I I knew that yeah oh there was probably an element of that but I think there was more a sense of the surreptitiousness of having to go and not hoping not to be seen going in

**Russell:**

Oh because you lived in the area

**James:**

Yeah that's right

**Russell:**

Of course so crossing the road

**James:**

Yeah

**Russell:**

And you were kind of checking both ways (*I laugh a little*)

**James:**

Definitely yeah yeah yeah

**Russell:**

**I.i.07:30**

Right what about coming out of the building (*I laugh a little*)

**James:**

Um I don't have a memory of coming out of the building I just know that the sex that we had was kind of fairly ordinary and there was a sense of going oh you know I mean that was the second time I'd had sex and it was a bit like oh is that all there is kind of thing

**Russell:**

Yeah

**James:**

So maybe that oh vaguely I guess

**I.i.08:00**

because I actually became a bit friendly with the guy who ran who was managing it or organising it because I I'd come back then after I came back I don't know how long after but we became a bit friendly well he was very nice to me anyway so I imagine him just saying I think yeah did you have a good time or did you enjoy it or something that's I don't know I'd be making it up now

**Russell:**

And and roughly how long do you think were you there that first visit

**James:**

Oh I'd say at least three-quarters of an hour to an hour

**Russell:**

Right and when you went wandering around the building

**I.i.08:30**

to have a look around did was what was that for what were you looking around for were you looking for the boy you'd followed in

**James:**

Well I think that was the impetus it was like a sexual kind of

**Russell:**

Yeah

**James:**

And curiosity as well

**Russell:**

Yeah

**James:**

But there would've been I guess the impetus because he was the impetus to go in

**Russell:**

Yeah

**James:**

And I've never thought of that actually I hadn't I hadn't remembered that but that was the thing because I used to see it and I used to just see older men going in but this was someone who was young

**I.i.09:00**

and looked athletic and everything

**Russell:**

Yeah

**James:**

So I guess that was the impetus so I guess there was that thing and then when I started speaking I I don't think there was necessarily a plan to have sex but when this young guy started speaking to me I guess it

went from there and I think he suggested it and I think I was kind of like oh yeah okay

**Russell:**

And was that down by the pool

**James:**

Yeah downstairs

**Russell:**

By the pool or

**James:**

Oh in well it was in that area I mean they've changed it a lot a lot now since that time

**Russell:**

Yes I imagine the pool would've been hard to change though

**James:**

**I.i.09:30**

Yeah I mean it was downstairs

**Russell:**

Yeah

**James:**

I mean the pool was downstairs so it was in that area but you know I mean I could point to the area now but I mean I think it's all changed because I think they've put a dry sauna there where before it used to be just like a space

**Russell:**

Right okay

**James:**

It's down there

**Russell:**

The place you went to last week what was that place

**James:**

That's um up the road in er

**I.i.10:00**

Subur [sic] High Street

**Russell:**

Oh yeah

**James:**

Suburb A yeah

**Russell:**

Oh yeah be because it's so close

**James:**

Yeah I guess that's the main reason it's yeah basically it's closer than the others I can walk home

**Russell:**

Um

**James:**

But I like to spread myself around in various places *(he laughs a little)*

**Russell:**

Can I ask you where you haven't been

**James:**

*(he laughs)* In Melbourne

**Russell:**

Yeah in Melbourne saunas I'm thinking of specifically

**James:**

Yeah yeah yeah

**I.i.10:30**

I haven't been to the one in Suburb B and I haven't been to the one at Suburb E

**Russell:**

Right

**James:**

I've been to Rear Entry Volcano I used to love going to Splash when it was open I think that's it oh I went to the one that was up um I forget what it was called up near Melbourne Uni north of the city when that was open

**Russell:**



The Academy

**James:**

The Academy yes been there yeah so  
and I've been to er Squirt

**Russell:**

The new one

**James:**

Yeah

**Russell:**

**I.i.11:00**

Um ah I've been to all of the above but not  
to Suburb E

**James:**

Right

**Russell:**

I have been to Suburb B once

**James:**

Oh okay right it's small like this one isn't it

**Russell:**

It's different from this one

**James:**

Right

**Russell:**

Um okay so you went there can I ask what  
time of the day it was that you arrived

**James:**

The one up there

**Russell:**

Yeah

**James:**

Yeah it was Friday night

**Russell:**

It was Friday night about

**I.i.11:30**

what time though

**James:**

It would've been around eight o'clock eight  
nine eight between eight and nine

**Russell:**

And you stayed for about how long

**James:**

Left about twelve twelve thirty

**Russell:**

Right okay can you describe that building to  
me or that place

**I.i.12:00**

can you describe that place

**James:**

In any terms

**Russell:**

Um

**James:**

Or do you want like physical structures

**Russell:**

Could you describe it so someone who  
hadn't been there would recognise it

**James:**

Okay

**Russell:**

if they then encountered it

**James:**

All right so

**Russell:**

and would be able to distinguish it from  
other saunas

**James:**

Okay well basically it's upstairs above  
shops in a fairly busy street it's just a single  
glass door you open you walk up

**I.i.12:30**

quite a few stairs narrow stairway and at the opening entrance there's um like a grill a small reception area and then the door's on the right and you walk in as soon as you walk in there's a bar café in front of you or the side of it anyway if you look to your right there's a table and chairs and then further on there's lounge chairs um it's oh I don't know about I'm terrible with

**I.i.13:00**

metres and stuff like that but

**Russell:**

That's good

**James:**

It's not much bigger than you know I think it's probably twice the size of my flat

**Russell:**

Yeah

**James:**

In width

**Russell:**

The whole flat or just this room we're in

**James:**

Just this sorry just this room

**Russell:**

Yeah

**James:**

I'm just talking about the width

**Russell:**

Yeah yeah

**James:**

You know from wall to wall

**Russell:**

It's domestic in scale

**James:**

Domestic yeah

**Russell:**

Yeah

**James:**

Absolutely um yeah like a very a big lounge room and it's got a big TV screen um and also two of those kind of like um I think like those big

**I.i.13:30**

Chinese vases it's a bit kitsch and and there's kind of a and on the side there's a sideboard or something it's very kind of um old queen kind of look to it that front section um then if you so that's to the right and as soon as you walk in the door if you go to your left there's a small area where there's lockers and to the left of that there is a solarium room and then as you go past

**I.i.14:00**

the lockers I can't remember now if it's before or after the lockers there's a massage room yeah there's a massage room after the locker room and then there's a kind of corridor leading on and to the right there's a if you go off to the right there's a a room where they show pornos on a s on a television and a kind of bay around the walls of like a seating bay kind of thing um with cushions and stuff then as you

**I.i.14:30**

go down the corridor there's cubicles on each side the cubicles on the left have a kind of bed sort of set-up like a very simple bed set-up with the vinyl mattress thing and on the right the it's all on the floor the mattress kind of thing is on the floor the vinyl's on the floor then half way down there's on the left there's a sling room a shmall a shmall a small sling room and then further down on the left there's a room with two entrances to it with a kind of jail

**I.i.15:00**

grill in the middle that so you can close both sides and the people can meet but they're blocked off by like a a grill like a

**Russell:**

Blocked off from each other

**James:**

Yeah yeah

**Russell:**

Yeah

**James:**

So you're once you're in the room if you're on one side you can't get to the other

**Russell:**

Like visiting time at prison

**James:**

Yes yes (*he laughs*) and there's a video monitor in the room that shows the same porno that's on in the room up the front

**Russell:**

Yes

**James:**

Then if you go past that room you can either go right and go round to this other side where there is

**I.i.15:30**

cubicle it's much darker around that part there's kind of little solitary standing cubicles with holes in the wall glory holes and then as you walk around to that part then further round there's an area that's like completely dark and it's like a grope sort of ledge it's like a mattress and and then if you keep on going further there's a few more cubicles and then there's a glass partition or a wall with a glass window at the end that you can look into the TV room at the front so instead of when we passed

**I.i.16:00**

the room on the left with the grill the jail visiting room instead of going right keep on going round left to your right there's a washing room like for their towels and stuff washing machines and things like that

**Russell:**

Yes

**James:**

Turn left and keep on going down there is the showers on the left three showers and hopeless water pressure hopeless (*I laugh*) the worst in Melbourne the worst in Melbourne and if (*he laughs*) if this can if this thing can influence them to get [unintelligible: fixed?]

**Russell:**

No no no of course

**James:**

**I.i.16:30**

It's terrible anyway and then to the right there's a spa and then also to the right there's a dry sauna and in front of you there's a kind of a steam room and then toilets to your left

**Russell:**

And what's beyond that

**James:**

And there's a little um drink water fountain and then the wall at the back I've got no idea where that leads to I imagine it there's a car I think there's a car park area out the back with all those buildings

**Russell:**

Is there a door or a wall

**James:**

Ah I can't remember I don't know

**I.i.17:00**

if there's a door or um I imagine it would be a door just in terms of fire regulations

**Russell:**

Right

**James:**

But it it's definitely locked

**Russell:**

Yep okay (*a silence*) that was thorough

**James:**

Hmm I've been there a few times

**Russell:**

**I.i.17:30**

It was thorough though um when I talk to some people in fact this has happened more than once now people have said almost identically it's all blurring they're all the same

**James:**

Right

**Russell:**

Trying to think of a place but that's not the case for you

**James:**

No I don't think that at all I think they're very specifically different and that's why

**I.i.18:00**

I go to them too they have different feels when I go to them and different clientele

**Russell:**

What's on on Friday night what was ah a stronger consideration for you um the different feel or the different clientele

**James:**

I think on Friday night it had a lot more to do with the fact that it was close

**Russell:**

Right

**James:**

But also

**I.i.18:30**

the fact that I'd been to the others recently and I hadn't been out for to there for a while

**Russell:**

About how long how long is about for a while

**James:**

That one I hadn't been there for about a month

**Russell:**

Right

**James:**

And at the moment I'm going once a week that seems to be the pattern over the last three months I then I hadn't been for months before that to any of them

**Russell:**

Yeah

**James:**

But then when I started now it seems I go at least once a week sometimes twice

**Russell:**

Is that a are you describing a pattern that has emerged or has that

**I.i.19:00**

been something you've kind of that you are consciously regulating

**James:**

That it's kind of it hasn't always been like that but it's over the last few months definitely it's definitely a sense of er er er like a date that I make for myself that I'm going to go at least once a week and that sometimes twice but and I always try to do a different one if I go that's not a regular that hasn't been like a past experience of how I do it

**Russell:**

Yeah

**James:**

But recently

**I.i.19:30**

that's how I do it it's like a you know I know I'm going I make the arrangements to myself but I make sure it's a different one each time or as much as possible

**Russell:**

And is is the focus on saunas as such or

**James:**

Yeah

**Russell:**

are there other kind are there dry venues that you go to

**James:**

Dry yeah no I prefer

**Russell:**

Dry venues (*laughing a little*) a technical term

**James:**

Oh I mean I go to the beat I go to the Beach

**Russell:**

Yeah

**James:**

Happy Beach but that had more to do with economics than anything although sometimes you know it has a very different feel to it as well but usually I go to

**I.i.20:00**

the sauna because it's um you can have a shower after sex and I don't usually have just have one sex partner when I go so I like that the fact that you can have a shower after sex

**Russell:**

Can you um can you describe your night last Friday night for me now that you've described

**I.i.20:30**

the place can you describe your night for me um

**James:**

Yeah I do you want it in that kind of depth I mean I don't know how do you mean I mean I set it up like that I think because you said you know describe it as if someone had never seen it before

**Russell:**

I um yeah um

**James:**

This one just whatever

**Russell:**

Now it's well I'd like um a sense of the itinerary for you for the evening last Friday evening

**James:**

Right

**Russell:**

Like you arrived

**James:**

Arrived

**I.i.21:00**

said hello to the person at the door went in got changed and of course it's winter lots of jackets and things like that and I remember turning around and seeing a fairly handsome

guy there and I thought oh that's a good sign because often that one is not very pretty clientele it's a lot older um but I thought oh okay that's interesting then I walked out the back

**I.i.21:30**

and had a shower and I guess I looked around and once again it seemed to be mostly older guys (*he clears his throat*) like you know over fifty sixty kind of thing um went into the sauna the wet sauna steam room sorry steam

**Russell:**

Is this straight after the shower

**James:**

Yeah

**Russell:**

Yeah

**James:**

Then wandered around a bit looking at the different rooms seeing who was there realised it was dead

**I.i.22:00**

um I think at that stage there was a young Italian guy in the room watching the videos

**Russell:**

The vidi the kind of porno lounge

**James:**

[unintelligible] porno porno lounge room

**Russell:**

Yeah yeah

**James:**

And so then I thought okay so then I went and got a cigarette from the locker my locker and went and sat outside and Young Einstein was on I'd never seen that before so I started watching that and it was hideous so then

**I.i.22:30**

there was an a young guy and I can't work out if it was the same one in the porno or another it was a young Italian guy he came and sat sort of next to me in one of the lounges then he got up and left and I still watched the movie for a while and then I got up and went for a wander and came round

to I think I went into the sauna again and I think that young guy was there and then he left

**Russell:**

So when you say into the sauna again

**James:**

The steam room

**Russell:**

The steam

**James:**

Sorry steam room steam room I mean I

**Russell:**

Yeah yeah do you think of it as a sauna though

**James:**

**I.i.23:00**

Er yeah I get them confused just in my mind sometimes this to say the sauna I you know the sauna to me is the dry sauna and the steam room is different but often I confuse the words as to what they mean

**Russell:**

Yeah

**James:**

But I don't usually like the dry sauna as much although I did go into the dry sauna that night

**Russell:**

But let let's just come back to the point we left off from

**James:**

Okay so

**Russell:**

Because we might be leaping ahead there

**James:**

Yeah okay so I think I went

**Russell:**

You've gone into the steam room for the second time yeah

**James:**

Into the steam room and

**I.i.23:30**

there was an old guy sitting next to me and they tend to be at especially at that sauna they tend to be a bit more upfront there the older guys they tend to make overtures to you even if you don't even give the slightest acknowledgement and I usually try to be kind of ah okay without being too accommodating (*demonstrating*) like I just sort of grab their hand I hold it for a second and then I just put it away from me

**Russell:**

Are you telling me this because this man made an overture

**James:**

Yeah

**Russell:**

Right okay

**James:**

Because the old guy sort of made makes a move and

**I.i.24:00**

I'm not interested and the young guy who was sitting across on the other side he left and then I think I went out and I think I went

**Russell:**

Had you realised sorry you hadn't told me that he was in there until that moment

**James:**

I thought I did

**Russell:**

Oh no no

**James:**

But anyway okay

**Russell:**

So you'd seen him go in

**James:**

No

**Russell:**

No

**James:**

I got in there and he was there

**Russell:**

Right

**James:**

but I wasn't sure because it was so steamy

**Russell:**

Yeah

**James:**

but it looked like him so he left I stayed in there for a little bit longer and then I left then I went into the dry sauna sat there for a while

**I.i.24:30**

I'm just trying to remember I think there was a guy in there but he showed no interest um anyway he left and then I left and I went for a wander now I I'm a bit confused now I don't know if I went back to the TV room again I think I walked up to the TV room and watched the TV then came back and then I went for a wander around and I went round to the dark area and I walked up towards and I know I walked up

**I.i.25:00**

and as I was walking up towards the dark area the young Italian guy was walking backwards oh walking towards me he'd been up there and walked past we sort of looked at each other slightly and he sort of stopped at the corner and looked around a bit and I kept on going went to the window then came back and when I came back he'd stopped in the dark corner and so I just went up to him and started playing with his chest and he reciprocated we started kissing and we went and I sort of grabbed his hand and went into one of the rooms and started

**I.i.25:30**

having sex and we were there till we had sex and then we chatted for a while I gave him a massage and we had sex again then it was like twelve o'clock we went and had a cigarette together and and then we left

**Russell:**

Which room was it

**James:**

It was the room that when you walk into that dark area on the ri on the left there is like the standing cubicles the glory

**I.i.26:00**

holes on the right there's the ledge the grope ledge

**Russell:**

Yes

**James:**

If you keep on going if you went straight into the wall

**Russell:**

Ah yes

**James:**

That room there that first one

**Russell:**

Right so it's still in the dark area

**James:**

It's

**Russell:**

Near the entrance to it

**James:**

Yeah but it's got lights in the room

**Russell:**

Right

**James:**

So like that's you're walking that way so the wall's there and on the right is the ledge if you if you pushed through if you just pushed a hole in the wall there in that corner thing

**Russell:**

Yeah

**James:**

It was there that first room basically  
**I.i.26:30**  
the first cubicle room

**Russell:**

Yeah when you say there are lights there

**James:**

There's lights in the room

**Russell:**

It has does it have a ceiling

**James:**

No

**Russell:**

Do you know where the light switches are

**James:**

Yeah

**Russell:**

Did you know where they were without  
having to look for them

**James:**

Oh pretty much with that one because I think  
the light is right near the lights there I've  
kind of I think it's just on the wall and it's  
kind of like an oblong shape light

**Russell:**

Yeah

**James:**

And the light switch is right  
**I.i.27:00**  
next to it and I think the room was I think  
the room was fairly lit because I always like  
checking the floor before I walk in because  
the mat the mattress is on the floor

**Russell:**

Yes

**James:**

And sometimes it's not cleaned up before  
you come in again

**Russell:**

Yeah

**James:**

So I avoid that so I it must have been fairly  
well lit because I checked the floor but I did I  
think changed the light a little because  
there's a dimmer switch

**Russell:**

Right okay so you dimmed it to what level  
*(suddenly)* YOU dimmed it

**James:**

*(laughing)* I dimmed it

**Russell:**

Yes that's

**James:**

*(still laughing)* Enough to feel pretty

**Russell:**

**I.i.27:30**

**James:**

So it was dark as no

**Russell:**

Oh James

**James:**

Just a just a moment

**Russell:**

No no give me information

**James:**

*(he laughs, then)* I don't like it too bright

**Russell:**

Right okay

**James:**



I don't like it so a kind of reddish glow that you can get it to whereas it you can see a person but it's not too full on

**Russell:**

What do you mean not too full on

**James:**

Not too much light not too much clarity

**Russell:**

**I.i.28:00**

Can you um you reach for the dim um I want to kind of just hang around this for a minute you reach for the dimmer

**James:**

I'm it's one of my first things I'm [sic] automatically go for the light if there's a light in the room I don't like it too dark I don't some people actually really turn it down

**Russell:**

Yeah

**James:**

To the to the lowest level I don't like that

**Russell:**

Yeah

**James:**

I like it up so that you can see the person clearly

**Russell:**

So so that YOU can see

**James:**

So

**I.i.28:30**

you can yeah so that I can see them clearly

**Russell:**

Yeah

**James:**

But with a soft glow not with a stark light

**Russell:**

As you were adjusting the light where were your eyes looking

**James:**

Well I walked in the door I would've been looking at the light and then yeah no I looked back at him I checked the I checked to see the reflection on the skin I guess

**Russell:**

All right which part of his skin

**James:**

I would've been looking at the chest area and the face

**Russell:**

His chest and face area

**James:**

But yeah

**Russell:**

So he was facing you

**James:**

Yeah because he walked in behind

**I.i.29:00**

me

**Russell:**

Yeah

**James:**

I went to the dimmer switch he came up behind me and as I turned it down it's like checking to see the kind of quality of reflection that happens on the skin when you you do I mean I'm making this more intricate than when it happens but that's the that's that's

**Russell:**

I no no no no no I'm asking it intricately in I mean so that's no problem

**James:**

Yeah yeah well that's no that's def and I mean I'm kind of um surprised by that that *(he laughs a little)* clarity but that's what I do

I turn the light down but I actually check the person to see

**Russell:**

When you say that you're surprised by that clarity do you mean that you can tell me

**James:**

Well it's yeah that I'm  
**I.i.29:30**  
that I actually have a um an objective

**Russell:**

You haven't thought about that before

**James:**

Not as clearly I know I know that I don't like the light too bright and I don't like it too dark

**Russell:**

Good

**James:**

But the fact is I I realise now that I actually do when I turn the light down I actually do often check the person to see that I can see their form clearly but that it's got a glow

**Russell:**

So you become it's a bit like (*laughing a little*) Dietrich organising her lighting

**James:**

(*laughing*) Yeah

**Russell:**

except you're doing it on the other  
**I.i.30:00**  
person

**James:**

(*still laughing*) Pretty [unintelligible]

**Russell:**

So your first comment about yourself and your appearance is actually not what you think about it wasn't what you thought about last Friday you weren't thinking about making yourself dim

**James:**

Um

**Russell:**

You were thinking about something about his appearance is that right

**James:**

I think it's I think it's part of no I think it's part of that it's like well if they look like that in that light then I probably softens mine I think too

**Russell:**

Right okay

**James:**

Yeah definitely I don't want to be seen in that light

**I.i.30:30**

I don't definitely don't want to be seen in that light but I don't necessarily want to see them in that light either

**Russell:**

Is now you said that you would've looked at his chest I'm pretty sure that's what you said does that mean that you can't be absolutely certain that you did on last Friday night but that you have done something similar on other occasions

**James:**

Well that was the first memory that came to my mind as I turned the light down to look

**I.i.31:00**

to look over and see the person so I guess I'm looking at the whole upper torso really I mean I'm not just focussing on the chest but what I'm seeing is that I can see the person clearly so it's not too dark but there's a the light is softer I was going to say romantic but it's like that when I say it's that red it kind of has a reddish glow so everyone looks a bit softer and more more

**Russell:**

More what

**James:**

More beautiful or more less flawed

**Russell:**

**I.i.31:30**

You told me he was Italian

**James:**

Hmm

**Russell:**

What led you to that conclusion

**James:**

Well I know because we talked

**Russell:**

Oh right so did

**James:**

But but he looked Italian he looked ethnic

**Russell:**

Had you thought that earlier

**James:**

Yeah

**Russell:**

Okay

**James:**

I thought Italian or Greek or something but more inclined to Italian there was something about his the waviness of his hair and it was so black and the kind of softness of the skin

**I.i.32:00**

and the quality of the lips seemed more Italian than Greek or you know Lebanese or Turkish

**Russell:**

Right okay have you been in a situation that you can recall where you've gone into um do you call them cubicles or rooms

**James:**

Cubicles usually

**Russell:**

Right

**James:**

Oh rooms sometimes but I guess

**Russell:**

Do you usually say to someone do you want to go to or

**James:**

I usually

**I.i.32:30**

say do you want to go to a room and play for a while

**Russell:**

Right okay so

**James:**

Or muck around for a while

**Russell:**

So is that a kind of a line

**James:**

Yeah generally I mean usually it comes from after you've sometimes met them in a corridor in or in a steam room and you're playing and I usually say do you want to go to a room for a while

**Russell:**

Okay but when you're talking to me now you're quite clear it's not a room it's a cubicle

**James:**

Yeah I guess

**Russell:**

You don't need to justify it's it's

**James:**

No no yeah yeah yeah I've got normally in the situation I say room

**Russell:**

Yeah

**James:**

But I guess when I'm describing saunas

**I.i.33:00**

to people in other I often say cubicle

**Russell:**

The

**James:**

because rooms make it when you're there in the place and you say room like it's obvious but when I say room to someone outside the environment it suggests something different to what it is because it's a cubicle it really is that's the best way it's a cubicle but but you know in in the environment it lends itself to going well if you say room it means some it's it means that's

**I.i.33:30**

where you're going to

**Russell:**

When you were in that ROOM (*laughing a little*) on Friday night

**James:**

(*laughing a little*) Yes

**Russell:**

Were you in a room or were you in a cubicle then

**James:**

I was in a cu a cubicle I think it felt a bit cramped

**Russell:**

Right

**James:**

And and yeah no cubicle (*he laughs*)

**Russell:**

You were in a cubicle

**James:**

Yeah especially with the mattress on the floor like it is and just that sense of like who's been here before and you've also got to miss judge the kind of tray that's like a smokers tray that where all the used condoms go

**Russell:**

**I.i.34:00**

That so that's on the floor too

**James:**

That's on the floor

**Russell:**

On top of the mat

**James:**

On top of the mat

**Russell:**

Or beside it

**James:**

No the mat goes from wall to wall

**Russell:**

Okay

**James:**

So it's like you know

**Russell:**

So does the door open inwards or outwards

**James:**

Inwards

**Russell:**

So it's above mat level

**James:**

Yeah yeah and and I noticed the other night as we were talking I there was quite a big gap I noticed that it actually came into my mind that oh there's quite a big gap between the door and the floor because it actually comes up above that much above the mattress like an inch or two above the mattress

**Russell:**

**I.i.34:30**

You noticed that while you were talking

**James:**

Yeah we were lying on the floor lying on the mattress floor chatting and talking

**Russell:**

Do you think of it as lying on the mattress or lying on the floor

**James:**

In that situation it's both because the mattress is the floor it's a floor-mattress

**Russell:**

Do you think of it as both or do you think of it as neither

**James:**

*(a silence, then)*

**I.i.35:00**

Probably neither in a way yeah probably neither when you when you're there I'd guess I don't think of it as a floor or a bed or a mattress

**Russell:**

This is last Friday night again

**James:**

Yeah

**Russell:**

You thought of it as neither a floor nor a bed

**James:**

This is the vinyl mat this is this is the room you know the room or the cubicle

**Russell:**

Right okay all right now you said that when you were talking you noticed the gap did that become something that you talked

**I.i.35:30**

about

**James:**

No no um

**Russell:**

Who was talking when you noticed it

**James:**

He was probably doing the talking because I was asking him questions and um and he

he was doing most of the talking and I was asking him questions about his life and I think maybe the the crack under the door suggested to me like the ease I mean there's no ceiling but the ease with which sound must travel and and also too while we'd been having sex his knee kept on banging against the door

**I.i.36:00**

and it was like a

**Russell:**

His knee kept banging against the sorry I've just suddenly lost the image *(we laugh)*

**James:**

*(recovering)* His knee or whatever kept on banging against the door

**Russell:**

No I need to know where his knee kept banging against the door

**James:**

Well he was on his back

**Russell:**

Right

**James:**

And his knee was his left knee was against the door

**Russell:**

Right

**James:**

And so

**Russell:**

Was his backbone parallel with the wall on which the door was

**James:**

Yes

**Russell:**

Okay

**James:**

Yes that's right

**Russell:**

**I.i.36:30**

Right that's that's that now I just need something to align things

**James:**

Yes yes his head was up against the wall that if you kept when you first walked in that dark area if you kept on going you'd (*smacking his hand*) hit his head

**Russell:**

Okay um so while he was talking did you become conscious

**James:**

There was something about I I guess the [unintelligible] it's funny I was surprised about looking at that crack as he was talking and kind of what was I thinking

**I.i.37:00**

there was some there was a particular thought I had when I looked at that because he was lying on his side and I was sitting a bit more up and looking over him in so I was against the wall not against near the door so I was looking over towards the door

**Russell:**

Yes

**James:**

And I remember seeing that space no I can't remember what I was thinking about it but there was a particular thought either had to do with the sound or surprise that there was such a lot of space and wondering perhaps too

**I.i.37:30**

if people could see under it that yeah

**Russell:**

So this had this was the first time in terms of this awareness about the door

**James:**

Yeah

**Russell:**

Okay

**James:**

I don't think I yeah I don't think I've ever (*laughing a little*) noticed it before but I did notice it last night last Friday

**Russell:**

Was he talking loudly

**James:**

Not not really no fairly softly spoken

**Russell:**

Could it um now

**I.i.38:00**

this is a leading question ah as if the others weren't in some way (*we laugh a little*) but if um could it have been the case that you started to wonder about how private the conversation was

**James:**

Ah possibly I'm very conscious of that although there's something about I know this because I'm very conscious of that like if I'm standing next to someone on a train or a bus or a tram

**I.i.38:30**

I am very guarded about how I speak how softly I speak and I get really kind of put off if someone speaks loudly especially if it's personal I can't bear it in the cubicles I think I'm conscious of it but there is I think there's a little sense of unreality about it the the last two times I've been that that guy and the guy before who was also Italian and we actually had fairly in-depth conversations and I think when I came out of it because when you're walking in the corridors you can hear

**I.i.39:00**

everything I mean there's it's basically a bit of laminex but when you're in the room there is something there is a quality of privacy even though you can hear the people fucking next to you and everything else like that there there is a sense of it being a protected space in some way that

**Russell:**

You you you feel that

**James:**

Yeah that I I recognise later that I I both times now especially the conversation I had with the guy before

**Russell:**

So these are um  
I.i.39:30

two s

**James:**

Two separate

**Russell:**

The last two occasions you've been

**James:**

To a sauna

**Russell:**

To High Street

**James:**

No

**Russell:**

No to a sauna

**James:**

So High Street and the one before that which was at Splash having fairly in-depth conversations with someone and jokes and laughing and then not feeling inhibited whilst I'm in there but thinking about it later and having a sense of oh my god I wonder if people heard what we were talking about

**Russell:**

Sorry you said the one before was Splash

**James:**

Yeah

**Russell:**

Was it Splash

**James:**

Oh Squirt sorry  
I.i.40:00

I get them confused

**Russell:**

That's all right

**James:**

Squirt in the city the new one

**Russell:**

Yeah yeah

**James:**

And it too I mean particularly the one at Squirt it was right on a corner where like where people pass all the time you know like a thoroughfare area um but once you're in the room though there there is a quality of feeling a bit protected

**Russell:**

Even though there's no ceiling

**James:**

Even no ceiling nothing there is there is a sense of that because I know the conversation

**Russell:**

You said you said the wall is a piece of laminex

**James:**

Yeah

**Russell:**

Is it

**James:**

Well it not at not at High Street but at  
I.i.40:30  
at Squirt yeah

**Russell:**

What what's the wall in of the room you were in in High Street

**James:**

It's more like ply

**Russell:**

Ply

**James:**

Yeah

**Russell:**

Is it treated in any way

**James:**

Yeah it's some sort of dark paint either black I'm colour-blind so it's either black or dark green I guess

**Russell:**

Do you mean literally

**James:**

Yeah

**Russell:**

You're literally colour-blind

**James:**

Yeah

**Russell:**

I didn't know that

**James:**

Hmm

**Russell:**

You said there was a reddish glow [unintelligible]

**James:**

*(speaking over me)* Well I can see you know I can see I know what red is sort of but I *(he claps his hands together, audibly)* put it this way oh I can't show you now

**I.i.41:00**

but someone was with me the other day and they pointed to a chair and they said that's a red chair right and I went yeah okay and it was but if they had've told me it was brown with all with all sincerity I would've gone okay it's brown

**Russell:**

Right [unintelligible]

**James:**

*(indicating)* So you know I mean I can see that's kind of reddy orange

**Russell:**

Yeah

**James:**

you know *(indicating)* and that's red and you know that reddy orange or that red you know

**Russell:**

Right

**James:**

It's not like I can't see the colour but it's it's gradations and stuff you know those kind of

**Russell:**

Yeah

**James:**

red greens I ruled my book

**I.i.41:30**

in green pen when I was in high school that's the first time I found out because the brother said you realise that's green pen and I didn't *(a silence, I hear the blind rattle in the breeze)*

**Russell:**

You you said before when I asked you about um

**I.i.42:00**

hmm about going to what you say to someone about where to go next and you said oh yeah do you want to go to a room for a while maybe play for a while or something like that do you is it characteristic for you to locate a person and then as it were retire with them to

**James:**

**I.i.42:30**

Yeah

**Russell:**

what you were calling a safer

**James:**

Yeah

**Russell:**



place or a protected place

**James:**

Hmm

**Russell:**

What what was the way you described that I don't remember now

**James:**

Well I think I described it as a protected environment in terms

**Russell:**

Yeah

**James:**

to do with that that you can talk and in a way you oh for me anyway I'm not as conscious of um censoring myself about other people maybe listening whereas on a train or somewhere like that which has the same amount of you know possibilities of being heard as this you know I'm I'm I don't see it as protective

**I.i.43:00**

so that's what I meant by protective and often too I guess if you meet someone like in a grope room and a steam room um I'm I'm not I don't mind group scenes but I just sometimes find them a bit unwieldy a bit kind of like um and particularly if I'm interested in in the person there is a sense of well at least if we go to a room there's a sense of (*he claps his hands together, audibly*) being together for a moment but yeah so that that would be a pattern I mean you know sometimes

**I.i.43:30**

people ask me but that is a pattern I know that either you see someone I mean sometimes there's no words spoken obviously you pass someone by you they stand at the door you walk in they follow you or vice versa I know that is a line for me definitely muck around for a while and then you say do you want to go I say do you want to go to a room

**Russell:**

Where do you wear your key

**James:**

**I.i.44:00**

Well depends because most of the time the keys have like a rubber band an elastic kind of band so I wear it round my right ankle

**Russell:**

Yeah

**James:**

or just up where so it doesn't jingle I flick it under the thing High Street no which one has High Street has it where you wear it round like a medallion round your neck

**Russell:**

Does it jingle

**James:**

No not as much as when it's on your leg that's why I flip

**I.i.44:30**

the badge thing and the key under the rubber band so it doesn't jangle when I walk

**Russell:**

Why don't you want it to jangle when you walk

**James:**

Um (*laughing a little*) there's something a bit there's something a bit um well people can hear you coming and it just seems a bit tacky (*he claps his hands together, audibly*) to be jingling along in in the sauna there's something about the sound of this jingling key that feels particularly uncool (*he laughs a little*)

**Russell:**

Can you tell me more

**I.i.45:00**

about that

**James:**

Well it's definitely something that I do

**Russell:**

Can you recall an occasion where you've experienced that

**James:**

Ah no because the minute it starts I flick it under like I don't if it falls out I flick it under

I don't it just feels uncomfortable um having this sound as you walk like locating each step you take

**Russell:**

What about other people's keys making noise

**James:**

I I haven't noticed

**I.i.45:30**

to be honest although I guess sometimes if you're in a room just say a grope room or a dark room and you can hear someone coming but I guess maybe a lot of people do it too in some way but I don't have a recognition of hearing it that much but I don't like hearing it as I walk it makes me conscious of my walk

**Russell:**

Is there

**I.i.46:00**

let's still concentrate on High Street for the moment um is there a part or a place of that sau at that sauna that you always enjoy or look forward to visiting that you know yes I will go there that it's a priority for you to

**I.i.46:30**

at least visit that place bec um for reasons other than utility for reasons of pleasure

**James:**

Um I I guess hmm

**Russell:**

No is acceptable as an answer

**James:**

Yeah yeah but I'm just thinking there's one it's weird because the steam room there is small and

**I.i.47:00**

more often than not it's because the clientele most of the clientele I'm not attracted to and there's something about it because it's so small and you know you get four or five guys in there that you're not attracted to and it feels hideous but I know that there's some level in my mind maybe that's the same with all the steam rooms in different saunas but with that one there is an image I guess or a fantasy that within that room you will make contact with someone attractive so there is an element I and there is a sense of the

**I.i.47:30**

warmth that I like about the steam rooms so I guess out of all the there is a quality of um forethought about the steam rooms um there even though like I said often it's hideous but there is an element and I guess there must have been a few times where something has been activated from there a meeting from there um

**Russell:**

Um if the room is empty and you go into it

**James:**

Yeah

**Russell:**

Where do you sit

**James:**

Um usually on the

**I.i.48:00**

wall away from the door so hang on so you walk in the door and there's a wall to the right and there's a wall in front I usually sit on the wall near the door because it's darker

**Russell:**

Because it's darker

**James:**

Yeah

**Russell:**

Is

**James:**

Darker and less obvious so that there's more chance that if someone comes in and sits next to you you can sort of like get something happening without as soon as someone walks in the door seeing you

**Russell:**

Does the door open outwards or inwards

**James:**

**I.i.48:30**

It opens outwards

**Russell:**

Okay and is there if there this what you're what are you sitting on when you say you're sitting what are you sitting

**James:**

It's like a tiled bench

**Russell:**

A tiled bench

**James:**

Tiled well it's just like the whole room is like white tiles and that the benches are tiles as well

**Russell:**

Right and so you're sitting on a tiled bench and you're sitting on the same wall as the door and the door's on your left

**James:**

Yeah

**Russell:**

Is there er would you sit within reach of the door so that if you

**James:**

No

**Russell:**

No you'd sit

**James:**

**I.i.49:00**

Further down

**Russell:**

Further down so you're out of reach of the door

**James:**

Yeah so near there the back wall so that there's a kind of sense of (*indicating*) if someone sits there or someone sits there there's a sense of being in contact with each other

**Russell:**

Hmm okay how many steps in is that roughly for you

**James:**

To there it's about three or four

**Russell:**

Three or four steps and how many more steps beyond where you would sit before you couldn't go any further

**James:**

Well I hit the end

**Russell:**

Yeah

**James:**

I sit in the corner basically

**Russell:**

Right okay

**I.i.49:30**

(*a silence*) what else is in that room

**James:**

There's a shower in the corner in the opposite corner so if you walked in the door when you walk in the door there's a kind of wall in front of you but behind that wall there's a little access or alcove where there's a cold water shower

**Russell:**

And do you have you used that shower

**James:**

Yes yeah

**Russell:**

Did you use it last Friday night

**James:**

No

**Russell:**

Can you describe what standing under that shower's like

**James:**

Um

**I.i.50:00**

sometimes it's good because if you want to stay in the room for whatever reason the shower cools you down and sometimes too because the showers are so crappy there the proper showers the three of them that if there's anything been going on in the steam room and you want to wash off a bit there's a sense of not having to go out to the showers to do it

**Russell:**

Right okay

**James:**

You can do it in that room

**Russell:**

Do you leave your towel outside or do you take or do you wear it in

**James:**

I usually I usually lose leave it outside for that one

**Russell:**

Yeah

**James:**

But not always the case depending which sauna

**Russell:**

**I.i.50:30**

It varies from sauna to sauna

**James:**

Yeah

**Russell:**

But at that sauna it would be consistent

**James:**

Yeah pretty consistent

**Russell:**

How do you think you make those decisions

**James:**

That one I just realised then it's clearly to do with the fact that the towel rack is right next to the door

**Russell:**

Yeah

**James:**

and there's a sense of that I can get in the door without people seeing me from outside

**Russell:**

Right

**James:**

Whereas the other saunas sometimes it's not so clear you have to come out to an open space or be seen more

**Russell:**

Can you describe another

**I.i.51:00**

sauna where you would take your towel in

**James:**

Ah Squirt

**Russell:**

Yep

**James:**

Squirt and Volcano

**Russell:**

But the rack at Squirt's not far from the door

**James:**

Yeah but there's more of an entrance because of the way the door opens and there's a way that people can be in the in the spa they can be watching the door and people can be in the showers and people on the bench so that (*demonstrating*) you would have to come out of the door and come around that way whereas the door in at Squ at Splash um whatever it is at High Street is right there

**I.i.51:30**

you put your towel on and you open the door

**Russell:**

So how many seconds difference of exposure are is

**James:**

Oh probably five seconds difference

**Russell:**

About five seconds

**James:**

Five to ten seconds

**Russell:**

But that's enough

**James:**

That's enough for me

**Russell:**

That's fine that's fine um that space at Squirt is highly organised in terms of looking isn't it

**James:**

Yes that

**Russell:**

That open space at Squirt

**James:**

Yeah it's a bit un-discomforting I always go to the shower down in the far left corner

**Russell:**

I know the one you mean but where do you put your towel then

**James:**

**I.i.52:00**

I put it on usually because there's a pylon the shower

**Russell:**

Yeah

**James:**

So usually on the hook furthest round

**Russell:**

There is there is a hook round that corner

**James:**

Yeah

**Russell:**

Do you we're talking about the shower that's round the corner

**James:**

Yeah hang on so there's two pylons and there's no hooks right down those two end ones

**Russell:**

Yeah

**James:**

But the next pylon along has a hook on there

**Russell:**

Yeah

**James:**

So I drop my towel there and go to that one

**Russell:**

Okay

**James:**

I would never I think go to their showers near the the se the pool closest to the pool

**I.i.52:30**

there's two pylons closest to the pool and they're almost out in the middle of the room (*indicating*) so the spa is there and then there's two pylons there with with showers on

**Russell:**

Yes yeah

**James:**

So I don't think I would ever go there

**Russell:**

That's interesting (*we laugh*)

**James:**

I've been lucky enough

**Russell:**

You continue to surprise me (*we laugh*)

**James:**

But that's all

**Russell:**

Yeah um let's go back to High Street you  
**I.i.53:00**  
you talked about the water pressure

**James:**

Yes and yes lack of heat and water pressure

**Russell:**

Oh lack of heat

**James:**

Lack of heat if there's two people using the showers even then it's tricky have a third person hopeless even with one person sometimes it's not enough water pressure

**Russell:**

I read an article where the someone who makes decisions I don't know whether it was the owner or the manager at High  
**I.i.53:30**

Street talked about how he'd spent ten thousand dollars installing those three showers there are three aren't there

**James:**

Yeah

**Russell:**

Yeah

**James:**

They were robbed (*I laugh*)

**Russell:**

What's under your feet in those showers

**James:**

Tiles

**Russell:**

What size are the tiles

**James:**

Fairly small fairly small squares

**Russell:**

Bigger than a postage stamp

**James:**

Yeah but not much bigger

**Russell:**

Right

**James:**

**I.i.54:00**

I think I could be wrong

**Russell:**

Here where you live what's the water pressure and water temperature like

**James:**

Excellent (*I laugh*) I could run a decent sauna from my place

**Russell:**

All right

**James:**

I hate that I really do it's the one thing I hate about that place it's just hopeless

**Russell:**

**I.i.54:30**

Right and yet that's a place that's necessary for you too the showers

**James:**

The showers

**Russell:**

You mentioned yeah

**James:**

Very necessary yeah very necessary  
[unintelligible] if it's crappy you don't feel like  
you you know clean again or it takes a lot of  
it takes a lot of work

**Russell:**

**I.i.55:00**

Um (*a silence*) I know I want to keep asking  
about

**I.i.55:30**

this light and this Italian boy in the light  
(*James laughs a little*) and I'm not quite sure  
how professional I am about (*we laugh*) but  
it but no there is well let me put it this way  
have you can you recall a situation where  
the first part of that scenario has occurred  
and you've gone in and you know the  
invitation has come to go to a room whether  
spoken or not spoken whether by you or by  
someone else and then you've

**I.i.56:00**

gone into the room and the other person has  
adjusted the light

**James:**

Yep

**Russell:**

You can remember

**James:**

Oh yeah

**Russell:**

Has that happened only once

**James:**

No no no it's left a few times that's  
happened

**Russell:**

And can you remember them distinctly those  
times

**James:**

Ah I can't remember exactly no

**Russell:**

Can you

**James:**

but I know there's moments and particularly  
if they had it down too dark (*starting a list*)  
one I take it as an affront like an insult

**Russell:**

So it becomes about you

**James:**

Yeah yeah

**Russell:**

if they're adjusting the light

**James:**

If they turn it down dark

**Russell:**

**I.i.56:30**

Yeah

**James:**

I kind of go well I think they don't want to  
see me

**Russell:**

Yeah

**James:**

That's how I think so it feels a bit insulting  
and also too I don't like it dark

**Russell:**

You don't you've not ever thought that they  
might be feeling modest or embarrassed

**James:**

Sometimes but my most the surface feeling  
is they don't find me attractive

**I.i.57:00**

but yeah intellectually I can go yeah you  
know they're shy they're modest or whatever  
but intellectually I go they don't want to see  
me

**Russell:**

Um the next question I'm going to ask you I  
before I ask it I want to remind you that you  
can at any stage say you don't want to  
answer any question

**James:**

Sure

**Russell:**

What we're

**I.i.57:30**

doing at the moment is having a conversation which I'm going to transcribe and change some sort of details

**James:**

Yes

**Russell:**

Eventually that'll be published in full as an appendix to my thesis and there'll be I think three examiners who are academics somewhere sitting in a room at some point reading the whole thing trying to get a sense

**I.i.58:00**

of what this is in order to assess it or whatever can you describe yourself for those people to those people (*James laughs*) so they know

**James:**

Yeah

**Russell:**

But I'm thinking first we're I'll just ask you initially can you describe yourself

**James:**

Yes is that the first question

**Russell:**

Yeah

**James:**

Is that finished now

**Russell:**

Yes that's the first question (*James laughs*) and now having answered yes to that will

**I.i.58:30**

you please do so

**James:**

Okay yeah I find this interesting because talking to people about classifieds and stuff I there's no way I could write a classified but I

feel like I can do this because I'm not cla I'm not advertising myself so

**Russell:**

Okay

**James:**

Okay so I'm about five foot ten brown hair I'm thirty-nine probably look about thirty-five thirty-six especially in the dark (*laughing a little*) with red light um

**I.i.59:00**

quite thin looking um I'm about sixty-five kilos um fairly toned I go to the gym but not a big body um oh high cheek bones sort of bit gaunt around the cheeks and a big strong chin fairly slim lips (*we laugh*) ah hairy chest but I clipper it um um fairly thin long legs

**I.i.59:30**

um sort of pale skin I guess bluish-green no bluish what I don't know sort of bluish eyes

**Russell:**

Can you describe yourself now other than your appearance

**James:**

Um depending on the situation

**Russell:**

**I.i.60:00**

I'm thinking of these people sitting in some office (*laughing*) somewhere in a uni

**James:**

Right

**Russell:**

with a light on

**James:**

Right

**Russell:**

looking at a page

**James:**

Yeah

**Russell:**



trying to work out what was who was this person who said this but again it doesn't have to be any how do you want to present yourself to them

**James:**

Oh

**I.i.60:30**

that's a hard question how do I want to present myself to them don't don't know because I don't know who they are um um I think I'd rather stick to how how I might describe myself in ways other than physical um fairly fairly softly spoken um I think there's a level

**I.i.61:00**

of um um ah there's a kind of analytical approach to my personality a fairly um fairly conscious I don't think I have a kind of vague um persona I think I'm fairly kind of sharp I don't mean intellectually sharp I mean but I think my kind of manner of persona is fairly sharp um I mean I can be kind of relaxed and calm but I think

**I.i.61:30**

my general intensity is quite sharp and um I imagine yeah I mean it depends on the people that are around you I mean so much of that stuff depends on the chemistry of the other people and what they bring out in you but I'm I always imagine myself as having a sense of um either being completely invisible there's a sense

**I.i.62:00**

of me being like a nonentity that people don't see or um a fairly kind of intense persona that sometimes people are drawn to but sometimes people find a bit disquieting so there's there're [they're?] those kind of extremes that I feel that I really relate to but there's a a general sort of quiet sort of invisibility but then there's an intensity and I don't think people would look at me and think that is a you know sort of like vague

**I.i.62:30**

nebulous kind of person

**Russell:**

Thanks um now I want to go back to the light

**James:**

*(laughing)* Yeah okay

**Russell:**

Because now

**James:**

*(putting on a voice)* Don't go to the light  
Russell

**Russell:**

No you talked about the light softening

**James:**

Yeah

**Russell:**

And you've just talked about yourself in some respects as being sharp

**James:**

Right

**Russell:**

Is there a relationship

**James:**

I'm sure there is yeah

**I.i.63:00**

I'm very conscious of my face very conscious of my features particularly my face and there's a sense of er I you know and this isn't what's consciously happening when I turn the light down

**Russell:**

Yeah

**James:**

but I'm sure that's part of it is a softening of that a kind of relaxing of that persona that hard sort of sharp featured kind of thing

**Russell:**

When you turned that light down last Friday night did you feel softer

**James:**

**I.i.63:30**

I feel more comfortable so yeah I guess yeah there's a sense of being protected by it or softened by it perhaps yeah less flawed feels a thing for me that seems to resonate by turning the light down a little there's a there's a you know the pores get smaller or something *(he laughs)*

**Russell:**

**I.i.64:00**

One of my other interviewees talked about um an early awareness of being at a sauna and he also er was talking about an occasion when he went when he was underage and he described the men as connoisseurs he had this sudden he'd now not

**I.i.64:30**

that he he didn't claim that that's what he thought then but his way of describing what they were to him then now was that they were connoisseurs

**James:**

Right

**Russell:**

of of ss I think he said connoisseurs of sex

**James:**

Right

**Russell:**

Do you think of yourself as that

**James:**

*(laughing)* No I'm the Smorgies version I'm

**Russell:**

The what

**James:**

The Smorgies version

**Russell:**

What's Smorgies

**James:**

You know Smorgies is like one of those kind of *(he claps his hands together, audibly)* you know all you can eat or you know those

**I.i.65:00**

steakhouse joints or The Keg or that you know

**Russell:**

Yeah yeah

**James:**

Nine dollar chicken meals and all you can eat and stuff like that so

**Russell:**

Nine dollar chicken *(we laugh)*

**James:**

You know whatever you know low grade you know definitely not sophisticated no I don't think of myself as a connoisseur no and that in fact that really doesn't seem to relate to me

**Russell:**

Hmm

**James:**

I can see what that person means and I can see how it does work like that you are using doing a lot of um

**I.i.65:30**

er constant analysis on some other level people that aren't really conscious of it there is a constant analysis going on of you know what kind of what kind of person you're attracted to and how they might be attracted back to you

**Russell:**

Was that happening for you last Friday

**James:**

That happens all the time

**Russell:**

Can you can you recall though a moment last Friday night specifically where you were aware of that

**James:**

Um not as clearly because the I was a little bit er surprised by

**I.i.66:00**

the ease with which this interaction took place I thought because this this guy was quite young he was twenty-four and you know really handsome beautiful really um I was a little bit surprised by how easy the interaction had occurred like basically we'd really only ca well he'd only acknowledged my eyes once as we passed and then he obviously turned he sort of looked and then

waited in the corner for me to come back  
and then so

**I.i.66:30**

that yeah that last Friday no there wasn't a  
great deal of having to calculate you know is  
this person attracted to me am I attracted to  
them how are we going to negotiate this I  
guess the thing though that I was put off by  
the word connoisseur because it suggested  
to me that there was a level of um that one  
would only accept the finest

**Russell:**

Oh right

**James:**

And that's not how I see it

**Russell:**

Right I don't think the phrase

**I.i.67:00**

was intended in that sense of a collector but  
in the sense of someone who does appraise

**James:**

Right yeah definitely well definitely there's  
an appraisal process going on

**Russell:**

Yeah

**James:**

An analytical but but like I said to me the  
word connoisseur suggests a higher a a  
more sophisticated kind of um tasteful  
elegant kind of approach to it where that's  
not always the case but definitely there's a  
a sense of appraisal going on a constant er

**I.i.67:30**

analysis for me anyway of the atmosphere  
what's being given back what what what's  
going for all that kind of stuff

**Russell:**

In that in that part of your time at the sauna

**James:**

Which part

**Russell:**

That part where you're analysing

**James:**

Yeah

**Russell:**

And calculating

**James:**

Yeah

**Russell:**

Is

**I.i.68:00**

that's a different part from when you feel  
that's different from when the light's now at  
the right level and now you feel comfortable

**James:**

I never feel completely comfortable I'm very  
conscious of what the other person's  
thinking of me always that that never really  
changes I guess the maybe the moment  
after sex sometimes where not

**I.i.68:30**

often you speak but sometimes you do get  
into a conversation or a chat with someone  
afterwards that's perhaps but then no even  
then there's a thing there because then  
they're often asking well not always most  
people like to talk about themselves but  
there's a kind of you know information er  
exchange

**Russell:**

Do you like talking afterwards

**James:**

Yeah well recently yeah I feel that that's  
been part of it for me I go there for contact  
on that level and I look for

**I.i.69:00**

it in a way doesn't always happen but the  
last two times there has been a kind of a  
quite nice connection afterwards

**Russell:**

Last Friday night did you initiate the  
conversation

**James:**

Yeah definitely

**Russell:**

And you said that you were asking questions and he was answering at length

**James:**

Oh no he

**Russell:**

Yeah

**James:**

He was a bit he was I was I was um intrigued by him really because he was such an other culture not I don't mean ethnic I mean just how he was like this yeah he he intrigued me on that level

**Russell:**

**I.i.69:30**

I'm sorry I need more what do you mean other culture

**James:**

He he he ah he well he just came from a different place to me he was um young he worked a lot he worked hard and he um you know he was like a manager of things you know he was a manager at twenty-four and hard worker and and kind of just simplicity to how he saw things and you know he was he'd been involved with a woman up until recently and

**I.i.70:00**

I I don't know whether he used the word gay or whether he or maybe we did but you know he wasn't out to anyone none of his friends no one knew and so I was intrigued by that and his kind of sexuality because he you know he was so sensual and not one of these guys who was like (*his voice drops an octave*) we don't do that we don't kiss we don't (*his voice returns to its usual pitch*) you know he was open to the whole exchange in a very sensual kind of way and but he was you know basically I guess more attracted to men but he still had sex with women and he'd get went out with all his straight friends

**I.i.70:30**

you know you know [sic] and obviously there's a whole heap of you know and I asked him why did he come to High Street because he lived twenty to thirty kilometres away

**Russell:**

Oh woah yeah yeah

**James:**

And and er and then er you know when he told me that he wasn't out to anyone [unintelligible] er I think I'll censor myself there

**Russell:**

That's all right

**James:**

Um you know I said to him well this is why you've come to High Street and he sort of laughed and said yeah probably because he doesn't want to run into people that he might know you know

**Russell:**

**I.i.71:00**

So he'd driven specifically

**James:**

Yeah

**Russell:**

twenty to thirty kilometres

**James:**

Yes yes to find

**Russell:**

Because he knew this was almost as far as he could go

**James:**

Yeah

**Russell:**

Although there was one further

**James:**

Yeah

**Russell:**

Was he aware that there was one further

**James:**

Ah I don't know if we talked about that I can't remember if we talked about Suburb E

**Russell:**

It'd be odd to know given that they're publicised in similar ways

**James:**

Yeah

**Russell:**

It'd be odd to know about one and not the other

**James:**

Yeah guess so yeah I have a vague memory of maybe talking about that but I don't

**I.i.71:30**

don't remember

**Russell:**

I had a conversation I'll tell you a story I had a conversation with a guy at Splash once er who was Thai and was chatting away to me in English and I I'm a person who doesn't like often having conversations although there are notable exceptions and I realised after a while I thought oh he wants to practice his English (*James laughs a little*) and I

**I.i.72:00**

think I was right but he was also just a very friendly person

**James:**

Right

**Russell:**

And as we were talking away and I enjoyed talking with him um one of the things that came up was I asked him what suburb he lived in and he told me he lived in North Melbourne or Flemington or somewhere like that and I said I'm surprised you've come here to Splash because Volcano is closer and he said oh yeah that's where my friends

**I.i.72:30**

and I normally go and I said well why have you come all this way he said oh we heard they don't like Asians here and so my friend and I thought we'd come over (*James laughs a little*) and find out for ourselves

**James:**

Wow

**Russell:**

And he just just told me that and then I'm thinking what am I doing here hang on he's in this room with me have I just been part of something but also am I part of something else at Splash that I'm not aware of

**James:**

Right

**Russell:**

Like have I been visiting an anti-Asian place

**James:**

**I.i.73:00**

Right

**Russell:**

Or is that the whole thing suddenly became quite complicated for me but it had seemed completely uncomplicated for him but that was just suddenly the thing about somebody crossing town

**James:**

Right okay

**Russell:**

For strong reasons

**James:**

Yes I think this person goes to Volcano sometimes but you know he obviously goes there

**Russell:**

Can we have a break for a moment

**James:**

Yeah sure

**I.i.73:30**

*(I switch off the minidisc recorder)*

**I.i.73:31**

*(after a cigarette and a short chat, I reload it and switch it back on)*

**Russell:**

**I.ii.00:00**

Okay when you um went to High Street last Friday did you what's the word I'm after do you modify your behaviour

**I.ii.00:30**

but so that once you're off the street and you're in the building do you feel like you're doing something different from what you were a few minutes ago I don't mean obviously the activities are different but in terms of who you are do you have a new persona

**James:**

Ah

**I.ii.01:00**

no I would say basically not but there's a kind of um what's the word I'm thinking of now then kind of etiquette I think to the sauna world that um I don't think it's a place to be too spontaneous or I don't find myself being particularly spontaneous and er I guess I'm I guess I'm very

**I.ii.01:30**

conscious of er not doing too many fast movements you know in terms of walking fast or you know slipping or that kind of thing so I guess one is conscious of having a a smooth carriage you know like a there's not a lot of um possibilities for sudden kind of you know walking round a corner and running into someone because that happens sometimes so there's a kind of care about that and also because the floors are often feel a bit slippery

**I.ii.02:00**

or you know

**Russell:**

What's on the floor there at High Street

**James:**

Er carpet for most of the place er except I think round in the dark area it's I don't think it's carpet there I could be wrong definitely out near the shower and sauna it's I don't know tile or vinyl

**Russell:**

Yeah

**James:**

Lino

**Russell:**

Um

**I.ii.02:30**

so last Friday you were conscious of adopting a certain kind of etiquette or

**James:**

Yeah

**Russell:**

Do you think of it as adopting etiquette or deploying it or what what is it having it or producing it

**James:**

**I.ii.03:00**

Maybe producing it may um maybe it's because there is a sense that there is potential gaze going on (*he spells it*) G A Z E you know that that one becomes a bit more conscious of how one holds oneself physically how I move how I might appear to other people

**Russell:**

So is that etiquette

**I.ii.03:30**

or deportment

**James:**

Well what I just said then was I guess more deportment

**Russell:**

Yeah

**James:**

But there is etiquette in terms of you don't tend to be too friendly you know you don't go around smiling and saying hello to everyone (*I laugh*) and so that that would be more etiquette

**Russell:**

Yeah

**James:**

And so the etiquette comes into the way that one approaches communication with people there's a guardedness everyone's guarded the the eye thing is the most movement that goes on generally

**I.ii.04:00**

um

**Russell:**

You mentioned earlier that with this um young Italian man there was an eye contact moment

**James:**

Yeah

**Russell:**

That that was a significant moment

**James:**

I think so I think that's a signicator [sic] for most most times that there is some kind of quality of contact eye contact that often people who are not interested in you will not give you eye contact that that's very clear that if they're not interested in you they show no kind of you sit next to them they don't

**I.ii.04:30**

even turn to look at you

**Russell:**

Without without going um without going into too many details part of the work you do is to do with um working as an interpreter of some sort isn't it

**James:**

Hmm

**Russell:**

Yeah okay so and the ide and something about understanding what someone intends is important for you

**James:**

Yes

**Russell:**

**I.ii.05:00**

Professionally

**James:**

Yeah

**Russell:**

But that's also um important for you in the saunas as well

**James:**

Yeah

**Russell:**

In the same way (*this is a question*)

**James:**

Ooh that's a loaded question there are so many different levels to that so many different possibilities because my first reaction was a lot of my er working experience is fear of not getting the right intention not understanding the right intention um the potential consequence is for

**I.ii.05:30**

complete breakdown if you don't get that right

**Russell:**

Yeah

**James:**

So there's a fear there but I know there's also a fear about that aspect in the sauna as well this is where it gets more complicated because my sense of walking into a sauna is often a sense of escape it's like you walk in from the city it's like a place that you know almost womb-like but within that womb there's kind of dangers and you know self-esteem issues all that kind of stuff but I guess in terms of that guardedness

**I.ii.06:00**

so one is you you're trying to censor perhaps how you might project certain things so that er you're not giving off too much signal you're not giving off a desperate signal but er you're not giving off a completely cold signal um and then in terms of the other people I guess one is being very conscious of how they might respond to you so you watch for their nuance yeah I'm v I guess I'm very conscious

**I.ii.06:30**

of someone that's showing no interest that I stay away from them or if I if they're showing kind of non-interest because in the past sometimes people will do that but they'll warm to you eventually um that if I approach them and I don't get you know an awful reaction or I'll pursue it to some level and after that point if I still get that non non-contact then I make sure that when I walk past them I don't look at them

**Russell:**

Right so

**James:**

After a certain point if they're not going to if they're not interested

**I.ii.07:00**

and after that point or playing hard to get or whatever you want to call it after that point I sort of make it an issue not to even look at them as I walk past

**Russell:**

Even though you might in fact still be really interested in them

**James:**

Oh yeah absolutely

**Russell:**

Yeah okay

**James:**

Absolutely

**Russell:**

So can we go back to Friday night like is it fair to say that the very first time you noticed this Italian guy you

**I.ii.07:30**

knew you were interested in him

**James:**

Yeah

**Russell:**

Yeah

**James:**

Yeah

**Russell:**

But you did not let on as it were

**James:**

No because I think like I said there was that confusion about seeing that person in the video room and going and then not being sure later if it was the same person

**Russell:**

Right

**James:**

And normally I'm much better at that as soon as I see them but there were two I'm sure there were two guys there that were young ethnic but anyway the next time was when I was in the TV room like just the normal movie room and this young guy sat

**I.ii.08:00**

next to me and I remember going oh nice but he showed no kind of looking to the side or anything like that

**Russell:**

But he sat next to you

**James:**

Well there was a table in between us

**Russell:**

Yeah

**James:**

And he sat there

**Russell:**

Yeah

**James:**

and then he left

**Russell:**

Were there other places he could have sat

**James:**

Yeah yeah but that to me that didn't necess necess necessarily mean anything

**Russell:**

Right

**James:**

Because he showed no real he didn't look

**I.ii.08:30**

so there was a wariness actually when I approached him even though we'd had eye contact

**Russell:**



Because he hadn't shown any

**James:**

It hadn't showed beforehand

**Russell:**

Right okay

**James:**

And so when I went up to him when he was standing in the corner I was half expecting him to walk off

**Russell:**

Yeah

**James:**

As I when I touched him I half expected him to put you know move my hand away and he'd walk off

**Russell:**

But he didn't

**James:**

No (*a silence*)

**Russell:**

**I.ii.09:00**

Do you think you can tell me what you know I don't want you to try and invent something on the spot but what you feel you know about how you learnt that etiquette you don't have to justify this either just

**James:**

I guess from experience I guess from having it having both things happen people approach you

**I.ii.09:30**

in a particular way um you know I I particularly find it a bit kind of weird when people approach you not not even in like grope rooms or stuff like that where kind of the laws are a little bit more open like if you're in there one can't assume to be too you know you know um choosy or you know like designate you can touch you can't

**Russell:**

Right

**James:**

you know like um but I guess it's those things where people actually get quite aggressive with you that

**I.ii.10:00**

you you've made no no kind of overture to them like not even looked at and yet they take um they take liberties (*he laughs a little*) you know they they and it's like the shock of that it's like I don't want to be angry back to them but there's a sense of like no you know no so from that and also from the experience I have of people being kind of you know making an overture to them and them being like not interested or

**I.ii.10:30**

people that perhaps show some interest only for a moment and then kind of go oh I need a break or walk off or you know mid sort of whatever so there's a sensitivity to that perhaps

**Russell:**

Do you think this Italian (*I hesitate*) man

**James:**

Boy

**Russell:**

We'll call him whatever boy (*I laugh a little*)

**James:**

Young young man twenty-four

**Russell:**

This right okay this young this young Italian man

**I.ii.11:00**

do you think um he knew what the etiquette was in the way that you knew it

**James:**

No

**Russell:**

Right okay

**James:**

Not not as consciously not as consciously like I said though that's what I [unintelligible]

**Russell:**

So what gave what what gives you that impression what

**James:**

More about what how we talked afterwards I guess the fact that I realise that he didn't calculate things the same way that I do

**Russell:**

Yeah

**James:**

And by calculate I don't mean calculating I mean analyse the situation he doesn't

**Russell:**

**I.ii.11:30**

Yeah

**James:**

do that necessarily it might be more unconscious response mechanism but you walk into a place you're you know a place like that has it you know has a mood you know people generally unless you get drunk guys in there or you know you know sometimes you get people in there as groups you know friends and they you know they titter and they laugh round the place and all that kind of stuff and it's um you know it's it's disquieting doesn't fit and I guess if you walk into that place and

**I.ii.12:00**

you know you bring yeah you bring that sense of you know because it is a sexual venue and I think the sex world tends to bring a kind of um a secrecy or a er an undercurrent you know I don't think you can escape that in any sense of the sexual usually there's an undercurrent and I guess an environment that is about sex brings with it that so you know the etiquette almost

**I.ii.12:30**

almost comes with it

**Russell:**

Do you do you find you've talked about the venues being different in terms of their mood and their clientele

**James:**

Yeah

**Russell:**

Do you find have you found that you've needed to alter your etiquette from venue to venue

**James:**

Ah not not

**Russell:**

Alter your behaviour or conduct or

**James:**

Not completely I think there is a there is a general theme that one is not too expressive er yeah I think that's probably the the thing you

**I.ii.13:00**

don't go in there yeah there's a guardedness you know generally one is displaying the physical rather than you know one is conscious of the physical in those environments and not going there on personalities generally

**Russell:**

You've talked about breaches of etiquette as being in potentially negative in terms of their

**I.ii.13:30**

effect in some way have you ever witnessed or encountered a breach of etiquette that you envied or that you or that you'd even done yourself and suddenly felt really pleased about or that um you thought of as creative (*James laughs a little*) that someone had done that or inventive

**James:**

No I can't think of one at the sauna I can think of one at the beat but um

**I.ii.14:00**

one this is kind of I feel a bit odd talking about this one but there is that sense of sometimes when an old a really old guy you know makes a play I usually like will grab their hand put my other hand on it hold it for a second but put move it away so there's a sense of for me the etiquette of going well look I recognise the fact that you're a human being and you know

**Russell:**

**I.ii.14:30**

Yeah

**James:**

you want and I'm not going to completely treat you like a nonentity here

**Russell:**

Yeah

**James:**

So that I get that's a very slight break um I guess sometimes there's a sense of oh is there a sense of joking you know recognition I guess sometimes of of I don't know where where where I'm thinking of this maybe running into someone or um you know because sometimes you see people that you know and you'll sit and chat

**I.ii.15:00**

and stuff but other times I'm thinking more of that well no even though generally if you run into someone by accident like actually knock into them in the corridor there's a kind of a guarded apology from both of you but no I can't think of any time where I've seen people break I mean because I find it really annoying if people get really tittery and and er you know giggle in groups you know three or four friends walking around

**I.ii.15:30**

laughing and making jokes I find it really kind of annoying so yeah the other kind of I generally don't see it people are very kind of sedate generally in those environments

**Russell:**

Do you feel sedate

**James:**

Ah yeah oh sedate I'm never completely comfortable there but but yeah in terms of how one portrays I keep on saying how one

**I.ii.16:00**

how how I portray myself or how I move it you know you tend to be like I said fairly level you don't tend to do too many things in a jerky sort of way

**Russell:**

From the moment you arrived last Friday night to the moment you actually were back on the street again

**James:**

Yeah

**Russell:**

what was the most comfortable moment the moment when you felt the most comfortable

**James:**

**I.ii.16:30**

*(a silence)* Um the thing that comes to mind is actually when we were fucking that was I guess the most actual [sic] in the moment of fucking yeah

**Russell:**

The moment you felt most comfortable

**James:**

Yeah

**Russell:**

Yeah okay

**James:**

**I.ii.17:00**

Yeah

**Russell:**

Um do you have a favourite sauna in Melbourne

**James:**

*(laughing)* Used to

**Russell:**

Splash

**James:**

*(still laughing)* Yeah

**Russell:**

All right let's talk about Splash *(we laugh)* um it's okay to talk a little bit longer *(this is a question)*

**James:**

Yeah

**Russell:**

Okay I miss Splash

**James:**

Yes

**Russell:**

What

**I.ii.17:30**

do you miss about it

**James:**

Oh it just felt so kind of full of potential it was so kind of big and and felt a bit kind of up-market or a just luxurious in some way it just felt like such space and um

**Russell:**

It certainly wasn't very cramped was it

**James:**

No

**Russell:**

No

**James:**

It was just it was yeah amazing that kind of mid section with the the water thing and the statue and the and the private rooms on the side

**I.ii.18:00**

just

**Russell:**

*(laughing)* With the glass walls yes

**James:**

Yeah that no one was ever in and

**Russell:**

Oh yes they were *(we laugh)*

**James:**

Well I didn't see too many people in them

**Russell:**

No I never was in them

**James:**

Right no I never got there either but I was intrigued by it and just the sense of it of it being like this kind of I don't know fairly special kind of place you know in that you could still have a kind of raunch and and it

was often you know such beautiful men went there as well I found that it was just so kind of beautiful

**Russell:**

Where

**I.ii.18:30**

do you think they go now

**James:**

Rear Entry um and Squirt a bit but Rear Entry generally

**Russell:**

I remember um oh I'm possibly going to bore the examiners because I think I've said this on tape before but I remember being at Splash on a Saturday afternoon once and there was a staff member on duty

**James:**

Right

**Russell:**

and one other man in whom I

**I.ii.19:00**

had no interest and I think he had no interest in me and I felt a bit like Daffy Duck it's all mine *(we laugh)* you know and I I just became this vast and it felt vast

**James:**

Yes

**Russell:**

It felt vast but I could well what will I do

**Russell & James:**

*(simultaneously)* now

**James:**

Yeah

**Russell:**

And and I was there I think there was no one else there apart from the three of us for the best part

**I.ii.19:30**

of three hours

**James:**

Wow

**Russell:**

And I was ecstatic

**James:**

Right

**Russell:**

And I left as people started arriving I thought I want to get out and I left and

**James:**

Okay

**Russell:**

And I just felt so so happy

**James:**

Right

**Russell:**

Wandering around this empty mansion or something

**James:**

Yeah yeah yeah it felt mansion I don't think I would've liked it to be empty (*I laugh a little*) but but I know what you mean yeah and the steam room was fantastic you know

**Russell:**

I agree but what was fantastic for you about the steam room [unintelligible]

**James:**

Oh

**I.ii.20:00**

just the fact that it had so many possibilities it it well

**Russell:**

How does it differ how did it differ from the steam room at um High Street

**James:**

Oh well for a start I mean High Street is like a closet space and you know like a wardrobe and and and Splash had was

huge it was big and it was had it reminded me of The Poseidon Adventure you know

**Russell:**

(*laughing*) Oh really

**James:**

(*laughing*) Yeah

**Russell:**

I haven't had the pleasure (*we laugh*)

**James:**

Yeah just that all that kind of ship kind of quality

**I.ii.20:30**

it felt it felt ah um filmic and ah you know fantasy world it felt like fantasy world it was like

**Russell:**

Well what what were the physical features that contributed to that effect

**James:**

All those kind of piping the piping on the walls um the lighting er

**Russell:**

Was the piping what for plumbing purposes

**James:**

Yeah well it looked like it looked like you know ship plumbing

**Russell:**

Right okay

**James:**

In the in the you know what do you call the bottom of the ship I don't know whatever the bottom of the ship

**I.ii.21:00**

it felt like you were at the bottom of the ship with these things and

**Russell:**

Yep

**James:**

And that kind of little aluminium or whatever steel stairway thing half way down and then down the end was like an area that especially I mean not at the start because they had the door open down that end eventually had two doors and they closed it off and that was kind of like an an orgy area down the end that was filled you know it was the amount of scenes that I'd seen there that were so amazing so it was just full of that it was just that whole mixture of the filmic nature of it the sense of it being like a playland

**I.ii.21:30**

you know a sex playland with that kind of warmth and light

**Russell:**

Do you can you tell me about the source of light for it

**James:**

The thing that I have in mind though is up near the entrance um it's I mean it may not have been I can't remember now but in my mind it was like um what do you call those little lights the little di di di dichroics sort of light dichroics is it

**Russell:**

I don't know the term like little halogen lights

**James:**

Yeah like

**I.ii.22:00**

those little little ones but

**Russell:**

That make just a thin shaft a beam yeah

**James:**

Just a beam yeah I felt like it may not have been but that's what I had in my mind now

**Russell:**

Yeah

**James:**

That there was a couple of those at up one end

**Russell:**

Yeah

**James:**

And there was a kind of reddish light near the um the aluminium stair stairway thing and then down the end there was not much light at all

**Russell:**

Do you remember sound in the room

**James:**

Ah yeah because you could hear it wasn't full on but you could hear the muffled music from outside

**Russell:**

There were actually speakers in the s

**James:**

Oh was there

**Russell:**

Yeah

**I.ii.22:30**

yeah

**James:**

Oh wow

**Russell:**

My memory is

**James:**

Yeah right

**Russell:**

So maybe I'm wrong

**James:**

Right

**Russell:**

But my memory is that there were actually speakers and I used to um on a couple of occasions I remember being in that steam room even with men there but thinking I wonder how the speakers don't short circuit *(we laugh)*

**James:**

[unintelligible] right

**Russell:**

Because it was definitely in there

**James:**

Okay yeah oh it was fantastic

**Russell:**

No I agree

**James:**

That was the best best part of that place

**Russell:**

I used to enjoy sitting in there so much

**James:**

And I liked it too when they

**I.ii.23:00**

were going to close down the place and so they opened up the other end as well so you had at one stage I mean they closed off the area where there were all the cubicles and the rooms but at one stage there was that area open that was originally there when the sauna was plus the area that was like the sex club and they opened that up as well so it was part of the sauna that was great it was just huge it just felt like a playland it felt like anything was possible

**Russell:**

I miss it

**James:**

*(laughing a little)* Yes I do too it was so much closer too

**I.ii.23:30**

than the others it w oh yeah it was a sad day when that closed

**Russell:**

Did you go to the the final weekend

**James:**

No I don't

**Russell:**

It was like the world's biggest toga party

**James:**

Was it *(laughing a little)*

**Russell:**

I've never seen so many men standing around

**James:**

Wow

**Russell:**

anywhere chatting

**James:**

Right

**Russell:**

It was so the etiquette of course

**James:**

had broken

**Russell:**

It was just it was there were men everywhere just chatting

**James:**

Right

**Russell:**

And happy

**James:**

Right

**Russell:**

Happy

**James:**

Yes you don't see a lot of happiness

**I.ii.24:00**

in the saunas you don't see happy-happy nuh sometimes the staff in the in the lounge-room areas they'll be kind of chatting and stuff in there and often they're very friendly with people but not in the maze area generally not generally

**Russell:**

What was the most surprising thing that has that you can recall

**I.ii.24:30**

in a sauna in Melbourne

**James:**

The most

**Russell:**

Yeah the a surprise

**James:**

Er it was a shock actually it was one day at Rear Entry um there was some was it Rear Entry yeah no Rear Entry yeah um there was a fight in a room um and it sounded like one guy was being raped or trying to get out he was sort of screaming and saying let me

**I.ii.25:00**

go and there were guys outside gathering saying what's going on another guy trying to get over the top to see what was happening um and it would calm down and then it would take off again and then it would calm down I forget what happened at the end I think it just quietened down but there was a real sense of of someone being in physical viol oh physical danger and we were stuck outside you couldn't get in that was the most I'd never seen that before I'd never heard that before

**I.ii.25:30**

(*a silence*) oh another surprising thing was a sauna in another city and one night one night when obviously a woman came in with her friend they the guy got her in she came in and as soon as I saw her come in in clothes I thought oh there's something wrong there just [unintelligible] and I thought it's got to be a woman and it WAS this woman was walking around [unintelligible]

**Russell:**

A real

**I.ii.26:00**

woman

**James:**

A real woman yeah

**Russell:**

Are you sure

**James:**

Yeah yeah I'm positive absolutely positive she'd obviously been brought in to see the place and I mean she got to the point where she was in a towel and the towel was up around her top (*I laugh a little*) and she went into the er steam room

**Russell:**

What did you think of that

**James:**

Ah I felt very uncomfortable felt very uncomfortable it felt like an in an invasion of the space it was a real change to the atmosphere it's like ooh the kind of sexuality

**I.ii.26:30**

changed

**Russell:**

Right hmm (*a silence*) the sexuality changed what about when do you become aware of your gender when you're in a sau sauna do you have

**I.ii.27:00**

any feelings about being whatever gender you are (*we laugh a little*) when you're at a sauna

**James:**

Yeah I think so I think I'm pretty conscious of that yeah

**Russell:**

In a more heightened way than elsewhere

**James:**

I think I'm pretty conscious of it all the time

**Russell:**

Yeah

**James:**

I think it's a strong image

**Russell:**

Does it alter in a sauna

**James:**



I guess it's it's more in your face you know especially

**I.ii.27:30**

you know with the videos like at somewhere like er Squirt where every corner has basically got a video with guys fucking and and you can't help but be you know bought [sic] face to face with you know like ball sacks and you know cocks and the male body and you know the image of men you know who don't get penetrated being penetrated and and all that

**I.ii.28:00**

so yeah

**Russell:**

Do you feel more male in that environment

**James:**

Oh

**Russell:**

when you are surrounded by those kinds of images

**James:**

Male hmm no I don't think I feel more male I'm conscious of what you know what masculinity might be you know what does it mean I guess I don't don't have the answer what I'm saying is I'm I'm very conscious of you know what ma and specially

**Russell:**

Of questions about masculinity

**James:**

Yeah well you know just that image

**I.ii.28:30**

of masculinity and you can sometimes a guy will come through who's obviously like incredibly um in their being more masculine the you know the there's some quality that they bring it's the way they walk the way they their their aura or whatever you want to call it and I find that always interesting in those spaces it's almost like there's something about them I consider that they almost

**I.ii.29:00**

like um they haven't been touched by the etiquette in some way or they they're kind of not as er self-conscious as I think a lot of gay men are the so they kind of stand out for me

**Russell:**

Okay you talked I'm now making a very quick link you talked about um the image in the pornographic videos of men being penetrated and it seems like that that makes raises a question

**I.ii.29:30**

about what is normally offered as an image of masculinity and that raises a question is that fair

**James:**

Yeah

**Russell:**

Okay I'm just wondering your sense of caution about being looked at is it about being looked at or about being penetrated by a look being looked

**I.ii.30:00**

into or something

**James:**

Right (*a silence*) um

**Russell:**

You talked about being guarded

**James:**

Right

**Russell:**

Are you armoured in your towel

**James:**

(*he laughs a little*) Yeah I guess so yeah I guess there there is a sense of being I guess there's a sense of

**I.ii.30:30**

knowing even through myself the kind of fairly highly critical way that one can be looked at or the way you can look and being prepared for that to be sent to you or gazed in that way I don't see it quite as like a sexual penetration but I see that as a as

**Russell:**

Is it like a penetration though

**James:**

Well I guess I guess that's in a way what you look for in a way you look

**I.ii.31:00**

for people who're actually looking at you as a sexual object you know you want to be seen as a sexual a viably sexual object you know and if someone doesn't look at you then you know if someone looks at you with with those kind of eyes then there's something good about it

**Russell:**

And what are those kind of eyes

**James:**

Well there's a look of of acknowledgement of you exist (*laughing a little*) you know you're in the space and

**I.ii.31:30**

I want to have sex with you

**Russell:**

Right okay now I'm wondering about the jingling key or the non-jingling key as it turns out

**James:**

Right

**Russell:**

Is that also about a kind of guardedness

**James:**

Yeah perhaps it's making sure perhaps it's being in control it's making sure that I'm seen when I want to be seen

**Russell:**

And you have the control over how

**James:**

I have the control to make sure that less you know I mean

**Russell:**

So but seen

**I.ii.32:00**

in this case isn't just to do with visual but it's also the sound

**James:**

Yeah yeah

**Russell:**

that you have control over

**James:**

Yeah the

**Russell:**

The status of your presence or something like that

**James:**

That's right that they don't hear me before they see me or you know what I mean but I don't know yeah I'm not sure about that it's interesting because I hate that I hate the jingling the same the same

**Russell:**

But you don't but y but you don't notice other people's jingling

**I.ii.32:30**

is what you said

**James:**

No I don't

**Russell:**

Right

**James:**

I don't I don't but I notice my own (*laughing a little*) jingling and I think it's got to do with the frivolousness of it and I think that gets back to the whole etiquette of the place that the jingling key or whatever the the badge suggests a kind of lightness and a kind of um er a femininity I guess because an image I had before when I was talking about it was in like um dan er belly

**I.ii.33:00**

dancers or

**Russell:**

Yeah

**James:**

that kind of thing you know all the jingling all that

**Russell:**

Yeah

**James:**

I think there's a femininity to it

**Russell:**

All right okay

**James:**

I think I think that's part of it

**Russell:**

All right I've got more now about the locker key (*James laughs*) last Frid (*I knock the microphone*) ooh I hope that's all right (*checking and adjusting it*) yeah last Friday now the lockers correct me if I'm wrong the lockers at High Street there's an upper level and a lower level of lockers

**James:**

Yeah

**Russell:**

Did you have an upper locker or a lower

**James:**

I had an upp-er level

**Russell:**

You had an upper locker

**I.ii.33:30**

you say that with a certain kind of specific

**James:**

I'm just interested in the fact that I'm so (*laughing a little*) so um clear about that

**Russell:**

That that was an upper one

**James:**

Yeah yeah

**Russell:**

Were you would you have preferred an upper locker or a lower

**James:**

I think I can remember the number actually (*he laughs*)

**Russell:**

You don't need to give it to me at the moment but I'm just wondering if you could tell me would you

**I.ii.34:00**

have preferred an upper locker

**James:**

Yes

**Russell:**

Why

**James:**

Because a lower locker would mean having to bend down (*he laughs*) to crouch to be uncomfortable an upper level you just have to stand

**Russell:**

Okay all right now the other thing is when um

**James:**

I don't think I've ever

**Russell:**

(*continuing over James' speech*) But there's a bench to sit on there in that area isn't there

**James:**

Yeah

**Russell:**

All right um

**James:**

**I.ii.34:30**

But still putting stuff in the locker is is

**Russell:**

Oh okay

**James:**

And I don't think I've ever had a lower locker there

**Russell:**

Yeah okay

**James:**

I think they generally try to keep it to the upper upper levels

**Russell:**

Okay was there somebody else in the lockers when you arrived

**James:**

Yes in fact there was a guy in front of me or it no I came in first but then his locker was in the corner ne near me I had to move so he could get past and then someone else who was in the sauna already went to their locker to get something out of it and it was right next to mine

**Russell:**

Right so you were kind of in the sandwich

**James:**

In the middle yeah

**Russell:**

Yeah okay you

**I.ii.35:00**

suddenly don't look pleased

**James:**

No (*I laugh a little*) I do that whole thing about you know out of all the lockers someone has just come in behind me and they've been given a locker too close to me and then the timing of me opening my locker and then this other guy coming so there's a sense of having to organise yourself around these other people

**Russell:**

So your awareness of the locker area is an area where it's not happening yet it's not supposed to happen yet

**James:**

No yes

**Russell:**

Is that clear

**James:**

That's right yeah

**Russell:**

So the the physical intimacies that are more

**I.ii.35:30**

understandable later need to be avoided at this place now

**James:**

Yes

**Russell:**

Okay now when you left you said WE left

**James:**

Yeah we left at the same time

**Russell:**

Yeah

**James:**

But there's a difference though there's definitely a qualitative difference to when you're leaving how you relate to people than how you arrive

**Russell:**

All right so when you left the Italian boy was

**James:**

Yeah he

**Russell:**

at his locker

**James:**

Yep he was leaving his locker he had a low number locker near the door and I was down the other side

**Russell:**

All right okay

**James:**

And we left at the same time

**Russell:**

Yeah so how did you feel about the fact that his

**I.ii.36:00**

locker was distant from yours as you were getting dressed

**James:**

Oh it was fine but I was very conscious of the fact of that the etiquette once again of I we you know was he going to go or was he just going to say goodbye because I had in my mind that I wanted to actually give him my number I didn't want his number but I wanted to give him my number um so I wasn't sure how I was going to work that whether he was just going to say goodbye and then I was going to have to sort of like scurry or if I got dressed too quick then I would be hanging around so there was definitely a consciousness of that

**Russell:**

Right okay

**James:**

But we didn't speak

**I.ii.36:30**

I don't think during it

**Russell:**

But you spoke as you left

**James:**

Yeah yeah

**Russell:**

Before or after you were through the exit door

**James:**

After we left the exit er when we were on the street

**Russell:**

When you were on the street okay

**James:**

We said something at the lockers I think something was said you know just casually he was sitting down putting his shoes on I was standing up putting my towel in the towel-bin

**Russell:**

Had you showered at the same time

**James:**

Yeah

**Russell:**

Okay had you talked in the showers

**James:**

Little bit

**Russell:**

Yeah

**James:**

I basically complained about the showers  
(we laugh)

**Russell:**

**I.ii.37:00**

A theme um

**James:**

Yes

**Russell:**

Oh I've just got one last question do you um ever give people a name that isn't your name if they ask it

**James:**

No

**Russell:**

And

**James:**

I've never done that

**Russell:**

Right okay have you ever withheld your name if they've asked for it

**James:**

No

**Russell:**

When they ask your name do you tell them just your first name or do you tell them your first name and your surname

**James:**

No

**I.ii.37:30**

just my first name

**Russell:**

If they ask for your surname do you tell them

**James:**

I would tell them but I wouldn't I would qu

**Russell:**

But you can't recall

**James:**

No one's ever asked me but I would question them

**Russell:**

No one's ever asked you in twenty-two years

**James:**

My sec second oh yeah not not at that I'm just thinking you know obviously later if you meet or if you swap numbers

**Russell:**

Oh yes

**James:**

That kind of thing but I'm talking about if you're in a cubicle with someone and they ask you your name no I can never remember someone asking my second name and if they did I would probably go why

**Russell:**

Yeah and

**James:**

**I.ii.38:00**

Oh

**Russell:**

You would you would say why or think why

**James:**

No but it's interesting because Keith when I met Keith not at a sauna but at a sex club I forget how it came up but his name came up we must have swapped names because when he told me his name I because it was such an unusual name I said oh my god I know people who know you ya-de-ya-de-ya

**Russell:**

Yeah all right er and the thing about

**I.ii.38:30**

your age have you when you've been asked your age have you ever altered your age

**James:**

I've never altered it but I've sometimes not told I've made a joke out of it I've said no I'm not going to tell you I mean actually eventually I do but no I haven't I haven't lied but I find now obviously the older I'm getting that I find it harder answer harder question to answer

**Russell:**

Okay now last Friday night were you asked your name

**James:**

No oh yes we swapped names

**I.ii.39:00**

yes

**Russell:**

Right

**James:**

He asked me my name

**Russell:**

Yeah okay and did he ask you your name before you asked him his

**James:**

Hmm (*a silence*)

**Russell:**

I don't remember is fine

**James:**

I can't remember yeah

**Russell:**

Okay good did he ask you your age

**James:**

No

**Russell:**

But you asked him his

**James:**

Yes yes

**I.ii.39:30**

that had to do with the fact of the kind of work he was doing because I was intrigued by the fact that he'd he had so much responsibility and he looked young

**Russell:**

Yeah and then finally you said you were thinking about giving him your phone number did you

**James:**

Yes

**Russell:**

Did you give him your number here or your mobile

**James:**

I gave him my home number

**Russell:**

But not your mobile

**James:**

No

**Russell:**

Right okay

**James:**

I thought about it later though and thought I should have given him

**I.ii.40:00**

my mobile but I don't assume he'll ring

**Russell:**

Yeah yeah that's all right is there anything else you want to say or ask

**James:**

No no

**Russell:**

Okay thanks

**James:**

Thank you (*James laughs*)

(*I switch off the minidisc recorder*)

**I.ii.40:19**

END OF CONVERSATION





## appendix 6: Joe I

*The transcript documents a conversation with Joe recorded at his flat on a sunny but chilly weekday afternoon. Joe had timed his annual leave so that it coincided with the Sydney Olympics, and when I arrived he was watching a direct broadcast on TV. He switched it off as soon as I walked in and made coffee while I set up the recorder. Outside in the street, the din of municipal vehicles, power tools, and squealing kids punctuated the patina of suburban calm. Inside, his gas heater switched itself on and off at irregular intervals.*

**Russell:**

Okay um can you tell me about the first time that you became aware that such places as saunas existed

**Joe:**

**I.i.00:00**

That I became aware

**Russell:**

Yeah

**Joe:**

Ah it was actually a friend of mine um we must have been ah it was a guy that I had gone to primary school with and we'd been good friends stayed good friends during our teenage years and then in my early twenties he'd told me about it um it was kind of weird actually because he was this ah straight and actually still is but we used to

**I.i.01:00**

fool around together a little bit um every so often when we were teenagers which sort of went into into our early twenties although we were both both had girlfriends and stuff and then one time um after we'd had sex he told me that such a place existed um and then we proceeded to attempt to try and go to one and weren't allowed in so that was actually the first time that I was aware that they existed I had never it was actually quite a shock I'd never existed I'd never heard that such a place existed

**Russell:**

When he when you said

**I.i.01:30**

he told you such a place existed what was the place he told you that existed

**Joe:**

Ah ah Volcano in the city

**Russell:**

Yeah

**Joe:**

Although I think simultaneously he told me that there was a place in the city Volcano that he'd been to but there was also a place in Suburb A

**Russell:**

Right and when um he told you what did he tell you this place was what was it for what what happened there do you remember

**Joe:**

Mm I remember that he told me he'd gone there with someone to get a blood test

**I.i.02:00**

which was why he'd gone there and how he'd found about it out about it um

**Russell:**

Was this in the eighties

**Joe:**

Yeah and yeah it would have been eighty-four eighty-five or something um and what did he tell me about it he told me that it was a place look to be honest I can actually can't remember his description

**Russell:**

That's fine but it was Volcano specifically that he referred to you're pretty sure

**Joe:**

Yeah um

**I.i.02:30**

it was definitely Volcano I'm just trying to think whether it was I I actually think yes it was definitely Volcano

**Russell:**

Do you remember whether he was talking about it as being a kind of place or was it as

though this one place was the only one of its kind on the planet

**Joe:**

Mm no he told me that he I'm sure he mentioned it the same you know within the same conversation that there was one in Suburb A

**Russell:**

Right

**Joe:**

Um to be honest I can't remember the conversation that quickly

**Russell:**

Yeah

**Joe:**

but I do remember the sequence of events because then what happened is we then

**I.i.03:00**

tried to go to the one in Suburb A and Volcano

**Russell:**

Right

**Joe:**

And we only went to the one in Suburb A because it was closer to where I lived so

**Russell:**

Yeah so you went together

**Joe:**

Yes

**Russell:**

And you said you weren't allowed in

**Joe:**

That's right yeah um we went to where did we go first we went to the one in Suburb A and I don't know whether we were just you know nervous and therefore seemed a bit suspicious and they actually wouldn't let us in and they said it was members only and then

**I.i.03:30**

we went to then we drove straight to Volcano and we went in and they were also um quite suspicious and saying we're members only and we didn't have cards and um I remember there was quite a to do at the front desk actually the guy was saying um oh how have you heard about this place and my friend was saying look I have been here before and the guy was saying oh look you know sorry for being um so suspicious or whatever but you know we have to be careful about who we let in

**I.i.04:00**

because we've had a problem with the police and right at that moment two policemen came up the stairs behind us and we left pretty quickly and that was um yeah my first experience of trying to go to a sauna how I ever got the nerve to try and go to one after that I don't know it was pretty extraordinary

**Russell:**

But you did

**Joe:**

But I did yes

**Russell:**

Yeah okay

**Joe:**

Because in so now I knew where they were

**Russell:**

Right

**Joe:**

um and yeah

**Russell:**

The police raided Volcano and

**I.i.04:30**

the Suburb A sauna which had a different name then in nineteen eighty-five and um so that would seem to

**Joe:**

I would almost say that it was within weeks or days of that

**Russell:**

Yeah

**Joe:**

and um yeah

**Russell:**

Um okay so when you first went did you go alone or did you go with your friend

**Joe:**

No I went alone um it was a sort of strange thing I hadn't actually really wanted I suppose I did want to go but I'd

**I.i.05:00**

sort of I don't know it was a strange thing that we were going to go together anyway um but what I would do then is then um I had a girlfriend who lived in Suburb A and when I dropped her off I would drive past the sauna in Suburb A and just because I knew where the door was and been in um and I would drive past just to see if people were looking and stuff and sometimes I would stop my car just to watch um you know who was coming in and out and then eventually I imagined I was um I imagine I'd had a few drinks or something

**I.i.05:30**

but I eventually got the courage to go up to the guy who was there and he said look it's actually um nearly empty we're about to close and he said but if you just want to come in and have a look have you been here before I said no well if you just want to come in and have a look you're more than welcome so I actually did that and that was the first experience yeah

**Russell:**

So your first experience was of really looking round the premises

**Joe:**

Mm mm and ah it was a strange thing I mean I went I was there and it was just me and him and I um

**I.i.06:00**

you know got dressed in a towel and went and had a spa and sauna and stuff and he you know pretty quickly came down in a towel and stuff too um and then I think we fooled around a bit and then we went and just had coffee and talked and I sort of told him my life story about how I had a girlfriend and I wasn't out yet and all that and he was very very kind and and sort of you know listened for hours and then we had a bit of a roll around on the floor but nothing too much

um but yeah and then I went back a few weeks later

**Russell:**

**I.i.06:30**

That was about fifteen years ago

**Joe:**

Mm

**Russell:**

What's you had a girlfriend at this time um what's the relationship then time-wise between that period and say when you as far as you're concerned you were out

**Joe:**

Oh okay um two years later

**Russell:**

Yeah

**Joe:**

**I.i.07:00**

Yeah I think that that was eighty-five and ah eighty-seven but I continued to go to them um because it was my only outlet um over those two years and then continued on you know once I'd come out but um at first I would go there and do nothing um just sort of sit there in a towel and I eventually got more confident and stuff like that so

**Russell:**

Was there a difference or

**I.i.07:30**

no first of all would you say there was some relationship between going there and the process of coming out

**Joe:**

Um

**Russell:**

For you

**Joe:**

It was certainly a place to go an anonymous place to go before I was ready to come out um I don't think it actually had that much to do with coming out cos my behaviour didn't change too much after that in terms of I still

continued to go to those places um so yeah  
no I don't

**I.i.08:00**

think there was a great necessarily I mean  
perhaps you know it's I mean I must have  
you know been having sex with men more  
readily and then become more aware that  
my homosexuality was ah something  
permanent I mean that must have become  
solidified in my mind by virtue of the fact that  
I kept having sex with men at these places  
um but apart from

**I.i.08:30**

that no I wouldn't say it was a great  
relationship you know

**Russell:**

After after you went the first time you said  
you went back a couple of weeks later in  
that two year period what um frequency  
would you say

**Joe:**

Yeah it's hard to say I imagine possibly  
once possibly as readily as once a week but  
I'm sure there were other times where I  
would have gone

**I.i.09:00**

month once a month because I'm at the  
same time when I was going I was also  
having huge guilt about the fact that I was  
going um and would try and resist it it was  
something I tried not to do and um um but  
then would still continue to do so so

**Russell:**

So when you were on the premises did you  
experience um kind of anguish or guilt while  
you were there or would it be afterwards

**Joe:**

Oh

**I.i.09:30**

immediately afterwards almost almost to  
the second of the orgasm subsided um  
whilst I was there I would be quite excited  
and nervous but um yeah very excited and  
then well you know as soon as I'd had sex  
I'd be thinking oh my god what have I done  
and leave pretty quickly

**Russell:**

Yeah that was my next question (*I laugh a  
little*) how quickly would you leave  
afterwards um did you find

**I.i.10:00**

that you'd go there and just enjoy the  
facilities ever or did you always have sex

**Joe:**

No I would rarely and that that even  
continued on through later years I would  
rarely go and not have sex

**Russell:**

Yeah

**Joe:**

Um I'd obviously have to be sexually excited  
before I went there and um yeah I wouldn't  
yeah I wouldn't probably be bothered going

**Russell:**

Now you said that you continued to go ah  
after you'd come out

**I.i.10:30**

did the way you went change after you came  
out

**Joe:**

Um well I guess I was you know well I was  
not sort of sneaking there after leaving my  
girlfriend um and yeah I guess I would  
possibly go I mean by that time you know  
within a few lea years later Rear Entry had  
opened up which was around the corner  
from you know the gay pubs so that made a  
difference and that I would just have a drink

**I.i.11:00**

and just go um I was still pretty I remember  
at first even when I'd come out I was still  
very ah secretive about the fact that I was  
going if I was with people I would just say  
I'm going home and go to the sauna unless I  
knew they were very close friends who knew  
I went there anyway so there was a little bit  
of still I felt a little bit of stigma or I felt there  
would be I don't know if there was about  
going to saunas even amongst gay men so I  
would keep that you know sort of fairly  
secret as well um but I was certainly going  
more regularly

**I.i.11:30**

and um and then I must admit even when  
my first couple of boyfriends and stuff I  
would still go behind their back (*he laughs a  
little*) so

**Russell:**

Right

**Joe:**

in that sense there was it was probably less less secrecy but there was still a certain amount at first

**Russell:**

The friend who had initially introduced you to the saunas although he hadn't gone with you did you ever end up going along with him

**Joe:**

Mm we sort of strangely did actually sort of a few years later and by that time I was quite experienced at it um and he

**I.i.12:00**

wanted he wanted to go and kind of have sex sex with me and the irony was by that time I'd actually because he wouldn't at first the only person I'd ever had sex with and by at that time I was probably not interested in having sex with him you know um so when we went it was this strangely awkward thing we go into a cubicle and ah he started something and this was a friend from childhood so it was quite an unusual experience to have with them when I sort of stopped and he sort of said oh well don't you want to anymore

**I.i.12:30**

and I just had to say well no not really and I think I lied and said I had a headache (*I laugh a little*) or felt sick or something

**Russell:**

Yeah

**Joe:**

Um but then promptly sort of left him and I I I imagined we had sex with someone else I know that's what I certainly wanted to do whether I did or not I can't remember

**Russell:**

Did you leave together

**Joe:**

Yeah

**Russell:**

You said the last three years you've been going a lot less frequently um

**I.i.13:00**

you don't have any sense of how that's come about

**Joe:**

Yeah I look I actually don't know entirely why but I think there was a couple of strange things happened at the same time I was working at a pub um across the road from the sauna called Splash

**Russell:**

Oh yeah

**Joe:**

And there was a whole gay complex at that time

**Russell:**

Yep

**Joe:**

and um I was working at the pub and had even before then been frequenting that sauna because I thought it was fantastic and it was so

**I.i.13:30**

big and you know whatever close to home um it was convenient so my boyfriend at that time and I used to go there a lot and then we both ended up working at that pub and because we worked at the pub you know you'd get in for free afterwards and it was quite a

**Russell:**

Was this the Splash pub or the other pub

**Joe:**

The Splash pub yeah yeah the Splash pub

**Russell:**

The Splash pub right okay

**Joe:**

I was working at the Splash pub across the road from the sauna and I used to have to take meals across people would order meals from the sauna so I would take them across

**Russell:**

By phone

**Joe:**

Yes

**Russell:**

Right okay

**Joe:**

[unintelligible]

**Russell:**

But it was the same ownership wasn't it

**Joe:**

Yeah yeah and um

**I.i.14:00**

so yeah so that was so I I mean I was going to the sauna anyway but we would go across there and we would get in for free so we'd go in after work and quite often there'd be things at the nightclub underneath so we'd go to the sauna to get changed and you know use the solarium and all that sort of stuff it was like a bit of a hangout place for all the people that worked there anyway and it was such a fantastic sauna and so busy by those by that time I think it had been pretty quiet when it first opened but I think once everybody knew it was going to close and that took a few months it was just you know jumping

**I.i.14:30**

um so and then what happened is that sauna closed and that was the only one I was going to um and very few months later for the first time in my life I didn't have a car anymore I had to get rid of my car and couldn't afford to get a new one and those two things happened close together and I just seemed to stop going so um I think it was ah yeah more the difficulty of not having a car and but also missing that sauna because I think I did go to ah Rear Entry a couple of times afterwards

**I.i.15:00**

and that seemed just so small and dark and dingy after this one had closed ah

**Russell:**

Can I can I just ask a second um first of all about a car what how does having a car affect going to saunas

**Joe:**

Well I guess getting they're easy to get there and get home really

**Russell:**

But the other saunas are all located the other three that have been mentioned are all located near public transport

**Joe:**

Um I probably wouldn't be I mean okay I guess I'd have

**I.i.15:30**

to say that I would always have gone at night

**Russell:**

Oh yeah

**Joe:**

I had always gone late at night I probably wouldn't wanting to be catching public transport at that time and I guess that ties in too particularly when I first started going and I had this guilt thing that I wanted to get away and get home quickly then um yeah I wouldn't have felt comfortable catching public transport home

**Russell:**

All right so late at night is kind of

**Joe:**

Oh yeah

**Russell:**

That's a really nice time for you to go

**Joe:**

Yeah

**Russell:**

And whatever the origins

**I.i.16:00**

of that that would still be the time that you would prefer

**Joe:**

Mm years later I did start going um I did go after the nightclubs occasionally if I'd gone out to a nightclub and you know it was like ten in the morning or something sometimes I would go to saunas afterwards so you know on Sunday morning or something like that

but that was very rare usually it was quite late at night

**Russell:**

Right and you never did something like a weekday afternoon or (*Joe indicates agreement*)

**I.i.16:30**

right like you've been on holidays you would not think of spending a daytime

**Joe:**

No

**Russell:**

Yeah okay

**Joe:**

No no

**Russell:**

So for you are they night places

**Joe:**

Yes

**Russell:**

Very much

**Joe:**

Yeah there's something there was always something a bit depressing if I found myself I was still there and I could see the sun coming up through and whilst there's no natural light there's always a few cracks

**Russell:**

Yeah

**Joe:**

And when I was first going pretty heavily going I would frequently go there late at night and stay you know and quite often

**I.i.17:00**

be there when the sun came up um but that was always really depressing if that did so they were very much night-time places

**Russell:**

So you I mean I remember at Splash um in the daytime that where they painted out the

windows you could see what a sloppy paint job that was because the bits of natural light would come through

**Joe:**

That's right yeah

**Russell:**

And of course at night it would look like matt black or something like that

**Joe:**

That's right yeah

**Russell:**

Yeah so was it the actual presence of the light or the way in which it showed the

**I.i.17:30**

place being a bit more shabby or

**Joe:**

Oh it was more the fact that it would let me know that I'd been there for you know six or eight hours and

**Russell:**

Yeah

**Joe:**

what a silly thing to be doing or what a silly waste of time or something like that

**Russell:**

Do you think it's a silly thing to be doing being in the sauna for six or eight hours

**Joe:**

Um I think I did

**Russell:**

Yeah

**Joe:**

Yeah yes um I mean I got over that I actually got um to the point where I wouldn't stay for that long you know um so yeah got over that but yeah

**I.i.18:00**

you know I certainly did at the time I certainly carried a lot of guilt to 'em and you

know about going there for a long long time so

**Russell:**

It's kind of interesting because it it seems that now that one of the things from if what you've said is true that since Splash's closed it's something about not the possibility of having sex but

**I.i.18:30**

what the actual décor or building is like that seems to be an important factor is that correct

**Joe:**

Sorry say that again I can't

**Russell:**

Well you said that after Splash closed you went to Rear Entry a couple of times but it was so small dark and dingy that it was disappointing to be there and so you didn't go so it would seem like suddenly but I mean Rear Entry's also a very busy sauna and presumably a lot of the men who went to Splash would be

**I.i.19:00**

at Rear Entry

**Joe:**

Mm yeah that that I mean that's very definitely true I mean there were there were some convenience factors like you know Rear Entry's a bit further away I no longer had a car um I'd been getting in you know for free to this you know

**Russell:**

Yes yes

**Joe:**

nightclub near Splash too so to have to start paying again was a bit weird um but yeah very definitely the actual space and the and the place didn't seem quite as good

**Russell:**

I was talking with someone else um  
**I.i.19:30**  
about Splash and we both got very melancholy about it (*I laugh*)

**Joe:**

Look look it's look I've got a group of friends who grieve it who still talk about it and they'll go sort of misty eyed of oh you know um Splash so yes it just um it was pretty remarkable and I remember meeting guys from overseas um who travelled a lot saying this place is extraordinary it's pretty you know there's nothing like it so

**Russell:**

Ah from what kinds of countries overseas

**Joe:**

Um Americans

**Russell:**

**I.i.20:00**

Yeah

**Joe:**

English um some European I think but I actually had a friend that worked there too

**Russell:**

Yeah

**Joe:**

and he I heard a lot of that comment he would he'd been told a lot of those comments and he would pass them on

**Russell:**

Yeah

**Joe:**

Um

**Russell:**

Yeah it was tragic when it closed (*I laugh*)

**Joe:**

It really was amazing yes

**Russell:**

Um

**Joe:**

It really worked so it was interesting it's it's hard to explain what it is I mean it was big



but it just kind of worked or something I don't know

**Russell:**

Well

**I.i.20:30**

I'm going to ask you though to do that I'd like you to tell me what it is and what when you say it worked let's start with that when you say Splash worked what was the work it did

**Joe:**

Um there was always there was always a good crowd there there was always attractive men there there was always um you always had pretty good sex when you went there um it was always very exciting there was always

**I.i.21:00**

yeah there was always sort of a sexual energy there like you know sometimes you go to saunas and no one's doing anything whereas that place always seemed to be jumping there always seemed a real sexual vibe there you know the showers were open so there was sort of you know this titillation of seeing these naked men the steam room was you know sort of always writhing it was just yeah it just sort of really happened um yeah it was always very exciting

**I.i.21:30**

and therefore a satisfying sexual experience when you did have one I think so yeah

**Russell:**

Can you um what was your favourite part of Splash like when you'd go there the place that you would frequent you're the first person I should say who I've ever heard mention the solarium there

**Joe:**

Well I see once again I should I mean the solarium was only because once again I was working across the road so we would get to use it for free

**Russell:**

Free right but there

**I.i.22:00**

was an additional charge for it otherwise

**Joe:**

Yeah absolutely

**Russell:**

Yeah

**Joe:**

It probably would have been quite expensive I imagine

**Russell:**

Yeah

**Joe:**

Um I mean sort of generally the whole thing was kind of pretty well laid out I mean there's um there's got to be there's always got to be in a sauna you know places to to wait and watch the sort of passing parade and stuff like that and if you don't get those ones those sort of spots

**I.i.22:30**

where you can just sort of sit and relax you end up just walking around and around and around and getting very very tired so um you know it's just kind of well thought out I mean I suppose the um the sauna was incredibly exciting you know um

**Russell:**

The dry sauna

**Joe:**

The wet sauna

**Russell:**

The wet sauna yeah

**Joe:**

Yeah just in terms of um you know it had seats around you'd see these shadows and there were some part parts that were quite dark but some were quite light so and um and the orgies and stuff that would go on there were just

**I.i.23:00**

fantastic so really really exciting so um

**Russell:**

*(laughing a little)* Yeah they were

**Joe:**

Yeah so I spent a lot of time there um but also the spa was good and

**Russell:**

When you say it was good what what features of it did you find most attractive

**Joe:**

What the sauna or the spa

**Russell:**

So [sorry?] but oh when you say the spa was good what features of it did you find

**Joe:**

Um I suppose its location really that once again it was in the middle of of everything and you could just relax

**I.i.23:30**

there and watch people go past um um it was big so that you didn't have to you know sit on top of someone else you know if you didn't want to (*we laugh a little*) ah ah yeah I guess yeah it was yeah it was sort of ah comfortable I suppose um it was easy to get in and out of that's always an important thing you know because especially if you've gone there and you've had a few

**I.i.24:00**

drinks or you're stoned or something like that you don't like to be negotiating any tricky steps

**Russell:**

Yeah

**Joe:**

Um yeah that's about it I think the maze there was pretty good as well in that it was always it was um you know light parts dark parts um parts where you could wait to be seen parts where you could hide if you needed to so

**Russell:**

You talked about um watching the passing parade um have you ever been part of the parade

**Joe:**

**I.i.24:30**

Um yes definitely yeah definitely

**Russell:**

Do you think of yourself as parading

**Joe:**

Um

**Russell:**

when you've passed the watchers or do you think of that when you're a watcher

**Joe:**

Um I think of it if if there was someone there who was watching and I was attracted to them I would certainly parade um if there was someone I was not attracted to and they were

**I.i.25:00**

watching I wouldn't bother making an effort

**Russell:**

Fine when you make that effort to parade what do you actually do

**Joe:**

Um (*I laugh a little*) gee isn't it funny um rely on that stuff I learned at drama school years ago (*I laugh*) just in terms of you know um sort of head up shoulders back um yeah not stooping yeah all that sort of stuff

**Russell:**

**I.i.25:30**

What about your pa would you slow down speed up

**Joe:**

Ah no I don't think I'd necessarily well you wouldn't yeah if there was if you wanted someone to get a good look you'd probably slow down um

**Russell:**

Can you this might seem odd but can you actually remember a particular time of parading past someone who you were attracted to at a sauna

**Joe:**

**I.i.26:00**

Mm I just have to think for a minute okay

**Russell:**

Yeah

**Joe:**

(a

**I.i.26:30**

*silence*) No look I can't actually remember one specific time and I certainly I mean it would have been you know in a sense every single time I went to a sauna there must have been one

**Russell:**

Yeah

**Joe:**

time that it happened

**Russell:**

Right

**Joe:**

You know

**Russell:**

But they kind of blend in

**Joe:**

They kind of blend in really (*I laugh a little*) it's just actually part of the you know the cool behaviour it's just what you're doing there constantly without even thinking without even

**Russell:**

You said you learnt what you did at drama school

**I.i.27:00**

um do you think that was instinctive for instance you you um went out with girls for a while did you find that there'd be the kind of courtship rituals and behaviours that you deployed in attracting women's attention that they were ones that transferred

**I.i.27:30**

intact to a place like a sauna

**Joe:**

No not at all

**Russell:**

Right it was different

**Joe:**

Very different yeah I mean um it's a sauna it was entirely nonverbal for the most part

**Russell:**

Right

**Joe:**

I mean you might talk to someone um beforehand but very rarely you wouldn't necessarily need to particularly yeah no generally speaking you would all just be in a physically or whatever body language and smiles and of course staring

**I.i.28:00**

you know the eyes is the thing so

**Russell:**

When when you're involved when you've been involved in those nonverbal um courtings at a at a is that what you'd call them what would you call them that's the term I've introduced

**I.i.28:30**

to you what

**Joe:**

I don't know if I've ever named it really um what are you talking about specifically picking someone up at a sauna

**Russell:**

Yeah

**Joe:**

Oh I'd just call

**Russell:**

Cruising (*this is a question*)

**Joe:**

Um yeah cruising even cruising's a bit dated now isn't it but yeah I guess that's what it is

**Russell:**

Yeah

**Joe:**

Cruising

**Russell:**

Okay um when you've been involved in that have you ever actually wanted to talk yourself or do you feel like I've got to talk because that's what people do here rather

**I.i.29:00**

than well what do I want to do

**Joe:**

Um I have had times I think probably in sort of melancholy moments where I've actually been feeling sort of lonely in a general sense in life where I've wished I could actually talk to someone and then what actually happens what has happened sometimes um sometimes you'll get you you won't speak to someone you'll get with you'll end up in a cubicle with them and then you've ended up talking afterwards and and sort of having connecting in a nice way then

**I.i.29:30**

but very rarely we'd talk beforehand when I was actually the first few years that I would go um because I was shy I would sit just where they have coffee and stuff and people would come and talk to me so in those days yes but when it was when I was more confident I'd rarely say a word

**Russell:**

Um

**I.i.30:00**

when was the last time you went to a sauna

**Joe:**

Um oh okay um [unintelligible] it would've been May so that's what four months ago

**Russell:**

Right and where would that have been

**Joe:**

I actually went to Suburb A strangely

**Russell:**

Yep

**Joe:**

Yeah old Suburb A

**Russell:**

Why do you say strangely

**Joe:**

Um because I hadn't been there for years and years and um I wouldn't normally because it's so small and kind of dingy and it doesn't

**I.i.30:30**

kind of work um that I wouldn't normally have gone there if I was going to go to a sauna I'd go somewhere where I had a better chance of ah picking up but ah it's sort of close now it's close to where I live now so um it's more expedient

**Russell:**

Is it all dingy

**Joe:**

Um yeah pretty much and it doesn't work it's sort of badly laid out there's nowhere to sort of wait and watch the passing parade you're either um

**I.i.31:00**

it's all so compact it's [unintelligible: you know?]

**Russell:**

And yet it's been in business for a long time is it more that when you say it it's badly laid out do you mean it's badly laid out for you

**Joe:**

For me yeah yeah

**Russell:**

Yeah okay when you went there that night how long would you have stayed

**Joe:**

Yeah it was

**Russell:**

It was a night-time

**Joe:**

It was night-time yeah um

**I.i.31:30**

interestingly I was hum I'd got there probably only stayed about an hour and a half and what happened was I really didn't want to I've actually yeah another thing was with me not going to saunas I don't like the cubicles any more I'd much prefer to have sex in bed with someone um so this time I went and you know I there was no one there I was attracted to I didn't want to

you know have sex in one of the cubicles anyway and then a youn a guy arrived

**I.i.32:00**

there and we ended up in a cubicle together and almost immediately I said do you want to come back to my place and he said yes so we left rather than actually have you know sex there [unintelligible]

**Russell:**

Right and he drove

**Joe:**

Yes

**Russell:**

Right did you ask him if he had a car first

**Joe:**

Um [unintelligible] think so

**Russell:**

So how did you

**I.i.32:30**

how did you meet him how did you pick him up or did he pick you up

**Joe:**

I saw him come in and um

**Russell:**

From where

**Joe:**

From outside so I was already [unintelligible]

**Russell:**

Sorry where where did you see him from

**Joe:**

Um when he came into the I was walking through the change rooms and I saw him getting changed

**Russell:**

Right okay yep

**Joe:**

Um and then

**Russell:**

Did you know someone had arrived

**Joe:**

Um I'm not sure in that in that particular situation

**I.i.33:00**

but you can because you can hear the outside door beep so sometimes when it's quite quiet and nothing's happening and the beep the door goes people go to check (*laugh*) to see who it is that's come in yeah

**Russell:**

*(still laughing a little)* Yeah

**Joe:**

It's quite funny I don't know if I did that in that situation but I certainly have in others um

**Russell:**

Yeah so you saw him changing

**Joe:**

Yeah and then um um I not actually sure how I picked him up exactly I'm I do have a vivid memory of of very obviously staring at him sort of letting him know that I was interested and I it happened

**Russell:**

While

**I.i.33:30**

he was getting changed

**Joe:**

No whilst he was then walking through the dark area and I think I stood there and he walked past and um we exchanged eye contact and then um I'm just trying to think how we actually got into the cubicle I actually can't remember that part so much um but I know it happened pretty quickly because you know we didn't stay you know five ten minutes of him being there

**Russell:**

Hmm

**I.i.34:00**

so then you got into the cubicle shut the door and did you immediately ask him

**Joe:**

So we started I think no no no we started I think we laid down for a little while and it was obviously quite um it was actually quite passionate and it was obviously going to be quite good so I said um you know I had this place do you want to go back to your place he said where do you live I told him where I lived

**I.i.34:30**

um he said um yeah I probably said then do you have a car I mean I given that it wasn't that far away I would have got a cab I think

**Russell:**

Yeah

**Joe:**

But um yeah so that worked out well

**Russell:**

Yep what's the what's one of the most memorable experiences if I was to say

**I.i.35:00**

is there an experience that happened at a sauna that you were a witness to and as a participant or as somebody who would appear to be detached either way you know but you were a witness like I was in a car accident once and I was hit by a car but I was a witness to being hit by a car

**Joe:**

Sure

**Russell:**

Okay so if I were to ask you for one of the most memorable experiences could you

**I.i.35:30**

tell me

**Joe:**

Um I've been so many times (*he laughs a little*) you know there's I could yeah um look probably there just one thing that's jumped into my head and I don't know it sort of has jumped in um at other times and that I've always found it a really exciting memory and probably used it to masturbate about um and I don't even know why it's so exciting but there was a guy that went to Rear Entry who I knew

**I.i.36:00**

was a policeman and I don't know how I found out um I know I had sex with him a couple of times over a period of months and then once I found out again I found that incredibly exciting that he was and um yeah there was there was an orgy I was with and I don't I think I'd been there and it hadn't been a particularly good night and then I saw him with someone else and they were trying to organise an orgy and I remember um

**I.i.36:30**

going into this room um which was actually quite light and with him and the other guy and just I've got this mental picture of him sort of standing over me sort of coming towards me and um yeah you know having pretty extraordinary sex with the three of them and then um I didn't know who the third guy was but I remember this guy drove me home that night

**Russell:**

The third guy or the policeman

**Joe:**

No the policeman

**Russell:**

Oh yeah

**Joe:**

Yeah he actually drove me back to my where I'd left my car and um yeah just that

**I.i.37:00**

whole sexual experience and him being a policeman was pretty exciting

**Russell:**

Even though there was no sign of him being a policeman other than this information you had

**Joe:**

Yeah yeah that's right

**Russell:**

You said there was this image of him walking towards you inside the cubicle

**Joe:**

Yeah you know what had happened is that I think we did actually start it we were sort of in a more public space the orgy had

**Russell:**

Right

**Joe:**

And then there was

**Russell:**

This is at Rear Entry

**Joe:**

At Rear Entry yeah upstairs

**Russell:**

Ah yes

**Joe:**

And then moved into a um

**I.i.37:30**

ah moved into a cubicle which had sort of a a um sort of mat thing sort of in the middle and me sort of lying there and um yeah actually me finding it and going in lying down and then him and the other guy I wasn't sure if they were going to come in and follow me or not um and then they did and um yeah

**Russell:**

So when you said it started in one of the more public spaces what

**I.i.38:00**

what is that

**Joe:**

Um well there's an area I mean there's upstairs there's cubicles around sort of the walls and then there's you know sort of corridors that run between them um and the corridors aren't particularly you know wide so um and they have dark sort of dead ends and stuff like that so quite often you can start something in one of those dead ends and then if it's sort of going well um you can move into a cubicle and that's what had happened

**I.i.38:30**

in this sort of stage and um ah and although I think I'd been quite interested to get him so I was quite brazen about you know sort of starting something as he moved past probably rubbing his chest or something like that um maybe groping him whatever and then something started there

and then I moved into the cubicle and sort of lured him in

**Russell:**

How the thing I'm thinking of still

**I.i.39:00**

is that image of him walking towards you so how much space are we talking about here

**Joe:**

Oh

**Russell:**

Because other people have described under the term cubicles something which is big enough that's maybe only big enough to have the mat that's actually in there

**Joe:**

Sure sure um this was a sort of unusual set up of a place they actually had the mat was actually sort of raised

**Russell:**

Yeah

**Joe:**

It was more like um I don't know I mean it was like the size of a table off the floor

**Russell:**

**I.i.39:30**

Yeah

**Joe:**

um and the mat was actually centred cent centre of the room

**Russell:**

Yeah

**Joe:**

Um and there was space to walk around the entire size

**Russell:**

Around all four sides

**Joe:**

Around all four sides

**Russell & Joe:**

So it was

**Russell:**

this

**Joe:**

actually quite unusual

**Russell:**

Right

**Joe:**

You don't sort of see that very often

**Russell:**

When we and now we've been both talking about a mat what is this thing this mat what is it materially

**Joe:**

Oh it's no it's vinyl vinyl um sort of mattress but very thin like a gym mat or something

**Russell:**

Yeah and what colour would it be

**Joe:**

Um

**I.i.40:00**

usually they're black um I'm just trying to think in this particular for some particular reason I've got in this particular memory I can remember as being light brown and I remember it being quite light but yeah

**Russell:**

No that's all right I mean that's fine it's what it's what you know now

**Joe:**

Sure

**Russell:**

It's what you know now that's important so you don't have to make anything up

**Joe:**

Sure

**Russell:**

But also you don't have to try and

**Joe:**

make it logical

**Russell:**

Yeah make it

**I.i.40:30**

logical

**Joe:**

Great yeah

**Russell:**

That's that's not a problem um okay so and you said it was quite light do you mean the the lighting conditions in the room or the colour of the mat

**Joe:**

Ah both actually

**Russell:**

Yeah

**Joe:**

The colour of the mat was quite light and the lighting conditions of the room

**Russell:**

All right but you'd come from a darker area

**Joe:**

Yes that's right

**Russell:**

which was one of these kind of cul de sacs

**Joe:**

That's right

**Russell:**

One of these dead ends which is like off the corridor

**Joe:**



That's right

**Russell:**

All right and was this room was this ah cubicle adjoining

**I.i.41:00**

that cul de sac or did you have to

**Joe:**

No you had to move out into the central

**Russell:**

corridor

**Joe:**

Yeah central sort of area and then into it as well

**Russell:**

All right so you'd initiated something in the cul de sac then you initiated a

**Joe:**

move

**Russell:**

A departure away from there you went into this cubicle and you lay down

**Joe:**

Yep

**Russell:**

On on the mat

**Joe:**

Yeah

**Russell:**

Right without your towel

**Joe:**

Um

**I.i.41:30**

probably not can't actually remember but I doubt I would have done that

**Russell:**

That's all right

**Joe:**

Yeah

**Russell:**

That's fine and and you said your what hope or expectation was that they would follow and there were three other men

**Joe:**

Yes

**Russell:**

Yeah okay and they all followed

**Joe:**

They all came in

**Russell:**

And then the door got shut

**Joe:**

Yeah

**Russell:**

**I.i.42:00**

Did the light level stay up or down

**Joe:**

It actually did strangely I think that's probably why it's so memorable because normally um the light would go off or be turned down or something and in that situation it wasn't so it was actually very very light and I guess it made sense you know consequently when we were [unintelligible]

**Russell:**

Do you do you prefer the light being up or down or does that vary

**Joe:**

It actually varies yeah

**Russell:**

Because you've talked

**I.i.42:30**

a lot about dinginess you know um you talked the two things you didn't like about

Rear Entry and about the Suburb A sauna were you used the term dingy and in both cases that was part of it not working so I'm just wondering about

**Joe:**

Um if it's too dark and you can't see what anybody else looks like or what anyone else's body's like or whatever um

**I.i.43:00**

yeah it makes it difficult to make an informed choice so (*I laugh a little*) so that's that's probably you know that's probably what I meant when we were talking about dingy um yeah that's more the thing really so it's um sort of seeing what you're getting um but and also too I mean I and also too if they don't look like I mean these places are never spotless but if they don't look like they've been cleaned or that sort of stuff

**I.i.43:30**

it can somehow affect you know your your feeling about being there and stuff like that

**Russell:**

How does it affect yours

**Joe:**

Um makes me feel uncomfortable you know um um yes not it's just not as relaxed not as comfortable you feel that um um yeah

**I.i.44:00**

yeah less less relaxed and that you want to have sex um I mean I'm thinking of a specific thing when I went to this one in Sydney which is always after Mardi Gras or Sleazeball is always really really busy um

**Russell:**

Which one is

**Joe:**

Ah it's the new Sauna Y

**Russell:**

Ah yeah

**Joe:**

But there was Sauna Y had a big space and then I don't know why they lost the space and they moved to another building and it's absolutely tiny

**Russell:**

It's just off a well known street isn't it

**Joe:**

Yeah yeah

**Russell:**

I've not been to it

**Joe:**

And um originally where it was it was fine

**I.i.44:30**

but they I think there was a lease on the building and they had to move it and it's now in this dingy sort of three storey place that is very dark and narrow it's got quite steep steps it's got sort of lino everywhere and of course once it gets wet it's like you know

**Russell:**

Yep

**Joe:**

um quite slippery and dangerous um the cubicles are really really small sort of quite claustrophobic to be in um and once again it's kind of quite dark and and cold too I think that's one thing there's a lot of saunas too um um if they don't

**I.i.45:00**

get the temperature right it can be really uncomfortable so um so yeah

**Russell:**

But you were going to tell me something about Sauna Y though

**Joe:**

What was I going to say oh just that one particular time yeah I went there and I can remember it was it was dark and busy and there was um just that the floor was really wet and it was dirty when it had obviously been you know so many people through there that day there was like towels all over the floor and all that sort of stuff and it just felt you know

**I.i.45:30**

pretty tacky so um yeah

**Russell:**

So is is some sense of um visible cleanliness or hygiene or

**Joe:**

Yeah it

**Russell:**

Kind of important for you

**Joe:**

It probably helps I mean it wouldn't I mean I mean the irony is of course you don't know how many people have been there that day and you know I've probably had sex in cubicles that you know many men have been in before in the space of just you know the

**I.i.46:00**

preceding hours but um um I don't want it to look like it's that

**Russell:**

*(I laugh)* Okay um have you been at have you been to the new sauna

**Joe:**

In the city

**Russell:**

Yeah

**Joe:**

It's called Squirt no I haven't

**Russell:**

Right um yeah I didn't figure you would have been given your dates

**I.i.46:30**

um

**Joe:**

People told me I mean I've asked a lot about it and people tell me that I would like it and everything

**Russell:**

What have people told you

**Joe:**

Um

**Russell:**

other than you would like it what have they told you

**Joe:**

Um oh look I can't remember specific details just that I would like it it was very good it's very crowded it's full of spunks um you're allowed to drink in there which is I've never you know never been able to

**I.i.47:00**

do that or not in Australia anyway and um um that's probably about it I think it's in the city it's um near I'll like sort of vaguely try and describe where it is but I can't sort of get a clear picture of it and that's about it really but being in the city and once again me only going at night and not having a car kind of makes it a bit tricky to go to so

**Russell:**

Is there anything else you know about it

**Joe:**

Ah

**I.i.47:30**

no that's about it actually

**Russell:**

You say people you've asked people or people have told you

**Joe:**

Oh both

**Russell:**

All right okay so how did that come up in conversation

**Joe:**

Ah that friends had been there um I'll say to so and so what did you do and they'll say I went to the nightclub and afterwards we went to the new sauna in the city and I say oh what's it like and they go oh it's good I'll say [unintelligible]

**Russell:**

Are you are you now sorry I just need to clarify this are you now describing

**I.i.48:00**

a specific

**Joe & Russell:**

conversation

**Russell:**

Yeah yeah okay

**Joe:**

Oh

**Russell:**

Or is this

**Joe:**

It's a bit of a generalised but it would

**Russell:**

Yeah can we get a specific one for a moment as much as you can part of what I'm interested in

**Joe:**

Yeah

**Russell:**

is how saunas circulate before people visit them

**Joe:**

Sure um well look it would have been pretty much like I was saying I think um ah um

**I.i.48:30**

you know I'm just now thinking of my best friend actually said yeah that he'd been to a nightclub he went to the new sauna afterwards I said what it's what's it like um he told me what it was called he said it was good it was full of spunks and the best thing the best thing is you're allowed to have a drink there which we've said for years wouldn't it be great if you could do that

**Russell:**

Right

**Joe:**

And he said oh it was fantastic I just sat there with so and so and so and so and just chatted with them um

**I.i.49:00**

and that's probably that was probably the only conversation I had about it I probably would have said then who did you see there he would have said who he saw there I

would have said to him did you have sex and I think he said no I just sat there you know having drinks with my friends so

**Russell:**

Um when you say who did you see there do you mean

**Joe:**

People we know

**Russell:**

People you know okay okay as distinct from um people you didn't know who you might want to describe yeah that's

**I.i.49:30**

funny um there's someone I know always says to me see anyone we know (*I laugh a little*) you know like that's the question the the only question he'll he might say did you have a good time or the other one is to say did you see anyone we know

**Joe:**

Mm yeah that's what I was always asked too did you have a good time or did you see anyone we know

**Russell:**

What do you think that's about

**Joe:**

Um

**I.i.50:00**

I don't know if it's a specific sauna question I would ask that if my friend said he went to a pub

**Russell:**

Ah right okay

**Joe:**

And I'd say did you have a good time did you see anyone we know

**Russell:**

Would you ask it if he went to the supermarket

**Joe:**

No

**Russell:**

No so it's a kind of soc a particular

**Joe:**

It's a social

**Russell:**

It's a particular socialising place

**Joe:**

I mean I guess when I think about it more  
am I am I wondering am I

**I.i.50:30**

trying to find out who is going to saunas oh  
no not especially

**Russell:**

No

**Joe:**

No more just (*a silence*) I guess maybe  
there is a slight difference between asking  
when he's been to a sauna as opposed to  
when he's been to a pub and that um it's  
maybe good to know who does go to get an  
idea to their attitude to casual sex I'm sort  
of making this up as I speak

**I.i.51:00**

but I wonder if that's something to do

**Russell:**

Yeah again you don't need to you don't  
need to try to give me a reason why

**Joe:**

Yeah

**Russell:**

It's more what if I say like what's that about  
it's a slightly different question from asking  
you well why

**Joe:**

Mm don't know now I think about it yeah I  
don't know am I just asking look honestly I  
mean I'm

**Russell:**

But it does feel a little different from

**I.i.51:30**

asking about did you who did you see at the  
pub

**Joe:**

Yeah it does feel a bit different

**Russell:**

Right

**Joe:**

because it's a dem it gives me a very  
different different information

**Russell:**

Right okay

**Joe:**

But um yeah but generally speaking it's  
asked in the same spirit as if I'd asked  
[unintelligible] yeah

**Russell:**

Um you said that there's been some talk for  
some time about um not being able to drink  
at saunas um what's imp what's important  
about that for you

**Joe:**

**I.i.52:00**

Oh look it was just a funny thing I mean we  
um ah I had ah my best friend and I had  
spent so much time at saunas we sort of  
had a bit of a joke as if we were sort of  
sauna experts and um what would make  
them better and I don't think we'd you know  
we'd ever we'd ever really we just thought  
that would be really glamorous you know  
um

**Russell:**

to drink (*I laugh a little*) at a sauna yeah

**Joe:**

To drink yeah at a sauna we'd just think that  
would be glamorous we thought it would be  
you know something like in New York or  
something like that (*I laugh a little*) I don't  
know so that was kind of the joke um

**I.i.52:30**

um and then I did go to one in Bangkok  
where you can drink and that was um I just  
could not wait to tell him you know there

was this you know um waiter service and stuff like that

**Russell:**

Waiter service

**Joe:**

Waiter service

**Russell:**

Now that's impressive

**Joe:**

That was extraordinary so

**Russell:**

I went to one in Amsterdam that had not only a bar but a restaurant

**Joe:**

This had a restaurant too actually yeah I think we were there a bit late but yeah pretty amazing

**Russell:**

All the signage and all the announcements were in English

**I.i.53:00**

which I thought was kind of strange anyway but all the Dutch seemed to be bilingual or trilingual so the alcohol though would you take that as far as like being in a cubicle drinking in

**Joe:**

No I don't think I actually ever would I mean um

**Russell:**

So what

**Joe:**

there's nothing worse than being in a sauna drunk there's

**I.i.53:30**

nothing more unattractive um so no I wouldn't have done that um I'd probably I mean he he I quite enjoy the sort of social thing possibly but no I wouldn't

**Russell:**

Volcano has a bar now

**Joe:**

Really

**Russell:**

Mm yeah it's kind of in a different part of the building though um and it's not open all the time I think they set it up as a club separately for

**I.i.54:00**

a while and it wasn't working

**Joe:**

Next door

**Russell:**

Yeah

**Joe:**

Yeah I look I have heard about this bit too yeah

**Russell:**

But but now it's open at various times of the night and you have to kind of yeah you go next door it feels like you're going underground but you're actually going at ground floor street level and um you go in there and there's a clear sign saying you can't take alcohol back at beyond this point but it's a really large open bar lounge area and they've

**I.i.54:30**

got entertainment

**Joe:**

Isn't that funny yeah

**Russell:**

*(very softly)* That kind of stuff

**Joe:**

Yeah but for me you know whilst it was a joke that we thought how fantastic it would be um I'd pretty much go to saunas for sex and not to socialise much and if I see people I know um I know my best friend will actually sit down and have a coffee with them as if they met in the street whereas I would just say hi and move on I wouldn't you know I wouldn't um

**I.i.55:00**

bother you know having a conversation

**Russell:**

*(I laugh a little)* A week ago I would have said I agree but not this week *(we laugh a little)* um *(a silence)*

**I.i.55:30**

is is there part of a sauna that you avoid is there a um a room or part of the sauna that you've consistently avoided or not been attracted to

**Joe:**

*(a*

**I.i.56:00**

*silence)* Um sometimes they have I was going to say something else um no in a word I mean I probably wouldn't go into

**I.i.56:30**

the spa I used to go to the s in the spa a lot I don't bother anymore because you just sort of get wet really and you know um um

**Russell:**

And that's anywhere

**Joe:**

Sorry

**Russell:**

Anywhere

**Joe:**

Yeah I used to more and sometimes I I still would've I mean this is when I still went but no I mean more and more to when I was going to saunas at the end I wouldn't go in the spa very much you know um but no pretty much anywhere else I would go

**I.i.57:00**

yeah

**Russell:**

*(a silence)* You no longer feel the last few times you've been you've not felt guilty about going anymore that's long behind you *(Joe nods)* right

**I.i.57:30**

um do you think there may be a connection do you think that's maybe why the saunas are getting further behind for you too

**Joe:**

Um

**I.i.58:00**

I don't know I don't know actually

**Russell:**

Great I don't know is a good answer

**Joe:**

Yeah no idea

**Russell:**

Okay

**Joe:**

Yeah it's amazing for me that saunas that had been such a big part my life for so long and I actually at one stage it felt problematic it felt like there's actually I thought my god there's something wrong with me I'm you know spending all this time at these places that I'd actually and and then feel incredibly guilty about it afterwards what's wrong with you but then I'd keep going back um and um then even

**I.i.58:30**

you know even when I had boyfriends in in a supposedly monogamous relationships I was still going and of course they'd invariably end because you know um I couldn't be trusted um so it did sort of feel problematic in that sense but then um when I was still going at the end I mean I would I would go pretty quickly I wouldn't spend all night there um

**I.i.59:00**

yeah yeah as I said I mean I really think it was a combination of just a couple of things you know um and just time was so like you know the car Squirt closing and then not long after that sort of

**Russell:**

Splash's closing

**Joe:**

Yeah when that closed I mean that's all this is when I stopped and but at the same time it all coincided with with my last long term relationship breaking up now that's I don't know whether that's

**I.i.59:30**

got anything to do with it or not but um yeah don't even think about them anymore don't even doesn't even seem like yeah don't even remember to think about *(he laughs a little)* whether I'm going to go or not yeah

just don't go and I actually think it's got more to do with actually the sort of

I.i.60:00

sex I enjoy more now um which is sex in a bed so

**Russell:**

If saunas had beds would that be sex in a bed

**Joe:**

Um it's sex in my own bed

**Russell:**

Right

**Joe:**

Yeah

**Russell:**

Right so not just A bed

**Joe:**

No yeah my bed

**Russell:**

Home

**Joe:**

Home sex at home

**Russell:**

Someone else's home or your home

**Joe:**

Yeah possibly someone else's home but primarily my own

I.i.60:30

yeah

**Russell:**

(softly) Yeah

**Joe:**

And I think that's that's feels like the strongest reason of why I don't go anymore rather than anything to do with cars or particular saunas closing I think that's actually it

**Russell:**

You talked about um a part of the sauna being like a a think either you said a public area or a semi-public area

I.i.61:00

um are there can you describe or name for me a private area at a sauna

**Joe:**

Well a cubicle with the door locked yeah

**Russell:**

Yeah and the cubicle is private for you

**Joe:**

Mm

**Russell:**

What about in if it if sound carries

**Joe:**

It still feels if I'm in there it still feels pretty private you always

**Russell:**

It feels

I.i.61:30

private

**Joe:**

Yeah you always hear things

**Russell:**

Yeah all right and what if there's several people in there is it still private

**Joe:**

Yeah if the door's locked it's private

**Russell:**

Great now when you talked about an area being semi-public what do you mean

**Joe:**

Um

**Russell:**

What's the difference can you tell me a little bit about the difference between a public



area or a semi-public area if you like you can just give me examples rather than

**Joe:**

Sure

**Russell:**

try to theorise it

**Joe:**

**I.i.62:00**

Um well a public area would be any area where anyone can sort of walk through as has access to um um you know a semi did I use the word semi-private did I

**Russell:**

Semi-public

**Joe:**

Semi-public did I

**Russell:**

I don't know you might I I have a memory of you doing it I mean I'll find out when I do the transcription I've been wrong horribly wrong in one um interview where I told someone no no no you didn't

**I.i.62:30**

say that you didn't tell me that and then of course they had

**Joe:**

Had yeah

**Russell:**

So you know do you think of things being semi-public is it that you

**Joe:**

Yeah probably do actually I probably do have distinctions in that um you know there's the general area of the corridors where you walk around where it ah um anyone can walk in and that through or whatever

**Russell:**

Right

**Joe:**

Thoroughfares I guess places like the dry sauna the wet sauna um the cul de sacs

**I.i.63:00**

which are dark at the end um are sort of semi-public in that they're darker and you wouldn't you'd have to pretty much make a definite decision to go there you wouldn't just um have access to it on your way to somewhere else

**Russell:**

Right

**Joe:**

Okay

**Russell:**

Okay yep

**Joe:**

Um and then the private areas would be just the cubicles

**Russell:**

Are there any places at any saunas that you've been at that you have thought the place

**I.i.63:30**

is intimate or the place could be made intimate you've made it intimate

**Joe:**

*(a silence)* Um no not really I don't know it's not really a word I would use in connection with saunas I don't think

**I.i.64:00**

private's probably as far as I'd go

**Russell:**

Is intimate a word you'd use about your bed at your home

**Joe:**

Yes

**Russell:**

Right *(a silence)* can you tell me a bit about what the difference is between a private place and an intimate place

**Joe:**

A private place is

**I.i.64:30**

um somewhere that no one's you know people don't have access to an intimate place is I suppose I wouldn't necessarily call a place intimate necessary except to say that it's a place where acts of intimacy take place

**Russell:**

Right

**I.i.65:00**

and for you that couldn't be at a sauna anymore

**Joe:**

Ah no not the place anyway sometimes the act is sometimes the actual sex there can and I don't even know why sometimes sometimes it actually becomes intimate but that's not to do with the place that's to do with the person or the act or

**Russell:**

Does the place seem to change if what happens with another person becomes intimate

**Joe:**

**I.i.65:30**

No

**Russell:**

Does it seem to change in the sense of even it becomes more the inappropriate place

**Joe:**

No I've been sort of been to too many and had all sorts of experience and kind of know that anything's possible really um the only tricky bit about when something intimate happens when you make a connection with someone

**I.i.66:00**

um I'd always be disinclined to sort of date anyone that I'd met at a sauna so then it becomes a bit fuzzy but I just you know tend to try and enjoy the experience for what it was and then move on

**Russell:**

Do you have a funny sauna story to tell me

**Joe:**

**I.i.66:30**

(a silence) Ah god I must um

**Russell:**

(I laugh a little) I'm not asking you to be humorous

**Joe:**

No look probably probably the the sauna in Bangkok there was something um funny about my boyfriend and I trying to find this sauna in Bangkok which we'd heard a lot about and working out approximately where it would be and you know Bangkok's a pretty you know tricky place to negotiate at the best of times

**I.i.67:00**

but then managing to find um this hotel that we knew it was ah near and ended up going and asking at a Seven Eleven (I laugh a little) you know where it would be and some tourist telling us where it was and getting there and ah it was just and then once we were there it was just so plush and opulent and there was like this sort of dining room and waiter service and they've got this balcony outside and you sort of sit there in a towel it was just seemed um like something out of a movie it was just so fantastic that it was (we laugh a little) and

**I.i.67:30**

ah and my ex um had red hair too we were the only two ah white people there it was just full of Asian boys and of course you know red hair it was just like a feeding frenzy (I laugh) the things they were saying to him and as he was moving through were just hysterical it was just so funny and um

**Russell:**

Like what

**Joe:**

Oh hey red boy and yeah

**Russell:**

Oh yeah

**Joe:**

All that sort of stuff um then I I was virtually ignored you know but um

**I.i.68:00**

then the the finally funny part was I ended up getting off with this boy and of course he didn't speak any English at all so not that you know I do a lot of talking when having sex in a sauna but um the total like even

afterwards you just kind of no thank you or I mean I could thank you but there was no sort of exchange of you know pleasantries um but the funny thing was is is that um my ex picked up a guy and as my ex was having sex with him he became aware that um

**I.i.68:30**

this guy had said something oh yeah or whatever in and and Alan said oh you know my ex has thought um oh this guy speaks English and he's got like you know and ah um so when they finished the guy said to my ex um where are you from and he goes oh Australia and then he goes oh where you from and says oh Melbourne and Alan said to him oh where are you from and he said oh Fitzroy (*I laugh a little*) and it turned out that he was a Chinese guy that lived in Melbourne and he was just there on

**I.i.69:00**

holidays as well so you know it was just sort of funny to go all that way you know so you'll delete his out his name of course sorry

**Russell:**

Oh yes no that will all be changed

**Joe:**

Yeah absolutely

**Russell:**

That's all right there's no problem about that

**Joe:**

Cool

**Russell:**

There's um many things will be changed

**Joe:**

Sure

**Russell:**

That's fine

**Joe:**

But that was pretty funny and ah and it's actually a kind of nice experience because now I think neither of us were particularly it just was a very exciting thing to do overseas just that and

**I.i.69:30**

very funny the way it turned out really he ended up sleeping with someone from Fitzroy so

**Russell:**

You um only went the once

**Joe:**

Yeah we did

**Russell:**

Yeah it was just like something that was on your itinerary for Bangkok before you arrived or

**Joe:**

(*he sighs*) No because I only found about it that day actually I was drinking in the bar of the hotel and I met this um sixty year old Scottish guy who'd

**I.i.70:00**

retired in Bangkok (*I laugh*) and he was going and he told me where it was

**Russell:**

Right

**Joe:**

Yeah isn't that interesting but um we had a lot of fun at you know at saunas and we'd just go with my best friend and um and we used to go after big dance parties and big nights out and stuff like that and we'd almost sort of meet there as this and we'd sit around and

**I.i.70:30**

you know talk about you know what had happened and all that sort of stuff and it was actually there was something nice about it you could have a shower you know after dancing in some warehouse for hours you know you'd feel pretty grimy and there was something sort of quite cleansing about you know going there and um if you were on drugs you know you wouldn't be tired but you could [?] around in this comfy comfortable atmosphere having coffee watching videos um

**Russell:**

The the group thing like the thing about arriving with a group of people or arriving even with one other person that's

**I.i.71:00**

been something that's been fairly consistent for you like the social aspect of it

**Joe:**

Yeah to a less

**Russell:**

I don't mean the socialising once you get there but the actual social event of going with other people

**Joe:**

Yeah I probably wouldn't go with other people I would tend to meet up with them there

**Russell:**

Right

**Joe:**

I don't think I could ever think of an example where I went with more than one person

**Russell:**

Yeah

**Joe:**

Maybe occasionally I went with a friend but um yeah

**Russell:**

But you'd meet up with them accidentally or you'd make a plan to

**Joe:**

Oh it just seemed to be a thing that people did in in you know

**I.i.71:30**

for a while there after dance parties and stuff so you could pretty much go there and always know there'd be someone you knew there

**Russell:**

Would that be specifically to do with Splash

**Joe:**

Ah actually for some reason I'm actually thinking more Rear Entry as I'm speaking

**Russell:**

Right yep no that's fine

**Joe:**

Um slightly earlier time-frame

**Russell:**

Yeah

**Joe:**

But Splash was certainly very social too because um you know all the staff and we sort of socialised together at that time as hospitality people tend to so

**Russell:**

The the thing about that is

**I.i.72:00**

over the fifteen years would you say that one thing you could say is that saunas have periods of change I don't mean just the physical but does what they are socially

**Joe:**

Sure

**Russell:**

alters over time

**Joe:**

And you sort of see it too I remember when um when Rear Entry was like THE sauna for years um and then when ah Splash was very popular um Rear Entry sort of dropped off so

**I.i.72:30**

you sort of see their popularity wax and wane as well um yeah I mean particularly you know Splash had a quite specific vibe too in that um particularly because it was above a nightclub sort of as well so it was a place that you know lots of people went sort of afterwards or you know I even heard of people going to it and then going back to

**I.i.73:00**

the the nightclub

**Russell:**

Were you at the um the big closing party

**Joe:**

Mm mm

**Russell:**

Do you remember how they had the music from the club playing through the sauna as the club was having its kind of final party

**Joe:**

so was the sauna

**Russell:**

that that was the sound though that we were listening to so you'd have things like DJ's making announcements to friends in the crowd but that it wasn't to us who were there

**Joe:**

No it was pretty amazing

**Russell:**

It was amazing

**Joe:**

**I.i.73:30**

It was actually an amazing weekend because I was working there I worked Friday night went to a nightclub went to the sauna went home went back to work went to a nightclub I mean I hardly slept you know and then I think had was involved in demolishing the night the nightclub the next day and actually was then went up to the sauna as it was being packed up and was sitting there in broad daylight and it was quite bizarre you know watching fittings being ripped out and all that sort of stuff

**Russell:**

**I.i.74:00**

It was very sad some of those fittings are at Squirt

**Joe:**

Oh are they right

**Russell:**

Yeah I've I've recognised one or two minor ones there um

**Joe:**

*(softly)* But it was funny

**Russell:**

And one staff member um I don't really think I have very much more to ask you is there anything

**I.i.74:30**

you were told I was doing this research what made you pick up the phone

**Joe:**

Um my friend said you were doing this research on saunas and I said look if it's on saunas he needs to speak to the expert (*I laugh*) and ah my friend said ah (*putting on a voice*) well I don't think so I think look you're an amateur by comparison so we had this quite

*(The minidisc recorder switches itself off when the disc fills. Neither Joe nor I notice that this has happened for a minute or so. Once we've noticed it we agree to take a break.)*

**I.i.74:59**

*(During the break I ask Joe if there's anything he thinks I should've asked about. He tells me he's surprised I haven't asked him about the tricks he uses in saunas. The recorder is loaded with a fresh minidisc and switched back on.)*

**Russell:**

**I.ii.00:00**

Okay I think this is working

**Joe:**

So where where do you want to pick it up from

**Russell:**

I would like you to tell me your tricks

**Joe:**

Oh okay okay

**Russell:**

and techniques for picking people up

**Joe:**

Well one thing I used to do is I used to um one thing I actually always enjoyed actually is massage too so um I'd very calculatingly stand in the corridor

**I.ii.00:30**

um and I'd always stand under a lit spot too  
um

**Russell:**

A lit spot

**Joe:**

Yeah I'd stand in the light um

**Russell:**

Sorry under the light or where your face is  
lit or

**Joe:**

Where your face is lit

**Russell:**

Where your face is lit yep yep

**Joe:**

Yeah um and um rub my neck like this (*he demonstrates*) as if it was sore

**Russell:**

(*I laugh*) Right yeah okay

**Joe:**

And invariably you'd get someone over  
saying oh you know well can I give you a  
massage or whatever um cos

**I.ii.01:00**

sometimes that's what [unintelligible] you  
know and got some great massages um um  
they're you know they're the eye games  
are of course important you know you well  
you let someone know that you're interested  
just by staring at them um but also getting  
away from people you're not interested in  
because it's a bit of an art in itself as well  
and you learned very quickly to develop  
these techniques of doing quick double  
backs in the maze

**Russell:**

Yes

**Joe:**

So if they've seen you go in somewhere you  
double

**I.ii.01:30**

back and come out somewhere where  
they're not um um

**Russell:**

For you the maze is a good place to lose  
people

**Joe:**

Yeah that's probably what it is

**Russell:**

Rather than to find people yep

**Joe:**

Yeah it's actually yeah I find it mm there's  
there's better places to pick up the video  
lounges and stuff like that

**Russell:**

Okay I'll just ask a mo one more about the  
maze what about um while we're on  
technical matters what about the shortcut to

**I.ii.02:00**

you've just passed someone and rather than  
being seen to do a U turn you do the  
shortcut

**Joe:**

That's right

**Russell:**

and intercept them

**Joe:**

That's right

**Russell:**

unexpectedly early as well

**Joe:**

That's right yeah absolutely yeah

**Russell:**

Okay right okay

**Joe:**

Um yeah I can actually [unintelligible]

**Russell:**

They're not really mazes are they

**Joe:**

No and I remember getting quite excited by um the ma the actual maze part when I first went to them they there was I think the child in me sort of really enjoyed um the getting lost thing and we were always

**I.ii.02:30**

very excited my friends and I would ring each other on the phone if they'd changed the maze at Rear Entry

**Russell:**

Oh please please

**Joe:**

because that's that's always you know because that's always it's always a bit exciting when they do that but it's it can be a bit problematic because then you know you you lose your shortcuts and your escape routes

**Russell:**

Now just a what you told me was your friends would always ring you or each other up if they changed it now the hard question now is how often do you think that's happened

**Joe:**

Um

**Russell:**

that

**I.ii.03:00**

they've called each other up because they've changed it

**Joe:**

How often do you think my friends have rung me

**Russell:**

Yeah

**Joe:**

Oh look I mean I don't know if that would be the point of the call but it would certainly be mentioned oh I went to Rear Entry last night oh they've changed the maze and we'd say and we'd make a big thing of it oh thank god because I was so sick of that you know da da da

**Russell:**

Right okay yep yep no that's great

**Joe:**

Whatever I mean we it's a we get a lot of humour out of it I mean um with my friends we had a thing about um that you should be given awards you know at the you should have

**I.ii.03:30**

little rosettes that you could wear on your towel so we always said that I had the because the other thing about the policeman which I didn't say is the policeman said to me that I was the best kisser at Rear Entry (*I laugh a little*) so we always said that I had a rosette I had a Victoria Police award for kissing at Rear Entry (*I laugh*) um once um my friend who's always a lot more social than me as I said always does a lot more chatting played canasta at the sauna once so he said he had the rosette you know canasta champ

**Russell:**

Right

**Joe:**

Um there was another

**I.ii.04:00**

rosette which we used to pass around for [unintelligible]

**Russell:**

I assume he took his own pack

**Joe:**

I don't think they had cards there

**Russell:**

Right

**Joe:**

Yeah I don't know um we always there was there was a sort of wandering rosette for orgy starter who was the best at starting the orgies

**Russell:**

Yes

**Joe:**

and all that sort of stuff so um

**Russell:**

Let's go back to techniques you um you talked about the maze then you talked about the vide you mentioned the video lounge

**Joe:**

Video lounge yeah that video lounge is I've found it's more become a more recent thing they had some video lounges which is sort of um

**I.ii.04:30**

yeah it's [unintelligible] some things seem seem to go on there quite a bit and

**Russell:**

Now are we talking about the lounge where you sit down and you watch Foxtel and Titanic

**Joe:**

No no

**Russell:**

or are we talking about where the porn

**Joe:**

Where they have the pornos yeah

**Russell:**

Right okay

**Joe:**

Cos pornos actually are sort of a more recent development at saunas I think I'm right in saying

**Russell:**

Right

**Joe:**

And um quite often there you get sort of quite good orgies starting there as well so that's quite quite enjoyable

**Russell:**

But where does now you're describing that as a place where that happens but what's the technique

**Joe:**

**I.ii.05:00**

Um

**Russell:**

What skills do you draw on what tricks

**Joe:**

I'd probably there's quite there's places where you can go where you can where you're semi-private you're out of sort of like you can walk in and then there's like a little seat which is um not ah which other people sort of can't see but it's like a beat scene and people will sit there um you might

**Russell:**

Which which

**I.ii.05:30**

sauna are we talking about

**Joe:**

I suppose I'm talking about upstairs at Rear Entry

**Russell:**

Oh yes

**Joe:**

Um although there's one in Sydney I'm thinking of as well which has got a similar sort of set up where you can sit on the bench there beside someone I guess you'd ah first of all let them know that you were looking if you were interested um although if you weren't interested in particularly if you weren't sure if you were interested in them

**Russell:**

Sorry I need to interrupt again

**Joe:**

Sure

**Russell:**

Are you describing what you do

**Joe:**



Yes

**Russell:**

Yeah okay right

**Joe:**

Um so I would sit there I would let them know if I was interested

**I.ii.06:00**

um by looking and letting them see that I've looked um I may start sort of playing with myself and um or even take my towel off um um

**Russell:**

Would you play with yourself um with your if you had your towel on would you play with you you mean you sort of handle your own penis right basically

**Joe:**

Yeah

**Russell:**

All right so would you do that under the towel or would you do that

**I.ii.06:30**

through the towel

**Joe:**

Through the towel first

**Russell:**

Yes

**Joe:**

Yeah through the towel first and um and not very obviously at first too um you know just sort of very subtly and then possibly start playing with yourself but you'd sort of wait for them to respond in the same way so if say for example if I started playing with myself through the towel if they started doing it then I would you know start playing with myself under the towel if they'd start doing it and

**Russell:**

And how do you know that that's that's I'm I'm I recognise this but I want to know how YOU know

**I.ii.07:00**

that that means it's on

**Joe:**

Um it's [unintelligible] a mirroring kind of behaviour it's like a game it's like a yeah

**Russell:**

A mirror game of some sort

**Joe:**

Yeah yeah I mean you don't generally speaking sit around and play with yourself so you've let them see that you're doing it they start doing it you'll do a little bit more

**Russell:**

Now when you say you start off subtly YOU start off subtly is do you mean imperceptibly or barely perceptible

**Joe:**

Barely perceptibly

**I.ii.07:30**

and then more obvious

**Russell:**

The leading question is it barely perceptible in order to find out how hard they're trying to notice you like if they started

**Joe:**

Yeah

**Russell:**

responding and it's barely perceptible then you know they've got their attention on you

**Joe:**

Yeah yeah

**Russell:**

even though they're supposedly looking at the screen

**Joe:**

Yeah yeah absolutely

**Russell:**

Is that right okay

**Joe:**

Yes very definitely yeah

**Russell:**

Right good all right we're talking business now

**Joe:**

Mm

**Russell:**

Okay

**Joe:**

Um

**I.ii.08:00**

and then I probably too I probably too always try and make them make the first move so this sort of touching on a towel um under the towel whatever um I would probably hold off as long as I could um to make them do the first move and the reason I do that is it kind of gives you an out if you change your mind or something starts not to go well or whatever that

**I.ii.08:30**

um um like it's yeah so if they've made a first move then I still feel like I've got the right to stop it whereas if I've made the first move and then I sort of stopped I'd feel a bit mean-spirited or something

**Russell:**

What if you made the first move and it wasn't reciprocated

**Joe:**

Oh then I'd just stop eventually

**Russell:**

Right rejection isn't a big issue

**Joe:**

Um no

**I.ii.09:00**

not really

**Russell:**

Right

**Joe:**

I'm only there for sex you know it's like um I mean you know there's some gorgeous guy and you know you make a move and he's not interested and you think oh drat it but you know you move on um um although you have some nights where *(he laughs)* you can't pull a trick you just feel like no matter what you're doing *(I laugh a little)* you're just like rejecting them and it's like nights like that you think well what's wrong have I two heads and then but then strangely and

**Russell:**

That could be an attraction *(I laugh)*

**Joe:**

Yeah yes it could be

**I.ii.09:30**

and then there's some nights where you just can't seem to do a thing wrong you know it's like you know it's actually ridiculous you feel like you just you know just let me alone for a second so I can make a choice but yeah um and there's also the thing too of other other techniques is when you're walking through corridors or closed spaces you touch them um but acc you know as if it was accidental so you might just brush hips or shoulders or something like that um

**Russell:**

They have to be

**I.ii.10:00**

very finely calculated don't they

**Joe:**

Absolutely yeah

**Russell:**

Because if you're moving you don't want to knock them as such it has to be a touch doesn't it um so there's a great deal of focus goes into that for you at when you're doing those kinds of movements like do you feel like they're movements that you've refined and honed over time

**Joe:**

Mm mm yeah and just things yeah I mean um and there's

**I.ii.10:30**

I don't know if you've ever seen the Seinfeld episode there's good naked and there's bad naked you know

**Russell:**

I haven't but I'm aware of the concept

**Joe:**

Yeah and so you'd always be careful I mean just even things like I'm just thinking about how I would pick up my towel um when I came out of the spa or the sauna and how I would dry myself and all that sort of stuff and then even that there's kind of a I'm probably aware of a particular way of doing it that I would believe I would look my most attractive as I was doing it um

**Russell:**

**I.ii.11:00**

What's that for you if that's not (*I laugh a little*) too personal a question after all this

**Joe:**

I don't know I think I have to understand

**Russell:**

What what is the way in which you would pick up a towel where you think you make yourself most attractive

**Joe:**

Um oh what sort of things am I thinking of I mean it would vary sort of depending on the

**I.ii.11:30**

actual space about how far the towels were

**Russell:**

Yes

**Joe:**

you know from from so how long you actually have to be naked in front of someone um I mean you wouldn't bend over um you'd probably not what strangely even though people are in towels I don't think the absolute nakedness is actually all that attractive and I think you'd you'd probably not want to um be naked sort of too long um

**Russell:**

Are you more attracted to

**I.ii.12:00**

men who are in towels rather than men who are out of towels

**Joe:**

Oh yeah definitely

**Russell:**

Yeah okay

**Joe:**

Um

**Russell:**

You don't need to say why that's more than enough

**Joe:**

Yeah and I actually think it's actually a bit of a common thing I mean I think um

**Russell:**

So you imagine that that's happening for other people so you try to prevent being seen out of a towel for very much time

**Joe:**

Too much yeah

**Russell:**

Okay

**Joe:**

Yeah um

**Russell:**

What about at the lockers then when you arrive

**I.ii.12:30**

when you're leaving I guess it's not so much an issue but when you arrive am I correct is it not so much an issue when you're leaving

**Joe:**

It no it's not such an yeah it's not such an issue when you're leaving but yeah you'd probably want to I mean I guess you'd be thinking about look to be graphic I guess you'd be thinking about what are people going to be thinking when they see your penis you know it's the size thing so if you've just come in from outside and it's cold um and your penis is sort of shrunk a bit you're probably

**I.ii.13:00**

going to try and hide that a bit from anyone that might be walking through the change rooms

**Russell:**

Because you think size is going to be a factor

**Joe:**

Yeah yeah and that would be a consideration too is if you'd come out of a steam room or a sauna and had been having some sort of sexual interaction and had an erection and there'd be times where you'd probably want people to see that but there'd be other times when you'd want to hide it so um

**Russell:**

What would be the difference between those two

**Joe & Russell:**

times

**Joe:**

Oh

**Russell:**

Can you give me two examples

**Joe:**

Sure if there was someone you were attracted to who wasn't in the

**I.ii.13:30**

in the steam room and you'd been having sex with someone else you wouldn't want them to see that you'd been having sex with someone else um

**Russell:**

Right

**Joe:**

Um

**Russell:**

Because

**Joe:**

Because they will think that you've already been with someone else and that may make you less attractive

**Russell:**

Yes

**Joe:**

You may look a bit you know trashy

**Russell:**

Yeah yeah

**Joe:**

or think you're a slut or something like that (*I laugh a little*) and um and um ah other times where is if you didn't want if you yeah but then the reverse as if you've just been

**I.ii.14:00**

sitting in this sauna and you know you um didn't have an erection and you felt like your penis didn't look as big as you wanted it to then you'd probably hide that you know once you were once you were getting your towel on so yeah

**Russell:**

Do you (*a silence*) do you think that a

**I.ii.14:30**

lot of these skills and techniques or tricks you called them do you think um in your experience have you witnessed other people using these same techniques

**Joe:**

Mm oh yeah I mean you see people very definitely sort of show sort of showing off grandstanding sort of show-ponying um they might you know be incredibly masc sort of like really overt masculine kind of gestures as they're sort of drying themselves you know I think a lot of it is very much

**I.ii.15:00**

presenting a sort of a masculine persona in that sort naked semi-naked state

**Russell:**

Do you offer a masculine persona in that state

**Joe:**

I'd always try to yeah

**Russell:**

What does that entail

**Joe:**

Um

**Russell:**

What is a masculine persona

**Joe:**

Shoulders oh shoulders probably shoulders back probably presenting your chest um probably ah ah having your arms sort of away from your sides

**Russell:**

Right

**Joe:**

I'm not explaining that very well

**Russell:**

**I.ii.15:30**

No no that's no that's clear to me

**Joe:**

You know you know what I mean yeah

**Russell:**

Yeah

**Joe:**

Um not walking too fast not taking too small a steps um yeah

**Russell:**

Before you went to saunas how consciously do you think that idea

**I.ii.16:00**

of a masculine persona was a thing for you

**Joe:**

Oh

**Russell:**

Do you think you were already working with it

**Joe:**

Yeah huge I mean I grew up with four brothers no sisters in pretty sort of rough upbringing so yeah that was probably something I was um believed to be important for a time anyway so

**Russell:**

If it's something you adopt what is happening the rest of the time what's the persona that's

**I.ii.16:30**

there when you don't adopt or before you've adopted the masculine persona

**Joe:**

Just me

**Russell:**

*(I laugh)* That's wonderful oh I'm so glad you said that *(Joe laughs a little)* all right so but when you say just you you don't think of just you as being a persona

**Joe:**

No

**Russell:**

Right so

**Joe:**

No it's the same

**Russell:**

No no that's

**I.ii.17:00**

that sorry you were going to tell me something

**Joe:**

Ah but if the sense of um if the sense of when nine people are looking at you is when you adopt this persona I mean I'm not I'm not at the sauna the whole time posturing and posing and

**Russell:**

Yeah yeah

**Joe:**

putting on this persona but there are times if I'm aware that I'm going to be looked at where I will adopt it and put it on so if I think

these people aren't looking or I don't care if people are looking then I won't probably try and do anything um

**Russell:**

And the image you have is of putting it on

**Joe:**

Oh

**Russell:**

That's the term you use is that the image

**Joe:**

Yeah putting

**I.ii.17:30**

it on I'd probably just be more aware it's a subtle thing I mean it's like it's not a total character or anything but it's just a maybe an awareness of how I would perform each particular gesture

**Russell:**

Do you if you see other people um adopting a masculine persona do you find them attractive

**Joe:**

Um if they do it well (*I laugh a little*) if I can tell they're just

**I.ii.18:00**

putting it on if it looks too whatever then it's ridiculous and rather funny

**Russell:**

Is it like watching bad acting

**Joe:**

It's like watching bad acting yeah

**Russell:**

Yeah okay and then it's not attractive any more

**Joe:**

Yeah if I can if I can see it's put on then ah

**Russell:**

What about people who adopt a persona but it's it's not masculine at a sauna do you find that attractive sometimes

**Joe:**

Um

**I.ii.18:30**

what if they adopt a female persona

**Russell:**

That well that could be one yeah

**Joe:**

Mm I guess I mean I've never seen anyone adopt a female persona I suppose you know you get particularly camp guys and stuff like that and in that sense I wouldn't be attracted to them or whilst but whilst I would laugh and enjoy the fact that they're doing that um I guess if you see people that are incredibly incredibly nervous about being there incredibly uptight that's standing with their arms

**I.ii.19:00**

crossed that um are very sort of um pinched or you know uptight in their bodies then that I wouldn't see that as attractive um there's this (*he demonstrates*) I guess yeah there's a sort of a ah a sort of an at ease or a relaxed nature or something which is I find attractive whether it be put on or not I guess

**Russell:**

The policeman

**I.ii.19:30**

was he a policeman or was he a person who adopted a policeman's persona

**Joe:**

Um

**Russell:**

Was he like pretending to be a policeman

**Joe:**

No no he wasn't well I I knew he was before

**Russell:**

I I don't mean no

**Joe:**

Yeah

**Russell:**

I know he was professionally employed as a policeman

**Joe:**

Yeah

**Russell:**

I don't doubt that what I'm wondering though is was there a quality about which he had

**I.ii.20:00**

this kind of a persona a layer

**Joe:**

Oh yeah absolutely so that's probably why the story's from memory I mean ironically I had sex with him once and then I found out and it was actually very good and then I found out he was a policeman and THEN the second time which is what I've remembered today was when I knew he was a policeman and that's very definitely he was the policeman coming towards me as I was lying down in front of him which was um so exciting

**Russell:**

Were you adopting a persona

**I.ii.20:30**

as he was walking towards you were you offering him a persona a masculine persona or were you just you

**Joe:**

I actually can't remember

**Russell:**

Fine fine

**Joe:**

to be honest but I it wouldn't surprise me if I was putting on a persona

**Russell:**

All right and did you did you have sex with him just him or did you have sex with the policeman

**Joe:**

Oh the policeman

**Russell:**

Right

**Joe:**

Yeah

**Russell:**

Okay all right

**I.ii.21:00**

okay

**Joe:**

Very definitely

**Russell:**

And is that actually what you really enjoyed about it

**Joe:**

Um yeah certainly a big part of it

**Russell:**

Right

**Joe:**

Um it was actually fantastic anyway

**Russell:**

Yeah

**Joe:**

But yeah

**Russell:**

All right um voices people's voices ah one of the things about not speaking is you don't get to hear people's voices especially given that often people will whisper what's that moment like when you hear

**I.ii.21:30**

a person's voice that first time is there any particular memories you have of that

**Joe:**

No nothing particular the only memorable thing is if it's an accent comes out and that's surprising

**Russell:**

Oh yeah yeah

**Joe:**

That's always interesting um and I will always I've always I'm always sort of interested in voices and accents so I will always ask where it's from

**Russell:**

Yeah

**Joe:**

Um other than that I I try and resist talking too much at all you know um sometimes strangely I might be in a bit of a chatty mood and you know

**I.ii.22:00**

something um conversation may develop afterwards but rarely

**Russell:**

Yeah

**Joe:**

But yeah the accent thing would be interesting you know I would [unintelligible] you know but

**Russell:**

Let's leave it there

**Joe:**

Sure

**Russell:**

Okay that's great

**Joe:**

Cool

**Russell:**

Thanks

**Joe:**

Thank you

*(I switch off the minidisc recorder)*

**I.ii.22:19**

END OF CONVERSATION



## appendix 7: Willow I

*The following transcript documents a conversation with Willow that took place in a suburban park on a weekday. Willow and I seated ourselves under a large tree and her dog set off for a romp. It's worth noting that at the time of the recording the park was well known not only for its daytime community of dog walkers but also for its nocturnal community of men. In the previous year it had also been the site of several violent assaults upon such men by gangs of armed youths. Willow was aware of these facts when she chose it for our meeting. While we talked, a wind blew noisily through the tree tops. Most of the time Willow held the microphone in her hand.*

**Russell:**

**I.i.00:00**

Okay um *(removing the minidisc ear pieces)*  
I'll take these off [unintelligible] you told me that you

**I.i.00:30**

went to a women's night at the old St Kilda Sea Baths

**Willow:**

Yes I did

**Russell:**

Okay so that was your first experience of some kind of erotic sauna environment

**Willow:**

Ah yeah it was it was my first time to a sauna full stop

**Russell:**

Oh yeah

**Willow:**

Yeah

**Russell:**

That when was that

**Willow:**

It was about

**I.i.01:00**

fifteen years ago a long time

**Russell:**

And you were taken along to that

**Willow:**

Yeah a friend of mine was working at a university it's when I was studying and she asked if I wanted to come to the women's baths and I went along and I had no idea what to expect and I got the shock

**I.i.01:30**

of my life *(she laughs)* when everyone started undressing and didn't put on any bathers and I'd just been shopping and I'd bought this fantastic pair of bathers and I had really really long hair and I bought a pair of platform shoes Charles Jourdan so I put on my toggies put on my shoes had my hair out and walked into these baths and it was just full of girls naked *(we laugh a little)*

**I.i.02:00**

so I felt quite bizarre

**Russell:**

Did when you when you got changed your friend didn't get changed with you

**Willow:**

No she did yeah

**Russell:**

So did she have anything on

**Willow:**

No

**Russell:**

Did you think she might be in the majority or that you would be in the majority

**Willow:**

I didn't actually know that it would that people weren't wearing clothes like I assumed that

**I.i.02:30**

I knew that there were baths but I assumed that people went into them dressed so I felt quite naive but it was good fun

**Russell:**

Did you take your Charles Jourdan platforms off

**Willow:**

*(she laughs, then)* Once I got to the side of the pool I did

**Russell:**

What about your bathers

**Willow:**

I did later on

**Russell:**

Right

**Willow:**

because what ev because it was double layered so you could go up onto this balcony

**I.i.03:00**

look over St Kilda and the ba and the sea

**Russell:**

Oh yeah

**Willow:**

and then everyone would just run out and jump into the ocean and run back in so a whole gaggle of naked girls late at night

**Russell:**

would what race across the

**Willow:**

Yeah

**Russell:**

Oh so this was late at night

**Willow:**

Yeah

**Russell:**

What time

**Willow:**

Oh not that late no it was about it must have started about six or something

**Russell:**

Yeah

**Willow:**

It was on it might have been on a Sunday

**Russell:**

Yeah but but the these women how many women would have been there

**Willow:**

Maybe

**I.i.03:30**

about thirty

**Russell:**

All right and that they coll they would go in bunches and race from the sea baths across the beachfront into the water

**Willow:**

Yes

**Russell:**

and then back again naked

**Willow:**

Yes

**Russell:**

All right so there were thirty women in total in the whole building

**Willow:**

There were there were two baths there was a large one which was kind of like a small swimming pool

**Russell:**

Yep

**Willow:**

**I.i.04:00**

and most of the people were in that one and then there was a smaller one which I think was a heated one

**Russell:**

Yeah

**Willow:**

and um that was a bit more exclusive there weren't so man like everyone kind of stuck together and hung out

**Russell:**

So how oft

**Willow:**

It was it was very different to say the baths in the city the saunas like it was just a really different vibe and a really different atmosphere

**Russell:**

Sorry when

**I.i.04:30**

you say the baths in the city the saunas do you mean

**Willow:**

Like Volcano

**Russell:**

Oh right okay we'll get onto that in a minute (*we laugh a little*) for sure but um the

**Willow:**

I think I was nineteen

**Russell:**

Right you were nineteen yeah

**Willow:**

when I went

**Russell:**

Did you buy your new bathers and the platforms especially for this event

**Willow:**

No I didn't I didn't but I'd been watching a lot of always grown up on old films like forties fifties sixties

**Russell:**

Yeah

**Willow:**

So

**I.i.05:00**

going off to a women's event I kind of got glammed up so that was my version of glamming up and showing off

**Russell:**

All right now you arrived and then realised that were you the only person who had any kind of clothing on

**Willow:**

Yes (*she laughs*)

**Russell:**

You were the only one okay all right and you said that later you took it off how much later

**Willow:**

Oh quite a while

**Russell:**

I that doesn't give me information

**Willow:**

Ah well I would have been there for about maybe three hours I would have done

**I.i.05:30**

it after a couple of hours

**Russell:**

All right okay um

**Willow:**

I think it was when I was going from one bath to another

**Russell:**

So was there a had was this the first such event that had been had with this group of women or

**Willow:**

I don't think so I don't know I it was the first one that I mean I hadn't started going to women's events and my friend was working

**I.i.06:00**

at a university like for the SRC or something like that [...] so she was hanging out with a

lot of girlies so she was a bit more informed than I was about going out to events

**Russell:**

I guess what I'm

**I.i.06:30**

interested in was did the women have a kind of um a set of a set of behaviours or expected behaviours like that they knew they could in a bunch run out of the building naked into the water and back to the building naked and that that was okay to do and that that was okay for them all to do with each other was that a thing for instance you had even imagined would be occurring before you went that night

**Willow:**

**I.i.07:00**

Um (*she sighs*) yeah it was very open and very relaxed and there was a real sense of togetherness and informality so it was it was groups of friends because it was you know spread through groups of friends I guess a little bit different

**I.i.07:30**

to say the later events which were advertised

**Russell:**

Right

**Willow:**

So it was a much smaller scene and um there was a sense of how people behaved and how people acted together and what I really remember is a couple of girls in the other baths and how everybody else left them alone because they were being quite amorous

**Russell:**

Right

**Willow:**

Like they were on the way of getting together so yeah

**I.i.08:00**

it was quite different

**Russell:**

Did you want to leave them alone

**Willow:**

No I went out and hung in the bath for a while (*she laughs*)

**Russell:**

Right where they were

**Willow:**

Yep

**Russell:**

Okay so it

**Willow:**

So I wasn't really playing by the rules

**Russell:**

Right so there was a sense of rules was there

**Willow:**

There was when I walked in and um I was completely ignored because I had my toggies and my platforms on yeah

**Russell:**

Right and did you find that as time passed

**I.i.08:30**

you became aware of what the rules were

**Willow:**

Yeah and as I spent more time there I became a bit more accepted

**Russell:**

because you were starting to foll follow the rules or play by the rules or

**Willow:**

(*a silence*) I guess so

**I.i.09:00**

I mean I don't think I was conscious of playing rules

**Russell:**

For instance when you said you remember how people left the others alone because they were getting amorous that's as distinct from you remember that there were two people who were getting amorous you

**Willow:**

I was really surprised that no one else was in the other bath and that there were a lot of women in one bath one girl in the water

**I.i.09:30**

and one girl lying by the side and that was it and they were left there for you know no one ventured over everyone hung out together so there wasn't that much exploration

**Russell:**

Um so when you went into that other bath where there were just these other two women

**Willow:**

they didn't mind at all

**Russell:**

They didn't mind at all but did you think you were doing something that was

**I.i.10:00**

vaguely bending the rules or stretching them at that stage

**Willow:**

No I thought I'm here

**Russell:**

or were you just doing something you wanted to do

**Willow:**

Yeah I'm here to enjoy myself I haven't been to the baths fuck it so I guess I was I knew that no one else was in there so I thought it would be all right that it was public

**I.i.10:30**

and I shouldn't be intimidated by it

**Russell:**

So this was organised through networks of groups of friends this event

**Willow:**

Yeah I've got no hope no idea who put it on but interestingly the girl who took me the time there must have been one before that because she took her mother along

**Russell:**

Right

**Willow:**

Mm

**Russell:**

Were there other people there who looked like they might be people's mothers

**Willow:**

No it was predominantly gay

**I.i.11:00**

predominantly lesbian girls

**Russell:**

And she decided not to take her mother to this one

**Willow:**

*(she laughs)* No she took me

**Russell:**

You arrived with her did you leave with her

**Willow:**

I think I did I can't remember

**Russell:**

**I.i.11:30**

And you hadn't been to the Sea Baths at all prior to that

**Willow:**

No no and I've never been back that was my one time

**Russell:**

It's a bit hard now isn't it

**Willow:**

It is

**Russell:**

Well giv *(I laugh)* given that they don't um happen any more um okay so that was that we might kind of skim a bit of the history initially so then there was this

**I.i.12:00**

other later event can you tell me what that was

**Willow:**

*(she laughs a little, then)* It was a it was run by a group called Alice In Wonderland who would put on events specifically for women so it might be dancing night or a sauna night so they would take over Volcano for one night charge a fee to get in they'd show films um

**I.i.12:30**

have masseuses there I don't think there were any DJs though and it was advertised it was advertised in the gay press

**Russell:**

Did you so you went to one of these events or two or how many

**Willow:**

I went to a couple of them and one of which

**I.i.13:00**

I was involved in helping setting it up so I was involved in publicity and promotions and on the actual night

**Russell:**

Was that the first one or the second one you went to

**Willow:**

Second one

**Russell:**

Was that as a result of being at the first one you felt it'd be good to be involved in the second one

**Willow:**

No one of the organisers I had met

**I.i.13:30**

had heard about my work ended up employing me for another organisation and on the side she was involved with Alice In Wonderland and that's how I got to work on it working for her

**Russell:**

Right so

**Willow:**

Actually the first time I went to one of these later events I wore bathers then too *(I laugh a little)* and there was a photo of me in the

**I.i.14:00**

MSO

**Russell:**

Oh really I'll look that up *(she laughs)* um when were these two later events that you went to

**Willow:**

Oh I think the first one might have been about ninety-six ninety-seven

**Russell:**

Yeah

**Willow:**

And the one before would have been

**I.i.14:30**

maybe a year prior to it if that maybe a year

**Russell:**

So mid nineties

**Willow:**

Yeah

**Russell:**

Okay and they were both at Volcano

**Willow:**

Yes

**Russell:**

All right and you saw the first one definitely advertised in the gay press

**Willow:**

No I went with friends

**Russell:**

**I.i.15:00**

Right that friend the same friend who went with you

**Willow:**

No different friends

**Russell:**

Yeah how many friends did you go with a carload

**Willow:**

I think it was definitely two maybe three

**Russell:**

friends

**Willow:**

Yes

**Russell:**

Right okay and you arrived together

**Willow:**

Yes

**Russell:**

Okay now do you recall seeing the advertising or do you recall hearing about it

**I.i.15:30**

from them

**Willow:**

I heard about it from them

**Russell:**

Did they know you'd been to this other event at the St Kilda Baths

**Willow:**

No

**Russell:**

And the event at the St Kilda Baths is now one that you kind of link with these later events is that right

**Willow:**

Well I do because some of the girls at the St Kilda Baths

**I.i.16:00**

were at the later event

**Russell:**

Right

**Willow:**

But um I hadn't thought about it in a long time but it was actually thinking about the later events that I actually recalled the first event which I'd forgotten about

**Russell:**

Right okay now you arrived at Volcano

**I.i.16:30**

how did you drive there did you go by public transport how

**Willow:**

No I would have driven

**Russell:**

You but you don't recall

**Willow:**

Not in my car well I know that we all turned up together

**Russell:**

Right okay

**Willow:**

so it would have been by car

**Russell:**

All right okay and had you ever did you have an awareness at that stage that Volcano existed as a place for men or did you only find out about it through hearing about this event

**Willow:**

No

**I.i.17:00**

no I'd known about it for quite a while before and I actually because of the stories I heard I thought it would be a lot bigger

**Russell:**

Oh yeah

**Willow:**

Because I heard about how it had all these rooms and um I'd been to a dinner party which was quite an event and each person was asked to dress differently and I was asked to dress in drag

**I.i.17:30**

and there were must have been about twelve people seated and it was the whole event was videoed and there were a couple of maids boys dressed in girls clothes and one of the boys everyone got so rotten one of the boys ended up at Volcano and the rumour was that he got lost in the labyrinth (*laugh a little*) and woke up the next day so I had this perception of it being quite large and that there were a lot of rooms in there

**Russell:**

**I.i.18:00**

So the rumour was something that happened after the dinner event

**Willow:**

Yes

**Russell:**

Right so it was like in one of those um what happened afterwards

**Willow:**

Yes

**Russell:**

mopping up

**Willow:**

Yes

**Russell:**

exercises okay all right now so you had this sense of it being large and the term labyrinth

**I.i.18:30**

do you remember that specifically being used or

**Willow:**

Yeah

**Russell:**

Yeah okay he got lost in the labyrinth

**Willow:**

Or they might have used maze

**Russell:**

Right right but okay

**Willow:**

Labyrinth

**Russell:**

Yeah

**Willow:**

is what I remember

**Russell:**

That's fine that's that's um what what I'm kind of interested in is what you feel confident that you know you don't have to justify things it's just the stuff you feel

**I.i.19:00**

confident you know and and if you don't know something that's something you know you know [sic] that you don't know

**Willow:**

Right

**Russell:**

Or that you're not sure about that's all right ah so what was the kind of time gap between was that the first time you'd heard of Volcano at all that incident like when someone when you were told oh this boy got went to

**I.i.19:30**

Volcano and then he got he lost he got lost there and woke up there the next day did you think ooh what's this place or had you already heard of it

**Willow:**

I'd heard about it but it was the first time I'd heard specifics

**Russell:**

Ah right

**Willow:**

So it was the first time I I kind of had a a visualisation

**Russell:**

All right so that visualisation was of what

**Willow:**



**I.i.20:00**

*(a silence, then she laughs a little)* I guess it was images of like interiors from Tom of Finland or something um I imagined room after room so I imagined a whole gym facility *(she sighs)* a motorbike room you know sex dens labyrinth

**I.i.20:30**

so I imagined a sequence of rooms and I imagined it to be quite ornate and I knew that within the labyrinth there were little nooks and crannies and so I guess I was curious about that because I was quite curious with the notion of voyeurism but also the fact

**I.i.21:00**

that you might be wandering down a corridor and something unforeseen would happen so it really aroused my curiosity and that this boy could fall asleep get lost in the labyrinth and fall asleep in his his maid's outfit

**Russell:**

*(suddenly excited)* Oh he this happened in his maid's outfit

**Willow:**

Yeah

**Russell:**

Oh right *(I laugh)*

**Willow:**

Oh it yeah it just really got my imagination going

**Russell:**

That IS a good

**I.i.21:30**

story *(I laugh)*

**Willow:**

It was a very um debauched dinner party I must say

**Russell:**

Of course um you were describing a series of architectural features I mean it's interesting you say ah Tom of Finland because I actually don't recall what the décor is like in the images the Tom of Finland images but do you have an awareness of that

**Willow:**

I think was To of

**I.i.22:00**

Tom of Finland is cartoon based cartoons have a sense of repetition and spatiality so my perception is is of a repetition but different things within that repetition and I guess there are two men at a bar so the space is quite shallow but there are always figures within it and there's

**I.i.22:30**

a fairly large object in it so I imagined um gym gear in a room or you know the motor bike in a room so I guess it was a the notion of repetition and a sense of space but a shallowness

**Russell:**

Yeah you also said you'd imagined um sex dens can you describe what a sex

**I.i.23:00**

den is as a as a place please

**Willow:**

*(she laughs)* That's a very personal question

**Russell:**

Well I mean you listed it and and like you said you don't have to answer it if you don't want to but I'm curious as to what you're imagining of a sex den is

**Willow:**

Sex den

**Russell:**

Like you you labelled it as though it were a kitchen or *(Willow laughs)* do you know what I mean like and I have an imagining of what a kitchen is but what's a sex den

**Willow:**

**I.i.23:30**

*(a silence)* I guess in a labyrinth part of the the sex den would be alcoves so sex happening within alcoves like seated and not seated I guess a den which is something removed so not open to other people or that maybe people can come into but it's still not within the main thoroughfare and that within

**I.i.24:00**

this space its primary function is sex be it one on one or be it multiple

**Russell:**

So you arrived with your friends at Volcano about what time of the day

**Willow:**

*(a silence)* Well it was an evening event I don't really remember

**Russell:**

**I.i.24:30**

But it was evening

**Willow:**

It was definitely evening it was a night-time event

**Russell:**

Yeah you went inside at what point did you start to realise that the place resembled or was different from your expectations

**I.i.25:00**

and imaginings

**Willow:**

I was surprised how dowdy it was

**Russell:**

*(I laugh a little)* How how did that manifest itself that dowdiness

**Willow:**

Um it was smelly and all the fittings were quite tacky and what I thought would be expansive was

**I.i.25:30**

quite small even like the bath the baths were quite small and the labyrinth wasn't a labyrinth *(we laugh a little)* it was a series of walls um and just going in like I remember going up the stairs and the small booth at the top of the stairs that you go through so there's a sense of

**I.i.26:00**

the front being very blocked off and what's on behind it you've got no idea so going through into this space and you know kakky brown carpet and you know very tiny bar old lockers so my perception was something that was I guess part shining and gleaming and it wasn't

**I.i.26:30**

it was actually like a you know a nightclub that has been around for a while and got

dirty marks on the carpet and so it was actually a little bit saddening I found

**Russell:**

Very soon after you arrived you f it got saddened

**Willow:**

Yeah and also I think my expectation like

**I.i.27:00**

I've always read a lot of erotica so I I'd you know had an idea that there'd be sex dens that it would be quite elaborate and there'd be a lot of people there and there weren't there weren't that many women there were quite a few but it wasn't it wasn't filled I mean I was qu

**Russell:**

How many women is quite a few thirty again or

**Willow:**

No there were more than that

**Russell:**

**I.i.27:30**

*(a silence)* How did you rather than trying to calculate the number how did you what was an image you have a specific image which let you know there were quite a few women

**Willow:**

Oh the place was quite sparse I mean downstairs there were more women but upstairs it was incredibly sparse

**I.i.28:00**

I think my what I'd imagined which is which was really quite important to me was like something out of Eyes Wide Shut in the in the scenes when they're in that big mansion and they were lobby

**Russell:**

Oh yeah

**Willow:**

You know it's filled with people and it's quite outrageous and debauched I guess I kind of imagined it would be like that or parts of it would because it had been

**I.i.28:30**

I knew that the men who go there do have sex and it's quite open and I guess is a little more debauched so women are quite or the events that I were at were quite different

**Russell:**

Were you when you were there were you aware of the men who weren't there

**Willow:**

**I.i.29:00**

Oh they were one of them there was a man in the office and it really pissed me off that he was there it really annoyed me so only that time was I conscious of it

**Russell:**

But when you looked at the lockers or at the the labyrinth that was what just a series of walls as you said um did you think of the men

**I.i.29:30**

speaking of you speaking of these places to you or did you think try to imagine how the men inhabited these places and used them or

**Willow:**

No not at all

**Russell:**

Right okay

**Willow:**

There was very much a a feminine vibe

**Russell:**

Oh yeah

**Willow:**

And very matter of fact as well

**Russell:**

Yeah

**Willow:**

I think once the girls stripped off it was very matter of fact

**Russell:**

**I.i.30:00**

So did they undress in that locker area

**Willow:**

Yeah

**Russell:**

Okay can you describe Volcano for me please what you know

**Willow:**

What I know of it or what I know of the layout

**Russell:**

Um we're talking about describing the place um you know the materiality of the place you've already sketched in bits and pieces I'm wondering if you could now

**I.i.30:30**

offer something that um is less disparate and more coherent

**Willow:**

(*a silence*) I remember once you go through the the opening upstairs on the left hand side's

**I.i.31:00**

a small bar and the lockers on the right and behind that are small rooms where they were doing the massage and there's quite a large open space and on the right hand side further away was um projections on the wall films and there's a downstairs I think but I don't remember how to get there and I remember a large bath and a smaller sauna

**Russell:**

**I.i.31:30**

A dry sauna or a wet sauna

**Willow:**

Wet sauna and there was a dry sauna off it and then to the left were the showers then behind that was I think a padded room and then behind that was the labyrinth space

**Russell:**

And you said the labyrinth space was a series of walls

**Willow:**

Mm

**I.i.32:00**

partitions

**Russell:**

Partitions ah that were all interconnected or

**Willow:**

They were interconnected I'd imagined something a little bit more complex but it was actually quite simple and just very dimly lit

**Russell:**

Coloured light

**Willow:**

I think it was a it was really dim it might have been a red light

**Russell:**

Yeah

**Willow:**

**I.i.32:30**

And I I remember the padded room but I don't remember what kind of lighting was in it and upstairs seemed a little bit too bright

**Russell:**

So there were only these two levels

**Willow:**

That's all I remember

**Russell:**

Yeah

**Willow:**

I can't remember the other rooms

**Russell:**

That's all right okay and how many hours were you there that first night do you think

**Willow:**

**I.i.33:00**

I think on all the occasions I went I would have been there for about three hours

**Russell:**

And what did you do when you arrived can you give me a sense of your itinerary

**Willow:**

*(she laughs)* My itinerary

**Russell:**

Yeah

**Willow:**

First time I was there I was with a couple of friends

**I.i.33:30**

so we went on a bit of an exploration and then went to the baths so it was important to have a look around and see what was there and to orient ourselves and to see what was true and what wasn't *(we laugh a little)* from what we'd heard about

**Russell:**

**I.i.34:00**

Right

**Willow:**

And then we socialised and the second time I was there I sat at the bar for quite a while

**Russell:**

Can we focus on the first time

**Willow:**

Oh yeah

**Russell:**

at the moment okay so first of all you did an orientation with your friends

**Willow:**

Yeah

**Russell:**

and then you socialised

**Willow:**

Yeah

**Russell:**

Now I need to kind of really open that up a bit if I can

**Willow:**

Okay

**Russell:**

So the orientation

**I.i.34:30**

with your friends what did that consist of

**Willow:**

It consisted of getting undressed and walking around and opening every door that we could open

**Russell:**

Right did you have um lockers near each other or

**Willow:**

I don't remember I mean there was a series of lockers I don't even remember putting things away

**Russell:**

That's fine okay

**I.i.35:00**

now but you do remember then that you set off um opening every door that you could open

**Willow:**

Uh huh

**Russell:**

Okay good so there were doors

**Willow:**

Yuh

**Russell:**

Can you give me some instance of one moment of opening a door where

**Willow:**

I can but more in the second time that I was there

**Russell:**

That's all right then we'll leave that for the second time

**Willow:**

Yeah

**Russell:**

Okay then so you did that for a while

**I.i.35:30**

and did you get a did you get a sense that you'd opened every door you could've opened before you proceeded to socialise or did you orient yourselves so far and then decide to start socialising

**Willow:**

I think we had a bit of a what we'd call a peer had a bit of a peer around and then because we were downstairs

**I.i.36:00**

and we saw our friends you know jumped into the into the pool area and then you'd hang out for a while and then go off somewhere with other friends or

**Russell:**

Are we now into the socialising

**Willow:**

Yes

**Russell:**

Okay so I need to know a bit more about what socialising consisted of

**Willow:**

In the swimming pool or the big bath and um

**Russell:**

Well can you tell me about the shifting from

**I.i.36:30**

orientating to socialising how do you what's the difference between them how did you know that you were you were now doing something else that was different

**Willow:**

Because before we moved around and it it looked very much like we were on a mission whereas

**I.i.37:00**

I think once we kind of oriented and seen enough we were at the point where we were in the big space downstairs where the pools and the saunas were

**Russell:**

Right okay

**Willow:**

So it's like well we might as well stay here now

**Russell:**

Okay and did you split up from your friends at that point or did you socialise together

**Willow:**

We socialised together

**Russell:**

**I.i.37:30**

Now what did you do when you say we socialised what did you do

**Willow:**

We were in the big pool and we chatted to people and we played in the water and then might go off for a shower or might go off for a dry sauna or might jump in the hot sauna

**Russell:**

The did you have towels as you walked around the building or did you walk around the building without anything on

**Willow:**

No everyone was naked

**Russell:**

What about

**I.i.38:00**

your locker keys

**Willow:**

I don't remember locker keys I don't think we had keys

**Russell:**

All right okay the um

**Willow:**

I think we might have popped our towels somewhere

**Russell:**

But people walked around naked basically

**Willow:**

Yeah very matter of fact

**Russell:**

Did

**I.i.38:30**

so you got into the pool and chatted loudly or quietly

**Willow:**

No you were quite close not whispering but you don't I mean there's very much a party feel

**Russell:**

Oh yeah

**Willow:**

So it was very social

**Russell:**

Were lots of other women chatting

**Willow:**

Yeah

**Russell:**

Can you describe that pool area like the pool itself can we just can you try and describe that for me please

**Willow:**

Well water's

**Russell:**

If someone's

**I.i.39:00**

never seen that pool

**Willow:**

It's square oblong rectangular and I can't remember how deep it was it wasn't shallow um and the water's transparent and I think there were lights on the side of the pool like beneath

**I.i.39:30**

the rim of it

**Russell:**

Oh yeah

**Willow:**

So there was quite a nice glow so it was a really nice atmosphere and then you'd just have to leap over one of the walls and you'd go into a smaller bubbling sauna

**Russell:**

Oh right

**Willow:**

So it was sunken so you didn't have to go up into it

**Russell:**

Oh so when you say sunken it was below the floor level sunken below the floor level

**Willow:**

Mm

**Russell:**

Right okay yeah

**I.i.40:00**

um so as other women walked past your what your eyes were at feet level for them

**Willow:**

Yeah

**Russell:**

Yeah okay

**Willow:**

Tootsie level yeah

**Russell:**

Did you find that you were looking at other women a lot

**Willow:**

Yeah (*she laughs*) yes yeah it was a big perve but it was really playful which was nice

**Russell:**

Oh yeah in when you say really

**I.i.40:30**

playful you say but it was really playful

**Willow:**

I guess it can be pervy and very sleazy

**Russell:**

Oh yeah

**Willow:**

But it was pervy and very playful and friendly

**Russell:**

Was there music playing

**Willow:**

I can't remember

**Russell:**

Right okay but you can remember chatter

**Willow:**

There was upstairs

**Russell:**

That there was chatter

**Willow:**

Yeah

**Russell:**

Okay

**Willow:**

It was quite quiet but people were

**I.i.41:00**

like when you talk about chatting it wasn't like in a café where there's lots of chatting

**Russell:**

Yeah

**Willow:**

like a buzz but there was chatting and talking and a lot of intermingling so it was very social

**Russell:**

Were was there a lot of touching

**Willow:**

Not a lot no

**Russell:**

Did you find that you were touching other people

**Willow:**

**I.i.41:30**

No

**Russell:**

No what about being touched

**Willow:**

I mean in the pool area (*a silence*) which was quite social it was a lot more um (*a*

**I.i.42:00**

*silence*) rather than petting happening it was friendly more like affection interactive but no pretty much it was to yourself unless people were going off into into the rooms or into the showers

**Russell:**

**I.i.42:30**

Did did did you go off into a room at any stage

**Willow:**

Not that time no

**Russell:**

Right did you want to

**Willow:**

No not really

**Russell:**

Hmm um

**Willow:**

But you have to be with someone that you want to do it with anyway

**I.i.43:00**

or for me

**Russell:**

Fine had you gone along to the evening with erotic expectations or social expectations or both or neither (*I laugh a little*)

**Willow:**

I I kind of expected friendly social interactions and I was curious to see

**I.i.43:30**

you know from things that friends of mine had said if it would be erotic or what would or how that manifested like upstairs there was no sense of eroticism it was more like a nightclub whereas downstairs with the water and the heat and the showers you know it was a lot more provocative and intimate and it was more of an intimate feel

**Russell:**

Were the showers a a kind of an intimate place

**I.i.44:00**

**Willow:**

Very yeah

**Russell:**

That's interesting for me um can you tell me a bit more about that

**Willow:**

Ah (*she laughs*) yeah that's a there was a fair bit of um touching in the showers going on and the funniest sight was one girl spread-eagled (*she laughs a little*)

**Russell:**

**I.i.44:30**

On the floor

**Willow:**

No against a wall

**Russell:**

Yeah

**Willow:**

So it it was yeah

**Russell:**



Sorry she was just spread-eagled there by herself

**Willow:**

Yeah waiting (*she laughs*)

**Russell:**

Oh yeah did she have her back against the wall or her front

**Willow:**

She had her her front against the wall

**Russell:**

In the shower recess

**Willow:**

Yeah

**Russell:**

With the shower on

**Willow:**

Yeah

**Russell:**

Was the water hitting  
her **I.i.45:00**

**Willow:**

I can't remember

**Russell:**

But the shower was on do you remember how many showers there are in the shower recess

**Willow:**

No

**Russell:**

Is there more than one

**Willow:**

I think so I don't remember

**Russell:**

That's all right

**Willow:**

I can't

**Russell:**

Okay

**Willow:**

No there are but I can't remember

**Russell:**

No problemo um so she was there and that was funny what was funny about that  
**I.i.45:30**  
did you laugh

**Willow:**

No I was a bit surprised

**Russell:**

You laughed you laughed today at remembering it

**Willow:**

Yeah

**Russell:**

What surprised you about it

**Willow:**

I thought it was wishful thinking

**Russell:**

(*I laugh*) Do you think it would have been wishful  
**I.i.46:00**  
thinking for anyone or wishful thinking just for her

**Willow:**

Oh I think for anyone

**Russell:**

Yeah yeah

**Willow:**

Like here were my you know erotic expectations but actually seeing it was like

you know um an apple within a bunch of lemons

**Russell:**

I don't know what you mean by that (*we laugh*)

**Willow:**

It was just a little bit different to everything else that

**I.i.46:30**

was going on

**Russell:**

Right

**Willow:**

Like every when other stuff was happening it was you know in the labyrinth or in the padded room or it was a little bit more separate like I didn't see

**Russell:**

But you did say that what was that there was activity in the showers intimacy in the showers and I assume that correct me if I'm wrong that that's a reference to a kind of an erotic play

**Willow:**

Mm but it wasn't

**I.i.47:00**

hardcore

**Russell:**

Right whereas her spread-eagled against the wall was hardcore

**Willow:**

Yeah a little more yeah

**Russell:**

Yeah okay were there any pornographic um films being shown what hard were there hardcore erotica being shown

**Willow:**

Ah yeah there were upstairs but I don't remember what

**Russell:**

Did they involve women

**Willow:**

Yeah

**Russell:**

Only

**Willow:**

**I.i.47:30**

Yeah

**Russell:**

The

**Willow:**

It there were a lot of um films of a woman from the fifties who was in a lot of pornographic images but I don't remember her name

**Russell:**

All right

**Willow:**

Was it Betty Page I've got no idea

**Russell:**

Um I want to ask you a bit more about the showers

**I.i.48:00**

and that is can you describe um one of the can you try and give me as much as possible um a description of one of these intimate playful erotic encounters in the showers

**Willow:**

Oh girls pashing

**Russell:**

Oh yeah but pashing

**I.i.48:30**

and embracing or just pashing

**Willow:**

Yeah entwined

**Russell:**

Right under under running water

**Willow:**

Yeah it was very beautiful

**Russell:**

And if they were entwined like would their hands be moving or

**Willow:**

Some of the time

**Russell:**

All right okay all right

**Willow:**

Or they might be moving around like it was it wasn't it wasn't a stagnant thing

**I.i.49:00**

it was a little bit like a dance because people were coming and going and you know might enter holding hands caressing coming together

**Russell:**

Um

**I.i.49:30**

what's the distinction between that and what you call hardcore

**Willow:**

I'd call hardcore'd be having sex

**Russell:**

Right fine the woman who was spread-eagled was her offer taken up by anyone

**Willow:**

Not while I was there

**Russell:**

Right okay (*Willow laughs a little*) did you see her give up

**Willow:**

No I wasn't there for that long

**Russell:**

Right

**Willow:**

I went in fleetingly

**Russell:**

**I.i.50:00**

Into the showers

**Willow:**

Yeah

**Russell:**

Right oh so you had a shower while she was there

**Willow:**

I think I went in and had a look

**Russell:**

Oh all right when you say you

**Willow:**

Check out the scene

**Russell:**

When you say you went in and had a look how was that sh what does that tell you now about what you know about the shower recess and how it's work set up

**Willow:**

Um I remember a row of showers but that's about it and I remember it off the

**I.i.50:30**

baths but I can't remember it to the left but I can't really remember

**Russell:**

Do you remember looking at people in the showers from being in the pool

**Willow:**

I think there's a part of the pool where you can see into the showers

**Russell:**

All right okay do you remember a view yourself into the showers from there or are you just logically constructing it

**Willow:**

I think what I remember now is an amalgamation

**Russell:**

Yeah

**Willow:**

of showers (*she laughs a little*)

**I.i.51:00**

so it I can't quite remember

**Russell:**

The second time you went you were part of the organisers so did that mean that you arrived at the place before the other women did

**Willow:**

Yeah I was there before

**Russell:**

Did you arrive when there were lots of men there

**Willow:**

No there weren't lots of men

**I.i.51:30**

there there was just um girls and there were a couple of boys in the office but they left later

**Russell:**

And what did you do that second time what was your job in organising it

**Willow:**

Um

**I.i.52:00**

(*a silence*) I wasn't so much an organiser as a helper

**Russell:**

So how did you help

**Willow:**

Oh in a minimal way maybe by bringing stuff to Volcano

**I.i.52:30**

and I think just faxing off press releases

**Russell:**

What stuff did you bring

**Willow:**

I can't remember it would have just been stuff in the car I don't know

**Russell:**

But it's interesting I mean for me like what stuff did women want to bring there for the event was there any special décor or

**Willow:**

**I.i.53:00**

(*a silence*) There were T-shirts I might have brought the T-shirts I just know that whenever I was doing jobs on small events I was always carting things around

**Russell:**

When you went back there this second time

**I.i.53:30**

did the place seem different

**Willow:**

I think because I went during the day it did seem a little bit more different it had a a lighter feel about it the first time I'd gone it was quite

**I.i.54:00**

it had a heaviness about it and I think

**Russell:**

So you talk about lightness in terms of weight not in terms of illumination

**Willow:**

No not in terms of illumination and I think also because I knew the organisers I felt a lot more comfortable as well and I because I was involved in it

**I.i.54:30**

I had a lot more idea of what was happening and what to expect in a sense

**Russell:**

So what happened the second time

**Willow:**

I sat at the bar for a while

**Russell:**

Was a woman working at the bar

**Willow:**

Yeah I can't remember who though

**Russell:**

**I.i.55:00**

Were you wearing anything

**Willow:**

Yeah I was I think I got undressed afterward

**Russell:**

So you were in your street clothes

**Willow:**

Yeah because it would have been early on and then I went for a massage

**Russell:**

Oh yeah

**Willow:**

And I was in the pool area

**Russell:**

Where did you have the massage

**Willow:**

It was in a room behind the locker area I think

**Russell:**

Yep

**Willow:**

Yeah

**Russell:**

**I.i.55:30**

You've been somewhere I haven't (*I laugh a little*)

**Willow:**

It doesn't exist

**Russell:**

Ah no I think it does exist I'm convinced it exists

**Willow:**

Oh

**Russell:**

But I just haven't

**Willow:**

I'm pretty sure

**Russell:**

No I know there's a mass I know there's a massage room

**Willow:**

Oh okay

**Russell:**

at Volcano

**Willow:**

Yeah

**Russell:**

and that there are masseurs available for men um but I've never had one and never been in there so you've been to a part of the building that I haven't is what I'm saying I'm not

**I.i.56:00**

correcting you I'm (*I laugh a little*) envying you slightly um I mean I guess I could if I wanted to but I guess I haven't wanted to

**Willow:**

And

**Russell:**

So what was that room like the massage room

**Willow:**

It was small and warm

**Russell:**

Small as in what er there was a massage table

**Willow:**

Yeah

**Russell:**

And

**Willow:**

And not much

**I.i.56:30**

else

**Russell:**

Not much else but room on all four sides to

**Willow:**

Around the perimeter yeah

**Russell:**

Yeah what about the ceiling was it

**Willow:**

Don't remember

**Russell:**

Right but was it well lit

**Willow:**

No it was quite low lighting

**Russell:**

Yeah

**Willow:**

And it must have been a bit smelly maybe you know oils burning

**Russell:**

You mentioned smelly before about arriving the first time what was the smell of

**Willow:**

Dampness

**Russell:**

**I.i.57:00**

*(I laugh)* And

**Willow:**

And smelly like sweaty

**Russell:**

Oh yeah

**Willow:**

Sweaty smelly

**Russell:**

Did it smell like men

**Willow:**

Well men are sweaty smelly so probably *(she laughs)*

**Russell:**

But you didn't think of it smelling like men

**Willow:**

I didn't walk in and go pwaah smells of men

**Russell:**

Right okay that's fine

**Willow:**

But I do remember remember it being damp and quite

**I.i.57:30**

heavy with smell

**Russell:**

So you had a massage what else after that at the bar did you talk to the person behind the bar

**Willow:**

A little bit but I can't remember who it was

**Russell:**

Was it a woman

**Willow:**

Yeah it was a woman definitely a woman

**Russell:**

You mentioned the first

**I.i.58:00**

time there'd been a man on the premises in the office

**Willow:**

Yeah

**Russell:**

Was there any man this time

**Willow:**

Um in the office but I think that they went before it really started

**Russell:**

So that was less irritating

**Willow:**

Yeah

**Russell:**

The bar the massage

**Willow:**

**I.i.58:30**

The pools I think I had a bit of a look around again I it was a little different for me that time because I was with a partner

**Russell:**

Whereas the first time you'd been with just friends

**Willow:**

Yeah so we did go into a room and have sex

**Russell:**

Can you describe that room for me

**Willow:**

It was a padded room and it had a door and I think it had

**I.i.59:00**

mirrors

**Russell:**

When you say it was a padded room and it had mirrors

**Willow:**

The floor was padded I mean initially when I think of it I think of a a room completely

padded but then I think hang on a minute there must be mirrors in there as well

**Russell:**

That's okay you don't need to sort that out for me now it's more

**I.i.59:30**

I mean it it's interesting that it could be completely padded and mirrored (*Willow laughs a little*) that's that's fine that's fine but unless it's important to you to change that

**Willow:**

No

**Russell:**

What about the ceiling

**Willow:**

I don't remember the ceiling

**Russell:**

Did it have one

**Willow:**

Yeah it had one

**Russell:**

So you were completely enclosed

**Willow:**

Yes

**Russell:**

Yeah was the

**Willow:**

It was a very small room

**Russell:**

Yeah was the door lockable

**Willow:**

No it wasn't

**I.i.60:00**

so anyone like there was a door but it wasn't lockable so we could close it but we couldn't control it

**Russell:**

Did when it closed did it kind of click shut or did it um did it have a door knob or was it just a push thing or did it just swing shut and dangle there on its hinges

**Willow:**

I don't remember

**Russell:**

Okay was it a sliding door

**Willow:**

No it wasn't

**I.i.60:30**

sliding oh I don't think so no I don't think so

**Russell:**

Now you say there was a padded floor what do you mean by a padded floor

**Willow:**

Cushioned like a um kind of like quilting *(she lets the microphone tilt out of range and I adjust it)* oh

**Russell:**

That's all right *(returning to the topic)* yeah

**Willow:**

Like quilting but maybe in a vinyl something like that it was quite

**I.i.61:00**

cold to touch

**Russell:**

What furniture was in the room

**Willow:**

None I think it was all padded the floor it was quite a small room

**Russell:**

How many steps could you take

**Willow:**

If you were lying down you could probably it was a bit longer than a person but not much and you could probably fit four

**I.i.61:30**

lying down that's what my memory is

**Russell:**

Yeah okay so you lay down on the padded floor

**Willow:**

Yeah

**Russell:**

that was *(Willow laughs a little)* no it's all right sorry when I say that I mean ah I'm not asking what you did I'm asking ah

**Willow:**

It was very tactile yes

**Russell:**

But there was nowhere else to lie other than the floor basically

**Willow:**

No so there was no seating no

**Russell:**

When you say it was very

**I.i.62:00**

tactile what do you mean

**Willow:**

Because the floor was so cushioned and like quilting it had raised bits like continuous domes it actually had a a sensation to it so it wasn't like a straight flat floor so it was a bit like you know lying on shag pile carpet or something you know it had a

**I.i.62:30**

a quality about it

**Russell:**

When you were in the building

**Willow:**

Plus you're naked

**Russell:**

Yeah

**Willow:**

Yeah



**Russell:**

Did you have your towels with you

**Willow:**

I think so not not in that room maybe I don't maybe yeah I think we did (*she laughs a little*)

**Russell:**

Did you hang them up somewhere in the room

**Willow:**

No we just chucked them on the floor there was nowhere to hang things

**Russell:**

**I.i.63:00**

Um did anyone open the door while you were there

**Willow:**

No not that I was aware of

**Russell:**

Right did it feel like you were in did did it feel like you were alone with your partner

**Willow:**

Not really because it always felt like anyone

**I.i.63:30**

could walk in so was there was a consciousness about other people being around definitely

**Russell:**

What about the building did you feel like all the women there were alone together and that not anyone could walk in from the street

**Willow:**

Yeah definitely

**I.i.64:00**

but women's events have that feel about it anyway like there's such a strength of feeling with a large group of women coming together that it excludes everything that's outside of them becomes it is a reality and it's a really nice one it's very different

**Russell:**

From

**Willow:**

You don't have to worry about the outside world

**I.i.64:30**

coming into it

**Russell:**

Do you think of that say in a women's toilet

**Willow:**

Sorry

**Russell:**

Do you think that way when you're say in the women's toilets somewhere

**Willow:**

Actually yes yeah at work we had um boys and girls toilets and we've just changed

**I.i.65:00**

it to staff toilets and other toilets for men and women combined and um yeah I find it really invasive now so it is a not an escapism but a somewhere a little bit safe

**Russell:**

Is there something invasive about me asking questions about these places

**Willow:**

**I.i.65:30**

No not at all

**Russell:**

I wasn't asking the question seeking reassurance I was asking seeking information

**Willow:**

(*she laughs a little, then*) No I'm not doing it for reassurance

**Russell:**

Yeah

**Willow:**

Um it's hard answering

**I.i.66:00**

the questions because the women's events aren't that regular so I feel a bit funny with some of the answers thinking am I fibbing is that in my imagination have I you know twisted that that answer so it feels a little bit awkward in that circumstance but questions no I mean in fact you know I don't

**I.i.66:30**

mind if you ask more

**Russell:**

The were there condoms on the premises when you were there

**Willow:**

Used

**Russell:**

No or well (*we laugh a little*) I was thinking when I asked the question of unused but I would have assumed there were no used ones but I'm you can correct me if

**Willow:**

I didn't notice any

**Russell:**

Did you notice any condoms at all

**Willow:**

No

**Russell:**

What about lube dispensers

**Willow:**

Oh look no

**I.i.67:00**

I didn't I don't didn't really pay attention

**Russell:**

Right

**Willow:**

I mean I'm sure there were are but that doesn't matter I mean often at the those kind of events not that I remember it being at at this event but some of the dance parties you know they offer safe sex packs anyway

**Russell:**

Oh yeah I'm just

**Willow:**

So that's

**Russell:**

**I.i.67:30**

I'm wondering though like what you recall about those kinds of facilities being there

**Willow:**

I don't I don't remember the toilets at all

**Russell:**

Do you remember any décor like any images in the building had like all the décor been taken down that was normally there

**Willow:**

I don't actually remember any

**I.i.68:00**

décor being up

**Russell:**

No posters photographs

**Willow:**

No I don't remember it at all

**Russell:**

A notice-board with things on it

**Willow:**

No I don't remember

**Russell:**

Right good um so it was more or less imageless

**Willow:**

Mm

**Russell:**

What about the actual materials out of which which the interiors of the building had been kind of lined with or made of

**Willow:**

I

**I.i.68:30**

think there was a lot of wood panelling

**Russell:**

Oh yeah

**Willow:**

And downstairs tiling I I just remember upstairs was a lot lot more clubby in feel because it had the bar and the screen and music and maybe a a disco light a disco ball

**Russell:**

Would there

**I.i.69:00**

sorry

**Willow:**

But downstairs was a lot more kind of atmospheric

**Russell:**

Can you expand on atmospheric

**Willow:**

Oh just in terms of lighting and you know lots of because there was water and nudity

**Russell:**

So people upstairs would put their clothes on or towels on

**Willow:**

No oh they might have been sitting with their towels

**I.i.69:30**

some of them I didn't really stay upstairs the only time I was upstairs was at the beginning at the bar and then going into the massage room and the massage room I took a towel with me

**Russell:**

*(a silence)*

**I.i.70:00**

These were the only two times you've been to Volcano

**Willow:**

Mm hmm

**Russell:**

Were there other events at other saunas that you've been to at other gay saunas

**Willow:**

No I actually haven't heard of hadn't heard of any other ones

**Russell:**

What um

**I.i.70:30**

these events have been infrequent

**Willow:**

Mm too infrequent

**Russell:**

How do you account for that I mean you want them to happen more frequently

**Willow:**

Yeah I think they'd be great um I don't think the turnout wasn't huge so I think financially it's quite hard to keep generating

**I.i.71:00**

an event and also the saunas are gay saunas so financially you couldn't it'd be hard to set one up because I don't think you'd have the turnout mind you there's the Coogee Women's Baths so in Sydney which I haven't been to

**Russell:**

What have you heard about them

**Willow:**

I've heard they're really nice but I haven't heard anything else I've been to the

**Russell:**

Are are they an erotic

**I.i.71:30**

venue or are they

**Willow:**

No no I think it's like just a a women's bath

**Russell:**

A women's place all right

**Willow:**

so you get your old I think it's more like the Turkish Baths overseas where you get

**Russell:**

Yeah

**Willow:**

your old ladies and young kids going along you know every girl in the vicinity and I think that's a problem too with the the girls' gay baths is that you know there is an expectation that they're quite sexual

**I.i.72:00**

and because they're kind of not nightclub oriented but have that association there's a lot of people it excludes because people girls don't like going out onto the scene they actually socialise quite differently

**Russell:**

Can we um just stop for a moment while I change the tape

**Willow:**

Hmm

**Russell:**

Okay

**Willow:**

**I.i.72:30**

There you go *(she hands me the microphone as I switch off the minidisc recorder)*

**I.i.72:36**

*(We have a short break and a chat. A fresh minidisc is inserted and the recorder is switched back on.)*

**Russell:**

**I.ii.00:00**

Okay *(a silence while I fiddle with the recording equipment)*

**I.ii.00:30**

was the place clean

**Willow:**

Yes it was

**Russell:**

Hmm how do you know

**Willow:**

Well there wasn't I don't remember garbage piling up and I don't remember surfaces

**I.ii.01:00**

being grimy and I don't remember the water being dirty I mean it kind of felt I mean upstairs with the carpet it kind of felt a little bit grimy but downstairs

**I.ii.01:30**

I didn't have an issue

**Russell:**

You said um it felt a bit grimy do you mean underfoot or do you mean the atmosphere

**Willow:**

Well I think because I mean what I remember is like if it had wooden walls and carpet it was all quite brown and dank so it

**I.ii.02:00**

tends to lead to a bit of you know looked a bit aged so you knew that there was a bit of a build-up

**Russell:**

Of

**Willow:**

You know just grot and grime

**Russell:**

What is grot and grime

**Willow:**

Huh drink spillages and cigarettes

**Russell:**

Ah

**Willow:**

**I.ii.02:30**

And food and bodily fluids

**Russell:**

Was there f right was there food at this event

**Willow:**

Ah there might have been stuff on the bar like chips and stuff

**Russell:**

Oh yeah

**Willow:**

I can't really remember

**Russell:**

Um bodily fluids what bodily fluids do you have in mind (*Willow laughs*) no seriously

**Willow:**

Well if lots of sex is happening (*she hesitates*) semen

**I.ii.03:00**

so there was a *consciousness* (*I adjust Willow's hand so that the microphone tilts back within range*) about men and bodily fluids and where does it go but then I guess they all most of them wear condoms

**Russell:**

But did you have a sense though that what grot and grime there was may include semen whether or not that was justifiable

**I.ii.03:30**

or not

**Willow:**

Um yeah I guess so because I imagine a lot of men going through there and I imagine a lot of sex happening so in the sex rooms I did kind of wonder

**Russell:**

But well let's go back to that in a minute but you were talking about the carpet though upstairs

**Willow:**

Oh I doubt there'd be semen on the carpet but

**Russell:**

Oh I'm I'm aware that you doubt

**I.ii.04:00**

that (*Willow laughs*) but when I asked you about see what I'm

**Willow:**

Grime

**Russell:**

curious about though is whether you doubt that intellectually as you walked across that carpet and thought and felt that it was a bit grotty or grimy and

**Willow:**

No I've

**Russell:**

part of what that is was there a vague sense of this is a place where semen was generally if not specifically

**I.ii.04:30**

at that moment

**Willow:**

Well generally yes yes

**Russell:**

Right and it that it still was there in some way

**Willow:**

Yeah probably yeah

**Russell:**

Now when you're in the room downstairs was that a like now this is a room with mirrors and a padded floor was the padded floor like velvet or

**Willow:**

No it was more like vinyl I think

**Russell:**

Right so it was a kind of a washable

**Willow:**

Yes so the sense was that

**I.ii.05:00**

it had been washed or I'd hoped it had been washed

**Russell:**

Did you check it

**Willow:**

Ah I did go in and think hang on let me just have a bit of a look but I didn't I was conscious of it at the beginning

**Russell:**

Yeah

**Willow:**

Or if anyone el wondered if anyone else had been in there I mean we'd come out of the the baths so we were wet anyway

**Russell:**

Did did were you conscious of other women

**I.ii.05:30**

having been in there before you that night

**Willow:**

Yeah

**Russell:**

or other men having been in there before you the day before

**Willow:**

No I thought that it would have been cleaned

**Russell:**

Right

**Willow:**

Yeah

**Russell:**

At any stage did you imagine that this was a room where men had been

**Willow:**

Yeah but I was conscious about the space being primarily used for men so it was set up for men in terms of the labyrinth and the little booths you know the gym room and

**I.ii.06:00**

yeah there was there was a sense that this was a space for men and that

**Russell:**

So when you talked about booths what what were they you haven't mentioned you've talked about rooms and partitions but

**Willow:**

Did I say that in the sentence with the labyrinths I just meant like alcoves

**Russell:**

Oh yeah

**Willow:**

or rooms

**Russell:**

And they were just set up for men

**Willow:**

Yeah like you get the sense

**I.ii.06:30**

or I'm very much aware that the space is men's space

**Russell:**

Did you use the toilets while you were there

**Willow:**

I don't remember actually

**Russell:**

That's interesting

**Willow:**

Mm

**Russell:**

What about do you have any memory of any sign or image of um menstrual blood while you were there

**Willow:**

No

**Russell:**

**I.ii.07:00**

Did you wonder about that when you were in the pool with lots of other women

**Willow:**

No I think that's more a a boys wonder (*we laugh*)

**Russell:**

Oh yeah well it might be

**Willow:**

No it's not it's not an issue

**Russell:**

What about um  
 fluids and water **I.ii.07:30**

**Willow:**

What kind of fluids

**Russell:**

Well bodily fluids

**Willow:**

Bodily fluids

**Russell:**

I mean it's it's interesting like the thing about an environment that's very watery downstairs and also the temperature is up and you have an awareness that this is a place where bodily fluids um

**I.ii.08:00**

may be spilt or excreted or whatever ah overall or produced in some way is there something about

**Willow:**

I don't I think it's I think it's more the term of excretion is a little bit more a male thing too in terms of ejaculate

**I.ii.08:30**

like there's not many women that ejaculate so there's less I mean there are bodily fluids but it's not as productive maybe so I think there's a sense of flesh and water and

**I.ii.09:00**

you know the tactility of it and a sense of openness and and beauty and sexuality

**Russell:**

How how different do you think it is when men are

**I.ii.09:30**

there from when women are there how different sorry do you imagine it is

**Willow:**

I think men are a lot more forward so I imagine there to be more touching and more sex

**Russell:**

In open spaces

**Willow:**

Oh I don't know I think there's more touching openly and I don't know if they go off or not

**Russell:**

And

**I.ii.10:00**

you talked about the showers being a place where um there seemed to be intimate exchanges between women intimate physical intimacy between women um do you expect that when the men were in the showers there would be physical intimacy between them

**Willow:**

Uh huh yeah definitely

**Russell:**

Right

**I.ii.10:30**

what do you base that on

**Willow:**

I was just thinking that I was thinking about the sex rooms at the dance parties and how or what I heard about them and how open it was in terms of boys having sex so I was wondering about the boys sauna and

**I.ii.11:00**

where the line is drawn between going for relaxation and enjoyment and maybe a bit of petting and where it kind of entered into more of the sex room stage I don't know (*a silence*) because I'm thinking um do I think that gay

**I.ii.11:30**

saunas are sex rooms or do I think it's somewhere where men go to relax or what is relaxation because on the girls' nights there was a mixture of both

**Russell:**

Did

**I.ii.12:00**

you think of yourself as being there with other people or as being there with other peop or with other women

**Willow:**

(*a silence*) The very first time I went to the St Kilda baths it would have been with other women

**I.ii.12:30**

I think with other women

**Russell:**

And was the place itself gendered did you feel like it was women in a men's place like you mentioned gym but women have gyms don't they

**Willow:**

Yeah they do um I was conscious of it being set up for men

**I.ii.13:00**

and I was conscious of that partly because there were the men in the office when I first got there so it was an ownership thing

**Russell:**

Yeah

**Willow:**

And um

**Russell:**

So you were kind of renting it for the night

**Willow:**

Yes

**Russell:**

Borrowing it

**Willow:**

Yeah so it that definitely was a feeling that it was a space that was being used that wasn't

**I.ii.13:30**

set up for for girls

**Russell:**

If there was one that was going to be set up for women how physically would you want it well in what ways or just even that one or two examples of ways in which you would

want it to differ physically materially from the way Volcano was

**Willow:**

**I.ii.14:00**

I think I'd introduce water upstairs because it just felt like they were too disparate spaces and the water aspect was very quite beautiful so it didn't yeah I don't know the nightclub feel upstairs I didn't really like it that much um (*a*

**I.ii.14:30**

*silence*) I don't know I think that's a personal I don't know

**I.ii.15:00**

because I'm not quite sure how I'd define gendered space but I'd like to see it opened up a bit more like I like the idea of nooks and crannies but also the idea of promenading through is quite nice

**Russell:**

Did you

**I.ii.15:30**

promenade a bit when you were at these nights

**Willow:**

Downstairs but not upstairs

**Russell:**

Oh yeah did other people tend to promenade downstairs and not upstairs

**Willow:**

Yeah what I remember is there were quite a few people downstairs

**Russell:**

So what's the difference between promenading or not promenading what did what did what do you do that's different when you're promenading

**Willow:**

**I.ii.16:00**

I think it's about walking around and being comfortable in the environment and having somewhere to walk to walk around

**Russell:**

So is it just walking around promenading

**Willow:**



Yeah hanging around and walking around  
yeah

**Russell:**

**I.ii.16:30**

*(a silence)* I'm happy to leave it there um is  
there anything you want to ask me or tell me

**Willow:**

No I don't think so

**Russell:**

Let's leave it there

**Willow:**

Okay *(she hands me the microphone)* there  
you go

*(I switch off the minidisc recorder)*

**I.ii.17:00**

END OF CONVERSATION



## appendix 8: Apollo I

*The following transcript documents a conversation with Apollo that was recorded on a chilly weeknight in the kitchen of his home, a house in suburban Melbourne. While we talked, we sat drinking coffee either side of a table with the microphone more or less between us. Soon after I arrived, Apollo told me how I'd been calling him for some time now by a name that was no longer his; he'd had it changed several years earlier. It's to this social gaffe that he refers in his opening remarks. Throughout the conversation, I ate cakes and he smoked cigarettes.*

**Russell:**

I.i.00:00

Right

**Apollo:**

Just just get my name right this time remember it's changed

**Russell:**

I know but it's gunna change again

**Apollo:**

*(he laughs, then)* Oh cos I've got to think of um

**Russell:**

your pseudonym

**Apollo:**

My pseudonym

**Russell:**

Mm um okay can you can you remember the first time

I.i.00:30

you ever heard that such places as saunas existed

**Apollo:**

The first time yep they were through friends that's how I found that's when I first heard about them I when I was really young

**Russell:**

When you say really young about how young

**Apollo:**

Oh god eighteen seventeen eighteen yeah I heard about Volcano

**Russell:**

Right

**Apollo:**

A friend of mine um told me

I.i.01:00

about it and he sort of um admitted that he'd been there and I was curious

**Russell:**

Was he about your age or was he older

**Apollo:**

Same age

**Russell:**

Same age yeah

**Apollo:**

Yeah same age

**Russell:**

And this came out of the blue that he'd been there and

**Apollo:**

Um I can't remember how it came up in conversation but he mentioned it and um I was very curious just to find out you know whether it was just a um

I.i.01:30

a um you know like *(he laughs a little)* a health type place where you go and have a spa or you know or you know what exactly it was and it was that but it was obviously a lot more than that it was sex you know and I'm like *(as though quoting himself)* ooh really really those places exist so yeah that's the first time

**Russell:**

When he told you about it did he tell it to you as a place that he'd been to to have

I.i.02:00

sex or

**Apollo:**

Yep

**Russell:**

Yeah

**Apollo:**

Yep

**Russell:**

Did he make it sound like it was a place that people went to solely to have sex or did but you said the reason I ask that

**Apollo:**

Yeah

**Russell:**

is because you said oh you were curious as to whether it was just a health type thing or whether

**Apollo:**

Place yeah um well it became pretty obvious when he told me what it was by the end of it what it was and it

**I.i.02:30**

was a place you know um where he went and I imagined by the end of it had wild orgies (*I laugh a little*) and the thing that sticks in my mind it's interesting because now that you talk about it I remember this guy's name's Billy and um the image that I have what was of this sort of Greco-Roman sort of pool

**I.i.03:00**

type situation you know I thought it was really that's what I imagined you know from the way he spoke about it what it would look like um but all the other kind of parts that go with that with the with a um you know an establishment like that like you know all the nooks and crannies and glory holes and all those cubicles and stuff I didn't have a clue about so I was curious to find out I was curious in my own mind where

**I.i.03:30**

where people engaged in sort of you know you know did their stuff

**Russell:**

Yeah

**Apollo:**

because he spoke I remember he didn't speak that long about it but I remember him speaking about a pool

**Russell:**

Right

**Apollo:**

A pool and a sauna um but you know I you know I was pretty young I didn't because I'd never been to a place like that before I didn't really know much beyond his description basically so until I went myself which was many

**I.i.04:00**

years later I didn't really follow it up there and then

**Russell:**

Right but this Greco-Roman thing

**Apollo:**

Yeah

**Russell:**

Um I know it's hard because we're how many (*I laugh a little*) excuse me but how many years ago are we talking about

**Apollo:**

Oh jeez (*the phone starts ringing at the other end of the kitchen*) we are talking about ah we are talking about seventeen years ago

**Russell:**

Right

**I.i.04:30**

do you want to get that or leave it

**Apollo:**

No it's cool let it go it's cool

**Russell:**

All right okay (*the answering machine, its volume turned up, switches on*) um where do you think you got the specific images of some sort of Greco-Roman atmosphere of building from (*a woman's voice has started*)

*leaving a message on the machine, mostly in a language other than English)*

**Apollo:**

Um probably my own um (*he stops a moment*) just listening to my mum here (*I laugh a little*)

**I.i.05:00**

ah (*the message ends*) um just my own image of what it might be like that's all not from didn't come from any sort of um you know um preconceived idea about what I thought you know it might look like ah well just my

**I.i.05:30**

own kind of imagination I guess

**Russell:**

Um when you talk about being Greco-Roman did you have kind of architectural images in mind

**Apollo:**

Yeah absolutely

**Russell:**

Yeah what can you tell me a bit about what they might be might have been

**Apollo:**

Well I just imagined I imagined the pool but I imagined um sort of columns and Greco-Roman columns and you know quite formal a formalised sort of environment that was architecturally kind of um

**I.i.06:00**

you know ah Greco-Roman in style and I just imagined a big room you know with a pool and lots of columns Greco-Roman columns everywhere and um it's funny talking about this (*he laughs*) um

**Russell:**

I told you it would be

**Apollo:**

It is it really is because I was sort of kind of um you know just thinking about it I sort of never thought about it until now but um I just imagined it like a really big kind of pool

**I.i.06:30**

with lots of formal kind of rectangle with lots of columns around it and just lots of I guess men you know

**Russell:**

So it was a populated imagining

**Apollo:**

Yes [unintelligible]

**Russell:**

And what were the men

**Apollo:**

Who were they

**Russell:**

Um well how did they appear

**Apollo:**

Um nude quite beautiful the image was quite beautiful

**I.i.07:00**

and we're talking sort of you know I think had had he told me post oh AIDS I think that would have changed I think I had quite a romantic idea of quite a beautiful aesthetically pleasing idea of what what it you know like a bathhouse type situation you know um yeah

**Russell:**

And did he tell you about where Volcano was in Melbourne

**Apollo:**

Oh

**I.i.07:30**

I honestly don't remember

**Russell:**

Fine fine so you had no sense of how this interior that you're imagining how that sat in relationship

**Apollo:**

to the location

**Russell:**

say to Melbourne

**Apollo:**

A location

**Russell:**

Yeah

**Apollo:**

Um I had no idea where it was I no it was just imagined just the a space somewhere

**Russell:**

Right

**Apollo:**

*(softly)* Yeah

**Russell:**

**I.i.08:00**

And was he enthusiastic about his experience when he spoke to you

**Apollo:**

Ambivalent

**Russell:**

Ah

**Apollo:**

And I never I remember that quite clearly he was never um like he didn't speak about it for very long with me but I remember him saying um that um you know which which kind of made me think god what are these places like you know um

**I.i.08:30**

his attitude towards the whole thing was kind of a love hate thing like a like hate thing you know and um I found that interesting but I never never pressed him oh you know about about why why he felt like that because it was at the time too pretty kind of personal and even though we were best mates at the time um you know doesn't you know did didn't matter it was more kind of where we were

**I.i.09:00**

both at with sort of coming out and sort of being honest

**Russell:**

Yep

**Apollo:**

and frank about all those kinds of thing you know because it was pretty young sort of

age you know so that's the my very first image I would have to say of of um what a place like that might look like

**Russell:**

Did you um think that this was a unique place or did you think that there were other places like that it was a type of place that you might find either elsewhere in Melbourne or in other cities or

**Apollo:**

**I.i.09:30**

Um mm that's interesting I knew deep down that these places had to exist

**Russell:**

Ah fantastic yeah

**Apollo:**

I just knew they did

**Russell:**

Right

**Apollo:**

They had to

**Russell:**

Right

**Apollo:**

But why I hadn't investigated it beforehand myself I don't really know it was um you know I was

**I.i.10:00**

I remember at the time I was really busy with school and I was pretty young and you know um

**Russell:**

Were you still at high school at that stage

**Apollo:**

Yeah HSC

**Russell:**

Yeah

**Apollo:**

it was that's when we I remember that quite clearly because that's when we were where I met met er when we were seeing each other as friends and um um I knew that they had to exist and ah I was really deeply kind of fascinated by the whole thing but I never really um

**I.i.10:30**

pushed it you know he only told me about it very briefly and it seemed to me that he'd been a few times actually

**Russell:**

Right right

**Apollo:**

And I was really kind of curious but um very guarded at the same time because despite the fact that um I was dying to kind of check it out myself I was highly ah if you like like you know I was still discovering myself

**I.i.11:00**

and I I would I would be too embarrassed to go and which leads me onto the you know my first experience where I did go

**Russell:**

Well how many years later was that

**Apollo:**

It was terrifying (*he laughs*)

**Russell:**

Well before we get onto how terrifying it was can you tell me how many years intervened

**Apollo:**

Oh jeez god maybe

**I.i.11:30**

a long time five years four or five years

**Russell:**

Yeah

**Apollo:**

Yeah

**Russell:**

Okay and you went this first time and you were terrified

**Apollo:**

Terrified

**Russell:**

How did you come to go was it something that was planned or something that was spur of the moment

**Apollo:**

It was something that was planned and spur of the moment it was something that was planned in that I'd wan really thought about it a long time

**Russell:**

Yeah

**Apollo:**

For a long time but it was impromptu in that

**I.i.12:00**

one day one night I just thought that's it I'm going to go

**Russell:**

Right

**Apollo:**

Even I I'd been thinking

**Russell:**

So it was a night-time

**Apollo:**

Yes

**Russell:**

Yes

**Apollo:**

Most definitely

**Russell:**

Yep

**Apollo:**

Oh I would yes not not not not not the day no way

**Russell:**

Right

**Apollo:**

I couldn't bear being recognised or seen I was just so frightened and embarrassed about going there

**Russell:**

So where did you go that first time

**Apollo:**

Volcano

**Russell:**

You went to Volcano now by the time you went to Volcano that first time were

**I.i.12:30**

you aware that there were other venues in Melbourne or not or you don't remember

**Apollo:**

I don't remember

**Russell:**

Okay

**Apollo:**

I just remember you see and by that stage I'd actually come into contact with people who had talked a lot about Volcano

**Russell:**

Right

**Apollo:**

So it's only kind of make sense that I would choose that place because it was kind of THE place you know and it's been around for so long but I honestly don't remember with if there are if there were other places

**Russell:**

**I.i.13:00**

The when you say other people were talking about it

**Apollo:**

Yeah

**Russell:**

By the time you went there that first terrifying time

**Apollo:**

Mm

**Russell:**

Um was the Greco-Roman square rectangular pool with nude men appearing around it still in place

**Apollo:**

Yes

**Russell:**

Right

**Apollo:**

Absolutely

**Russell:**

So nothing you heard modified or shifted that

**Apollo:**

No

**Russell:**

Right

**I.i.13:30**

but did you hear other information new information or was it just a repetition of what you'd been hearing in that initial brief conversation with your friend

**Apollo:**

Oh yeah repetition but I I from memory and it's not that great but um

**Russell:**

That's fine just what you know

**Apollo:**

I I I just came to sort of by the time I went understand and realise that um it was

**I.i.14:00**

a place where you know guys got their rocks off (*he laughs a little*) basically and that's what I wanted to do and um I mustered the coura up the courage to go there and I was



just terrified terrified of running into someone I know

**Russell:**

Yeah

**Apollo:**

Because

**Russell:**

Even your friend

**Apollo:**

Even

**I.i.14:30**

my friend

**Russell:**

Yeah

**Apollo:**

Even my friend because I was still very um even though I was going I went by myself I was still not out a hundred percent I was to myself but not to the world and I was absolutely terrified that of who I'd run in run into obviously like really curious too

**I.i.15:00**

about what it was going to be like um the experience too but more well I shouldn't say more but also what the place would look like you know and what what I'd find there you know from a design point of view and you know what what um yeah what the um you know what I was in for you know what I was in for and you know what I would face and you know and stuff and I went (*he laughs*)

**Russell:**

**I.i.15:30**

What's what's um

**Apollo:**

I went

**Russell:**

What time of the day what time of the night sorry did you arrive

**Apollo:**

I just remember it oh really I was really late oh elevenish ten elevenish

**Russell:**

Elevenish yeah how did you get there

**Apollo:**

I drove

**Russell:**

Right and you parked (*this is a question*)

**Apollo:**

Nowhere near the place (*I laugh*) nowhere near the place

**Russell:**

Right

**Apollo:**

I drove past

**Russell:**

Yes

**Apollo:**

And I thought oh god it's bloody huge it was like a bloody

**I.i.16:00**

office building and I thought my god and that that the scale of the place was also really quite threatening as well

**Russell:**

So you'd never checked out the front of the place before

**Apollo:**

Never

**Russell:**

It was just that night the same night you decided to go

**Apollo:**

The same night I went

**Russell:**

Right

**Apollo:**

And I found I saw it and its its size was just awesome and it blew me out and I thought my god you know how can a place like this exist in the downtown Melbourne so big

**I.i.16:30**

and and kind of get away with it sort of thing you know

**Russell:**

As as you were arriving

**Apollo:**

Yeah

**Russell:**

No let's go back get away with it what do you mean get away with what

**Apollo:**

Oh get away with it what I mean by that is how how it was allowed these sorts of this sort of place was allowed to exist

**Russell:**

Allowed by whom

**Apollo:**

**I.i.17:00**

Society you know um and for it to be public and because it was so it's so public because it's so big and so um so there and obvious and so physically kind of there you know I thought my god you know it's just it was really big and very powerful like and and and I found it sho its size really threatening initially

**Russell:**

But you

**I.i.17:30**

parked the car and you walked there

**Apollo:**

I walked there

**Russell:**

And when you walked there did you walk straight up to it

**Apollo:**

No (*we laugh*) okay I hung out the front across the road

**Russell:**

Right

**Apollo:**

And it just just waited there and tried to look incon inconspicuous yeah right

**Russell:**

What did what does that involve

**Apollo:**

Oh well what does that involve

**I.i.18:00**

it involved sort of you know trying to sort of make my focus my attention on something else but but looking to see who was going in and coming out basically but I didn't want anyone to kind of know that my my focus was directed at looking to see who was coming in and out of the place

**Russell:**

So the focus was now not so much on the building but on the door

**Apollo:**

Yeah and and

**I.i.18:30**

what sort of people were going in and out

**Russell:**

Can you describe what you saw from across the road was there anything you recall if there isn't that's okay

**Apollo:**

No there is I remember for some weird reason I just thought that um this place would be filled with older fat (*I laugh a little*) um

**I.i.19:00**

married (*I laugh*) um kind of guys you know and I didn't think even though my friend had been there for some warped reason I thought I wasn't expecting to see young people there younger people or people of my age and um I remember being surprised um and surprised but also it made me feel

**I.i.19:30**

I was excited but also more threatened because I started to see men young men (*emphatic*) young attractive men

**Russell:**

(*I laugh a little*) Yes

**Apollo:**

going in and coming out and I started to think oh my god how am I going to do this how am I going to just get the courage to do it so I hummed and hahed and I would have been out the front for maybe oh a while half an hour

**I.i.20:00**

before I just thought I picked my time and my time was when no one else was gunna go in there like the clear like for it to be absolutely clear of any people

**Russell:**

Yep

**Apollo:**

So I almo I pretty much walked very briskly almost ran across the road and I just stuff it I just walked in and straight upstairs and um you know and my heart was racing and

**I.i.20:30**

um you know I remember the guy at the booth was quite nice and friendly I thought oh well that's good and um I didn't come into contact with anyone um wanting to get in at the same time and ah um I went in

**Russell:**

Okay you said you went up the stairs you opened the door and there was a

**I.i.21:00**

flight of stairs in front of you were you expecting that

**Apollo:**

Yes because I could see peo I could see the stairs from across the street

**Russell:**

Right okay right

**Apollo:**

So you you could see that it was upstairs

**Russell:**

Right okay

**Apollo:**

Yeah

**Russell:**

When you first saw the stairs from across the street were you surprised

**Apollo:**

No because the building's so big and it's on many levels

**Russell:**

Right okay

**Apollo:**

Two levels or three or whatever it is so no it wasn't a surprise

**Russell:**

I just want to um check something

**I.i.21:30**

else too which is earlier you said you had this image of a Greco-Roman environment with all these um attractive men standing around and yet as you were across the road at elevenish you told me that your expectation was

**Apollo:**

Yep

**Russell:**

there'd be older

**Apollo:**

Older people there

**Russell:**

fat married men

**Apollo:**

type there why

**Russell:**

Um can can you just tell me not so much why how

**I.i.22:00**

that image changed how it came to change

**Apollo:**

Ah

**Russell:**

Can you can you pin that down for me or is it obscure for you now did it only change when you saw the building or had it changed over time or

**Apollo:**

I think all I can say about that is that the um the first my first image or idea I think was perhaps maybe um what I wanted to imagine it was like a fantasy

**Russell:**

**I.i.22:30**

Yep

**Apollo:**

you know of my ideal kind of you know it was like yeah it was a fantasy and many years later when I when I actually got the guts and thought whatever and went um why did I think that there it was going to be filled with fat married men um I don't know *(he laughs)*

**Russell:**

Do you know when

**I.i.23:00**

you first started to imagine that instead was it just that night or was it an earlier time

**Apollo:**

I think maybe you know I think maybe I think it was maybe I think I'd had a an experience with an older guy that had been there

**Russell:**

Right

**Apollo:**

that might have influenced me

**Russell:**

Right

**Apollo:**

My idea of sort of the kinds of guys that went there I'm pretty sure that happened before

**Russell:**

Even even though your friend your own age went there as well

**Apollo:**

Yeah

**Russell:**

That changed it

**Apollo:**

Yeah

**I.i.23:30**

I think that had something to do with it

**Russell:**

Okay

**Apollo:**

But um I can't think of any other reason

**Russell:**

Okay

**Apollo:**

basically

**Russell:**

So you went up the stairs and you're at the reception area

**Apollo:**

Yep

**Russell:**

and you said the guy was friendly

**Apollo:**

Yeah

**Russell:**

What form did that take

**Apollo:**

Oh he was just really personable and quite nice and I didn't feel he wasn't rude or or you know he was quite chatty and you know

**I.i.24:00**

made me feel okay about coming to a place like this

**Russell:**

Did you tell him it was the first time you'd been

**Apollo:**

*(emphatic)* No no absolutely not no in fact I just wanted to do it as quick as possible get the transaction done pay the money and just do it quickly

**Russell:**

Yeah

**Apollo:**

And I was I was quite um you know I mean it did happen quite expediently expedient whatever but um not not not enough as far as I'm concerned because I just wanted to

**I.i.24:30**

just I was too freaked out about running into someone else I knew yeah it's funny how that kind of was a part of my fear about running into someone I knew

**Russell:**

You've told you've told me that he was friendly with you how were you with him

**Apollo:**

Oh well friendly I mean on a sort of superficial level you know all right but I was scared

**Russell:**

Were you concealing your fear

**I.i.25:00**

from him

**Apollo:**

Yes

**Russell:**

How what did you do

**Apollo:**

Very well I'm an actor

**Russell:**

Yes but what did you do what did

**Apollo:**

I just smiled

**Russell:**

What did you offer him instead

**Apollo:**

Money *(we laugh)* I mean what did I offer him I mean I just you know I smiled at him and you know um I I tried to avoid eye contact

**Russell:**

Yeah

**Apollo:**

I remember that very little eye contact

**I.i.25:30**

just enough to sort of you know get the get the thing done and um he was nice enough and you know

**Russell:**

You said it wasn't a very fa that although the transaction was expedient

**Apollo:**

Yeah

**Russell:**

it wasn't expedient enough for you did you

**Apollo:**

I told you why that was fear based

**Russell:**

Yes

**Apollo:**

Fear

**Russell:**

But did you let him become aware that you were in a hurry

**I.i.26:00**

or

**Apollo:**

No

**Russell:**

No

**Apollo:**

No not at all

**Russell:**

How did you conceal that what did you do instead

**Apollo:**

Um I just played along

**Russell:**

Right

**Apollo:**

you know with what was with what was being asked of me

**Russell:**

Right

**Apollo:**

and you know joining up and the fees and explaining what it's about very briefly and badly I remember um and it you know I remember him being quite young and I thought oh well that's good (*I laugh a little*)

**I.i.26:30**

you know

**Russell:**

Oh did you think he was like an image of what you'd find inside

**Apollo:**

Hoping

**Russell:**

Yeah

**Apollo:**

Yeah

**Russell:**

Yeah

**Apollo:**

Hoping yeah

**Russell:**

Do you remember what he was wearing

**Apollo:**

No oh maybe a tank top of some singlet or something something like that yeah but it was you know he was quite attractive and you know I just kind of wanted to get the business over and done with quickly so I can go inside because by that stage you know I'd made

**I.i.27:00**

the decision and I was there and pretty much ran across the road and up the stairs and you know there I was

**Russell:**

Okay then you went inside

**Apollo:**

*(he whispers)* Yes

**Russell:**

How long were you there that first night

**Apollo:**

Ages *(he laughs)* ages

**Russell:**

How long is ages

**Apollo:**

**I.i.27:30**

Oh god oh four hours long time

**Russell:**

How did you know it was about four hours

**Apollo:**

I I I well I don't but I but I remember it being really late just really late and it could have been five hours I don't know

**Russell:**

Yeah

**Apollo:**

And it was you know two three o'clock something like that

**Russell:**

Yeah

**Apollo:**

Yeah and I was just blown out

**Russell:**

As it were (*I laugh a little*)

**Apollo:**

Yeah pretty much pretty much and um

**Russell:**

**I.i.28:00**

So what happened to the Greco-Roman rectangular pool (*I laugh a little*)

**Apollo:**

It was there

**Russell:**

The Greco-Roman rectangular pool

**Apollo:**

Well not exactly like I imagined it

**Russell:**

Right

**Apollo:**

but there were there's an area there

**Russell:**

Yeah

**Apollo:**

You know it's like oh it's very kind of high camp in a way there's this there was this pool and there were chairs and there there were columns there there were a couple of columns um I don't know if they're there now but there was that sort

**I.i.28:30**

of um um form form you know formality

**Russell:**

Yeah

**Apollo:**

about that pool area that that rang true I mean it wasn't exactly like I imagined it nor did I you know think it would be but I was surprised that some of those images that I had had were you know kind of true

**Russell:**

Right so you had a bit of doubt

**I.i.29:00**

about them all along

**Apollo:**

Yeah

**Russell:**

Right

**Apollo:**

Yeah oh yeah and like I didn't know what to expect I didn't know you know what what to expect I didn't know what what I'd find

**Russell:**

Okay

**Apollo:**

when I first went there

**Russell:**

What did you do

**Apollo:**

What did I do I just

**Russell:**

You went through the door

**Apollo:**

I explored

**Russell:**

You went through the door you immediately explored

**Apollo:**

Well the first thing you do obviously is I tried to find the lockers

**Russell:**

So

**Apollo:**

They give you a locker

**Russell:**

that's what you did yep yep

**Apollo:**

Yeah I did that

**Russell:**

**I.i.28:30**

Yeah

**Apollo:**

and um

**Russell:**

You had the specific number

**Apollo:**

Yep

**Russell:**

Yep

**Apollo:**

And I wasn't really sure what you're supposed to do the whole protocol and you know they give you a towel and I didn't know what the towel was for um until I see other I mean you see pretty quickly what goes and you know guys strip off and wear the towel so I thought oh yeah that's cool um

**I.i.30:00**

so I found my locker and ah um put all my gear in and stuff and then I went look I went

exploring and um I can't remember exactly where I went first it was so long ago but um I just remember ah being absolutely amazed at all the nooks and

**I.i.30:30**

crannies *(he laughs a little)*

**Russell:**

Right so when you went exploring

**Apollo:**

Yeah

**Russell:**

What were you exploring

**Apollo:**

The place

**Russell:**

The place not necessarily the people

**Apollo:**

The people too

**Russell:**

Yeah

**Apollo:**

Yeah sure

**Russell:**

But

**Apollo:**

But more the place

**Russell:**

Okay

**Apollo:**

and then the people

**Russell:**

All right and at did you stop exploring when you felt you'd exhausted the place like you'd gone everywhere or did you stop exploring at some other point



**Apollo:**

No

**I.i.31:00**

I remember I wanted to I wanted to know where everything was

**Russell:**

Everything

**Apollo:**

Everything

**Russell:**

Yeah

**Apollo:**

And what what was in the place

**Russell:**

Yeah

**Apollo:**

So I made sure that I checked that out

**Russell:**

And are you

**Apollo:**

completely just to see what it was all about

**Russell:**

And you're confident that you actually did that completely

**Apollo:**

Completely

**Russell:**

Yeah okay

**Apollo:**

Yeah and then and then you know I guess you start I started exploring you know I got I cottoned on pretty quick what

**I.i.31:30**

was going on there and um

**Russell:**

How

**Apollo:**

Oh you just see you hear

**Russell:**

You saw

**Apollo:**

And you hear

**Russell:**

What did you hear

**Apollo:**

Sex *(he laughs a little)*

**Russell:**

What did you hear

**Apollo:**

Everywhere

**Russell:**

Yeah but what did you hear when you say you heard sex what what what did you hear

**Apollo:**

I heard okay *(he laughs a little)* I heard guys getting off I heard um you know people

**I.i.32:00**

cumming um

**Russell:**

So what did you hear though when you say you heard people cumming

**Apollo:**

What did I hear

**Russell:**

Splash *(I laugh a little)*

**Apollo:**

Oh right oh right

**Russell:**

No what did

**Apollo:**

You know like groans

**Russell:**

Yeah okay all right

**Apollo:**

You know lots of male (*drops an octave*)  
male sounding voices

**Russell:**

Right and when you heard you said guys  
getting off what did you hear

**Apollo:**

The same

**Russell:**

Right

**Apollo:**

Like groans

**Russell:**

Yep

**Apollo:**

Um I remember hearing um bums  
**I.i.32:30**  
getting spanked

**Russell:**

Yes

**Apollo:**

And I found that I remember I remember  
finding it absolutely fascinating because up  
until that point in my own um you know  
sexual life I hadn't had that I've never had it  
mine or nor nor had I spanked anyone's  
(*he laughs a little*) bum (*I laugh a little*) and I  
remember hearing lots of bums being  
**I.i.33:00**

spanked and trying to work out what what  
they were doing what what was going on

**Russell:**

Okay where were you when you heard this  
and where were you hearing it from

**Apollo:**

Oh okay I was yeah sure it was um in

**Russell:**

Everywhere or only in some

**Apollo:**

No it was in um definitely not in the rooms  
like the steam rooms

**Russell:**

Yeah

**Apollo:**

But outside walking outside the um the  
cubicles

**Russell:**

Right

**Apollo:**

Cubicle areas

**I.i.33:30**

where people go inside after you've met  
someone

**Russell:**

Yeah

**Apollo:**

Yeah around there

**Russell:**

Yeah

**Apollo:**

Yeah

**Russell:**

And did you were you standing in those  
areas or were you moving

**Apollo:**

Mm very interesting um both both

**Russell:**

Why do you say int very interesting

**Apollo:**

Because I I sat down I hardly  
**I.i.34:00**

sat down

**Russell:**

Right

**Apollo:**

No one does I mean hardly anyone does  
 and I mean I I I wasn't even like some  
 some of the guys there they're just like  
 nonstop

**Russell:**

Non stop

**Apollo:**

You know they're fast in their you know in  
 their walking

**Russell:**

Yeah

**Apollo:**

And then they they do the whole perimeter  
 or move and you run into them again-and-  
 again-and-again

**Russell:**

Yeah

**Apollo:**

Really quickly

**Russell:**

Yeah

**Apollo:**

I I'm I'm not like I wasn't like that

**Russell:**

Right

**Apollo:**

Nor

**I.i.34:30**  
 was I subsequent to to that

**Russell:**

Right

**Apollo:**

The night when I went I have a very slow pa  
 slow paced walk and I did walk but I would  
 find a comfortable place or position and just  
 hang there

**Russell:**

Right

**Apollo:**

and watch and wait

**Russell:**

Right and listen by the sounds of things

**Apollo:**

And listen

**Russell:**

Yeah

**Apollo:**

and take the whole experience in

**Russell:**

Okay

**Apollo:**

basically and um

**I.i.35:00**  
 I remember it's interesting because like  
 leaning you do a lot of leaning

**Russell:**

You do

**Apollo:**

Yeah everyone does including myself yeah

**Russell:**

Right everyone does a lot of leaning

**Apollo:**

Yeah

**Russell:**

Yeah okay yeah yeah

**Apollo:**

Oh yeah and how you leant was really important to me because it was and

**I.i.35:30**

and how you you wore the towel (*he laughs a little*)

**Russell:**

All right was this something you became aware of on your first visit

**Apollo:**

Yep

**Russell:**

Okay so

**Apollo:**

Absolutely

**Russell:**

So let's start off with the leaning

**Apollo:**

Absolutely

**Russell:**

When can you recall how you became aware that leaning was important was it because you were watching other people or

**Apollo:**

Um I think because I was watching other people yeah absolutely like when you find

**I.i.36:00**

when you found found someone that you liked or you thought that there was a possibility that you might get together it became this kind of mating sort of play you know and how you you know like I didn't have the guts to just go up to someone like you know and say (*putting on a voice*) hey (*I laugh a little*) you know let's do it baby (*I laugh a little more*)

**I.i.36:30**

I had to I had to I had to it was

**Russell:**

Did anyone do that around the place

**Apollo:**

Around me

**Russell:**

Yeah

**Apollo:**

Oh I don't I don't think so

**Russell:**

Right

**Apollo:**

I think there were people I remember people talking to each other and I remember being a bit freaked out about that thinking oh people must come here with friends or you know I thought these these were places where no one knew anyone

**Russell:**

(*laughing a little*) Right

**Apollo:**

Where you know it was all kind of behind closed doors and it was all sort of which gives you an indication

**I.i.37:00**

of where I was coming from

**Russell:**

So there were other sounds you were hearing not just

**Apollo:**

Yeah

**Russell:**

You heard people talking to each other

**Apollo:**

Talking

**Russell:**

Yep

**Apollo:**

Yep absolutely

**Russell:**

Right were they coming from inside the cubicles as well

**Apollo:**

No

**Russell:**

Right

**Apollo:**

No

**Russell:**

Where were those sounds coming from

**Apollo:**

From just people walking and talking like there were people that were obviously knew each other

**Russell:**

Right

**Apollo:**

And people that met each other

**Russell:**

Yeah

**Apollo:**

And also in the lounge area people were talking

**Russell:**

Yeah in the saunas (*this is a question*)

**Apollo:**

No never

**Russell:**

Right

**Apollo:**

Never not in there

**I.i.37:30**

and um yeah when you sort of you know you found someone that you thought mm this is a goer um depending on where it was whether it was in the the dry goods area (*he laughs a little*) or in the the wet area you'd you know I kind of and you know and the way I operate really even many years after that hasn't changed I don't think and

**Russell:**

So most of it

**I.i.38:00**

what occurred for you in later visits

**Apollo:**

Yeah

**Russell:**

was formed or developed in that first visit

**Apollo:**

Um well yeah I guess because I haven't really when I think about it and thought think what I do there I obviously feel a little more comfortable mm you know many years later and I don't worry about it as much but it how I go about finding (*he begins a list*) A finding people and

**I.i.38:30**

and courting them or trying to get them hasn't changed

**Russell:**

Right

**Apollo:**

I don't think

**Russell:**

So that first night well let's go back to the leaning you were watching people when you were watching people lean or you were aware of yourself leaning

**Apollo:**

Both both

**Russell:**

All right okay

**Apollo:**

I was watching people and I was leaning on um oh I don't know I found I I I became I remember I think I remember it was really important to me that

**I.i.39:00**

to place myself in the right um on the right wall or in the right corner in a very particular way in in a very particular stance um it all had to be right

**Russell:**

Okay sorry here comes the hard stuff or maybe it isn't hard I don't know

**Apollo:**

You're not going to [unintelligible]

**Russell:**

How did you know

**Apollo:**

Yeah

**Russell:**

it was

**I.i.39:30**

the right wall or a right corner what would make it the right wall or the right corner for you

**Apollo:**

For me

**Russell:**

Yeah

**Apollo:**

Okay well that's interesting or the right corner or the right wall well

**Russell:**

I mean you were really clear about that a moment ago

**Apollo:**

Yeah

**Russell:**

so how did you know it was the right wall or the right corner

**Apollo:**

Well depending on where you were um like you know

**I.i.40:00**

I mean um a lot of those places a lot of the areas are really dark really dark and it had to be the right wall in relation spatial relation to the person I was trying to get so that's when I say the right wall I meant the dynamic between us had to feel right so I would choose

**I.i.40:30**

what I thought would be the best possible position um in relation to that person

**Russell:**

Yeah so that other person is stationary

**Apollo:**

Um yes

**Russell:**

Okay

**Apollo:**

Stationary

**Russell:**

Okay so what qualities does that position have or did it always change from time to time like the distance for instance what kind of distance was involved

**Apollo:**

Well

**I.i.41:00**

the distance initially was always at a distance quite a way away um

**Russell:**

How far's that

**Apollo:**

Oh quite a way away well let's say initially

**Russell:**

How many how many steps

**Apollo:**

Steps let's just say maybe twelve feet  
 twelve to fifteen feet right and and I would  
 check them out right and see what they're  
 up to and then I'd move in closer

**Russell:**

Okay when

**I.i.41:30**

you checked them out

**Apollo:**

Yep

**Russell:**

how did you do that

**Apollo:**

How

**Russell:**

Yeah did you do it the way you checked

**Apollo:**

Just by watching

**Russell:**

Just by watching quite blatantly looking  
 straight at them

**Apollo:**

Ah no not blatantly looking at them

**Russell:**

Ah okay was it like when you're across the  
 road before you went in to the building

**Apollo:**

Um no because now that I was in there I felt  
 I felt

**I.i.42:00**

secure because I was in an enclosed space  
 with guys like me um and it was safe to to  
 do this

**Russell:**

All right I need to still digress further then

**Apollo:**

Yep

**Russell:**

When you say it was an enclosed space  
 what was it that contributed to that feeling  
 for you of it being enclosed and

**I.i.42:30**

safe in fact was it first of all was it safe  
 because it was enclosed

**Apollo:**

Yes and dark

**Russell:**

Right okay

**Apollo:**

The lighting's really important

**Russell:**

Right okay and secondly the um enclosed  
 what was enclosed because you walked  
 straight in the front door

**Apollo:**

That's right

**Russell:**

So what was enclosed

**Apollo:**

Um well you know I mean even though that  
 place is a big place it you feel because it's  
 dark like you know

**I.i.43:00**

I felt sort of secure because it was dark and  
 enclosed and you know that's what was a  
 good thing (*laughing a little*) you wouldn't  
 want it to be bright now would you I mean  
 you know I mean you know it's brighter in  
 some ah some parts of that place like the  
 bar and stuff the you know place where  
 people hang out and talk and stuff but most  
 of it is really dark and I understand why it is  
 and it does give you that

**I.i.43:30**

feeling of security and it does I guess um  
 make you look more flattering (*he laughs a  
 little*) you know but that that even though I  
 said that many like I can't remember exactly  
 when but after um um HIV/AIDS came in

**I.i.44:00**

um I would if I'd meet met someone and  
 decided you know we'd agreed to kind of go  
 into wherever I would switch the light on

more for um I guess safety reasons than anything else

**Russell:**

You you would switch the light on in a cubicle with a view to ascertain

**I.i.44:30**

like you'd believe you could see the signs of HIV/AIDS if you turned the light on

**Apollo:**

No no no no no

**Russell:**

Right

**Apollo:**

Not so much

**Russell:**

You could see what was happening

**Apollo:**

Yeah I could see what was happening

**Russell:**

Right

**Apollo:**

That was really important to me and also any other diseases or you know um herpes whatever I became more vigilant about and if people didn't like it well bad luck you know and and but that happened a f a

**I.i.45:00**

um quite a way afterwards after I went the first time

**Russell:**

Okay let's let's go back to the wall leaning against the wall

**Apollo:**

Yes

**Russell:**

So you were watching

**Apollo:**

Yeah

**Russell:**

You have a place where you can lean

**Apollo:**

Yeah

**Russell:**

and watch the other person

**Apollo:**

Yeah

**Russell:**

Do you have a specific memory by the way of that first visit of doing this with someone

**Apollo:**

Um

**Russell:**

or is it kind of an accumulation over time

**Apollo:**

I think it's an accumulation really

**I.i.45:30**

I have to say I do remember like very I do remember exploring and I remember the um the fear that I had the very first time I remember that really clearly um and not knowing what to do with the towel and you know all that sort of stuff but um I don't

**Russell:**

Do you

**Apollo:**

I don't honestly I can't remember

**Russell:**

leaning the first time

**Apollo:**

the very first time I leant yeah

**Russell:**

Fine do you remember though leaning on your first visit



**Apollo:**

Yes

**Russell:**

**I.i.46:00**

Right

**Apollo:**

I do (*he laughs a little*)

**Russell:**

Yeah so by the end of your first visit you had leant

**Apollo:**

Yes

**Russell:**

like other people

**Apollo:**

Yes yes and the how you leant and the image that you projected to the other person was the most important thing in you know in trying to project the kind of image that you wanted to to [sic]

**I.i.46:30**

them um and hoping you know um that they would respond in a favourable kind of way but also you know seeing how other people um meet (*he laughs*) um was really um important to me mm and

**Russell:**

So did you work

**I.i.47:00**

with some form of selective mimicry

**Apollo:**

I'd adopt certain there's certain poses that I still use (*he laughs a little*) that are about me and are if I find someone I like how I would try I guess it's sex more than anything an

**I.i.47:30**

image how I would like to portray myself um to everyone there you know but yeah basically

**Russell:**

Can you describe one of those for me

**Apollo:**

Poses

**Russell:**

Mm I mean it sounds like this is very consciously done

**Apollo:**

Yeah it is

**Russell:**

Is that the case

**Apollo:**

Yeah absolutely

**Russell:**

Okay so what is it that you decide to do

**Apollo:**

Absolutely

**Russell:**

Rather than describe the pose tell me what you decide to do with the pose

**Apollo:**

Make it sexy

**Russell:**

Yeah

**I.i.48:00**

so what does that involve what do you do consciously what do you like do you have a checklist of I've got to do this

**Apollo:**

No it just happens automatically

**Russell:**

It's automatic

**Apollo:**

Automatic

**Russell:**

All right so what do you do then

**Apollo:**

What you do okay well then you'd you'd  
you okay I I should say not you um the  
towel was really important where where the  
towel was and where I would place my um  
both hands

**I.i.48:30**

um and both thumbs (*he laughs*) had to be  
placed in the towel

**Russell:**

Yeah

**Apollo:**

Right and and the um the rest of the hand  
outside the towel right so I would um and  
the towel had to be really tight right so I  
would use the thumbs in in my

**I.i.49:00**

towel um you know as a way I guess of um  
you know luring (*he laughs a little*) someone  
I liked

**Russell:**

This might seem naïve but how do thumbs  
tucked into a towel towel lure someone

**Apollo:**

It's it's

**Russell:**

What do you do I mean where do you tuck  
them in

**Apollo:**

Into the towel here (*he demonstrates*)  
**I.i.49:30**

right

**Russell:**

Right just in front of your hips

**Apollo:**

Yeah

**Russell:**

But slightly around the front

**Apollo:**

Yeah

**Russell:**

on each side

**Apollo:**

And and by pulling the towel down

**Russell:**

Yes

**Apollo:**

Right to me I thought and felt I was  
conveying um something really you know  
sexy and um

**Russell:**

Do you know where you got that

**Apollo:**

That was real that was that was

**I.i.50:00**

that was um I do I I do that all the time

**Russell:**

Do you know where you got that from

**Apollo:**

Ah what that doing that action

**Russell:**

Mm did you invent it entirely yourself or

**Apollo:**

Ah

**Russell:**

is it derived from something else

**Apollo:**

I think it's I've just did it [sic] because it's me  
and I

**I.i.50:30**

felt that um I felt I was trying to um seduce  
someone as best I could so it was my own I  
saw it as my own kind of way vocabulary  
whatever of doing it so you know I mean  
I've it's funny because now that you  
mention that I

**I.i.51:00**

still do that to other places I've been to that  
aren't um you know you know [sic] where  
you don't take your clothes off

**Russell:**

Oh yeah

**Apollo:**

Right like The Basement

**Russell:**

Oh yeah yeah yes

**Apollo:**

And I still (*he laughs a little*) with whatever daks I've got on still put my thumbs (*he laughs a little more*) in there and

**Russell:**

Just inside the waistband

**Apollo:**

Yeah

**Russell:**

Yep

**Apollo:**

And and pull the pants  
I.i.51:30  
like the towel down

**Russell:**

Right

**Apollo:**

Maybe it's got something to do with quick access I don't know of what well I don't know but I actually there's nothing more to it than just finding it sexy

**Russell:**

Right

**Apollo:**

and pleasurable

**Russell:**

Right and it's and it's elicited the correct responses from other people

**Apollo:**

Oh yeah it has

**Russell:**

Yeah

**Apollo:**

Not always

**Russell:**

Yeah

**Apollo:**

You know you're not gonna  
I.i.52:00  
you know it's impossible that you'll that everyone's going to like you but when it works when it worked it was great and um you know I mean

**Russell:**

Do you think you were doing that by the end of that first visit

**Apollo:**

Yes

**Russell:**

Oh you're clear about that

**Apollo:**

Yes I do and I remember the thing that I also found fascinating and that I really loved playing with apart from my thumbs and leaning

I.i.52:30

maybe this comes from having been an actor I loved being able to um play with the various lighting combinations there on my body

**Russell:**

Tell me more

**Apollo:**

I found that exhilarating

**Russell:**

Oh yeah so what had tell me about the lighting first of all before we start

**Apollo:**

Exhilarating

**Russell:**

We start getting I mean because up until now you've said it's dark

**Apollo:**

Yeah

**Russell:**

But there is light

**Apollo:**

There is light but

**I.i.53:00**

there's shades shades of it and even though it's dark um you know you go into areas or maze type areas that are pitch black

**Russell:**

Yep

**Apollo:**

for example I didn't like those much

**Russell:**

Right

**Apollo:**

Just I I in fact I kept away from the places that are or the areas I should say that were completely pitch black

**Russell:**

Right

**Apollo:**

I didn't didn't want to engage with them

**Russell:**

Right

**Apollo:**

I did like the the darkness but um for example

**I.i.53:30**

um I used oh this is so embarrassing um I used to love you know

**Russell:**

Sorry if you find it too embarrassing you don't need to talk about it

**Apollo:**

No I but I want to it's cool

**Russell:**

Okay

**Apollo:**

You know I'm open I mean you know I know I trust you so it's okay

**Russell:**

Yeah okay

**Apollo:**

Um I used to really love you know those door you know the doors that like to the cubicles

**Russell:**

Yes

**Apollo:**

**I.i.54:00**

I used to love hanging out right leaning against those like half almost half quarter of the way in right and I used to love the light that like a slip of light that you could control by um by where you had the door does that make sense

**Russell:**

So the light from the cubicle

**Apollo:**

No from outside

**Russell:**

From outside

**Apollo:**

From outside in

**Russell:**

Yeah

**Apollo:**

**I.i.54:30**

In the hallway in the passageway whatever it was

**Russell:**

Yeah

**Apollo:**

Not only there but also

**Russell:**

Oh sorry so the cubicle would be dark

**Apollo:**

Yes

**Russell:**

and you could as it were retreat back into it

**Apollo:**

That's right

**Russell:**

through the semi-open door

**Apollo:**

That's right

**Russell:**

Okay right

**Apollo:**

And and what you could reveal like I um like the you could control um to a to a point what part of your body

**I.i.55:00**

was being lit and I used to love that (*he laughs a little*) used to get a real kick out of it

**Russell:**

And was that something else you developed from that by the end of that first visit

**Apollo:**

I'm not sure I'm not sure about the the the lighting stuff but definitely the leaning

**Russell:**

Yeah

**Apollo:**

and the and the thumbs in the towel and stuff

**Russell:**

Yeah

**Apollo:**

But the lighting I can't I mean that maybe was cumulative I don't know

**Russell:**

Yeah

**Apollo:**

you know

**Russell:**

That's fine

**Apollo:**

But um I used to love being able to kind

**I.i.55:30**

of play with the light and um and lighting up parts of me and my body um in various kind of ways that would I guess it was related to I think um um again ah sexual being sexu you know

**I.i.56:00**

sexual

**Russell:**

Did you have colour preferences or was the colour unimportant

**Apollo:**

Colour of what

**Russell:**

The light

**Apollo:**

Unimportant

**Russell:**

But it was important that it was a specific shaft or beam or

**Apollo:**

Shaft's a good word pool yeah all those words

**Russell:**

Yeah

**Apollo:**

I I I love the theatricality of it

**Russell:**

Right right

**Apollo:**

Because you could have been quite you had the choice to be quite kind of theatrical about it if you wanted to

**Russell:**

Were you studying acting by  
I.i.56:30  
that stage

**Apollo:**

Yes (*he laughs*) I'd just finished

**Russell:**

You'd just finished right

**Apollo:**

Mm so you know I was a young actor you know

**Russell:**

Did you I mean you're sitting here now telling me about how you were working with some kind of acting skills and theatricality um do you recall being conscious of that at the time or is that an idea that has happened since

**Apollo:**

No I don't

I.i.57:00  
recall not at the time

**Russell:**

Right

**Apollo:**

being conscious about it at all um well obviously I remember being conscious yes of of you know my titillation or you know ligh loving playing with light but not in a theatrical way I didn't think of it in that context

**Russell:**

Okay

**Apollo:**

Yeah (*a silence*)  
I.i.57:30  
hmm (*he laughs*)

**Russell:**

(*softly*) Um

**Apollo:**

While you're doing that I'm just gunna I'm a bit cold actually I'll just go and close the window a little bit

**Russell:**

Okay

**Apollo:**

There's a draft coming in (*he walks to the window and closes it*) that's all right (*he returns to the table*) I mean I could continue talking I'd say anything you want I mean I can continue

**Russell:**

I'm aware of that I'm just

**Apollo:**

without you asking  
I.i.58:00

me any questions (*I laugh*) about the emotional roller-coaster the emotional journeys I used to go on in these places were outrageous

**Russell:**

In the early days

**Apollo:**

Out-fucking-rageous

**Russell:**

What kind of emotional roller-coasters

**Apollo:**

Um oh god just so many Russell like you know

**Russell:**

Well can I ask you about a simple one

**Apollo:**

Sure yeah

**Russell:**

**I.i.58:30**

You said the dark areas

**Apollo:**

Yeah

**Russell:**

The areas where it was black

**Apollo:**

Yeah

**Russell:**

were you didn't like those

**Apollo:**

Hated them the ones that were completely black because I was scared I just didn't know what was going on in there I just wouldn't touch them and I still don't

**Russell:**

Did did you ever venture in though

**Apollo:**

Yes

**Russell:**

How far

**Apollo:**

Ah I don't remember like the first time but I remember um and it would have been near the first

**I.i.59:00**

time I I would have um gone the whole way like this maze but I didn't like it and so I never stayed there

**Russell:**

So can you just

**Apollo:**

Because I had no control

**Russell:**

Right no control of what

**Apollo:**

Over you know what was happening to my body because you know you go in there and there'd be fucking hands you know trying to grab you or whatever and I just couldn't didn't like that I hated

**I.i.59:30**

I hate um group stuff I just hate it and it seemed to me that that was the sort of place where you know people were kind of getting on with everyone and I didn't like that and it (*he begins a list*) A it didn't turn me on and also B I felt scared just from the dark I just you know no thanks

**Russell:**

And so that hasn't shifted for you either

**Apollo:**

No

**Russell:**

All right

**Apollo:**

It hasn't

**Russell:**

**I.i.60:00**

So that's a part of the of a sauna that even recently you wouldn't venture into

**Apollo:**

Absolutely

**Russell:**

All right okay um how when was the last time you went to a sauna

**Apollo:**

The last time

**Russell:**

Yeah the most recent occasion in

**Apollo:**

Oh god

**Russell:**

The most recent occasion anywhere though

**Apollo:**

Anywhere

**Russell:**

Yeah

**Apollo:**

Ah Canada

**Russell:**

**I.i.60:30**

Yeah how long ago was that

**Apollo:**

God months six months ago

**Russell:**

Yeah

**Apollo:**

Yep

**Russell:**

Is this the one in

**Apollo:**

Vancouver

**Russell:**

Vancouver and this is the one you found on the net

**Apollo:**

Yes

**Russell:**

I I want to ask you a few questions about that so it's kind of got like a big leap in

**Apollo:**

I want to talk about my emotional stuff as well

**Russell:**

All right go ahead with that then

**Apollo:**

No it's all right

**Russell:**

No I'll put this on the agenda for a bit later

**Apollo:**

Oh

**Russell:**

But no you tell me about the emotional stuff

**Apollo:**

**I.i.61:00**

Um right I found that while kind of you know having amazing sex with someone that you might have found that you thought was wonderfully good looking or there was something about them that you really liked was ah good I just found and I don't know why I kept going back I just found it so empty afterwards and I just found totally it some sometimes confused cheated

**I.i.61:30**

um upset angry um at the lack of depth and follow up there's no follow up you know and it became obvious that and look it became obvious I was going to say became obvious that that's all you go there for to get your rocks off and you know that's what those places are there for and predominantly they are

**I.i.62:00**

I I still think that even though I'm sure there are people that have met people that are in relationships but I found that just generally speaking ah really hard to deal with often and I'd I'd go through cycles where um I'd



get you know not so much now but when  
when I was a lot younger really depressed  
and even though I was depressed this is  
this is this is what I couldn't understand it  
was so weird I went through periods

**I.i.62:30**

where I'd just go go every night (*he laughs  
a little*) right and it was like this self  
destructive self destruction sort of phase I  
was going through and I was I guess I I  
was so kind of desperate to um you know to  
be loved and you know like to meet  
someone um and despite those and I still  
can't understand why despite

**I.i.63:00**

those intense feelings that I just talked about  
of of you know anger and and guilt and um  
of being you know thinking this is all fucked  
I was obsessed for a while and I just couldn't  
I couldn't stop

**Russell:**

Did you did you feel this this kind of sense  
of um

**Apollo:**

alienation

**Russell:**

bad feelings bad feelings

**Apollo:**

Yeah

**Russell:**

at

**I.i.63:30**

the end of your first visit

**Apollo:**

No

**Russell:**

Oh yeah how did you feel at the end of your  
first visit

**Apollo:**

Wonderful (*he lights a cigarette*)

**Russell:**

(*I laugh, then*) You felt wonderful

**Apollo:**

I felt wonderful because I remember that I  
was just so awe-struck by the whole thing  
and I was I was young too and I thought  
how wonderful you know it's a place you  
can go and you know get your rocks off  
even you know if it is you know you don't  
see these people

**I.i.64:00**

again but it was just so kind of um liberating  
in a way but that didn't last long it didn't last  
long and um even though as I said and I  
still can't work out myself um why I  
continued to go when the kind of sort of  
feelings of depression or or you know set in  
I just you know I just it was like this it was  
like this

**I.i.64:30**

bloody um compulsion I just had to do it

**Russell:**

Um yeah okay you had to do it but did you  
have to do it

**Apollo:**

But I yeah but I'm not like that now

**Russell:**

Sure I'm just trying to think back to then  
though for the moment you felt like you had  
to do it there was this you talked about a  
compulsion or an obsession you had to do  
what

**Apollo:**

**I.i.65:00**

I had to do what I had to go there and um  
have sex

**Russell:**

And that would be it I mean is that what you  
went there for given that you were saying  
that that became because initially you you  
talked about I'm going to backtrack you  
talked about initially the idea that getting  
your rocks off

**Apollo:**

Yeah wonderful

**Russell:**

was an exciting prospect

**Apollo:**

It was but

**Russell:**

and then that first night

**Apollo:**

It changed

**I.i.65:30**

after that because I saw that initially that perhaps there existed a possibility of developing some kind of meaningful relationship with someone right and I you know I mean I still I guess many many years later hope that that you know might be the case but I'm a bit sort of older and wiser now and I think that primarily

**I.i.66:00**

and I still believe that that that establishments like that exist for sex and not much else basically and I started to realise not long after I started going that it was going to be very difficult if not impossible to meet someone um in this environment and see them out and see them outside the environment and

**I.i.66:30**

why I kept going (*he laughs*) I don't know

**Russell:**

Did you continue to

**Apollo:**

[unintelligible] torturous at one stage

**Russell:**

Oh yeah

**Apollo:**

Mm it really was because I got I also got obsessed with um very much obsessed with um amy (*he laughs a little*)

**Russell:**

Right

**Apollo:**

And I think that was a really

**I.i.67:00**

big part of the turn on in that environment that I just became totally enamoured with and um it was really evil that stuff and um

**Russell:**

What do you mean

**Apollo:**

Well just the effects after-effects after prolonged use it's really not good and I developed headaches and like you know

**Russell:**

After prolonged use in one evening or after prolonged use over a series of time

**Apollo:**

Over a period of time

**Russell:**

Yep okay yep

**Apollo:**

After a period

**I.i.67:30**

of visits

**Russell:**

Yep

**Apollo:**

And I disc I discovered amy! it wasn't the first night but I discovered it in one of those probably Volcano I'd say and um I loved it I just loved it because it's so kind of um you know it's just so heightened and it makes the experience really intense and passionate and

**I.i.68:00**

all those things you know but um I became really like not a happy person and I would I would frequent you know um these kinds of places like for you know every day for say a week and then I'd stop for I don't know a couple of weeks

**I.i.68:30**

and then I'd get back into it

**Russell:**

What do you mean by frequent

**Apollo:**

Frequent I frequented these places

**Russell:**

Yeah that's a new verb you've introduced

**Apollo:**

Frequent

**Russell:**

What do you mean

**Apollo:**

I'd go there I'd go there a bit you know

**Russell:**

Yeah but you were saying that earlier like going there and visiting but now you're using the term frequent is there is there what are you doing when you're frequenting a place

**Apollo:**

You you're more than visiting

**I.i.69:00**

you're you're you know you're hanging out you know you're going to go there and you know hang out and partake in you know um

**Russell:**

Do you frequent your home

**Apollo:**

No I don't frequent

**Russell:**

But you hang out here

**Apollo:**

Yeah but I'm here all a lot of the time I don't I wouldn't say I frequent my home I just don't think I'd use that word for my home

**Russell:**

Right okay right

**Apollo:**

You know um

**I.i.69:30**

I used to go there frequently I mean you know

**Russell:**

*(I laugh a little)* Okay

**Apollo:**

But also too I mean the all the stuff with to do with you know ah HIV while I was going there used to really freak me out it still does um even though I've become a lot a lot better at dealing with safe sex issues I used to think and I've had counselling

**I.i.70:00**

about this that it was every gay man's destiny and um irrespective of safe sex and um I've sort of worked through that you know and

**Russell:**

That was understandable for a while

**Apollo:**

Yeah and I don't feel like that now as much even though it does worry me as I've told you but um yeah the emotional roller-coaster I used to go on ah was pretty intense for a while

**I.i.70:30**

and I just found myself as I said obsessed with these places and um I couldn't I couldn't keep away from them you know and um I don't have that obsession now

**Russell:**

Um I'm going to ask you a couple of other questions which ah have come up out for me out of this but again I let me know if you don't feel like answering them don't that's okay

**Apollo:**

Yeah cool

**Russell:**

**I.i.71:00**

Was the rest of your life away during this period where you were going obsessively and frequently was your life outside the sauna interesting

**Apollo:**

Interesting

**Russell:**

For you were you excited by what you were doing outside the sauna in the rest of your life

**Apollo:**

No no I wasn't

**I.i.71:30**

no I wasn't happy

**Russell:**

Was were there

**Apollo:**

And only I know that I mean you in fact  
you're the first person I've told this to um I  
don't yeah I was I was depressed

**I.i.72:00**

in my life generally speaking outside of  
going there as well and um I just kept going

**Russell:**

You talked about at the end of a visit during  
this period you would feel um not good you  
used a number of terms which I'm going to  
assume mean you didn't feel good okay  
what about as you arrived

**I.i.72:30**

during those other times though let's say it's  
the fourth night in a row as you're arriving

**Apollo:**

How did I feel

**Russell:**

Yeah

**Apollo:**

Um

**Russell:**

Not good

**Apollo:**

Not good

**Russell:**

Even as you arrived

**Apollo:**

Mm

**Russell:**

The same kind of not good as when you left

**Apollo:**

Yeah pretty much but I just couldn't get out  
of it I just it was a pattern

**Russell:**

Was it still

**I.i.73:00**

an intense experience being there

**Apollo:**

Sorry was it intense experience

**Russell:**

Being there at the sauna

**Apollo:**

Always always

**Russell:**

Even whether it was negative intensity or  
positive intensity

**Apollo:**

Yeah

**Russell:**

It was

**Apollo:**

always intense

**Russell:**

Okay and was it intense in the rest of your  
life away from the sauna

**Apollo:**

No no not always no

**I.i.73:30**

no because I mean you know I mean it's a  
confined area there and you've got people  
and you meet people and you know just that  
some of the experiences you have in those  
places are intense and the whole it's very  
at times it it's almost it you know it can be  
it you know I felt claustrophobic as well but I  
I didn't feel that outside that environment ah  
I did feel feel

**I.i.74:00**

it while I was in there

**Russell:**

It's interesting because before it was enclosed and safe now it's claustrophobic (*I laugh a little*)

**Apollo:**

Well yeah but that's what it became

**Russell:**

Right

**Apollo:**

That's what it became

**Russell:**

Right

**Apollo:**

when I was in a period of my life where I was you know not very happy with myself

**Russell:**

Right

**Apollo:**

for whatever the reason

**Russell:**

So the physical structure hadn't changed

**Apollo:**

No

**Russell:**

No no but you had

**Apollo:**

Yeah I had

**Russell:**

Right

**Apollo:**

And um

**I.i.74:30**

you know I I honestly hope that you know like initially it was all so wonderful and you know exciting and stuff and I honestly thought that you know this would be a great way perhaps of meeting somebody but I

found out pretty quickly that that for me that didn't happen and um

**Russell:**

Did you go to the socialising areas the areas

*(the minidisc fills and the minidisc recorder switches itself off without me noticing)*

**I.i.74:59**

*(When we realise what's happened, Apollo and I take a break. We replenish our various supplies, chat a bit, replace the minidisc with a fresh one, and resume.)*

**Russell:**

**I.ii.00:00**

So I'm just testing this new one yep it works okay um you were asking me about other people having similar other interviewees having similar experiences to you and I said that some did and some didn't or at least

**I.ii.00:30**

some spoke of them and some didn't so that's that but um there were ah there was at least one person who said something quite firmly really firmly in his interview when he said he didn't think they were places for people who couldn't deal with rejection and he was um completely

**Apollo:**

I don't have an

**I.ii.01:00**

issue problem with rejection because I mean you know I don't think that um I mean look you know you're going to get rejected whether you like it or not at those places

**Russell:**

Yeah you mentioned that earlier as well yeah

**Apollo:**

It didn't bother me

**Russell:**

Yeah

**Apollo:**

Because I knew that and I did um get my rocks off every time so I knew that I'd find somebody there you know and I I

**I.ii.01:30**

didn't have an issue with rejection I don't think that's um while I was there anyway does that make any sense

**Russell:**

Yes it does um it leads me to ask have you ever gone to one of those places with a view to not getting your rocks off

**Apollo:**

Never

**Russell:**

Right never occurred to you

**Apollo:**

Never occurred to me

**Russell:**

To just go there to socialise

**Apollo:**

Nah

**Russell:**

or to just use the facilities

**Apollo:**

Ah maybe once

**I.ii.02:00**

yeah maybe once I remember going down to um the place in ah in ah Suburb L

**Russell:**

Yeah

**Apollo:**

High you know High Street

**Russell:**

Yeah

**Apollo:**

And um I like that place

**Russell:**

Yeah

**Apollo:**

because it's small and I haven't been to Volcano in a very long time

**Russell:**

Right

**Apollo:**

And I won't go there I don't think um oh I shouldn't say again but you know it's too big and I don't like places that are that big

**Russell:**

**I.ii.02:30**

Right

**Apollo:**

You know now

**Russell:**

Yeah

**Apollo:**

if I were to go I

**Russell:**

Because the size of it

**Apollo:**

It's

**Russell:**

was really an important factor

**Apollo:**

It was huge

**Russell:**

that very first time

**Apollo:**

Yeah yeah yeah

**Russell:**

Yeah so you like High Street which is small

**Apollo:**

Small

**Russell:**

And is it because it's small that

**Apollo:**

Yes

**Russell:**

Okay

**Apollo:**

Yeah and I mean I have been there I remember once I could say honestly that I thought oh I'd like to have a you know a sauna and you know sort of chill out and kind of

**I.ii.03:00**

hop in a spa and you know just do that

**Russell:**

Was that nice to do

**Apollo:**

It was nice to do really nice to do actually

**Russell:**

And did you have sex anyway

**Apollo:**

Ah

**Russell:**

Or don't you remember

**Apollo:**

I don't remember *(he laughs)*

**Russell:**

That's nice okay

**Apollo:**

I don't remember but I remember feeling

**Russell:**

But you remember though that you enjoyed the facilities

**Apollo:**

Yeah yeah I did I did

**Russell:**

What facilities did you enjoy the most there

**Apollo:**

There

**Russell:**

Yeah

**Apollo:**

Um the

**I.ii.03:30**

the sau the wet sauna

**Russell:**

Yeah

**Apollo:**

And the spa

**Russell:**

Okay can you tell me a bit about the wet sauna what did you specifically enjoy about the wet sauna

**Apollo:**

Just you mean about that that one particular time

**Russell:**

Yeah that one that one yeah at that place

**Apollo:**

Oh just the feeling that a sauna gives you it's a cleansing sort of feeling you know of um you know it relaxing you know it it revives you

**Russell:**

Has that happened for you at Volcano

**I.ii.04:00**

on previous occasions

**Apollo:**

Ah yeah

**Russell:**

Yeah

**Apollo:**

Yep it has I mean yeah it has because you know I mean just the feeling of you know coming out of there you feel sort of feel cold but you feel coming straight out but you do I have felt rejuvenated

**Russell:**

Yeah

**Apollo:**

Yeah afterwards

**Russell:**

And the spa there at High Street

**Apollo:**

At High Street yeah

**Russell:**

You said you used the spa there as well

**Apollo:**

Yep

**Russell:**

**I.ii.04:30**

What what did you enjoy about the spa in particular

**Apollo:**

Um being able to sit down because it lends itself to it because you have to hop in a tub and um just relaxing basically um yeah that's all

**Russell:**

Do you remember much about that occasion that you went there just to use the facilities specifically or do you know that there was such an occasion

**Apollo:**

**I.ii.05:00**

I I know there was such an occasion and I remember having a good time and feeling like I'd achieved what I wanted to

**Russell:**

Right

**Apollo:**

And that is um going there to to have like a health kind of trip

**Russell:**

Yeah

**Apollo:**

You know whether whether or not I had sex that night I can't remember

**Russell:**

Yeah was it night-time also

**Apollo:**

Night

**Russell:**

Yeah have you ever been to a sauna in the day

**Apollo:**

Never

**Russell:**

Always night

**Apollo:**

Always

**Russell:**

**I.ii.05:30**

Right

**Apollo:**

*(he laughs, then)* Always nocturnal *(he makes a spooky sound)* oo-oo-oo *(I laugh)* yeah always night or getting into the night

**Russell:**

So they are a night place for you

**Apollo:**

Absolutely not a day place

**Russell:**



Okay let's talk about this place in Vancouver

**Apollo:**

Yeah

**Russell:**

because I'm really curious about um I mean when we first talked about this interview you mentioned it and I said don't tell me now

**I.ii.06:00**

um

**Apollo:**

Yep I remember that

**Russell:**

So because I'd really like to hear about it

**Apollo:**

Sure

**Russell:**

Um the the place in um Vancouver you found it on the net and you did a search under gay saunas you told me is that right

**Apollo:**

That's right in L.A.

**Russell:**

And you right and you were in L.A. and

**Apollo:**

Yeah

**Russell:**

Okay

**Apollo:**

And I was going to Vancouver

**Russell:**

Fine okay now where you did the net search where was that in L.A.

**Apollo:**

Where

**Russell:**

Yeah

**Apollo:**

At the place I was living at

**Russell:**

So it was at it was in

**I.ii.06:30**

a home

**Apollo:**

Yeah

**Russell:**

It wasn't like in an internet lounge or something like that

**Apollo:**

No no

**Russell:**

Okay or a work place

**Apollo:**

No

**Russell:**

And was there someone else in the room with you when you did it

**Apollo:**

No *(he laughs)*

**Russell:**

You're quite clear about that

**Apollo:**

Yes

**Russell:**

Right

**Apollo:**

Because it wasn't my computer

**Russell:**

Right

**Apollo:**

and the guy that I was living with at the time was straight and he wasn't home so it was a perfect opportunity he's a nice guy and everything but I didn't want him to know

**Russell:**

Yeah

**Apollo:**

that I

**Russell:**

Yeah did he know that you weren't straight

**Apollo:**

He knew yes

**Russell:**

Yep

**Apollo:**

Yep

**I.ii.07:00**

he did know

**Russell:**

How do you describe yourself

**Apollo:**

How do I describe myself

**Russell:**

Yeah is not-straight a description that you would use

**Apollo:**

Yes

**Russell:**

Yeah okay

**Apollo:**

Yes I'm not straight

**Russell:**

Fine that's all right

**Apollo:**

*(he laughs)* I don't wanna be

**Russell:**

Um okay so this sauna came up a web-site for this sauna

**Apollo:**

Yeah

**Russell:**

or was it on the listing on another web-site

**Apollo:**

No it was a web-site

**Russell:**

Okay

**Apollo:**

that came up when I did the search

**Russell:**

**I.ii.07:30**

So what can you tell me about the web-site what did you find what did the web-site show you that made it clear to you that when you went to Vancouver you'd go to this place

**Apollo:**

Well what did it show me

**Russell:**

Was it just one page or did was it a series of pages with links

**Apollo:**

There were links

**Russell:**

There were links okay to what from what and to what

**Apollo:**

The links weren't to any other web-sites or organisations it was just they were links to the

**I.ii.08:00**

to the place itself

**Russell:**

Yeah

**Apollo:**

basically and ah there were two I remember there were two two pages

**Russell:**

Yeah

**Apollo:**

basically um and um there were images of the place um the sort of they had a photo of ins of what it was like inside

**Russell:**

Of what was like inside

**Apollo:**

Of what the sauna was like inside

**Russell:**

The ac the dry sauna the wet sauna

**Apollo:**

The pool area

**Russell:**

The pool area

**Apollo:**

**I.ii.08:30**

Yeah

**Russell:**

Okay and where were they taken from

**Apollo:**

Where were they taken from

**Russell:**

Yeah

**Apollo:**

From inside the place

**Russell:**

Right

**Apollo:**

And it showed it to be a very clean

**Russell:**

But I mean sorry from inside the pool or outside the pool or

**Apollo:**

Oh from outside the pool

**Russell:**

Okay were and was ah was it taken from just like the edge of the pool or as far back into a corner or

**Apollo:**

No they were taken from the edge of the pool

**Russell:**

All right

**Apollo:**

and they were quite sort of well stylised they were

**I.ii.09:00**

quite um the one photo was quite sort of what's the word it was um conscious there were guys in the photo

**Russell:**

Yeah

**Apollo:**

And um you know they were all they all sort of looked very cleanly cut and you know just sort of sitting around the pool area um just looking happy (*he laughs*) and there was also another photo of the lounge area as well

**Russell:**

Okay were they

**Apollo:**

which is like a bar area

**Russell:**

**I.ii.09:30**

Oh only those two areas were photographed

**Apollo:**

Yes

**Russell:**

Okay so let's just go back to the guys around the pool who were looking happy were they interacting

**Apollo:**

Yes

**Russell:**

In what way

**Apollo:**

Ah well I don't remember the exact details but I remember

**Russell:**

Did it appear as though they were conversing

**Apollo:**

Yes

**Russell:**

Right okay

**Apollo:**

Yes it did

**Russell:**

Okay in your experience at a place like Volcano which has a pool

**Apollo:**

Yes

**Russell:**

was the pool area a place where people conversed

**Apollo:**

**I.ii.10:00**

Yes

**Russell:**

Right okay

**Apollo:**

Yes it was

**Russell:**

So did it remind you of that

**Apollo:**

Yes but it not just it didn't remind me specifically of Volcano but it reminded me of those sorts of venues

**Russell:**

Yep

**Apollo:**

generally

**Russell:**

Yep yep

**Apollo:**

And I didn't think of Volcano when I um when I saw the photo I just thought of every it reminded me generally of of you know er gay

**I.ii.10:30**

saunas

**Russell:**

Yeah okay

**Apollo:**

because they're they're the same

**Russell:**

What about in the bar area then

**Apollo:**

Yeah

**Russell:**

Were there people in the bar area

**Apollo:**

In the photo or

**Russell:**

In the photo

**Apollo:**

Yes there were

**Russell:**

Okay

**Apollo:**

And it looked like a bar like a bar-bar not

**Russell:**

And oh go on

**Apollo:**

Not like um you know there was no um you know there was nothing kind of how can I say gay about the image that I saw I mean there was but not

**I.ii.11:00**

in the in the um that's what I I remember that actually um there were guys that were clothed

**Russell:**

Oh yeah

**Apollo:**

Not half nude or whatever but just sitting around a bar and a whole area where there's tables and chairs just sitting around talking

**Russell:**

Yeah

**Apollo:**

Because you can do that clothed there if you want to um or you can do that anywhere I guess but um it was like a bar-bar you know it didn't seem like a

**I.ii.11:30**

bar in a bathhouse or a steam or a steam place or whatever

**Russell:**

Now were these images on the first page or the second page

**Apollo:**

The the um image of the pool was on the first page that was like the premier

**Russell:**

Yeah

**Apollo:**

image and the it occupied most of the screen

**Russell:**

Yeah

**Apollo:**

Most of the space

**Russell:**

Yeah

**Apollo:**

And the um bar one was on the second one

**Russell:**

Okay

**Apollo:**

with membership details and prices and hours of opening and all that sort of

**I.ii.12:00**

stuff

**Russell:**

Okay and any any other information on the second page

**Apollo:**

Oh membership ah hours of opening um

**Russell:**

Was there a list of facilities

**Apollo:**

Yeah the list of there was that's right they had yeah there were

**Russell:**

An address

**Apollo:**

Address there was an address

**Russell:**

Was there a map

**Apollo:**

No map

**Russell:**

Was there an indication

**I.ii.12:30**

of in some way of how the bar and the pool were in the building in relation to each other or to other things

**Apollo:**

No

**Russell:**

Right okay

**Apollo:**

No but it was very high tech slick and um and it was very high tech and slick it was exactly like the advertisement for it

**Russell:**

Right

**Apollo:**

And I was surprised because um you know

**I.ii.13:00**

I imagine that they would've I don't know why but I just imagined that it wouldn't wouldn't be as nice looking as what it was in the photos but it

**Russell:**

Is that because you'd had previous experiences of checking a place out on the net and then comparing it

**Apollo:**

No no I just I just I mean most of the places that I've been to except for maybe a place that closed down up

**I.ii.13:30**

here er The Zone

**Russell:**

Splash

**Apollo:**

Splash yeah have got something scuzzy about them yeah you know it's they're just like that

**Russell:**

Sorry can you tell me what scuzzy means

**Apollo:**

Oh you know they're what scuzzy means um for example the bar area you know is pretty tacky

**Russell:**

Yeah

**Apollo:**

You know the food and the drinks they sell are pretty tacky the food's not very good

**I.ii.14:00**

ah the drinks are minimal

**Russell:**

Yeah

**Apollo:**

Ah the furniture's pretty ordinary

**Russell:**

Right

**Apollo:**

Um and you know I mean

**Russell:**

But that didn't feel that way at Splash

**Apollo:**

No

**Russell:**

And you didn't feel this way in Vancouver

**Apollo:**

Absolutely

**Russell:**

What was the name of the place in Vancouver do you remember

**Apollo:**

No I don't

**Russell:**

Right that's okay (*Apollo laughs a little*) do you remember whether there were other places in Vancouver or that was

**Apollo:**

Yes

**Russell:**

There were

**Apollo:**

There were

**Russell:**

Did you go to any of them

**Apollo:**

No I just went to one

**Russell:**

Right okay how many more

**I.ii.14:30**

do you think there were

**Apollo:**

I know for a fact there were four or five

**Russell:**

Right okay right

**Apollo:**

in Vancouver

**Russell:**

All right

**Apollo:**

Yeah

**Russell:**

So you went to Vancouver and then you'd already decided you were going to visit this place

**Apollo:**

Yeah

**Russell:**

Okay did you find it easily

**Apollo:**

Yes it was hilarious because I got the address there was no map right and the place I ended up staying at

**Russell:**

Yeah

**Apollo:**

was about

**I.ii.15:00**

thirty seconds to a minute walk

**Russell:**

from it

**Apollo:**

From it

**Russell:**

Okay

**Apollo:**

And it just happened that way (*he laughs*)

**Russell:**

The place you were staying

**Apollo:**

It was so funny

**Russell:**

The place you were staying at

**Apollo:**

Yeah

**Russell:**

Um

**Apollo:**

Was in Gastown

**Russell:**

Is that a kind of a gay precinct

**Apollo:**

No it was just a part of um

**Russell:**

Vancouver

**Apollo:**

A tourist part of Vancouver

**Russell:**

Right okay

**Apollo:**

near the downtown area

**Russell:**

Yeah

**Apollo:**

and um I was right round the corner from it so you know when I get there I was trying to find it and I've I I

**I.ii.15:30**

I saw the street it was around the corner but I didn't think it'd be that close

**Russell:**

Okay

**Apollo:**

It was just funny

**Russell:**

All right so when you went there then

**Apollo:**

Yeah

**Russell:**

which did you encounter first the bar area or the pool area

**Apollo:**

*(a silence, then)* The bar area

**Russell:**

So it was in the reverse sequence from what it was on the web-site

**Apollo:**

As soon as you walk in

**I.ii.16:00**

yeah

**Russell:**

Right

**Apollo:**

That's true

**Russell:**

Okay

**Apollo:**

The bar area

**Russell:**

And did you recognise it as the bar you'd seen in the photograph

**Apollo:**

I did and I I was actually um impressed very impressed at the layout the you know everything the whole package the furniture was really like nicely set out and very

**I.ii.16:30**

pleasant in in every way I thought mm this is one of the nicest places I've ever been to

**Russell:**

So

**Apollo:**



You know sort of up market very up market

**Russell:**

Right but the you'd already seen these things in the image on the web-site

**Apollo:**

Yep

**Russell:**

So was it the case that you hadn't expected it to be like the image in some way

**Apollo:**

I hadn't expected it for the reasons I've told you

**Russell:**

Which were that most places

**Apollo:**

Scuzzy

**Russell:**

Right so in a sense

**I.ii.17:00**

you somehow or other disbelieved the web-site

**Apollo:**

Yeah

**Russell:**

But you went to this place anyway

**Apollo:**

Well yeah

**Russell:**

Right okay

**Apollo:**

because it was not for any not I think because it was just the first one I clicked on or something

**Russell:**

Right okay

**Apollo:**

Not for any other reason

**Russell:**

So it was the one you knew existed

**Apollo:**

Yeah

**Russell:**

Yeah okay

**Apollo:**

I hadn't heard about it or anything

**Russell:**

Yeah did you find web-sites for any others in Vancouver

**Apollo:**

I did but I didn't click on them

**Russell:**

Right they were just listed

**Apollo:**

Mm they were listed

**Russell:**

Okay all right and the pool area

**I.ii.17:30**

was it like the photograph

**Apollo:**

Yes it was

**Russell:**

And was the experience like the photograph

**Apollo:**

Experience like the photograph (*this is a question*)

**Russell:**

Yeah did you become

**Apollo:**

I had a good night I had a great experience there

**Russell:**

But did you become one of those men chatting in the pool area that night

**Apollo:**

No

**Russell:**

Did you become one of the men sitting fully clothed in the bar that night

**Apollo:**

No

**Russell:**

Did you watch men sitting fully clothed in the bar

**I.ii.18:00**

that night

**Apollo:**

No oh that's interesting because the the photo of the men clothed there were no men that were clothed there

**Russell:**

Right okay and the pool area did you watch men chatting in the pool area

**Apollo:**

I did

**Russell:**

Right

**Apollo:**

Yeah

**Russell:**

From where

**Apollo:**

Um from around the pool and a you know ums not far

**Russell:**

Yeah

**Apollo:**

Just from around like close to where the action was happening to where the talking was going on

**I.ii.18:30**

around the pool area

**Russell:**

This is a leading question

**Apollo:**

Sure give it to me baby

**Russell:**

Did you at any stage recognise that the place you were standing in was the place that the photograph was taken from or must have been taken from

**Apollo:**

Yes

**Russell:**

You were aware of that consciously

**Apollo:**

Yes in the pool area

**Russell:**

Yeah

**Apollo:**

And the bar area

**Russell:**

Right

**Apollo:**

Even though the guys um were weren't dressed

**Russell:**

Yeah

**Apollo:**

like they were in the

**Russell:**

Yeah

**Apollo:**

on the web-site um I remember

**I.ii.19:00**

the um just the bar area and the bench and the way the drink the drinks were set out as being the same one the same bar I saw on the web-site and the pool as well

**Russell:**

And did you consciously think oh this is where the photograph was taken from

**Apollo:**

Yes

**Russell:**

Right

**Apollo:**

I did

**Russell:**

Did you actually seek that place out or did you accidentally find yourself in that place

**Apollo:**

No I didn't seek it out

**Russell:**

Right

**Apollo:**

I didn't seek it out

**I.ii.19:30**

but I yeah I sort of found myself there

**Russell:**

Right

**Apollo:**

The same with the pool area as well

**Russell:**

Right okay and how did you feel at that moment did you feel differently in that

moment of recognition or did you feel the same

**Apollo:**

No I felt the same

**Russell:**

Right did you go oh right that's where it was taken from and that's that

**Apollo:**

Yeah and I felt like um I didn't feel cheated and I was quite impressed by the whole experience

**Russell:**

Yeah

**Apollo:**

and and I'd go back there again *(he laughs)*

**Russell:**

Right and did the

**I.ii.20:00**

rest of the place match up to your expectations in some way given that you were only given these two images and some written information and some graphic design

**Apollo:**

Yeah it did because the whole place was really classy the whole place not just the two photos like you know there was kind of um you know those cubicles those dime a dozen cubicles they were just

**I.ii.20:30**

you know they were spotless and they were um it was really clean and you know I like that and um and and oh but this is interesting I want to tell you this I found and maybe it was just that particular night who knows but I found the people there much friendlier and much more open and willing to engage in just

**I.ii.21:00**

social interaction separate to sex and I was actually I remember being quite struck by that and I'm I don't know if it was just the night I went or whether it was me or whatever but I I found people there to be really quite um chatty

**Russell:**

All right um when you say whether it was you

**Apollo:**

Yeah

**Russell:**

Who were you that night

**Apollo:**

Who was I (*he laughs*)

**I.ii.21:30**

I was a bitch on heat (*we laugh*) um well who was I I was me I mean

**Russell:**

Who were you to them do you think

**Apollo:**

I think perhaps I mean the whole sort of tourist

**Russell:**

Did you introduce yourself as

**Apollo:**

I introduced myself as myself but I found that perhaps maybe the fact that I was an out-of-towner

**Russell:**

Right

**Apollo:**

had something to do with it

**Russell:**

Yeah

**Apollo:**

you know

**Russell:**

Did people ask you questions about

**I.ii.22:00**

where you were from or

**Apollo:**

Absolutely when they heard my accent

**Russell:**

Right

**Apollo:**

you know but I but I but I also believe too that and it was my experience of Vancouver in generally [sic] that the people there are just fantastic they were so friendly and so beautiful I found that about everybody there

**Russell:**

So you didn't meet other tourists there that night

**Apollo:**

No no I didn't I met Vancouverites

**Russell:**

Right

**Apollo:**

Or Vancouverians I don't know what you call them

**Russell:**

Had when you when you've been to

**I.ii.22:30**

places in Melbourne

**Apollo:**

Yes

**Russell:**

What was by the way would have been the most recent time in Melbourne that you went to a sauna

**Apollo:**

(*he yawns*) Oh god excuse me um would have been either January of this year or December of last year

**Russell:**

Right okay do people

**Apollo:**

Before I went away

**Russell:**

Fine do people  
**I.ii.23:00**  
 here ask you where you're from

**Apollo:**

No no they don't

**Russell:**

It's interesting because um my most recent  
 visit to a sauna

**Apollo:**

Yep

**Russell:**

that's the only question I was asked by  
 someone

**Apollo:**

Where are you from

**Russell:**

Yeah

**Apollo:**

Because you look like an out-of-towner  
 whatever

**Russell:**

No where did I where was I from in  
 Melbourne I was asked

**Apollo:**

Oh in Melbourne oh okay

**Russell:**

I wasn't asked my address I was asked  
 what suburb I was from

**Apollo:**

Oh  
**I.ii.23:30**  
 okay

**Russell:**

That was the only question I was asked I  
 wasn't asked my name or anything else

**Apollo:**

I don't I've had people ask me here like  
 because I'm dark and stuff like you know  
 where are you from as in what country were  
 you know

**Russell:**

Yeah

**Apollo:**

You know what ethnicity and that sort of  
 stuff but but that's only after ever after  
 meeting someone

**Russell:**

Yeah

**Apollo:**

you know but I found that to be the  
 friendliest out of any other any sauna I've  
 ever been to in my life

**I.ii.24:00**  
 in Vancouver

**Russell:**

And you felt very comfortable there

**Apollo:**

Very

**Russell:**

Right

**Apollo:**

Very and I mean you know I mean I feel  
 much better now like that part of my life that  
 I was talking to you about before

**Russell:**

Yeah

**Apollo:**

where I was really depressed about stuff  
 that was a long time ago

**Russell:**

Yeah

**Apollo:**

you know and even though I have I sometimes have those feelings now um and those feelings of um I guess you know loneliness or trying to kind of

**I.ii.24:30**

find I don't know someone there that's going to be you know sort of a little more meaningful I kind of have a different perspective on it now and I think that just comes with age I think you know and having been to them and having gone through that experience many many years ago I'm just now for whatever reason better able to maybe because of my maturity deal with

**I.ii.25:00**

um ah my um myself and I'm not now in my personal life in a depressed state so you know and I know now that it is possible to go out and have a good time

**I.ii.25:30**

at at you know but don't expect (*he laughs a little*) my expectations have lowered because I know what to expect I know now what to do and how to operate and what the whole deal is when I go there you know

**Russell:**

I've a

**Apollo:**

Yeah

**Russell:**

I've a couple more questions about the web-site

**Apollo:**

Oh yeah cool

**Russell:**

The lighting in the pool area and in the bar in

**Apollo:**

Oh yes

**Russell:**

in the

pictures

**I.ii.26:00**

**Apollo:**

Yes

**Russell:**

Was that the same as the lighting when you went there

**Apollo:**

No it wasn't

**Russell:**

Oh right

**Apollo:**

(*we laugh*) It wasn't it's interesting isn't it in the picture I think for the picture's sake it was bright and the colours were really like full on like really you know vivid

**Russell:**

The colours of what

**Apollo:**

The colours of the pool um of people it was very bright

**Russell:**

Yeah yeah

**Apollo:**

Like it was almost white

**Russell:**

**I.ii.26:30**

Yeah

**Apollo:**

and it looked very clean and it was clean but the actual ah pool area itself wasn't wasn't that bright

**Russell:**

What about the bar

**Apollo:**

The bar was actually the same it was it was lit much more for the photo but in the actual um um when I went to when I saw it even though I did recognise it um it was darker

**Russell:**

Was it darker generally or was it that it also had pools and shafts or

**I.ii.27:00**

beams

**Apollo:**

Darker generally I'd say

**Russell:**

Yeah what about the pool was that darker generally or was it kind of more spot lit that theatrical quality

**Apollo:**

Theatrical quality

**Russell:**

Right

**Apollo:**

I found every pool area to be like that had sort of you know spot lights and be a little theatrical actually

**Russell:**

Have you been to the new sauna in Melbourne

**Apollo:**

No no I haven't been I haven't been to one since coming back and I've

**Russell:**

The kind of spa area there has

**Apollo:**

Is it outrageous

**Russell:**

Is lit underwater

**Apollo:**

Oh is it

**Russell:**

It's lit underwater yeah

**Apollo:**

**I.ii.27:30**

Oh my god how Hollywood

**Russell:**

I wouldn't say that myself

**Apollo:**

No

**Russell:**

But I'm not quite sure what you're imagining it's a small s it's a spa but it's a large spa (*the phone starts ringing*) but it has underwater lighting in it

**Apollo:**

Who's calling me at this hour

**Russell:**

Do you need to check it

**Apollo:**

Yeah I'll get that just stop there

**Russell:**

Okay it's all right

**I.ii.27:49**

*(I switch off the recorder while Apollo takes the call. It's from a man he's recently met. The man wants to meet up for a drink tonight. I offer to end our recording session there but Apollo wants to continue. He makes some tea and the recorder is switched back on.)*

**Russell:**

**I.iii.00:00**

Okay all right what I want to ask you about is ah what when you go to saunas let's think of a recent time you've been to a sauna even though there are several months you know (*as though beginning a list*) one

**I.iii.00:30**

who are you

**Apollo:**

Who am I

**Russell:**

You can give me simple answers to start with if you like

**Apollo:**

Who am I I'm myself

**Russell:**

All right

**Apollo:**

I mean

**Russell:**

So when you go along

**Apollo:**

Yeah

**Russell:**

do you um ah consciously you talked about that first time and those early visits

**Apollo:**

Yeah

**Russell:**

**I.iii.01:00**

about learning how to present yourself in certain ways

**Apollo:**

Yes yes

**Russell:**

It's like in and presumably not present some parts of yourself and to present some parts of yourself for instance that image of being in the door and some of it's in the light and some of it's in the dark right what do you put in the light and what do you keep in the dark not just visually but

**Apollo:**

**I.iii.01:30**

I don't really understand what you kind of mean

**Russell:**

Well do you are you the same person exactly who walked in off the street

**Apollo:**

No

**Russell:**

or does your behaviour change

**Apollo:**

My behaviour changes

**Russell:**

Right now that's then what I'm asking

**Apollo:**

Who am I

**Russell:**

Yeah

**Apollo:**

Oh okay I am obviously I become this like animal

**I.iii.02:00**

I would say

**Russell:**

Right

**Apollo:**

Animal yeah um whose

**Russell:**

What kind of animal

**Apollo:**

Well

**Russell:**

A lamb

**Apollo:**

No not a lamb um like a cat

**Russell:**

Oh yeah

**Apollo:**

at times but one that's

**I.iii.02:30**



um physically open (*he laughs a little*) I become like a vessel that's becoming receptive for what's what's about to you know happen

**Russell:**

Does that happen spontaneously or do you as it were switch some things on or off to do that

**Apollo:**

It

**I.iii.03:00**

happens spontaneously I think I don't consciously think right now I'm going to act like this

**Russell:**

Right

**Apollo:**

I just think when I walk through those doors I mean I am myself ultimately but you do I do um I do become like this predator in a way mm

**Russell:**

Predator

**Apollo:**

Mm

**Russell:**

Um you talked a few times  
**I.iii.03:30**  
tonight about looking at the other person

**Apollo:**

Yeah

**Russell:**

I might be wrong but I don't recall you ever saying looking at the other man

**Apollo:**

Well you might be right um why why why person and not man (*he laughs*)

**Russell:**

Not so much not so much I'm not so much interested in why but more do you ever have

do you ever th do you have a recollection of these people

**I.iii.04:00**

being people or being men who you're around what what is the thing that makes sense for you in your experience

**Apollo:**

Men

**Russell:**

They're men

**Apollo:**

It's a very male experience

**Russell:**

Right

**Apollo:**

Very

**Russell:**

And do you feel that you're a man

**Apollo:**

Yes

**Russell:**

Do you feel that you're more of a man when you're in those environments

**Apollo:**

Yes

**Russell:**

What is it that

**Apollo:**

I do

**Russell:**

That that's fine now I need to know what is that extra bit

**Apollo:**

What what's that extra bit

**Russell:**

When when yeah when I asked you do you feel MORE of a man what

**I.iii.04:30**

is that extra bit that more bit what's that more that's a hard question

**Apollo:**

Yeah I can only describe that in relation to my my physicality

**Russell:**

Right yeah tell me more

**Apollo:**

And my physicality becomes it's interesting right my physicality when I think about it it becomes

**I.iii.05:00**

at times not all the time but at times more upright

**Russell:**

Right

**Apollo:**

more forthcoming

**Russell:**

Right

**Apollo:**

direct

**Russell:**

Yes

**Apollo:**

and masculine because it's it's it's related to the image I want to project

**Russell:**

So that last term masculine

**Apollo:**

when I'm when I'm there

**Russell:**

All right

**Apollo:**

Yeah yeah

**Russell:**

That last term masculine

**Apollo:**

Yep

**Russell:**

What's

**Apollo:**

What does that mean

**Russell:**

Yeah what or what are the parts of that (*Apollo laughs*) can you kind of

**I.iii.05:30**

because that sounds a bit abstract for me

**Apollo:**

For you

**Russell:**

in some way can you tell me what would be a symptom of that or a part of the image that you think yes that's masculine

**Apollo:**

Oh well okay my thumbs

**Russell:**

Yep

**Apollo:**

(*he laughs*) in my in my pants or towel somehow to me conveys that more masculine animal-like sexual um

**I.iii.06:00**

being that I become

**Russell:**

Right

**Apollo:**

when I walk in there

**Russell:**

Have you ever been

**Apollo:**

It's not a passive experience

**Russell:**

Ah it's not passive

**Apollo:**

No

**Russell:**

So the thumbs are not just sitting there  
they're as you said earlier they're pushing  
the towel down

**Apollo:**

Yeah pushing the towel down

**Russell:**

But the towel's tight

**Apollo:**

Yes

**Russell:**

And resisting that

**Apollo:**

Yes

**Russell:**

Do you enjoy that feeling

**Apollo:**

I love it

**Russell:**

Do you enjoy that feeling if there's no one  
there

**Apollo:**

**I.iii.06:30**

That's interesting no I don't

**Russell:**

You enjoy being watched doing that

**Apollo:**

Yes I wouldn't do it if there was no one  
there

**Russell:**

The person

**Apollo:**

It's all related to the play

**Russell:**

Right okay so

**Apollo:**

between between me and not only the play  
between me and someone I might be  
interested

**Russell:**

Yeah

**Apollo:**

but also between me and all of the all of the  
men there

**Russell:**

**I.iii.07:00**

Right

**Apollo:**

All of the men

**Russell:**

Right

**Apollo:**

Because I want to be viewed as that as  
someone who is masculine and and that's  
what I do in order to feel that way

**Russell:**

Do you find that you're attracted to men who  
do that back to you

**Apollo:**

Who do that back to me

**Russell:**

That gesture with the thumbs

**Apollo:**

**I.iii.07:30**

Not necessarily but I have been I remember been attracted to that to to other men who have had a similar way of responding to me

**Russell:**

Right

**Apollo:**

But not always

**Russell:**

Right and when you've been attracted to them has that often led to some sort of sexual encounter with them

**Apollo:**

Yes yes

**Russell:**

Has that been a satisfying encounter usually

**Apollo:**

**I.iii.08:00**

I don't remember

**Russell:**

Right

**Apollo:**

to be honest

**Russell:**

Has it been a memorable *(I laugh a little)* has it been a memorable encounter

**Apollo:**

At times yes

**Russell:**

Right

**Apollo:**

But I do remember all I can remember more than whether or not the the experience was was satisfying I do remember being attracted to and following on following through ah with

**I.iii.08:30**

um other men who have acted or who have had that similar kind of stance physicality as me

**Russell:**

Right

**Apollo:**

I do remember that more than what the actual experience was like

**Russell:**

When you talk about projecting can you tell me a bit more about what that is what you do to project

**Apollo:**

What

**I.iii.09:00**

I do to project

**Russell:**

For instance is there an increase in effort

**Apollo:**

Yeah oh there is

**Russell:**

Yeah okay

**Apollo:**

There is and I've sort of talked about it you know tonight I think it's um it's that sort of open physical um animal-like um feeling that I develop

**I.iii.09:30**

that I assume or imagine filters through to my body and that I carry with me when I when I walk around the place I don't feel um like effeminate in any way when I go to those places I in fact feel a lot more butch

**Russell:**

Right

**Apollo:**

**I.iii.10:00**

Masculine whatever you want to call it

**Russell:**

Do you think

**Apollo:**

And that and consequently they're the sort of I guess people that I'm trying to attract

**Russell:**

Right

**Apollo:**

Or yeah what I consider to be masculine and butch and you know in my in my own mind

**I.iii.10:30**

attractive

**Russell:**

So are these men who are projecting themselves um this projecting seems to suggest a movement out

**Apollo:**

Yes

**Russell:**

Is there any movement in for instance is there any sense

**Apollo:**

Yes there is

**Russell:**

that their projection hits you or strikes you in some way or comes to you

**Apollo:**

Well

**I.iii.11:00**

when you say movement in there's a movement in in the darker areas

**Russell:**

Oh yeah

**Apollo:**

I find that um you know I mean I kind of contradict myself now but I said it's never

passive but I I have found that when it's really really dark even though I don't really venture into the places as I said that are pitch black but when it's really really dark with a bit of

**I.iii.11:30**

light I I have had I've let go I can I can remember letting go and feeling soft and having a passive kind of persona or experience

**Russell:**

Right

**Apollo:**

as opposed to the other more powerful powerful one which is usually in my walking and in my leaning

**Russell:**

What about when you're inside the cubicle and the door's just locked

**Apollo:**

**I.iii.12:00**

Right *(he laughs)*

**Russell:**

Does it change then

**Apollo:**

Does what change then does my

**Russell:**

That persona that projection

**Apollo:**

No it doesn't

**Russell:**

It keeps going at close quarters now

**Apollo:**

Yes

**Russell:**

Right

**Apollo:**

The whole basically my whole experience  
the whole night

**Russell:**

Right

**Apollo:**

And you know it's funny because sometimes  
like I just said in those moments where you  
know if it's if it's for example not a busy  
night or if there's not many people

**I.iii.12:30**

there and it's quiet um and you're alone and  
you're in a darker spot you can become or I  
can become quieter softer more  
introspective but for the most part it's not  
like that it's outward and ah like

**I.iii.13:00**

animal-like

**Russell:**

Okay at the very beginning of the interview  
you used the term um you were talking  
about your first you were talking

**Apollo:**

You've got a good memory Russell

**Russell:**

I I know (*I laugh a little*) well not always I  
remember some things terribly inaccurately

**Apollo:**

Jesus (*he laughs a little*) go on

**Russell:**

as the transcripts will reveal but at the  
beginning when you were talking about your  
earliest encounters at saunas

**Apollo:**

Yep

**Russell:**

you talked about how you hadn't learnt the  
protocol

**I.iii.13:30**

you didn't know the protocol at that stage

**Apollo:**

Did I is that what I said

**Russell:**

Yeah you used the word protocol

**Apollo:**

Protocol right I think I might have meant like  
how how you do it

**Russell:**

Right okay do you

**Apollo:**

in the environment and you learn pretty  
quickly because you watch and you see and  
you know

**Russell:**

Okay do you see what you've just been  
telling me

**Apollo:**

Yeah

**Russell:**

as being part

**I.iii.14:00**

of the protocol or is that something different  
from the protocol is that projecting part of  
the protocol

**Apollo:**

For me

**Russell:**

Yeah

**Apollo:**

Yeah it is I think it is

**Russell:**

But not all men do that

**Apollo:**

They don't

**Russell:**

Ah do that's a question not a statement on  
my part

**Apollo:**

I think they do

**Russell:**

Right

**Apollo:**

In their own way

**Russell:**

Right

**Apollo:**

you know and there are they do it in their own way but there's also

**I.iii.14:30**

an accepted protocol or way in which you operate and you you seek to be with someone to get someone

**Russell:**

Okay can you recall a time

**Apollo:**

Yep

**Russell:**

when you were witness to either from a distance or because you were involved in some way

**Apollo:**

Yeah

**Russell:**

with a breach in the protocol that was so surprising

**I.iii.15:00**

or

**Apollo:**

Yeah oh yeah

**Russell:**

Yeah any any particular one in particular

**Apollo:**

Yeah there was this oh yeah *(he laughs)*

**Russell:**

Tell me

**Apollo:**

Yeah there was this ah older guy I remember once and he abused the protocol totally by being really rough upfront and broke all the rules

**Russell:**

In which part of the sauna did this happen

**Apollo:**

In um

**I.iii.15:30**

ah the where the cubicles are like floating around you know next to the sau next to the um next to the the wet bit around the pool around there

**Russell:**

Is this at Volcano

**Apollo:**

Yeah

**Russell:**

Yeah okay

**Apollo:**

Yeah

**Russell:**

If if he'd done this in the dark if he'd done the same things in the dark area would that have been an abuse of protocol

**Apollo:**

For me yes

**Russell:**

Right

**Apollo:**

because I don't I don't like

**Russell:**

the dark areas

**Apollo:**

Yeah

**Russell:**

Okay all right

**Apollo:**

**I.iii.16:00**

And I know that people touch and whatever but no thanks

**Russell:**

All right okay so what what was it that he actually did that was

**Apollo:**

He was aggressive towards me and

**Russell:**

What did he yell at you

**Apollo:**

No with his with his body with his body he forced himself upon me against my free will

**Russell:**

Right

**Apollo:**

and I didn't like it and I pushed him away and he was insistent

**Russell:**

He kept coming back

**Apollo:**

He kept coming back and I had to bolt

**I.iii.16:30**

and I remember that really clearly and that was a real abuse of the protocol you know my space and um I didn't like it (*he laughs a little*)

**Russell:**

Because my experience has been that often it's just a simple deflection a very light touch is enough to let someone know that no means no

**Apollo:**

Well it is it can

**Russell:**

Is that your experience

**Apollo:**

Absolutely

**Russell:**

Yeah

**Apollo:**

and it can be as subtle as

**I.iii.17:00**

a look

**Russell:**

Yeah

**Apollo:**

It can also be um the most obvious is someone walking away

**Russell:**

Yep

**Apollo:**

when you've when you [sic] encroaching on their territory

**Russell:**

Yep

**Apollo:**

That's the most obvious and you think oh well they're not interested and they're not um or it can just be a vibe that you get you know when you're sort of trying to put out and you're not getting anything back you know and you know because we're all instinctive and we know when

**I.iii.17:30**

when it's mutual or when we want to get closer or go in you know it happens on a on a you know on both levels

**Russell:**

I have a question now to ask you about this man's behaviour would you describe it as masculine



**Apollo:**

Yes yeah it was masculine *(as if predicting my next question) why (he laughs)*

**Russell:**

No no I mean we've talked about things picked things being  
**I.iii.18:00**  
 direct forthcoming

**Apollo:**

Yeah yeah it was masculine but he was just being too aggressive for me

**Russell:**

Too aggressive

**Apollo:**

Yeah and not respecting me

**Russell:**

So there's

**Apollo:**

My space

**Russell:**

So part of the masculinity that's formed you know the protocol of masculinity involves a certain amount of restraint as well or respect

**Apollo:**

**I.iii.18:30**  
*(a silence)* Yeah I'd say it would but it also

**Russell:**

Or or it does

**Apollo:**

It does involve

**Russell:**

Right

**Apollo:**

a certain amount of respect of course

**Russell:**

Right okay

**Apollo:**

Of course it does yeah I think so

**Russell:**

All right um I'm oh this is *(as if to myself)* where do I go now the  
**I.iii.19:00**

you don't have to tell me the outcome but what I'm curious about now is when you're in a cubicle with someone how do you negotiate the the ways

**Apollo:**

What we do

**Russell:**

in which images of masculinity and images of

**I.iii.19:30**  
 or the ways in which the masc the masculinity and the erotic encounter are respected or or or sit in relation to each other because

**Apollo:**

By express by expressing yourself and by engaging once you're in there and you you begin to feel and touch and engage with

**I.iii.20:00**  
 someone you know pretty quickly sense your body senses whether or not you know um generally speaking it's going to happen or whether it's for you now you you asked me in terms of masculinity

**Russell:**

Well I'm thinking for instance do you have a situation where somebody just says to you

**Apollo:**

let's

**Russell:**

Whether it's a whisper or whether

**I.iii.20:30**  
 it's a thing do they ever say to you what do you like doing

**Apollo:**

Always

**Russell:**

Right okay

**Apollo:**

Often

**Russell:**

All right but that comes

**Apollo:**

Not always sorry often

**Russell:**

That doesn't come that doesn't come as soon as you shut the door

**Apollo:**

No

**Russell:**

So there's you do something for a while and then someone

**Apollo:**

Yeah

**Russell:**

will say that

**Apollo:**

Yeah

**Russell:**

And often they will say that to you

**Apollo:**

Often

**Russell:**

Right

**Apollo:**

Yep and um I don't know you work sort of pretty quickly

**I.iii.21:00**

if the vibe's there and if it is you continue and you sort of negotiate um

**Russell:**

Verbally

**Apollo:**

Sometimes sometimes um but not always ah what what you're going to do

**Russell:**

Is part of that for you how much is respecting the other person's masculinity and respecting your own masculinity part of that

**Apollo:**

Um

**Russell:**

**I.iii.21:30**

Like because part of what you've said is about it all being a male thing to what extent do you like to keep that going for both of you

**Apollo:**

For the whole time

**Russell:**

Right

**Apollo:**

And I I try to

**Russell:**

And does that become quite a difficult and delicate and skilful operation

**Apollo:**

It does because not everybody has that sensitivity and not everybody is um respects you I try

**I.iii.22:00**

despite the environment I try to respect them as much as possible and I would hope that they would do the same for me but it doesn't always happen that way and that's when you get out

**Russell:**

(a *silence*) When you talk about a place

**I.iii.22:30**

being a clean place is that to do with respect that the place respects you if it's clean

**Apollo:**

I never thought of it like that um

**Russell:**

Then that might be an answer do you feel you the place is looking after you a bit if it's clean

**Apollo:**

Yes I do

**Russell:**

**I.iii.23:00**

Right

**Apollo:**

Don't you (*this is a question*)

**Russell:**

I guess so (*I laugh*) I haven't thought about it I just was thinking about it in relation to what you're telling me I think I have to stop there for now

**Apollo:**

Okay

**Russell:**

but (*I laugh a little*) I think this is a really interesting discussion

**Apollo:**

Yeah it is

**Russell:**

Um

**I.iii.23:30**

I think we just have to stop because we've just got so much

**Apollo:**

All right

**Russell:**

that we've done and it'll be a bit overwhelming otherwise but we can talk more about it

**Apollo:**

Sure

**Russell:**

and also we're going to have another interview but we can talk

**Apollo:**

before that

**Russell:**

before that interview or we can talk at the other interview as well

**Apollo:**

There's something about male to male kind of masculinity that you know is a real turn on (*he laughs a little*)

**I.iii.24:00**

and that's what you well that's what I kind of try to not consciously but act out and also want back when you're with someone and you know I mean it plays itself out obviously when you when you lock the door you know and it's like you know what you know what's going to happen and um

**I.iii.24:30**

I think a lot of it has to do with respect absolute respect and people who don't even though I might have people guys who um have I might have gone wow you know he's hot um if he doesn't respect me um and is like that other guy really rough with me um (*he claps his hands together, audibly*)

**I.iii.25:00**

I'm out of there I don't know about you but a lot of it has to do with respect

**Russell:**

Yeah I think it's important for me yeah I do it's interesting because I've not thought about that until this conversation

**Apollo:**

Right

**Russell:**

strange as that may seem (*I laugh a little*) here I am doing all this thinking about these experiences but I haven't thought about

**I.iii.25:30**

respect as an issue

**Apollo:**

I think it's a lot it has it's a big part

**Russell:**

I I think it's an enormous part of what I do and what I'm responding to

**Apollo:**

But but separate

**Russell:**

But I haven't thought about it

**Apollo:**

No but separate to the respect there's got to be that animal kind of you know um thing between you that it you know that that that makes you want to kind of do it

**Russell:**

Is that

**I.iii.26:00**

what the balancing is then that play between

**Apollo:**

I guess I guess it is yeah it is it's on one it's it's a combination of of having respect for each other and enjoying what you're doing

**Russell:**

Right

**Apollo:**

um you know with someone that you think or that I think is um I don't know masculine

**Russell:**

Can I just ask a simple question

**Apollo:**

**I.iii.26:30**

Sure

**Russell:**

That thing about doing something but there are certain constraints on it that is there's the animal which would seem to be pred as you said a predator on the other hand there's

**Apollo:**

I do feel very predatorial in there

**Russell:**

Yeah but on the other hand there's also a quality of respect

**Apollo:**

Yes

**Russell:**

That seems to suggest two like

**Apollo:**

opposing forces

**Russell:**

Yeah opposing forces to what extent (*I laugh a little*) are the thumbs pushing down on the towel

**I.iii.27:00**

(*Apollo laughs a little*) some kind of little indicator of that or a sign of that or does that make sense to you that it feels that it's the same the thumbs are pushing down

**Apollo:**

It does it does in terms yeah it does in terms of the masculinity but not I don't think it's it's obviously a sign of for me masculinity but but I don't think you could could say that it has anything to do with respect for me

**Russell:**

Well for instance if somebody just took their towel off

**Apollo:**

**I.iii.27:30**

Right right

**Russell:**

Instead of that thing of their thumbs pushing down against the band but the band was resisting because the towel being in place means

**Apollo:**

I wouldn't expect someone to do that though

**Russell:**

Right

**Apollo:**

I just wouldn't

**Russell:**

Right

**Apollo:**

Just because I do it you know

**Russell:**

Right do you find yourself when you walk around the sauna ever see men who've just got a towel draped over their shoulder or something like that who

**Apollo:**

And none and nothing nude

**Russell:**

Yeah yeah have you ever seen people walking around like that

**Apollo:**

Nah no never never

**Russell:**

Oh really that's interesting okay

**Apollo:**

Never

**I.iii.28:00**

never but um yeah very interesting (*he laughs*)

**Russell:**

Well we'll leave it there

**Apollo:**

It makes you think a lot okay

**Russell:**

Because

**Apollo:**

All right

**Russell:**

we've gone now well over an hour

**Apollo:**

Okay cool and I've got to call give that guy a call back

**Russell:**

Yeah yeah yeah okay but we can talk more or whatever

**Apollo:**

All right sure

**Russell:**

Okay thanks

**Apollo:**

No worries

*(I switch off the minidisc recorder)*

**I.iii.28:26**

END OF CONVERSATION



## appendices 9–16





## appendix 9: Edward I

*The following transcript documents a conversation with Edward that took place over tea and cake in my living-room on a weekday morning. Where Kate and I had sat at the table while we talked, Edward requested the floor. He was suffering from a cold, a pretty bad one that found him increasingly congested as the session unfolded. This became especially evident during the latter part of the conversation when I asked him to describe the scene in the cubicle. The transcript reproduces neither his ironic wit, his sense of mischief, nor his very funny repertoire of stereotypical voices and personae.*

**Russell:**

**I.i.00:00**

Right we're on (*referring to the recorder*) it makes these funny little noises but we'll just ignore that (*Edward stretches and moans a little*) ah okay what's becoming a common question I ask people is do you remember the first time you ever became aware that such places as saunas existed

**Edward:**

Yes very much

**Russell:**

**I.i.00:30**

Right can you tell me about that

**Edward:**

Okay the first time was um after I'd gone out to ah a dance club with a friend of mine and he said that he was going back to a sauna or going out to a sauna afterwards and my vision of a sauna was something from America like that belonged to a men's club that were you know with I had that was something like out of a movie where there were scantily clad

**I.i.01:00**

women walking around and um and er you know boys bringing drinks on trays of glasses on an image from like the nineteen twenties type thing which he then informed me what a sauna was and I thought oh foul [how foul?] you can't do that oh you're disgusting

**Russell:**

Did you go

**Edward:**

No I didn't go until oh prob jeez

**I.i.01:30**

probably five years later when a friend of mine said you're so god damned fucking frustrated (*he laughs a little*) you need to go and get a root

**Russell:**

Well let's go back this first friend

**Edward:**

Yeah

**Russell:**

You said he he told you and then you said oh that's you know whatever what did he tell you

**Edward:**

Oh he just said that um yeah I mean he's very honest and very casual and he just said oh it's it's a place where um you go just to have sex

**I.i.02:00**

and then I remember his explanation of small dark rooms that you walk around being semi-naked and partly at that point of time I had such bad body image that I just thought walking around semi-naked was I would kill myself first the idea and also the idea of um because I still I believed at that time in in the act of falling in love and meeting someone and you know the whole

**I.i.02:30**

consent of sex through liking someone as opposed to lust more than than love so but yeah he just he just he he's sauna like the image of just like a big heated sauna really you know like not the fact of spas or small rooms or or places to sit down and watch movies or cafes or anything like that he didn't describe that

**Russell:**

Right

**Edward:**

Walking around in the dark scantily

**I.i.03:00**

clad looking for men

**Russell:**

Right um was this in Melbourne

**Edward:**

Yes in Melbourne

**Russell:**

Right okay so about five years later oh roughly how old were you at that time by the way when you first heard that

**Edward:**

Ah about I would be thirty-three I didn't sleep with anyone until I was thirty-two

**Russell:**

Right

**Edward:**

So that was yeah thirty-three

**Russell:**

Okay and it was about five years later that  
**I.i.03:30**  
you first went

**Edward:**

Yeah I've been only probably four because I've I've only been going to saunas for a couple of years

**Russell:**

Yep yep same here

**Edward:**

So it's like very fresh

**Russell:**

So do you remember how you came to go how you came to go that first time

**Edward:**

Yeah yep Craig was um hassling me to go and he which in the long run was because he wanted to go and he didn't want to go by himself so he wanted to go with someone so basically he

**I.i.04:00**

convinced me that I needed to go so then we both went

**Russell:**

Right and you were you in a relationship with him at that stage

**Edward:**

No no

**Russell:**

He was how would you describe your relationship with him at that stage a friend

**Edward:**

Yeah a f

**Russell:**

*(laughing a little)* A an employee

**Edward:**

A friend first then employee and then um yeah no he was ah more of a friend it was probably two weeks before we actually slept with each other the first time

**Russell:**

Right right so

**I.i.04:30**

he had he had not been either

**Edward:**

Oh no he had been he had been going since he was thirteen or fourteen

**Russell:**

Really

**Edward:**

Yeah

**Russell:**

Well we'll leave that for the moment *(we laugh a little)* but um but he was keen for you to go

**Edward:**

Yes yeah

**Russell:**

because he thought you were frustrated

**Edward:**

Yeah I mean he's yeah he's a complex character so there were many reasons

**Russell:**

Yeah

**Edward:**

sitting on the same plate but one

**I.i.05:00**

of them was because he thought that I needed to go and one was he wanted to go and go with someone

**Russell:**

Yeah

**Edward:**

Another one was he needed to go as well

**Russell:**

Right okay so the first time you went along you went with a companion

**Edward:**

Yes

**Russell:**

Right okay that's interesting because a lot of the people I've interviewed their first time was all done alone

**Edward:**

God they've got more guts than I have

**Russell:**

*(I laugh a little, then)* Well it it makes interesting listening hearing about it but um where did you go

**Edward:**

I went to ah Volcano

**Russell:**

Right

**I.i.05:30**

okay and were you was that the only option

**Edward:**

I had no idea where any others were

**Russell:**

Right did you have an awareness that there were any others

**Edward:**

Yes I I mean I know er

**Russell:**

then

**Edward:**

Tops or something I don't know now [unintelligible] confused it's only a couple of years ago I think that may have been open ah something in Suburb A or

**Russell:**

Yeah

**Edward:**

Ah I've been told there's one in Suburb T as well I may be wrong see I don't I don't I don't know

**Russell:**

There used to be

**Edward:**

I really don't know

**Russell:**

**I.i.06:00**

There used to be one in Suburb T okay so your your knowledge or information about Volcano existing was that obtained through Craig

**Edward:**

Yes

**Russell:**

Right okay

**Edward:**

I knew that it was in the city I mean I was working one block away from it and I had no idea where it was

**Russell:**

Oh right oh right so when you went with him

**Edward:**

Yep

**Russell:**

what happened like first of all

**Edward:**

It was like a guided tour

**Russell:**

Well before we get into that

**Edward:**

Yeah

**Russell:**

um what time of the day did you go

**Edward:**

It was about

**I.i.06:30**

eleven at night I think

**Russell:**

Right

**Edward:**

Eleven o'clock at night

**Russell:**

That you arrived

**Edward:**

Yeah

**Russell:**

Yeah okay

**Edward:**

Because we'd been working I had a big function so

**Russell:**

Yep what day of the week was it

**Edward:**

Thursday

**Russell:**

Okay and so you arrived there on foot or

**Edward:**

No drove there

**Russell:**

You drove there and parked

**Edward:**

out the front

**Russell:**

Just out the front okay and at what point did you recognise which building was the building you were going into

**Edward:**

After when Craig pointed and said that's it over

**I.i.07:00**

there and I said oh I thought it was a pub

**Russell:**

*(I laugh a little, then)* You thought it was a pub right okay so looking at the outside of the building what did you start to imagine

**Edward:**

I had no idea none whatsoever I I really did not I mean I'm one of these people that I don't conjure up an image of something I um when Casey had told me one thing I didn't take that as

**I.i.07:30**

being an absolute gospel

**Russell:**

Yeah

**Edward:**

I'm sure I know I mean I'm old enough to know that not everything is going to be exactly the same

**Russell:**

Yeah

**Edward:**

so I wait until I get there so the I'm not someone who is surprised easily because I haven't formed a picture of something

**Russell:**

So what when you say it looked like a pub did you get a sense that all of the building that you could see would be available to move through

**Edward:**

No I

**Russell:**

or that only a small part of it would be

**Edward:**

I

**I.i.08:00**

I saw that there were you know more than one floor

**Russell:**

Yeah

**Edward:**

so I thought oh well it must be pardon me on other levels as well but I didn't know how it would work

**Russell:**

Right

**Edward:**

I mean since then I've gone to The Basement which I'd never been to

**Russell:**

Yeah

**Edward:**

before either so that I'd actually probably formed more of a mental

**Russell:**

Oh yeah

**Edward:**

Imagined what it might be like after going to er Volcano

**Russell:**

Right okay so is Volcano

**I.i.08:30**

still the only sauna in Melbourne you've been to

**Edward:**

No I've been to um er the one on oh the new one Squirt

**Russell:**

Right okay

**Edward:**

It's more like either going to the Hilton or going to the pub around the corner you've got a choice (*we laugh a little*)

**Russell:**

And which one's the pub around the corner

**Edward:**

Volcano

**Russell:**

(*I laugh a little*) Okay right all right let's go back to that first night now you said it was like a guided tour at what point did it begin being like

**I.i.09:00**

a guided tour

**Edward:**

As soon as we got through the front door Craig just started went into well this is the front door and this is where you go and this is what you do and this is the café and this is the change rooms and up there all I got told was up there is like heavy duty if you go up those steps he only took me downstairs and showed me downstairs not not upstairs because I know and not where the the video room or anything was he didn't show me that only because that's sounds really silly but that's his protection of

**I.i.09:30**

me he will lead me into some things but he won't take me into other things so

**Russell:**

Right

**Edward:**

That upstairs was not you know I remember him saying you don't want to see what's up there (*I laugh*) it was like you know you can have some form of debauchery but you can't have it all it was like so I didn't question him I just went okay you know you know what I'm like I probably won't like that

**Russell:**

Fine fine

**Edward:**

So

**Russell:**

All right so that guided tour went on for a while

**Edward:**

Yeah for about

**I.i.10:00**

fifteen minutes

**Russell:**

Right okay and it was fairly quick

**Edward:**

Well tha the that kind of guided tour was yeah then I went and had um a sauna and a spa and he went off and had sex with someone

**Russell:**

Um what happened at reception when you arrived the reception area like what was happening for you you talked about what he's doing he's giving you a guided tour

**Edward:**

Yeah

**Russell:**

Were you completely involved in the guided tour or

**I.i.10:30**

or

**Edward:**

Oh yeah I mean

**Russell:**

And completely at the level at which he

**Edward:**

Yeah I was interested in seeing what the place was like not in looking at men

**Russell:**

Right

**Edward:**

I was interested in in being within that environment

**Russell:**

Yeah

**Edward:**

and seeing what it was like also you know instant performer comes out where you shield yourself from being involved in what is er happening in front of you

**Russell:**

Yeah

**Edward:**

So it you know it's at that

**I.i.11:00**

point if someone could come up to you and say because it's all body image said you're a fat pig or you're a skinny bastard it would not have dented me at all there was there was like performance mode so it was

**Russell:**

So even though you'd taken some clothes off you'd put some armour on

**Edward:**

Yeah the armour was on definitely on

**Russell:**

Right okay um is it always on for you has it been on ever since

**Edward:**

Not anymore no

**I.i.11:30**

can't be bothered anymore

**Russell:**

Right

**Edward:**

It's a nice shift in and I think that certainly that is totally contributed to saunas

**Russell:**

Right

**Edward:**

That has been a big learning curve for me where seeing so many semi-naked men that aren't in magazines

**Russell:**

*(laughing a little)* Yes

**Edward:**

So you suddenly go by god there are normal bodies out there and it's fine and I don't give a fuck

**Russell:**

Right

**Edward:**

And you can and also

**I.i.12:00**

the self image thing is is with me is gone now that you know I'm too old to be tortured by that anymore so and going to the sauna was the breakdown point of that for me

**Russell:**

Would you say that first visit was a happy occasion or would you categorise it some other way

**Edward:**

I couldn't understand why the guy wouldn't let go of my leg when I was trying to get out of the spa *(we laugh a little)*

**I.i.12:30**

I thought oh oh someone's interested in me that's nice *(putting on a voice)* let go of my

foot *(I laugh)* yeah it was it was it was funny

**Russell:**

Yeah

**Edward:**

I mean it was funny

**Russell:**

Were you laughing

**Edward:**

I did at one stage and I got told to be quiet by Craig

**Russell:**

Oh while you were with him

**Edward:**

Yeah

**Russell:**

During the guided tour

**Edward:**

Yep

**Russell:**

Okay what stage was that

**Edward:**

Oh going through the little dark rooms at the back there was some sling thing or something hanging up *(laughing a little)* and I just went oh my you know just started going

**I.i.13:00**

my god and having a good cackle and I got told that shh you know shouldn't be talking you know I should be quieter and I thought well that's not me

**Russell:**

Were you aware that other people around you were quiet

**Edward:**

Yeah I thought they had problems

**Russell:**

*(I laugh a little)* Oh yeah ah tell me more about that

**Edward:**

That well it's so serious it's so serious they're so intent

**I.i.13:30**

on on on not being foolish on not on looking right on you know even the fucking ugly ones and even the even fantastically beautiful ones are all exactly the same they don't smile they don't you know they don't converse with their bodies they they're just these like walking statues until they see someone who they really know and then you see this smile break on their face and they sit down and have a chat

**I.i.14:00**

and then I think by god you're actually attractive so they're walking around and they're so serious you know they've got their eyes lowered and they make these quick glances and then you get the ones that have done it so many times [unintelligible] *(he snaps his fingers)* snap it out so quick and they do their three little glances and then walk back past you again and I find it pretty humorous really it's pretty funny I mean I certainly don't I mean I don't go in there to make fun of people but certainly

**I.i.14:30**

situations sometimes are pretty funny I mean I've been cruised and then burst into laughter and then had the best sex *(I laugh a little)* because they suddenly go oh my god I wasn't sure if you were interested then you start chatting and then like it's really good it's a lot of fun whereas yeah I'm not I can't I don't find the the coldness of of I mean the quietness is not enjoyable

**I.i.15:00**

for me

**Russell:**

I must say when I bumped into you recently um that was really enjoyable to just sit on that bench by the pool and just chat with you

**Edward:**

Yeah

**Russell:**

Very enjoyable and what I found was that in the rest of the evening I found myself ah

unusually wanting to talk with people in a way that is not characteristic for me

**Edward:**

Yeah

**Russell:**

Um so I'm just kind of interesting because your

**I.i.15:30**

sociability was something that then I found I was wanting to emulate a bit that night or its kind of you know ah was infectious in some way I found that

**Edward:**

Have a chat

**Russell:**

Yeah that I it it was just delightful to just be chatty with someone and then find that oh I can be chatty

**Edward:**

Yeah

**Russell:**

with other people and the conversation's

**Edward:**

I think that you know how people go to the sauna there is the closeness that they're missing out on and they obtain that by bodily contact

**I.i.16:00**

but then if if they get to talk as well then there's there's a release there is much more of a I mean I've had sex with I mean I've gone there a little bit pissed and just could not talk couldn't be bothered talking and had fantastic sex with someone and that was I mean that was really good but it was completely different from

**Russell:**

The this thing about um emulation that I've brought up

**I.i.16:30**

um because I I'm aware that one of the things that happens for me is that I'm interested in finding the ways in which I do or don't fit in with a mood or an atmosphere but it sounds like you're much more interested in staking out some terrain of your



own or some behaviour of your own and not emulating I mean that you don't want to become one of these statues walking around

**Edward:**

No I don't I don't want to but I think  
**I.i.17:00**  
 that definitely there are times when I do

**Russell:**

Oh yeah

**Edward:**

I do emulate because I mean you go and sit in a little room where they're showing little porn videos

**Russell:**

Yeah

**Edward:**

You you take on the stance of being there you sit you watch those you don't talk you don't turn around and stare at anyone you just watch the video

**Russell:**

Can you um can you recall a specific recent experience of doing that at Volcano

**Edward:**

Oh yeah definitely the the night I met you

**Russell:**

Yeah

**Edward:**

That I mean I just went up there  
**I.i.17:30**  
 but also I mean part of that is too I mean I love you know go up there and watch a bit of porn

**Russell:**

Yeah

**Edward:**

to get somewhat aroused by by watching that

**Russell:**

Yeah

**Edward:**

Where I mean one night I did chat to someone in there it was this old guy it was just very friendly very chatty I mean this is also experience as well but the older guys go up there and and talk to you and then now I know eventually it leads on to they just want to have sex and their talking is about obtaining sex and their friendliness

**I.i.18:00**

is carried on that when they see you walking around or anything else they talk to you then but then it becomes a status thing as well like they've actually had sex with you or that they will talk to you when someone good looking is standing by or or or someone is noticing and they will talk to you then as if they are very good friends or you've just had sex

**Russell:**

Right

**Edward:**

with them

**Russell:**

As if they're not a lonely person or

**Edward:**

Yeah as if they can still score

**Russell:**

Yeah

**Edward:**

Well

**I.i.18:30**

you know as if that that's still part and parcel of them

**Russell:**

*(softly)* Okay

**Edward:**

and that I don't like because that's yeah you can see straight through I remember one guy came one old guy the very first time the old guy I was chatting to down there and

yeah just eventually led to oh you know come and I'll suck your dick and I just said oh sorry no and then walked away and then later on I met him and he came up and he wanted to put his arm around me and I just said ugh you know go away from me you know and then he came

**I.i.19:00**

up in the change room when there were a lot of people there and he said he he he said oh I'm sorry I didn't mean to hassle you before and he shook my hand and he had semen all over his hand (*I laugh a little*) and I just said you're a dirty fucking old cunt now piss off and everyone looked and I just went look see and showed people the semen all over my hand and he got so embarrassed he ran away and I just thought you're not going to put me in this predicament you know I'll put it straight back on you be responsible for what

**I.i.19:30**

you do and so you do I mean sorry getting back to the emulation I think you do emulate you naturally emulate

**Russell:**

That YOU do

**Edward:**

Yeah I do

**Russell:**

Yeah

**Edward:**

But I think probably a majority of of I think all people do in certain situations when it suits you and to be quiet and walk around and just stare at times is what you do but also your own personality will eventually come through which

**I.i.20:00**

mine is to have a chat but of you know people sometimes don't want to and you can you pick that up from them so

**Russell:**

Let let's go back to the video room at Volcano

**Edward:**

Yeah

**Russell:**

Can you describe it for me

**Edward:**

Ah I'd say small lounge room size in um as oh god similar to a sunken

**I.i.20:30**

Roman theatre where you have levels of seating and a screen in front of you mostly quite dark carpeted the levels are carpeted the same colour as the floor and walls um you can enter from one side walk across in front of the screen and go round um yeah it's pretty dull on one side of the entrance leads out into the the hallway

**I.i.21:00**

on the other side there are it's like I don't know a dark room with beds or something like that I haven't quite worked it out yet I've never stopped long enough to to have a look but often you hear people sleeping there so there must be something there but

**Russell:**

Yeah you have to watch out for people asleep there

**Edward:**

But décor is not good too dark

**Russell:**

What do you mean not good

**Edward:**

It's just so dark but then again I suppose that's what they're require you're not going up there to look for opulence although then

**I.i.21:30**

if you go to um Squirt they've got these you know big lounge chairs that you can just fall back into and

**Russell:**

Is that for the porn videos or for the

**Edward:**

That's just for the video the television

**Russell:**

Yeah television whatever yeah

**Edward:**

or whatever movie or whatever it is yep

**Russell:**

I've been there when Ban um Bananas in Pyjamas has been screening by the way

**Edward:**

*(through a mouthful of cake, and putting on a voice)* That's interesting

**Russell:**

On the porn videos

**Edward:**

*(as above)* That's very interesting

**Russell:**

But we won't go into that um

**I.i.22:00**

when you go to the um what do you call that room again with the videos at Volcano how do you term it

**Edward:**

Porn room

**Russell:**

The porn room all right um when you go there do you have um an um a habitual place that you will want to locate yourself

**Edward:**

Ah

**Russell:**

or what happens let's

**I.i.22:30**

think back to that recent

**Edward:**

It depends on the amount of people in there

**Russell:**

That recent time

**Edward:**

Well you go up and down like a yo-yo

**Russell:**

Yeah

**Edward:**

cos if there's nothing happening downstairs or whatever

**Russell:**

Yeah

**Edward:**

you're just killing time you just go up there

**Russell:**

Yeah why do you go up there if you're just killing time

**Edward:**

Well specifically I suppose you're waiting for someone to come along who actually pushes your buttons and if there's no one there you can only spa and sauna so many times and I've given up going into the wet sauna because you can't sit down in there for one it stinks and the second one you can't

**I.i.23:00**

actually have a sauna in there without someone sliding their hand on your cock or but the I don't know maybe it's just me but the act of asking permission or having an indication of a willingness from the person you're approaching would is a nice indication that you can actually put your hand on their dick and so that kind of freaks me out a bit um but if you if I go upstairs it usually it depends if there's no one in there I'll just sit right on the very edge but

**Russell:**

When you

**I.i.23:30**

say the very edge do you mean the edge of the seat or

**Edward:**

Yeah because it's in a horseshoe shape the seating

**Russell:**

Yeah

**Edward:**

Um just through the door and sit on the very edge of the very the beginning of the seating

**Russell:**

Right

**Edward:**

really as opposed to

**Russell:**

Like the kind of one of the

**Edward:**

Yeah

**Russell:**

unconnected ends of the horseshoe

**Edward:**

Yeah

**Russell:**

Yeah

**Edward:**

I mean I think there are different levels of seating for what you want to achieve

**Russell:**

Oh yeah

**Edward:**

Because you go in sometimes you go in there's guys sitting on the top level with their towel up around their neck (*I laugh*) you know exposing their gooly bits sometimes there's

**I.i.24:00**

people lying in there giving someone else a head job on the very top level or

**Russell:**

How many levels are there

**Edward:**

Three I think three maybe it's got to do (*he laughs a little*) to do with (*he lisps*) experience (*then reverts to his usual voice*) which level you get to sit on have I progressed to the second level (*I laugh a little*) uh uh

**Russell:**

Um so you talked about that being a place where you could go if you hadn't met anyone yet who's kind of pushing your buttons

**I.i.24:30**

how do you get to meet them there

**Edward:**

Meet them where

**Russell:**

In that room if you go there are you going there

**Edward:**

Well I

**Russell:**

to still continue that project of hoping you can sort of see someone

**Edward:**

No well usually I go there just have a look at the film

**Russell:**

Oh yeah

**Edward:**

(*he begins a list*) One because I take my glasses off everyone looks beautiful in that room it's so dark everyone looks like a blur (*I laugh*) so there's um you know not much hope um but

**I.i.25:00**

I mean yeah you get guys that walk that you know specifically walk in front of the screen so they're lit from one side to the other and why I mean obviously they've never been on stage because they can't see anyone looking at them but yet they still stare in the hope of seeing someone's face but um obviously they're they must know that they're showing showing off showing themselves as well to see in case there's potential client customer root

**I.i.25:30**

whatever

**Russell:**

You've never done that yourself

**Edward:**

No no

**Russell:**

But

**Edward:**

I've been paid to be on stage

**Russell:**

*(I laugh, then)* Um so do you think if somebody's caught in the in the projection the video projection that in a sense it's like they're on a stage

**Edward:**

Yeah because sometimes you see them shoot across realise that they're in the light and they just like kind of duck and weave to get out of it and cross the other side that's pretty funny sometimes better than the video

**Russell:**

**I.i.26:00**

It is the shortest distance I mean speaking for myself going in coming in there one like if if I'm using that route as some sort of shortcut or because I'm interested in intercepting someone

**Edward:**

Yeah

**Russell:**

or something like that then the shortest point

**Edward:**

Yes between [unintelligible] yeah

**Russell:**

between the entrance to that room and the exit is straight through the light briefly

**Edward:**

Yeah

**Russell:**

and I have no qualms about doing that but you you

**I.i.26:30**

get this sense that there are some people who actually want to be seen or something

**Edward:**

Yeah I do I think I think some people coming though knowing they're going to be lit

**Russell:**

What is it about what you see that makes you think that

**Edward:**

The slowness of pace crossing the room

**Russell:**

Oh yeah

**Edward:**

As you said when you you know you've done it walked straight across people do that as well to get from one point to the other as quickly as possible but yeah

**Russell:**

What do you think of um the porn

**I.i.27:00**

videos they show there

**Edward:**

Pathetic *(I laugh a little)* home made I'm sure they make them out the back room they're the cheapest nastiest possible I'm sure on the scale I mean I'm the only the gay man I know who doesn't have any porn

**Russell:**

Right

**Edward:**

*(putting on a voice)* I'm such a pathetic gay man

**Russell:**

I don't have any

**Edward:**

All right that makes two pathetic gay man um there's obviously some scale of you

know whether you watch a Hollywood blockbuster or you know an Indian film um

**I.i.27:30**

I think a scale of one to ten they're they would be probably one

**Russell:**

*(I laugh a little)* I thought you'd go for two at least

**Edward:**

No having a look at Squirt's ones hooley dooley I mean there's some they've actually you know they actually have some very good videos where there's at least a moment of story line

**Russell:**

Ah so story line's interesting for you

**Edward:**

Yeah

**Russell:**

Okay can you tell me bit more about that

**Edward:**

**I.i.28:00**

Well I mean I suppose a start and a finish is always good *(I laugh a little)* the ones the ones at um at Volcano are kind of I think they must go through very bad porn films and take out the pieces that are full of action where the ones you see at S at um Squirt are I mean if you're watching them

**I.i.28:30**

there'll be a beginning you know with a some kind of story line whether there's a good policeman or um Jack and Jamie go up the hill or something you know there's a beginning

**Russell:**

Yeah

**Edward:**

to the fucking scenes or there's

**Russell:**

And that interests you

**Edward:**

Well there's obviously yeah there's still that you know that mm seduction

**Russell:**

Yeah

**Edward:**

happening where the ones at at Volcano there doesn't seem to be that and also the quality of the film

**I.i.29:00**

as well is not as good

**Russell:**

It does tend to be like looking into an aquarium sometimes doesn't it *(I laugh a little)*

**Edward:**

Underwater porn

**Russell:**

*(I laugh, then)* Yeah or a snowstorm

**Edward:**

Yeah

**Russell:**

Um the I'm just wondering does that that sense of a a plot line or a

**I.i.29:30**

scenario does that play a role for you in what's happening as you move through the sauna

**Edward:**

Absolutely

**Russell:**

Oh yeah can you tell me more about that

**Edward:**

Well I'm I mean if I see someone I like I'm not going to go straight up and think

**Russell:**

I like you *(I laugh a little)*

**Edward:**

and do the big come on yeah it's like I like that whole kind of smiling looking at someone because I mean I don't I don't if it's still just going in to obtain a fuck I could stay home and have a wank

**Russell:**

Yeah

**Edward:**

You know so

**I.i.30:00**

there's got to be some portrayal of interest of for me so the looking walking past watching all that is part of the seduction for me and I mean I I often get accused of I didn't know that you were interested where for me it's part of of being interested is to and also I suppose

**Russell:**

Sorry part of being interested is to

**Edward:**

Is to play a a

**I.i.30:30**

a seduction game

**Russell:**

Yeah

**Edward:**

Because I mean you know you can stand in a doorway and have someone walk up or you know you just see some people just naked face down on a mat or whatever they are waiting to be fucked by anything that walks through that is not of interest to me so there is

**Russell:**

Is that more like the Volcano videos

**Edward:**

That's more like the Volcano videos definitely

**Russell:**

**I.i.31:00**

Right

**Edward:**

That kind of mm

**Russell:**

Cut straight to the action

**Edward:**

Yeah kind of I was interested in thinking of the word faceless sex but it's not faceless sex

**Russell:**

Yeah

**Edward:**

It's it's just there's no room for I mean I can't be sexually motivated or or aroused if it's just going to be you know I've got to see that person walking around and and make some contact with them ah before

**I.i.31:30**

I find it you know arousing and then it becomes fun that's enjoyable

**Russell:**

It's do you find yourself um constructing

**Edward:**

scenarios in my head

**Russell:**

All right well we'll go with that

**I.i.32:00**

for the moment because I wasn't going to ask that but go ahead

**Edward:**

No

**Russell:**

No do you find yourself though sometimes constructing elaborations or prolongations of that seduction because the seduction's interesting

**Edward:**

No but I find that happening

**Russell:**

Oh yeah so you do ah you're not wanting to kind of as it were eke out a moment

**Edward:**

No sometimes I just think oh for fuck's sake I've given you enough indications come to me because I'm no good at making

**I.i.32:30**

that first-step-up-to-your-face advance

**Russell:**

Right

**Edward:**

I'm just you know for all the bravado that I have I don't have the courage to take that first step and it's I used to think it was fear of rejection but in in looking at that and addressing it and summing it up for my own self no it doesn't actually bother me if someone's not interested but ooh pardon me

**I.i.33:00**

um you know I just don't have that faith I suppose I don't know to make that first step so sometimes yeah it's it's prolonging itself too long and I think how much or obvious do I have to make myself and at that point I can lose the interest as well I mean I'm not going to beat a

**I.i.33:30**

dead horse if I don't think they're they're interested in me then I will just not even

**Russell:**

Do you (*a silence*) do you have um parts of the sauna of Volcano let's focus

**Edward:**

**I.i.34:00**

Yeah

**Russell:**

on Volcano for the moment that really interest you as a place to be and

**Edward:**

No

**Russell:**

No you're indifferent

**Edward:**

Yeah

**Russell:**

Okay what about plar parts of it that you don't want to be in at all like you mentioned early on that first night Craig said don't go up there

**Edward:**

Yeah the hardware area well I'd never actually gone into the hardware area but I mean a stream of faith in Craig I'd never gone up there I just thought well it's not

**I.i.34:30**

of interest to me and then I actually met a guy who worked at Volcano and started having some form of relationship with him and he would always take a room upstairs he and I would always go up there which was really good huge room room to move um

**Russell:**

Did you meet him there

**Edward:**

Yes yeah

**Russell:**

While he was working

**Edward:**

Well after he'd finished working

**I.i.35:00**

he'd gone down obviously

**Russell:**

Yep

**Edward:**

to look for a root and he found one yep

**Russell:**

And so does that mean that since then that area has been an area that isn't a problem for you to go to

**Edward:**

Yeah not a problem to me

**Russell:**

Right so there's no area in Volcano that you wouldn't you know think about going to



**Edward:**

Oh there is one little area which is the c  
walkway up the very top

**Russell:**

Oh yeah

**Edward:**

**I.i.35:30**

where you view down

**Russell:**

Yes can you describe that walkway  
because you're the first person who's  
mentioned it

**Edward:**

Well I've only ever been up there once

**Russell:**

Yeah

**Edward:**

Once and that was when you're walking  
downstairs going through the cubicles (*he  
begins a list*) one there's an entrance on the  
way out or you can take some stairs up  
which go up er above the area where the  
pool is and the spa is and the little seats are

**Russell:**

Yep

**Edward:**

and there's holes cut in the wall where you  
could actually look out and down and that  
actually

**I.i.36:00**

continues around and then comes down on  
the other side of that all concealed behind  
ah pine boards or whatever

**Russell:**

Yeah

**Edward:**

I just don't see the sense of it I mean why I  
don't know it doesn't interest me walking up  
there

**Russell:**

So you went up there the once and you  
wouldn't be bothered going there again  
there isn't any kind of sense of

**Edward:**

No it's just like what's what for it's silly

**Russell:**

When you went up there that time that only  
time um was there anyone else up there  
when

**I.i.36:30**

you went through it

**Edward:**

No only with Craig

**Russell:**

Oh yeah

**Edward:**

took me through up there

**Russell:**

Oh yeah what did he seem interested in it

**Edward:**

No no he was just showing me the layout

**Russell:**

Yeah yeah

**Edward:**

down the bottom

**Russell:**

Yeah um the the holes you peer through  
can you describe them

**Edward:**

Ah (*he makes a noise*) pfwer maybe large  
enough to put your head through I don't I'm  
not sure I just know they're holes that you  
can

**Russell:**

Were they circular square

**Edward:**

I think circular rounded edges maybe oval

**Russell:**

Were they

**I.i.37:00**

standardised or varied

**Edward:**

No they vary and the I think there's three I think there's three

**Russell:**

Yeah

**Edward:**

I know that there's coming down there's a beam or something across the walkway that if you don't know it's there you can whack yourself on it

**Russell:**

Yeah

**Edward:**

which Craig pointed out to me so I thought my you've been here a few times

**Russell:**

*(I laugh, then)* All right and what and you say it overlooks the pool what can you see what

**I.i.37:30**

did you see through those holes as you were walking around

**Edward:**

The pool *(I laugh)* and the bench where people sit I didn't stop to look long enough it's just like I don't know I'm not a voyeur

**Russell:**

Right

**Edward:**

as such so

**Russell:**

Right right oh can we go back to your glasses

**Edward:**

Yeah

**Russell:**

Um you um mentioned ah er you need your glasses for what

**Edward:**

**I.i.38:00**

Seeing

**Russell:**

*(I laugh a little)* For seeing for seeing ah but

**Edward:**

It's okay I don't ah

**Russell:**

If you don't have them on and you're not

**Edward:**

If I'm really tired things are a little bit blurry

**Russell:**

Right

**Edward:**

A little fuzzy around the edges

**Russell:**

Right

**Edward:**

Um but they're because it's one eye focuses around three inches ah before the other eye focuses so my eyes work like a camera lens continually focusing in and out and they just get very tired after a while

**Russell:**

Right right so it's no

**I.i.38:30**

problem for you to not have them in the sauna

**Edward:**

No if I if I take them off after about four or five hours my vision is pretty good

**Russell:**

Yeah

**Edward:**

But by the end of the day I'll actually have quite you know sore a soreness

**Russell:**

Yeah

**Edward:**

in my eyes

**Russell:**

And it is necessary for you to have them off at the sauna

**Edward:**

Yeah cos they cost me nearly eight hundred dollars and if I lose them I'll spit chips

**Russell:**

Right and there's a chance you could lose them

**Edward:**

Well I have done on a dance floor and it was a very expensive

**I.i.39:00**

night out

**Russell:**

*(I laugh a little)* Right

**Edward:**

so um yeah I just don't I also wear a a chain that has cross that has diamonds in it that my grandmother gave me I take that off as well

**Russell:**

Yeah

**Edward:**

I mean never adverse to a little rough sex so I'm not going to you know wear all that my glasses or my chain

**Russell:**

Fine um your key for your locker

**Edward:**

Yeah

**Russell:**

Where do you wear

**I.i.39:30**

that

**Edward:**

Ankle or wrist depends on the sizes of the elastic whether the circulation's going to get cut off in my foot or not

**Russell:**

So it's that's the sole criteria

**Edward:**

Oh and yeah

**Russell:**

So there are two sizes ankle size or wrist size

**Edward:**

Ah yeah well I haven't worked it out depends what the elastic is

**Russell:**

Yeah

**Edward:**

Um the difference between Squirt and Volcano is that in Squirt they don't tie the key or the the number on so when you walk

**I.i.40:00**

it hits together and makes a tinkling noise which is really annoying

**Russell:**

That annoys you

**Edward:**

Yeah where at Squirt ah Volcano it's not they're actually separate so they don't make a noise when you're walking or

**Russell:**

Okay can I ask you a little bit about this noise then

**Edward:**

Yeah

**Russell:**

Um what do you find annoying about that tinkling noise that you make as you walk along

**Edward:**

I sound like one of Santa's reindeers (*I laugh a little*) tinkle tinkle tinkle

**Russell:**

Well what's wrong with being a bit foolish a minute ago you were

**I.i.40:30**

talking about how it was fine to be a bit silly or ridiculous

**Edward:**

No I just find it annoying

**Russell:**

Oh yeah

**Edward:**

I mean I was just given my apprentice just went to Ricky Martin and gave me a key ring from Ricky Martin the concert

**Russell:**

Yeah

**Edward:**

and I put it onto my keys straight away it's going to last about another day (*I laugh a little*) because it tinkles with another key or something

**Russell:**

Yeah

**Edward:**

and it just I pick it up I I notice it it's not something I can get over not noticing so it's just the noise basically more than anything else I mean I

**Russell:**

Do you

**I.i.41:00**

hear the other men walking around with their keys

**Edward:**

Yeah it's enjoyable sometimes to hear them coming you think ooh Prancer Dancer (*I laugh*) or some of them hang onto them when they walk

**Russell:**

Yeah

**Edward:**

and some of them you can see actually don't want it to make a noise and try not to let it make a noise

**Russell:**

You'd think that in a funny way if it was such a source of anxiety or irritation

**Edward:**

that they'd do (*he laughs a little*) something about it

**Russell:**

that something would be done about it

**Edward:**

Well probably no one mentions it no one says look I

**I.i.41:30**

really love this place but the tinkle of those keys is driving me around the bend you know I don't know

**Russell:**

Do you find um that when you go to a place like Squirt apart from oh how how do you deal with that tinkle at Squirt do you

**Edward:**

(*putting on a voice*) Give in to it

**Russell:**

choose to deal with it or do you

**Edward:**

*(puts on a voice again)* Relax

**Russell:**

just tolerate

**Edward:**

Tolerate

**Russell:**

You just tolerate it

**Edward:**

*(and puts on a voice again)* Give in to the tinkle *(then returns to usual)* you know

**Russell:**

Does it change how you move

**Edward:**

No that's too much effort

**Russell:**

**I.i.42:00**

Are you more likely to put it on your wrist than on your

**Edward:**

Yes I would be more likely to put it on my wrist

**Russell:**

than on your ankle

**Edward:**

than on my ankle but then the elastic there is smaller so it's definitely turn your toes blue sometimes

**Russell:**

Um do you find that when you're at Squirt your behaviour is different from when you're at Volcano or do you

**Edward:**

Yes I'll go into the the um the steam room if there's a lot of people there I'll go in there

**I.i.42:30**

because if there's not then the door hasn't been opened continually and the heat in there is unforgivable it's hideous

**Russell:**

At

**Edward:**

At Squirt

**Russell:**

Right it's too hot in that steam room

**Edward:**

It's too bloody hot

**Russell:**

Right

**Edward:**

But then at the moment the last few times that I've been to Volcano the um the the spa has been set on boil

**Russell:**

*(I laugh a little)* Right

**Edward:**

Now so you go in uncooked and come out slightly slightly boiled

**Russell:**

**I.i.43:00**

*(laughing a little)* Parboiled

**Edward:**

The um I I mean my probably most often times I go to a sauna is when I've finished work

**Russell:**

Yeah

**Edward:**

If I've worked you know a few eighteen hour days and I'm absolutely fucked my main objective is to go and have a spa and a sauna

**Russell:**

Yeah

**Edward:**

If I meet someone and something else happens fantastic but if to actually go there specifically to look

**I.i.43:30**

ah to get a fuck is for me is is is pacing disappointment placing disappointment in your head but um yeah I do actually and I have to say the best sex that I've had in those places has been going there to have a a a spa and a sauna because I'm just exhausted so I like Squirt because it has a beautiful spa it's huge you can sit in there without being hassled you

**I.i.44:00**

know and and it's fine it's really nice and it's incredibly clean

**Russell:**

How do you know it's clean

**Edward:**

Clean as in it whatever chemicals they use the stench is not underlying

**Russell:**

Yep

**Edward:**

Um the temperature is quite nice they are continually cleaning the floors and that all the time obviously they have to for for safety reasons they have to cover their own back and I suppose it doesn't have the age

**I.i.44:30**

that Volcano has so it doesn't have the the underlying scent of the chemicals in the wood ah leeching into the atmosphere

**Russell:**

Um you when I asked you if your behaviour changes um you talked about how your um how you deal with the steam room might alter because of temperature

**Edward:**

**I.i.45:00**

Yeah

**Russell:**

But is there anything about your persona that alters

**Edward:**

Um between the two

**Russell:**

Yeah

**Edward:**

Yeah I think I think there is a difference I think um is sort as the um

**I.i.45:30**

Squirt has more beautiful men going there which is probably the reason why I don't expect that I'm going to pick anyone up there probably as well I don't know I've never looked into that but I I think because you've got the gym just up the road and and a lot of big boys seem to go there more so than go to to to um Volcano so yeah my my persona probably does

**I.i.46:00**

change well certainly because I haven't been to Squirt that often so I didn't know it and I was still somewhat a little shy about going there where now probably now I'm not as shy of going there and I'm more relaxed in being in there as well but there's no um yeah I don't know maybe maybe there was but maybe now there's not I don't I'm not sure

**Russell:**

You mentioned the gym up the road

**Edward:**

**I.i.46:30**

Yeah

**Russell:**

Do you think that the men

**Edward:**

I think so

**Russell:**

are going to the gym up the road

**Edward:**

Yeah I think so because one one night I had sex with a guy who and he was a huge muscle boy and he said that he'd just come

from the gym up the road which then indicated to me because I hadn't actually really thought about it that much

**Russell:**

Yep

**Edward:**

and that was very early stages that um oh you know maybe guys do go to that gym and then come down here

**Russell:**

**I.i.47:00**

But that's the only instance you can verify where that has happened

**Edward:**

Yes yeah

**Russell:**

Yeah right um they have a gym night too don't they do you know about that

**Edward:**

No

**Russell:**

They have a night when um if you

**Edward:**

Is there a gym at Squirts [sic]

**Russell:**

No no but they have a night where if you can show a current gym membership you get in cheap

**Edward:**

Oh okay

**Russell:**

And they advertise it as such as well

**Edward:**

Oh okay

**Russell:**

But you weren't aware of that

**Edward:**

Uh uh

**Russell:**

**I.i.47:30**

Right okay um

**Edward:**

But damn it I'll be getting out my gym card now wiping the dust off it

**Russell:**

Well people who don't go to gyms can go on that same night as well

**Edward:**

Woo hoo but pay more

**Russell:**

Ah yeah um no it doesn't have a gym there but there is one at Volcano have you ever been in the gym at Volcano

**Edward:**

Yes yeah Craig and I used to use it

**Russell:**

Oh yeah

**Edward:**

Yeah I mean um I've been there three times with Craig

**Russell:**

I haven't met anyone who's used the gym

**Edward:**

It's quite good but I'd some of the exercises you've got to

**I.i.48:00**

be careful with

**Russell:**

Such as

**Edward:**

As if you're doing dead weights or something because um careful with those

say as in because you've got to straddle certain pieces of equipment which spreads your towel and slaps your gooly bits up there for show and tell

**Russell:**

Um are you a member of a gym away from the saunas

**Edward:**

*(laughing a little)* Yes yeah

**Russell:**

Yes okay so the gym at um at Volcano

**Edward:**

That's got some

**Russell:**

Would you say that that's a really well  
**I.i.48:30**  
equipped gym

**Edward:**

Ah yeah it i well for a small gym yes yeah it it's got some good weights they're well maintained but you have to again for for um health and safety you have to maintain them but they're they're okay

**Russell:**

Have you been there when there's a supervisor on duty

**Edward:**

In the gym

**Russell:**

Yeah

**Edward:**

Never seen a supervisor in there

**Russell:**

Yeah there's I believe um a trainer there at least once a week

**Edward:**

Oh that'd be good I probably don't go see I mean for me to go there

**I.i.49:00**

I've onl I went once at five o'clock straight after I finished

**Russell:**

Five a.m. or five p.m.

**Edward:**

Five p.m.

**Russell:**

Yeah

**Edward:**

After I finished work when I was working nearby um and that was pretty funny but I just wanted to see all the guys in their suits coming in and that was pretty funny I mean everyone who walked in I imagined was wearing a suit seeing as I got there at that time but they were probably

**Russell:**

But were you in the gym at that

**Edward:**

No no no no I'd just gone into there but um I'm I mean I'd never see the supervisor I'd never

**I.i.49:30**

know what most of the things are happening in there because I'd go after my work

**Russell:**

Right

**Edward:**

which is sometimes twelve or one o'clock in the morning

**Russell:**

Right okay yeah the um you said you went in there with Craig three times

**Edward:**

Yeah I think three times

**Russell:**

Something like that okay but does that mean that you haven't been there without him into the gym



**Edward:**

No once I went into the gym

**Russell:**

Oh yeah was there anyone else in there

**Edward:**

Ah no not when there was someone came in after

**Russell:**

And when you went there with Craig were there other people in the gym

**Edward:**

**I.i.50:00**

No I some guys walked in but they were a little intimidated I think

**Russell:**

Yeah

**Edward:**

The fact that there were people in there actually working working out

**Russell:**

Do you get the sense that it's a an area that's used very much

**Edward:**

Oh yeah it's used by boys with muscles that go in and pump up so they can walk around and look good

**Russell:**

Right you've seen that happen

**Edward:**

Yeah with Craig basically so if I mean you know we are all similar to ninety-seven percent of the population so if if one person does it you

**I.i.50:30**

can virtually be looking at you know people from within that same you know if they're muscley and they come in then they're going to go and do a little workout before they walk around and be admired and and pick up

**Russell:**

Right um have you ever used the cyber lounge at Volcano

**Edward:**

I had to ring my mother up to ask her how to turn the computer off *(I laugh a little)*  
**I.i.51:00**

okay

**Russell:**

From Volcano

**Edward:**

*(laughing a little)* No from my work

**Russell:**

Right

**Edward:**

So that's I'm just indicating

**Russell:**

Oh right

**Edward:**

to you my ability with computers Ma how do you turn it off there are three buttons what do I push no

**Russell:**

All right okay

**Edward:**

I don't know how

**Russell:**

Um have you ever set foot inside the cyber lounge

**Edward:**

No

**Russell:**

No

**Edward:**

In fact I didn't know there was one

**Russell:**

Ah that's interesting right

**Edward:**

But they get their cakes from a well-known supplier is that any good for you

**Russell:**

*(we laugh)* I don't

**I.i.51:30**

know um what is the most surprising thing you've witnessed at a sauna

**Edward:**

Oh a fight between

**Russell:**

A fight

**Edward:**

Yeah a verbal fight between two Asian boys it was surprising

**Russell:**

Where at

**Edward:**

as entertaining at ah Volcano

**Russell:**

Yeah

**Edward:**

Well *(putting on a voice)* apparently *(back to usual)* not um no one boy had

**I.i.52:00**

gone home with that other boy several months beforehand and he'd stolen stuff from him but obviously it must have been a dark night because he asked him if his name was Joe Blow and this supposed Joe Blow said no it wasn't his name but then began to talk to this other guy as if he didn't know him but tried to be friendly but this other guy was convinced he was Joe Blow so he started yelling out that Joe Blow was a

**I.i.52:30**

thief and a liar and couldn't be trusted

**Russell:**

Where was this happening

**Edward:**

Down beside the pool

**Russell:**

And was it in English

**Edward:**

Yes yes my Mandarin only exists for hello and how are you

**Russell:**

*(laughing a little)* All right you think they may have been native Mandarin speakers

**Edward:**

Um ah no I think they were from Singapore

**Russell:**

Mm mm you think they both spoke the same other language

**Edward:**

Er they may have

**Russell:**

but were choosing to quarrel in English

**Edward:**

but they were quarrel

**I.i.53:00**

quarrelling in English

**Russell:**

Right okay and

**Edward:**

That was surprising because it was totally unexpected

**Russell:**

Yeah

**Edward:**

Like suddenly it was there another thing I mean sexually things happening

**Russell:**

No no we'll stick with the fight for a moment

**Edward:**

Oh yeah

**Russell:**

because the I mean I don't abandon it um where were you

**Edward:**

I was sitting at one end of the bench seat this supposed Joe Blow and a friend were sitting at the other end

**Russell:**

This is the bench seat which is built into the wall

**Edward:**

That's it beside the pool yeah there's built into the wall

**Russell:**

Because there's two beside the pool

**Edward:**

The little fella on

**I.i.53:30**

the other side and the larger one it was on the larger one with the mirror backing

**Russell:**

All right okay

**Edward:**

*(putting on a voice)* So you see yourself when you get out of the spa if you don't wear glasses

**Russell:**

Yeah I always forget about that mirror I mean I know it's there but I keep forgetting about it because I always keep thinking

**Edward:**

Well when you're sitting on it watch people walk past you they always fidget with their hair

**Russell:**

Do they

**Edward:**

Yeah

**Russell:**

I haven't noticed I all right I'm always very aware of the person on the bench

**Edward:**

Oh okay

**Russell:**

rather than the mirror behind them I guess

**I.i.54:00**

but you're aware of the mirror and its effect on people

**Edward:**

I'm yeah more of aware of the effect on people

**Russell:**

Right okay so these guys were quarrelling but they were sitting down quarrelling

**Edward:**

No one was standing up and one was sitting down but it only lasted probably a minute at the max

**Russell:**

Yeah

**Edward:**

because he ran up the stairs leaving the bottom part yelling out Joe Blow is a liar

**Russell:**

Ah sorry the accused ran up the stairs

**Edward:**

The accusee

**Russell:**

The oh right the accusee okay the accuser or

**Edward:**

The

**I.i.54:30**

accuser

**Russell:**

Yeah okay all right um is that the only time you've um witnessed any form of um altercation or fight or quarrel

**Edward:**

Yes yeah

**Russell:**

Right so do you think of it as a place then that is um

**I.i.55:00**

well where people don't fight or quarrel

**Edward:**

Yeah unless that's what they want

**Russell:**

Do you think if it as a safe place

**Edward:**

Yes absolutely you're walking around semi-naked you are exposed to all elements so there is a I think a great feeling of

**I.i.55:30**

safety not that I doubt if anyone ever really questions it I mean maybe it's certainly be a good film if someone was slaughtered in a sauna (*I laugh a little*) it'd certainly stop the people visiting

**Russell:**

Um

**Edward:**

But yeah there's

**Russell:**

But you you you feel safe

**Edward:**

Yeah I feel incredibly safe there

**Russell:**

What are the things that

**Edward:**

But I feel safe in all gay venues

**Russell:**

Yeah

**Edward:**

I've never seen a fight

**I.i.56:00**

in a gay venue apart from someone yelling out fucking cunt at someone

**Russell:**

Yeah

**Edward:**

and that was it

**Russell:**

Um do you think of Volcano as being a gay venue

**Edward:**

Yes but I do know some a couple of straight boys who go there to have a sauna and spa without sex so they say and all my friends say yeah sure but I believe them I don't have any reason not to believe them

**Russell:**

Yeah but then straight people

**I.i.56:30**

go to gay venues at other times

**Edward:**

Yes

**Russell:**

But when I'm but what I'm saying is if I say is it a gay venue what makes it a gay venue

**Edward:**

Well I think it's specifically pointed towards men sleeping with men

**Russell:**

Yeah

**Edward:**

It's not an entertainment venue other than that the café's not open you know for a café you can't get a dinner in there without stripping off you know there it's it's a bar as well but it's specifically aimed for men

**I.i.57:00**

having sex with men so gay venue yeah

**Russell:**

Um would you think of a prison as being a gay venue (*I laugh a little*)

**Edward:**

No because you're not going in there with the proviso that you're going to have sex with another man you're being put in there you don't have a choice of going into a prison as such

**Russell:**

Do do you imagine beats as being gay venues

**Edward:**

Beats

**Russell:**

Yeah

**Edward:**

Ah yes but

**I.i.57:30**

see I mean I imagine any man who has sex with another man in whatever form is gay

**Russell:**

Right

**Edward:**

whether they're married and have children and live a heterosexual life is not um doesn't come into it as such they are still gay I mean the words having gay tendencies you are still gay gay tendencies or non-gay tendencies

**Russell:**

Right

**Edward:**

You have gay sex

**Russell:**

Right right

**Edward:**

**I.i.58:00**

You can also have heterosexual sex at the you know you can be so I suppose it makes you bisexual but you are still you know bisexual is just a a lumping it all together

**Russell:**

What about um being male or masculinity do you think of a place like Volcano or Squirt as being a a male venue

**I.i.58:30**

or a masculine venue

**Edward:**

Well it's a male venue yeah because there are no females there um masculinity comes in many shapes and forms so yes it is very masculine the testosterone that's thrown around that place at times is is huge

**Russell:**

Can you can you um describe one of the more surprising forms that masculinity takes at

**I.i.59:00**

one of those venues something you've witnessed

**Edward:**

Surprising forms of it well I suppose I mean you look you see a man who is quite

**Russell:**

I'm thinking of if you can think for a moment of something specific

**Edward:**

Mm no see I traits of of masculinity can also be deemed as being feminine

**Russell:**

Well I'm asking for what you your experience

**Edward:**

But yeah I can't I can't I'm

**I.i.59:30**

not

**Russell:**

I'm not asking you to be an expert here

**Edward:**

Yeah

**Russell:**

I'm saying like you've witnessed something you thought that's masculine but you'd never thought of that being masculine in that way before or you never thought of that as being masculine

**Edward:**

No I probably I've not I couldn't specifically say something it's it hasn't taken me by

**Russell:**

Right

**Edward:**

storm at all

**Russell:**

Yeah what about non-masculine behaviour or non-masculinity

**Edward:**

**I.i.60:00**

No I I couldn't say that either because I don't I don't you know I mean I know as you said I'm not I'm not looking at it from being an expert but I have my own beliefs that

**Russell:**

Yeah

**Edward:**

Because if a male does something thus it is for me it's masculine whether he flaps all over the place or he goes and chops down a tree it's masculinity doesn't come in in a box and that it is not black and white it is very grey so if you have a

**I.i.60:30**

man hopping down on his knees and you know giving you taking a um a lesser role to perform just say oral sex on you that could be seen as as a feminine trait because they're they're being demure and

stepping away from you and and where I don't believe that I think that is just

**Russell:**

You you don't see it that way

**Edward:**

I don't see it

**Russell:**

**I.i.61:00**

Right okay

**Edward:**

as that way so

**Russell:**

But you're aware that other people could

**Edward:**

Well I'm I'm aware that other people do

**Russell:**

Yeah

**Edward:**

They have said that

**Russell:**

Yeah

**Edward:**

so it's but that's their view so that's okay

**Russell:**

Yeah have you ever seen anyone in drag

**Edward:**

Yes

**Russell:**

at a sauna

**Edward:**

Yes

**Russell:**

Oh yeah ah were they working there or a client

**Edward:**

No they they they were a client wearing stockings actually because

**Russell:**

**I.i.61:30**

Under a towel

**Edward:**

Under a towel and fishnets and I've seen him a couple of times and I've thought you can't slip in those it must be great grip

**Russell:**

Oh with bare feet with fishnet stockings

**Edward:**

With bare feet and fishnet stockings

**Russell:**

And a towel

**Edward:**

And a towel

**Russell:**

Anything else

**Edward:**

Ah once pearl earrings

**Russell:**

Pearl earrings

**Edward:**

Very stylish

**Russell:**

Makeup

**Edward:**

No makeup

**Russell:**

Wig

**Edward:**

No wig only once with pearl earrings

**Russell:**

The pearl earrings with the fishnets or was that a separate

**Edward:**

With the fishnets

**Russell:**

Right

**Edward:**

Clip-ons

**Russell:**

**I.i.62:00**

Right where did you see that

**Edward:**

Oh downstairs near the pool at Volcano

**Russell:**

Right okay

**Edward:**

I've seen him three I'm sure I've three times I've seen him there and each time he's had fishnets on but only once he had pearls

**Russell:**

Right and you is this because you seem to spend a fair bit of time by the pool or this is a place where you watch people

**Edward:**

Oh it's a good time to watch people

**Russell:**

Right

**Edward:**

It's a good place to watch people that I'm

**Russell:**

And you enjoy sitting there watching people

**Edward:**

Ah yeah

**Russell:**

What do you enjoy about it

**Edward:**

**I.i.62:30**

Ah seeing differences entertaining as in not making fun of but just watching people watch how they walk how they hold themselves if they they feel strong or if they don't seeing who's looking at who why why they're looking you know um

**Russell:**

Where you're watching this is from that bench with the mirror behind it

**Edward:**

The long bench

**Russell:**

Yeah do you

**Edward:**

Or the short bench sometimes

**Russell:**

You're you're at the short bench sometimes

**Edward:**

Yeah

**Russell:**

Do you have a preference for the long bench

**Edward:**

**I.i.63:00**

Mm no not really

**Russell:**

Right okay the um when you're watching do you feel like you're an audience member or

**Edward:**

No I think you're always a participant

**Russell:**

You you and you feel that yourself

**Edward:**

Yes

**Russell:**

when you're sitting on that bench

**Edward:**

If you're if you're if you're there in a contained room because they're also looking at you from time to time you become a participant

**Russell:**

And that happens for you as well

**Edward:**

Yeah

**Russell:**

Right okay has is there any situation

**I.i.63:30**

there where you do feel you're a spectator or an audience member

**Edward:**

Ah yeah if you're in the spa and you're sitting back and they don't know that you're in that room and you're just looking and they're there and you'll see them doing things that are more obvious like standing in front of the mirror to fix themselves or

**Russell:**

Yeah

**Edward:**

Or um

**Russell:**

How is it that you could be in the spa and people wouldn't know you were there

**Edward:**

I guess a darker area it's it's never I don't think it used to be but now it's not as



**I.i.64:00**

well lit so you can actually and if you're sitting down it's really bloody deep you could drown or short people like me you could drown

**Russell:**

I want I need you to describe that room the layout because where the spa is near the pool isn't it

**Edward:**

Okay so you know if you

**Russell:**

Because what we've got is bits and pieces now just for a second someone's going to be reading a transcript of this interview

**Edward:**

Yep

**Russell:**

Probably a few people examiners who

**Edward:**

don't know what the room looks like

**Russell:**

may have never ever set foot in there

**Edward:**

Okay

**Russell:**

and never will can you describe

**Edward:**

Yeah

**Russell:**

**I.i.64:30**

this room with the bench the pool and the spa

**Edward:**

All right it's about fourteen foot across and probably twenty foot yeah in length um at one end you come down a set of stairs which has ah which is the the opening

where you walk through and you can actually see the pool right in front of you which is er a kidney shaped pool um

**I.i.65:00**

and then behind you is the bench seat which has the mirror uh backing if you walked past the bench seat you'd walk straight down um past the showers past the sauna the wet sauna if you're still standing at the entrance you can look through to some shrubbery plastic trees and and partly behind that is the spa which has a glass square block tiles um on two sides

**I.i.65:30**

of it it which back it and there's a strip light one of those red flashing strip lights that are above it okay um so that's directly in front of you to your ah left on the side of the pool you can walk all the way around the pool um to

**Russell:**

Do you mean circumnavigate it

**Edward:**

Well two of the sides sorry you can't go all the way around on where you're standing in in the entrance looking straight down the pool kind of goes in

**I.i.66:00**

to the wall where there's a seat and that so you couldn't walk straight through there you can go round the left and around the pool which you pass the dry sauna and get to the other ah bench seat and also you know the steps that lead around to the other corridor which is in a horseshoe shape well square

**Russell:**

Is there anything else

**Edward:**

Well you can look up where I said about

**I.i.66:30**

the walkway that's above the pool that you can look down on you can actually enter where the entrance is there's an entry to the right which you can go into that little passageway that goes up above that area

**Russell:**

How's it lit you've mentioned this one little strip of red light behind the spa

**Edward:**

Okay it's got it's dimly lit but not it's not dim  
dim you can actually

**I.i.67:00**

see people and and talk it's okay you  
wouldn't be able to read down there and  
there's piped music as well and a clock that  
people watch at times

**Russell:**

Oh yeah which wall's the clock on

**Edward:**

Above oh it's er where the spa is a little bit  
to the left of the spa and up and there used  
to be a rail that would help you get down into  
the spa but they've taken that away

**Russell:**

Um what's the floor surface

**Edward:**

**I.i.67:30**

Terracotta red ah tiles I think

**Russell:**

Is it slippery

**Edward:**

Yes I've seen quite a few people fall down  
and there's when you're walking down one  
of the little corridors that are there's some  
steps going down

**Russell:**

Yeah

**Edward:**

and I've seen people fall down those steps

**Russell:**

Yeah

**Edward:**

and actually one guy really hurt himself also  
another drunk guy fell into the pool I had to  
drag out one night

**I.i.68:00**

that was interesting

**Russell:**

I have to stop for a second

**Edward:**

Yep

*(I switch off the recorder and insert a fresh  
minidisc)*

**I.i.68:05**

*(we resume almost immediately)*

**Russell:**

**I.ii.00:00**

Okay you mentioned the music

**Edward:**

Yep

**Russell:**

What kind of music plays

**Edward:**

Ah elevator mundane music it doesn't make  
any it makes a big enough impact to go oh  
there's music playing but I

**I.ii.00:30**

have no idea

**Russell:**

Does it is it like walking through a  
department store listening to music

**Edward:**

Yes

**Russell:**

Very much

**Edward:**

Well

**Russell:**

For you it is

**Edward:**

as in to the point of it's not recognisable

**Russell:**

Right okay have you ever had an  
experience where you've suddenly noticed  
the music

**Edward:**

No

**Russell:**

Right okay

**Edward:**

Oh yes when the spa goes off then you hear the music it's stronger

**I.ii.01:00**

that's the next thing after the spa after recognising the spa is stopped bubbling then you can hear soft music

**Russell:**

What about um at Squirt are you aware of music playing there

**Edward:**

Yeeoh I'm I'd say I know there is but I'm not sure

**Russell:**

Oh yeah

**Edward:**

Often you can hear the film that's being shown you can hear that

**Russell:**

Yeah

**Edward:**

Oh and

**I.ii.01:30**

yeah ah the oh baby I think is all I can remember hearing off one of the um the porn videos showing or something

**Russell:**

*(I laugh a little)* Right

**Edward:**

It's stuck in my brain oh baby

**Russell:**

Oh baby it's better than it's my first time

**Edward:**

It's my I want to have your children

**Russell:**

Um

**I.ii.02:00**

I I want to ask you um and you don't have to if you don't want to but I'd I'd really like to try and get into some detail and asking you to describe a recent sexual encounter inside a cubicle

**Edward:**

Yep

**Russell:**

Is that okay

**Edward:**

Mm hmm

**Russell:**

Okay all right um what I'd like you to do is begin at the point where you where one of you locked the cubicle door

**Edward:**

**I.ii.02:30**

Yep it was

**Russell:**

And so a specific instance recently

**Edward:**

Yeah the

**Russell:**

Preferably recently

**Edward:**

Well I've been to the sauna only once since I've come back from Europe and

**Russell:**

Oh that was the night I bumped into you

**Edward:**

No actually oh twice that was that night and um the Squirt I went to Squirt

**Russell:**

Yeah

**Edward:**

and there was a guy there um yeah he locked the door and

**I.ii.03:00**

then it was like oh it started off actually quite I mean it was very interesting because it was incredibly violent more like I mean I like a little rough sex which is nice but this was violent and I had to at one point think do I continue on with this or do do I get out and I was actually interested in the fact that it was at this point and knowing that I do like um

**I.ii.03:30**

occasional rough sex that this was a new area for me so I found it enjoyable where he was incredibly rough and then I I had to be he wanted me to be incredibly rough and I actually I really it was an enjoyable experience it's not something I would want to go back to hence I wouldn't give him my phone number and told him I I wasn't interested in seeing him again so it was it was interesting

**I.ii.04:00**

it was very interesting

**Russell:**

He locked the door

**Edward:**

He locked the door

**Russell:**

What happened next

**Edward:**

Um he virtually just ripped my towel and well he did he ripped my towel off um we kissed just for a moment and then he just ah lied me back down on the the bench and um I'm trying to think of the actual step-by-step blow-

**I.ii.04:30**

by-blow instructions

**Russell:**

Would it help if I asked you to describe the cubicle itself

**Edward:**

No not really all I can remember is it was

**Russell:**

Was it a large one or a small one

**Edward:**

It was a large cubicle that actually had one of the the televisions above it that was showing porn

**Russell:**

Right

**Edward:**

So that was interesting and there was and that was actually quite rough sex happening on on that as well and he kept looking at it and he was like almost inspired by what he

**I.ii.05:00**

saw so um like I remember he just held my arms back straight away and and whacked me in the face like just slap not punch not hurt didn't hurt it was a slap like to the the back of the jaw before the ear more of a playful slap more than something that was designed to injure and I could see at that point he was looking for what my reaction was

**Russell:**

Were you standing up when that happened

**Edward:**

No lying down he'd lied me down

**I.ii.05:30**

and and pushed my arms up and was holding my arms above my head

**Russell:**

And you were lying on your back

**Edward:**

Yes on my back

**Russell:**

Did he have his towel still on

**Edward:**

No his towel was off

**Russell:**

Okay um small question

**Edward:**

Yep

**Russell:**

Where were the two towels

**Edward:**

Um on the floor

**Russell:**

Not on the

**Edward:**

Not on the bench and not hung up behind the door

**Russell:**

Right okay

**Edward:**

In the corner down beside the

**Russell:**

Were they together or separate

**Edward:**

Ah together

**Russell:**

Okay

**I.ii.06:00**

so he was holding you down you were on your back did that mean you had a view of the television from where you were lying

**Edward:**

Yes yeah I could see it not at that point I hadn't really looked at it it was only um when he actually turned and glanced up at that and I looked up as well

**Russell:**

Was there any um speech that either of you came out with

**Edward:**

No no there was none

**Russell:**

So he ripped your towel off when you say **I.ii.06:30**

he lay you down how did he do that what did he actually do

**Edward:**

It was actually the the pulling up of the towel was quite firm

**Russell:**

Yeah

**Edward:**

Like he just slid his hand down the front of it and then just pulled it and all I felt was lucky you didn't have both sides of it or you would have actually pulled me off my feet

**Russell:**

Yeah

**Edward:**

Um and then he just placed it behind me then took his off placed it down beside and um then just kind of put his arms around me and then kind of stepped back so I then I lied down on

**I.ii.07:00**

on the the bench

**Russell:**

So when you went in and he locked the door

**Edward:**

He locked

**Russell:**

was that because you were in deeper into the cubicle than he was

**Edward:**

Yes yes

**Russell:**

Okay and was the the bench as you call it behind you

**Edward:**

To the side

**Russell:**

To the side okay right so then he lay you down like what did he do did you give your weight over to him or

**Edward:**

Yeah well he kind of walked into me so I had to move back

**Russell:**

Yeah

**Edward:**

and he yeah

**I.ii.07:30**

I don't know I think he had one arm behind my back or something and was you know the indication of of lying down

**Russell:**

Did you get a sense that er he was leading

**Edward:**

Yeah he was definitely leading

**Russell:**

Okay all right so then you said he had your hands up in the air

**Edward:**

Yeah he

**Russell:**

How did that happen

**Edward:**

Oh it was he just lifted my ar my hands with both his hands and held my hands up behind my back

**Russell:**

Yeah

**Edward:**

Behind above my head and just

**I.ii.08:00**

held one hand not forcibly

**Russell:**

Yeah

**Edward:**

Just held them up

**Russell:**

So there was a sense on your part that you were ah co-operative

**Edward:**

Yes

**Russell:**

That yeah it wasn't just him doing things you were doing things

**Edward:**

No no I was yeah he was indicating and I was following

**Russell:**

Right okay

**Edward:**

There was no apprehension there

**Russell:**

Okay and ah because he'd taken this ah initiative

**Edward:**

Yeah

**Russell:**

you were interested in

**I.ii.08:30**

simply going along with it

**Edward:**

Yep

**Russell:**

to see what would happen

**Edward:**

Yeah to see what would happen

**Russell:**

Is that a fair

**Edward:**

Yeah

**Russell:**

Is that a fair appraisal did you have any expectations of him

**Edward:**

No um no not at all

**Russell:**

Right okay

**Edward:**

I I'm he was very sweet looking usually not what I'm interested in in a a man I don't find that sweet young man ah a sexual interest to me

**Russell:**

**I.ii.09:00**

Was he physically smaller than you or bigger

**Edward:**

No a little a little bigger

**Russell:**

Right okay the he then slapped you

**Edward:**

Yep

**Russell:**

and then as it were he looked at you to see what your reaction would be

**Edward:**

Yeah he looked [unintelligible]

**Russell:**

You you have a distinct recollection of that

**Edward:**

Yes yeah because I smiled and I thought why am I smiling that's dumb yeah

**Russell:**

So you can remember smiling and thinking that at the same

**I.ii.09:30**

time

**Edward:**

Yeah

**Russell:**

Yeah okay

**Edward:**

Because then he looked up he I mean he looked he watched my eyes then he looked up at the screen

**Russell:**

Yeah

**Edward:**

and some guy was getting because I looked up ah I'm following his vision

**Russell:**

Ah yeah

**Edward:**

when he turned his face to look and just remember some guy being either thrown down or pushed down or something like that

**Russell:**

On the screen

**Edward:**

On the screen

**Russell:**

But that was after you were down

**Edward:**

Yes

**Russell:**

Right okay all right it was almost as though the screen was following

**Edward:**

Yeah but they were in the middle of something where we

**I.ii.10:00**

were just in the beginning

**Russell:**

Right okay all right so what happened then his eyes were on the screen your eyes were on the screen

**Edward:**

Oh he just turned back and then I think we started kissing and and rr and rolling he was very physical as in moving my body like he would roll me around or roll himself under me and pick me up on top of him and then sit me up and push me back

**Russell:**

When you say you started kissing who initiated that

**Edward:**

He did

**Russell:**

**I.ii.10:30**

Right did he do it um suddenly or gradually

**Edward:**

Yeah it was no it was more sudden it was like it was like a game-plan I suppose you know he knew exactly what he was going to do he didn't hesitate I just followed I became this is what I was saying like

**Russell:**

You were saying

**Edward:**

That I um I I just followed him so I

**I.ii.11:00**

was seeing where it was going and it just continued on but then becoming a little bit more kind of aggressive but interesting interesting enough to keep me there he was he was very good at what he did like he would put his hand over my mouth so I couldn't get a breath and or and be

masturbating me at the same time and but not enough that I would force

**I.ii.11:30**

his hand away but then if I tried he would hold his hand there firmer but he would allow me to get a breath so it was it he he kind of he'd done it obviously many times before

**Russell:**

You had a sense you were with someone who was practised

**Edward:**

Yeah and there was I didn't fear there was no fear there at all which I would because I mean I have the reason why I'd never slept with anyone for such a long time was because I'd I was

**I.ii.12:00**

taken by a group of men when I was er in my late teens and raped and kept for a day or two so I have a even even though I like a little rough sex um there is a point where I have a fear reaction that will stop it and with him I didn't have that fear reaction at all whether it is disappearing as I get older or what I don't know but um yeah so his aggressiveness was not to the point that

**I.ii.12:30**

I was frightened at all

**Russell:**

You started kissing you said that he was moving you around rolling you around does that mean there were times when you were physically above him

**Edward:**

Yes yeah

**Russell:**

At those times did you find the dynamic altering or was he still as it were leading

**Edward:**

Not in the beginning but it in the beginning he was still he would hold my arms and I and pull me towards him and kiss me

**Russell:**

Pull pull you down towards him

**Edward:**



Yeah pull me down

**Russell:**

**I.ii.13:00**

Right so even though you were above him

**Edward:**

Yeah I was definitely yeah in that position I was still ah the weaker party or the the one who was being controlled

**Russell:**

Well were you being controlled

**Edward:**

Well er in a game yes but I was a willing participant

**Russell:**

Right okay

**Edward:**

so I wasn't there was there was no apprehension on my part I suppose it's like being with a a rag doll that you move around wherever you want to

**I.ii.13:30**

and that's the the the the position that I'd taken was right you know what you want let's you know just do this let's enjoy it and then he said to me ah slap me so I did

**Russell:**

When you say he said to you did he say it or did he whisper it

**Edward:**

No he said he said it slap me I want you to slap me

**Russell:**

Okay he said

**I.ii.14:00**

slap me I want you to slap me

**Edward:**

Yeah

**Russell:**

Okay and did he say that with a voice that would have been audible to somebody immediately outside the cubicle

**Edward:**

Ah no probably not audible to me as to be not a whisper but not unless someone was out there with a milk glass with their head pinned up against the wall listening in probably not

**Russell:**

All right um how far was he how far was his face

**I.ii.14:30**

from you when he said that

**Edward:**

I was I was um he actually rolling me over he had been on top of me and he was rolling me over

**Russell:**

Yeah now when he said slap me I want you to slap me what did you understand him to want

**Edward:**

Um to be slapped I didn't questioned it any more than that

**Russell:**

Yes but to be slapped where and how

**Edward:**

Yeah that I wasn't sure so that's

**Russell:**

Did

**I.ii.15:00**

you like slap him on the sole of the foot

**Edward:**

I could have his leg was in that position no he um I where did I I slapped him on his chest

**Russell:**

On his chest right so you didn't slap him where he'd slapped you

**Edward:**

No

**Russell:**

Right okay

**Edward:**

I didn't slap him in the face

**Russell:**

Okay so what happened then

**Edward:**

Then um

**Russell:**

Did you slap him like flat down on his chest were you were you above him at that point

**Edward:**

Yes at that point by the time we'd kind of he'd said slap me and he was shifting me around

**Russell:**

Yeah

**Edward:**

and by that time I was on top

**I.ii.15:30**

so I just yeah hit him on his chest

**Russell:**

Yeah

**Edward:**

And he ah rose up at that point

**Russell:**

You mean his torso

**Edward:**

Yeah his body

**Russell:**

Yeah

**Edward:**

He sat up

**Russell:**

Yeah

**Edward:**

at that point

**Russell:**

And then what happened

**Edward:**

It became softer softer because that's um er I suppose my style of having sex is a softer sex which is obviously I mean well obvious to me one of the reasons why I like someone else taking control but then I have a softer

**I.ii.16:00**

side which always counteracts that so then it became softer more caressing and then

**Russell:**

On his part

**Edward:**

As well on his part as well and then it progressed again to when I I became the aggressor more and he took the more subdued role

**Russell:**

Can I just go back when you said it became softer did you initiate that or did he

**Edward:**

Yes I initiated that when he slapped

**Russell:**

So you slapped him

**Edward:**

I slapped him then when he sat up I think I stroked his face or something then we kissed

**Russell:**

**I.ii.16:30**

Right

**Edward:**

more tenderly

**Russell:**

Okay right

**Edward:**

and caressed and then um then I became very playful then I threw him down I threw him down on the bed and I covered his mouth then I couldn't do it as as he did I had to because I hadn't had no had not done that before so I couldn't judge his breath or anything but then at the same point then the aggression kind of swapped and changed and at one point he actually thought he'd hurt me

**I.ii.17:00**

he he went

**Russell:**

Can we go back sorry

**Edward:**

Yeah

**Russell:**

Can we I'll just make a note of that

**Edward:**

Yeah

**Russell:**

I want to go back when you said you put your hand over his mouth

**Edward:**

Yeah

**Russell:**

was that as it were returning

**Edward:**

Returning the favour or gesture or I mean people do to you what they like being done to them so you try I try to emulate what he was doing

**Russell:**

Right okay and is that because you found that pleasurable

**Edward:**

Yeah I found it pleasurable and non-threatening

**Russell:**

Yeah and you and that and

**I.ii.17:30**

did you understand that part of what was happening was he was teaching you things that would please him

**Edward:**

Yes at that point yes I did

**Russell:**

Right okay and so you then proceeded to offer some of these

**Edward:**

The yes

**Russell:**

This repertoire back to him as it were

**Edward:**

Yeah definitely

**Russell:**

Okay right all right now you said you didn't think you did it as well as he did

**Edward:**

No

**Russell:**

because he was practised do you think

**Edward:**

Certainly I was

**Russell:**

Even though you were unpractised do you think you nevertheless were able to offer him the kind of pleasure he offered you

**Edward:**

**I.ii.18:00**

Um sorry say that one again did I what

**Russell:**

Even though you were unpractised

**Edward:**

Yeah

**Russell:**

You were a first timer with this

**Edward:**

Yeah

**Russell:**

This technique of

**Edward:**

That I could still do it for him

**Russell:**

Yeah

**Edward:**

Yes yeah obvi I mean yeah I held his mouth so he couldn't get a breath and then allowed him to take a breath and held him firmly like hugged him very tight during this time he would masturbate or masturbate me and he would you know suddenly there would be a a change where he would

**I.ii.18:30**

grab a hold of me and push my head back and and I mean some of the slapping became very hard I mean very loud certainly you could

**Russell:**

On whose part

**Edward:**

Both both parts but not of the face again it was when he actually went to slap me I think part of my body I don't know where it was but I moved my head and he actually hit my face and I pulled back he grabbed me and he said are you all right are you okay did I hurt you and I

**I.ii.19:00**

said no no no it's fine it's okay

**Russell:**

Is that the only the second thing that was said when he said that

**Edward:**

No there was um

**Russell:**

Because the first thing was slap me I want you to slap me

**Edward:**

Yep that was

**Russell:**

And there was some speech between that and are you all right

**Edward:**

There was some but ah speech within passion so I can't I could not say exactly what was said oh like that's good or or fuck or

**Russell:**

Could you

**I.ii.19:30**

say who was saying it

**Edward:**

Both of us were

**Russell:**

Right right ah simultaneously or in turn

**Edward:**

Sometimes simultaneously sometimes

**Russell:**

Yeah okay all right

**Edward:**

His I mean his yeah his aggression certainly um was stronger than mine was you know a couple of times he'd like bang me back against the wall

**Russell:**

What's the wall made of

**Edward:**

**I.ii.20:00**

Something pliable because it moved it certainly made a noise I mean like if I was outside the cubicle I would have been going oh my god and hustling away somewhere else

**Russell:**

Were you wondering about the outside of the cubicle

**Edward:**

Yeah I did at one at one point and occasionally he would glance up at the the screen as well

**Russell:**

The event occurring on the screen was it

**Edward:**

I didn't look I personally  
**I.ii.20:30**  
didn't look again

**Russell:**

Oh so after that first time

**Edward:**

So I'm yeah I'm not sure

**Russell:**

So you weren't sure whether its duration was similar to the how long were you

**Edward:**

Yeah it must be because actually I did look it it was when we were finished so and it was still going

**Russell:**

Right okay

**Edward:**

It was still going and I must admit I did think my god that's a long video

**Russell:**

Right okay let's so let's go back so what I have a sense of is of the the um the slaps and kissing ah holding rolling

**I.ii.21:00**

around changing positions ah you started to reciprocate to him some of the things

**Edward:**

Yes

**Russell:**

that had been done to you what else happened

**Edward:**

Um

**Russell:**

Was it just a question of kissing and

**Edward:**

There were intermitt there were intermittent moments of softer which were always um er started by me but they didn't last long it was just a fleeting

**I.ii.21:30**

moment and then as I mean certainly towards the the end it wasn't I mean um he he came I didn't it was for me more of a a game whereas he end up he would he was masturbating as I was holding him and and holding his breath and he would at times push his head his face into my hand more and more so

**I.ii.22:00**

that he was I suppose suffocating or whatever more but obviously as an indication for me to to control his breath more

**Russell:**

So would you say that after ah a period of time you became aware that this was about you servicing him

**Edward:**

Yes yeah

**Russell:**

Is that is did I just put words into your mouth or

**Edward:**

No no no no no no that became aware

**Russell:**

Right okay and

**I.ii.22:30**

you were then prepared to go with that

**Edward:**

Yeah it was fine

**Russell:**

Yeah right okay um and so it wasn't a case of him learning from you and reciprocating

**Edward:**

No he I mean

**Russell:**

He didn't that wasn't an interest it was more like he had a repertoire that you were acquiring from him

**Edward:**

Yes

**Russell:**

with a view to offering it back to him

**Edward:**

Yes yeah definitely

**Russell:**

Great okay and when you say it being over basically him ejaculating

**Edward:**

Yeah

**Russell:**

**I.ii.23:00**

was it being over

**Edward:**

Yeah and after that he was incredibly tender incredibly tender I mean if you saw him walking around you'd you'd say by god what a sweet young man sweet sweet little smile like he had set up with me much earlier that he was interested in me but I was not interested in him at all and he had the little tip of the head looking down then looking up and smiling and

**Russell:**

Was he much younger than you

**Edward:**

**I.ii.23:30**

Ah probably would have been in his twenties definitely and probably mid twenties twenty-eight or something like that

**Russell:**

When you say he was very tender like he ejaculated and I'm going to get very forensic here where

**Edward:**

Um he ah came across his belly the top of his belly [unintelligible] his chest

**Russell:**

So he was leaning back

**Edward:**

He was like we were actually he was pushed back

**I.ii.24:00**

we were half on virtually ah ah on an angle half off um the mat and so my feet were on the floor his feet were on the floor he was pushed back into me I was pushed back into the mat and the wall um with behind him with my arm wrapped around his chest and my other hand wrapped around his face holding his his head still and he was um masturbating

**I.ii.24:30**

and fighting to get away from my grip at the same time

**Russell:**

But he had encouraged that

**Edward:**

Oh yeah he didn't want to get away from the grip he wanted me to hold him

**Russell:**

Right

**Edward:**

Hold him tighter

**Russell:**

So the fighting was a provocation

**Edward:**

Yes yeah that was part of his enjoyment he obviously needed that to

**Russell:**

Okay

**Edward:**

To reach climax

**Russell:**

Okay so he came

**Edward:**

He came and then

**Russell:**

Then what then what happened

**Edward:**

There was a a relax of his body into mine and then I just er put my hands back and pushed myself

**I.ii.25:00**

up and he

**Russell:**

So you let go of the grip

**Edward:**

Yes I let go of the grip put my hands back slid back push up to sit against the wall and he did exactly the same and then kind of ah rolled into my body and placed I remember him placing his head down on my shoulder curling up underneath so I just wrapped my arms around him and he wrapped his arms then around mine and we sat like that probably for about five minutes six minutes (*quietly*) seven

**Russell:**

**I.ii.25:30**

What was happening for you during that five or six minutes

**Edward:**

Mm I was thinking by god something's going on with you and just being concerned actually concerned thinking well you know you have these behaviours where you need this aggression but you want this tenderness wondering what had actually been involved in his life to get to

**I.ii.26:00**

this point where that sex for him was about aggression but his what I felt his um his real self or his was actually about tenderness and love and human contact so because he was quite pretty he was very good looking was he abused as a child or kept by an older guy or

**I.ii.26:30**

whatever all these scenarios were then running through um my head as to why he was like that

**Russell:**

You were no longer paying any attention to the video

**Edward:**

No

**Russell:**

Okay how did you get from that situation to the door being opened

**Edward:**

I think I said to him I've got to go now I've got to go and he said yes and then he had an accent he looked like a young Swiss boy I thought when I first saw

**I.ii.27:00**

him walking around and he was he was a tourist

**Russell:**

Sorry let's go back a bit

**Edward:**

*(he sings two notes)* Doo derd

**Russell:**

Um there's just a lot happened there um you said I've got to go now

**Edward:**

Yep

**Edward:**

Or I think I've got to go now

**Edward:**

No I said I've got to go now

**Russell:**

All right okay how did you initiate that like you you've been sitting there thinking about him curi

**Edward:**

I kissed him on the side of his face

**Russell:**

Well I'm thinking more

**Edward:**

Yeah

**Russell:**

first of all how you initiated it in yourself

**Edward:**

In myself

**Russell:**

Because

**I.ii.27:30**

a moment ago

**Edward:**

Yeah

**Russell:**

you were reflecting

**Edward:**

I was holding him yeah

**Russell:**

and holding and thinking about him how did that shift from that to

**Edward:**

Typical selfish man I just thought I'm really tired it was about two thirty in the morning

**Russell:**

Yeah

**Edward:**

and I just thought I'm really tired and I thought I mean

**Russell:**

And were you going to go when you said that or did you mean you wanted to go away from him

**Edward:**

No no no I was going home I was going home

**Russell:**

Yeah okay good all right

**Edward:**

We actually went and got changed together he he

**Russell:**

Sorry before

**I.ii.28:00**

that

**Edward:**

All right

**Russell:**

That's all right so then you said I've got to go now

**Edward:**

Yes I said I've got to go now

**Russell:**

And he said yes

**Edward:**

He just said yeah yes or okay or made an indication

**Russell:**

Now that's interesting because now suddenly you've heard an accent

**Edward:**



Yes

**Russell:**

But you didn't hear the accent earlier

**Edward:**

I didn't hear the accent earlier

**Russell:**

Right okay and what kind of accent was it

**Edward:**

It was Swiss or Scandinavian or

**Russell:**

Something like that

**Edward:**

Yeah

**Russell:**

Okay

**Edward:**

Not French not as broad as French but

**Russell:**

Did you ask him about his accent

**Edward:**

No

**Russell:**

Okay so he just said  
**I.ii.28:30**  
 that

**Edward:**

Yeah

**Russell:**

Did you then say anything back to him

**Edward:**

Um I said thank you and said that it was that was fun and he said yes it was fun or some made you know something similar

back to repeating and he smiled and then we kissed just ah softly on the lips

**Russell:**

Did you find that dialogue was like a continuation of the tenderness in the same key or was it

**Edward:**

Yeah I think it did it from I think  
**I.ii.29:00**

I actually had some concern going on inside me as well it was to towards him but also knowing that I I didn't want to become involved with him either and I didn't think I got an indication from him he didn't want involvement

**Russell:**

And so you who unlocked  
**I.ii.29:30**  
 the door

**Edward:**

He did

**Russell:**

Who

**Edward:**

He handed me my towel

**Russell:**

Ah

**Edward:**

He stood up and ah used I think his towel to wipe himself down and then wrapped it around it and then handed me my towel

**Russell:**

Right and it was your towel you got handed

**Edward:**

Yes yeah

**Russell:**

*(laughing a little)* Okay how do you know

**Edward:**

Because mine was in the corner thrown down first and his was thrown down beside mine

**Russell:**

Okay all right good and then did you walk to the showers

**I.ii.30:00**

together or did you go to the lockers

**Edward:**

I just went to the lockers

**Russell:**

Yeah

**Edward:**

because I knew I'd go home and have a shower so

**Russell:**

Yeah and did he go to the showers or go to the lockers

**Edward:**

No he actually went to the lockers as well

**Russell:**

Yeah okay

**Edward:**

which was a surprise because I thought he'd go and have a shower but

**Russell:**

he didn't

**Edward:**

He didn't

**Russell:**

And was his locker in the same bay as yours because the lockers there they're a series of bays

**Edward:**

Yes it was yeah it was in the same bay

**Russell:**

Yeah so that was a coincidence

**Edward:**

Yeah

**Russell:**

because there's no control over that aspect

**Edward:**

No and then we just we didn't have any more conversation we smiled at each other a couple of times and I

**I.ii.30:30**

said good night to him he said good night and

**Russell:**

Did you watch him as he got dressed

**Edward:**

No not really I looked up a couple of times when I was putting my shoes on there was a

**Russell:**

Was he wearing clothes that surprised you

**Edward:**

Yeah they were bogan (*I laugh*) a green and white striped

**Russell:**

Why did why do I ask that question and know already what the answer is going to be

**Edward:**

It was a green and white stripes um football jersey um

**I.ii.31:00**

and cream trousers that weren't long enough for him I didn't think he was that tall but he was taller than than that but he left before I did and then

**Russell:**

Did he dress very quickly

**Edward:**

No no quicker I couldn't get my shoelaces undone

**Russell:**

All right

**Edward:**

And um they're the new

**Russell:**

Oh when you arrived you hadn't undone them you just took your shoes off

**Edward:**

No I just flicked them off

**Russell:**

All right go on that's okay

**Edward:**

But I can't get my foot back into them I'm just lazy

**Russell:**

Yeah okay

**Edward:**

Um

**I.ii.31:30**

so then yeah I had to get my shoelace undone and then and he left whilst I was doing that and and

**Russell:**

Did he say anything

**Edward:**

No we just said good good bye

**Russell:**

Well that's saying something

**Edward:**

Yeah

**Russell:**

Just good bye

**Edward:**

Yeah or bye something like that

**Russell:**

Did he say that

**Edward:**

No I said it I said it first

**Russell:**

And he responded

**Edward:**

Yeah

**Russell:**

Yeah

**Edward:**

He said bye smiled and then left and then when I left he was actually walking around the corner along a well-known road and I thought oh he must be staying at that hotel nearby

**I.ii.32:00**

I don't know why it could have been anywhere it could have been international student a lot of them stay in that area

**Russell:**

Um did you say bye to him because you didn't want him to leave without you saying good bye

**Edward:**

No just good manners and being bought up that way I looked up he looked at me I said bye and he said bye or something and then kept smiled and kept walking

**Russell:**

Right

**Edward:**

It was automatic

**Russell:**

**I.ii.32:30**

Thanks that's really helpful thank you very much

**Edward:**

*(softly)* My pleasure

**Russell:**

I want to ask you just a couple more things

**Edward:**

Yep

**Russell:**

In that cubicle what else can you tell me can you describe the cubicle now for me

**Edward:**

I think slate grey the colour a little lighter darker grey or black mat the tele um the door the mat when you open the door the

**I.ii.33:00**

mat or bedding or whatever you want to call it is on the left hand side

**Russell:**

What do you want to call it

**Edward:**

Mat because it reminds me of a mat we put down for movement classes

**Russell:**

Yep

**Edward:**

but a little thicker it's about a foot and a half off the floor

**Russell:**

Yeah

**Edward:**

Um yeah it's on the left hand side in the high right hand side corner was the television um the roof is there is no roof to it's open top

**I.ii.33:30**

ah but you can see the roof which I think is corrugated because of

**Russell:**

Yeah

**Edward:**

the way the building was originally built a  
um er the hanger is behind the door

**Russell:**

There's only one

**Edward:**

There's only one hanger yeah there's um a lube container and I think condoms there as well I've never no I I went into one cubicle there and couldn't see a cubicle er like that had a condom dispenser

**I.ii.34:00**

so I I think there was one in there I know there was a lube dispenser as well and um there was a no I didn't see a hand towel dispenser and I don't know if there was a bin

**Russell:**

Fine that's good thanks is there anything else you want to say because I'm about to wind it up otherwise

**Edward:**

No I don't think so

**Russell:**

Great okay thanks

**I.ii.34:30**

a lot that's good

*(I switch off the minidisc recorder)*

**I.ii.34:32**

END OF CONVERSATION

## appendix 10: Max I

*The transcript documents a conversation with Max recorded in the living room of his flat on a weekday afternoon. Outside, it was hot. Inside, Max offered me an orange juice and, aware that he had someone coming round at four, we began recording. Through the open window we could hear workmen engaged in some sort of maintenance activity all the time we talked.*

**Russell:**

**I.i.00:00**

Okay we're on how long have you been um going to saunas

**Max:**

Um I remember going to a sauna in Sydney in about nineteen it would have been nineteen eighty-four that was probably the first time that I'd ever been to a sauna

**I.i.00:30**

and I think yeah mm

**Russell:**

So you're not sure exactly or

**Max:**

Oh look my lack of surety is to do with a vague it's it's it would be I could pin it down exactly and tell you because I know I was doing a show in Sydney and I suspect it was I'd have I'd just have to think it through in terms of you know remembering now where was I staying and I remember now I was staying at a friend's and so yes it would have been because it was when I did that show in Sydney so it was in nineteen it would have been nineteen eighty-four mm

**I.i.01:00**

mm

**Russell:**

And do is the experience of that night kind of vividly etched for you

**Max:**

Yeah absolutely absolutely because I don't suppose I quite knew I mean when I look back on it I mean it it is for all sorts of reasons I mean (*he begins a list*) A because I had an encounter and I was anally fucked and I'd never been anally fucked before and

I quite liked the guy but secondly because it was unprotected

**I.i.01:30**

and it would never have occurred to me at the time to be protected so that means in nineteen eighty-four despite the fact that I had actually been doing research for a show for a gay show on the AIDS epidemic you know at the time that some part of me and maybe it was to do with my first en you know it was to do with my first encounter maybe it was to do with a feeling that you know I think maybe a lot of kids now feel of being sort of you know um invulnerable I don't know that I allowed that to happen so

**I.i.02:00**

so I always remember (*laughing a little*) going up to the guy after he was because we parted and then he was swimming and and I was about to leave and I think I hung around a bit longer I don't remember quite but I think I remember going I went over to the pool to say I'm going now (*he laughs*) I needed to for whatever reason you know to say

**Russell:**

Say that mm

**Max:**

I was leaving yeah so I always remember that but actually I don't think I I have a sort of a very strong image in my mind of the configuration of it too because I remember there was a square swimming pool like a square

**I.i.02:30**

I'm sure it was a swimming pool it wasn't a sau it wasn't a um you know spa bath a sort of square I always remember meeting him in that and coming up and walking up the stairs up a set of stairs and I always remember that because I remember the image of walking behind him and looking at his legs as we were walking up and something about his back and I actually had this kind of strange notion that his back was tattooed and I think ultimately it wasn't at all it was to do with the sort of the light or something that played on and and I also remember he asking him why were you attracted

**I.i.03:00**

to me and he said something about my features and it was something to do with him being East European so you see there's a lot of a lot of memories actually in relation to it yeah

**Russell:**

Do you remember about the decision to go

**Max:**

No no except that I had never I mean I'd kind of had kind of gay encoun gay encounters I'd sort of been with men but not in in not not

**I.i.03:30**

in any kind of ongoing capacity and I don't mean by that relationships I mean I just you know I wasn't kind of into the into gay sex at all really but I because there was such a fascination with it I think there was probably I sense there was probably a lot of excitement about the thought of doing that you know and certainly yeah more than anything I think but I can't actually yeah I can't quite remember mm the journey to it precisely

**Russell:**

Did you arrive late at night or in the day or

**Max:**

**I.i.04:00**

See even that I'm not sure about but I I suspect it was probably late afternoon because I actually came back to a friend's place a a woman I was staying with afterwards and I kind of enjoyed and I think this is right I don't think I actually told her precisely what where I'd been but I kind of was was sort of playing with the fact that she kept saying you're in an extraordinarily happy mood and so I think I was kind of

**I.i.04:30**

not in any sense of concealment but I think I was kind of enjoying the fact that um that I was noticeably in it you know that I was in that state and I remember I remember kind of playing with that and that was that was at night so she was obviously still up so obviously I hadn't been there till late so I suspect yes I'd gone late afternoon

**Russell:**

Right and (*a silence*)

**I.i.05:00**

do have do you remember the actual moment of arrival

**Max:**

No I don't I don't at all

**Russell:**

Right okay I want to go back a little further can you remember the first time when you became aware that such places as saunas existed

**Max:**

Mm now this is now suddenly I realise that wasn't the first time isn't that interesting because I was living

**I.i.05:30**

oh it goes back a long way it goes back much further actually it probably goes back and it must have been Volcano because that would have been the first wasn't it Volcano was it the first one or was there one in another location or something but anyway um I remember I lived in a in a distinctive building somewhere in Melbourne I think in about nineteen seventy-nine eighty I was there

**Russell:**

in Melbourne

**Max:**

Yeah

**Russell:**

Yeah

**Max:**

And this was with this very beautiful European man who shared a name with a figure in a work of fiction that was his real name but they called him from the because he looked like that fictitious figure and that was what they'd called him and he was um

**I.i.06:00**

there with his boyfriend

**Russell:**

Sorry that was his real name

**Max:**

No it wasn't his real name his a group of gay men back in Europe had called him that name he was labelled that and his lover [...] had come to live in Melbourne and so they lived in a kind of a resplendent sort of situation in this building and the European man occupied or ruled the upper the top floor and I had moved in down below and he and I had he and I had an encounter and I always remember one

**I.i.06:30**

day I was outside with a friend about to hop into a car and he came out and says (*he affects an accent*) you coming to the sauna (*I laugh a little, then Max drops the accent*) with me and I remember thinking oh god I probably would if I wasn't with the friend but I was also slightly intimidated and a bit probably embarrassed and um so I said no (*he laughs a little*) but I was aware that he that he went to the sauna I didn't probably quite I probably didn't quite know what that was I mean I obviously I knew it was to do with gay sex but I wouldn't have I don't

**I.i.07:00**

think I'd really imagined in my mind exactly what it was or even knew where he was going

**Russell:**

Right

**Max:**

But then I was living in a house in um another part of Melbourne ah in about nineteen eighty-one eighty-two and the there was a gay guy living there at the time who used to go to Volcano and I actually now remember going to Volcano and I remember actually being um sucked off by this by an old bloke in the

**I.i.07:30**

sauna which I probably would (*we laugh a little*) never allow now and it being quite extraordinary because it was it was I remember sitting in in the the wet sauna and it being incredibly foggy like I couldn't hardly see and this person coming and starting to touch me and then sucking me and I thought oh I'll just let this happen and I remember putting my hands down and realising this man was quite elderly but it was quite but I ejaculated and so it was actually quite you know and I also remember seeing that

**I.i.08:00**

friend I always have an image of him diving into the pool with an erection I always remember him coming out of a room

**Russell:**

Right

**Max:**

with an erection and diving into the water so that so yeah that was my memory of Volcano

**Russell:**

Do you

**Max:**

I happened to be driving that would have been in the daytime because I remember driving in the daytime to Volcano

**Russell:**

Right do you

**Max:**

Now why I went there I don't think it was necessarily to do with that friend but there must have been must have been just a decision to um you know to

**I.i.08:30**

explore it at that stage now I can't remember going there again I can't remember other visits there I may have but I can't it may have only been the once

**Russell:**

Do you mean that you may never have been back there since then

**Max:**

Oh no I've been back there since then

**Russell:**

Yeah right

**Max:**

but in that period of time

**Russell:**

Period of yeah okay

**Max:**

Yeah

**Russell:**

Um so do you have any sense then like you mentioned like the European man talking about um

**I.i.09:00**

going to the saunas or going to a sauna and there was a sense that oh there was this place um and you think that may well have been the first awareness you had

**Max:**

I think so I think so I really can't yeah I can't remember what it would have been before that

**Russell:**

Do you have any sense of what you imagined when with that name of that place the sauna like what were there any images that came to mind any

**I.i.09:30**

expectations that you can recall now clearly

**Max:**

Um not really I think I think actually what I imagined was wasn't far removed from what I discovered to tell you the truth I think yeah

**Russell:**

And what did you discover

**Max:**

Oh I think I felt an enormous sense of freedom when I arrived there I thought oh I see there's nothing to hide here you know you can you're with other men you know you're you're you walk around you can

**I.i.10:00**

do what you like really I think I think it was enormous sense of freedom and sort of an adventure too you know um mm

**Russell:**

Were you in a relationship at that time

**Max:**

Ah no no I never went when I was in them because I was in heterosexual relationships and I never went when I was in relationships mm

**Russell:**

It was incompatible

**I.i.10:30**

with being in a relationship or was it incompatible with being in a heterosexual relationship

**Max:**

Um probably a little of both because it was because my homosexuality was fairly unreflected upon really at that stage so there probably may have been some not guilt so

much as kind of um an an awkwardness about it about doing it um and it certainly would have been secret it wouldn't have been something

**I.i.11:00**

I would ever have talked about you know with whoever I was with so probably maybe in order not to have to talk about it I didn't do it

**Russell:**

Um the sauna in Sydney with the pool

**Max:**

Mm

**Russell:**

Which sauna was that

**Max:**

Well you see it's interesting because I to this day I can't I really can't work out which sauna it could have been because I know it wasn't Sauna XXX I know it wasn't there

**Russell:**

It wasn't there

**Max:**

Yeah I'm I'm absolutely certain yes I

**I.i.11:30**

know it wasn't there it wasn't there um the only other ones I've been to but then it's shifted is Sauna Y but it was certainly wasn't Sauna Y that was because it's now a new venue and I can't even quite remember where it was before that I suspect it must have been one in Oxford Street but I I've never in the times I've been to saunas in Sydney I I have no memory I've never refound that that sauna

**Russell:**

Right okay

**Max:**

Yeah so I yeah I don't know

**Russell:**

Sauna X has a square pool

**Max:**



Oh I know

**I.i.12:00**

but it wasn't

**Russell:**

Yeah that's interesting

**Max:**

But it's also reflects and it's got a glass bottom hasn't it

**Russell:**

Yeah

**Max:**

And it didn't have a glass bottom

**Russell:**

Um would you how would you describe your sauna going now in terms of frequency or

**Max:**

Um it fluctuates it fluctuates a bit I mean I suppose I mean I have periods where

**I.i.12:30**

I'll go a lot like I mean by a lot maybe three I mean I might go two or three times a week

**Russell:**

Yeah

**Max:**

But then I'll have periods of um where I won't go for four weeks or something

**Russell:**

Yeah

**Max:**

Yeah

**Russell:**

Okay

**Max:**

So it's kind of a bit erratic

**Russell:**

Yeah

**Max:**

But I don't know it'd probably average out once every two weeks over a year possibly

**Russell:**

Whatever

**Max:**

Maybe a bit more

**Russell:**

Yeah okay and over what timeframe has that been in place

**Max:**

Um

**Russell:**

Because you talked earlier

**Max:**

Yeah

**Russell:**

about having a period [unintelligible]

**Max:**

Probably about over the last sort of

**I.i.13:00**

six or seven years I'd say mm

**Russell:**

All right

**Max:**

It follows pretty close on I was in a relationship with a woman and that kind of finished in about nineteen ninety-two and one of the sort of defining moments of that was that I actually went interstate and went to a sauna and I hadn't been to one for quite a while it was in a city interstate and I came back and that was really because I started to talk about that and that was one of the things that started to you know things were already you know not

**I.i.13:30**

right but but that was kind of yeah that sort of um propelled it you know so I think really in a way that was probably the beginning of

a sort of so we're probably talking yeah seven or eight years really mm

**Russell:**

And do you go to other types of sex-on-premises venues

**Max:**

Um no

**Russell:**

No

**Max:**

No

**Russell:**

So what

**Max:**

I go to beats

**Russell:**

Right I'm thinking

**Max:**

But not on premises (*he laughs a little*) yeah no no I don't to those like the R lounges or stuff like that

**Russell:**

Yeah whatever yeah yeah

**Max:**

Or whatever no no

**Russell:**

All right

**I.i.14:00**

and so what is it um that the saunas offer you that the other type of sex-on-premises venues don't

**Max:**

Well I've never been to them so I don't know what they'd offer me but I suppose the thing about the thing I like about the sauna is that it's kind of recreational like I actually do enjoy as part of going there and having sex I actually do enjoy being able to um you

know have a sau you know actually have a sauna to sit in the steam room

**I.i.14:30**

and sometimes I can kind of almost go for that you know um to sit in the sauna um yeah I kind of like it's sort of like

**Russell:**

Have you ever gone solely for that

**Max:**

Yeah

**Russell:**

Yeah

**Max:**

Mm I have had times where I've um been feeling muscularly kind of stiff or something I don't know that I ever think (*he laughs*) I'm just going solely for that do you know what I mean but I but I have but I have thought I'll go to the sauna in order to relax you know

**Russell:**

Yeah

**Max:**

(*still laughing*) So but who

**I.i.15:00**

knows whether somewhere in there there's a I mean obviously I think oh I'll go to the sauna but yeah I I'll leave it at that (*he laughs a little*)

**Russell:**

All right um so when when when was the most recent visit that you made

**Max:**

Huh when was the most recent god oh about I don't know when was it Saturday night

**Russell:**

And where did you go

**Max:**

To Rear Entry

**Russell:**

Right okay

**I.i.15:30**

um can you describe Rear Entry for me

**Max:**

Can I describe Rear Entry oh that's interesting um well you drive down you turn right in I'm in my car I go by car so I'm driving up a particular main road I think it's that road and I turn right

**I.i.16:00**

into the street and I always it's always interesting because as I approach that I always think now am I going to get a park because you can turn right into the street and there's a series of parks immediately on the left hand side and I've been very lucky I often get a park there so that's one of the little games I play with myself oh will I get a park there and if I don't I always have to drive much further down I notice that other people park their cars kind of in at right angles and I I think I've always assumed somehow they must be members or something and that I'm I'm not I don't have I've never really checked that out whether I have the right to park my car there so I always end up driving you know so I might end up

**I.i.16:30**

there or I drive further down um it always it has a kind of a feeling like the back of you know like the back of shops in lanes because there's the my memory is that there's just a single light over the door it may be a fluorescent light and that um I go in through that door and then immediately on you turn right and there's a kind of a little corridor and I don't think there's another door I think so there used to be but I have a feeling there's you go straight through and then

**I.i.17:00**

there's the rec the little reception window and then there's that funny thing they do where they make this clunks thing that they do that makes a clunking sound that releases the mechanism that lets you in and then there's a can I draw it (*he takes a pencil*) no

**Russell:**

Yeah yes you can yep (*Max reaches for my note book*)

**Max:**

Is that okay

**Russell:**

Yeah it is (*I pass him a dark ball-point pen*) can you use that

**Max:**

Yeah

**Russell:**

It'll reproduce better (*I laugh a little*)

**Max:**

So (*suddenly he checks the note book*) what is this oh that's yours

**Russell:**

It's just mine yeah

**Max:**

Okay um yeah (*he starts drawing as he speaks*) so I've come in there there's

**I.i.17:30**

the façade so I come in and there's the reception there there's a door there and then that's the lounge in there with the television the video lounge and then there's a bar here and then you walk down and there's lockers on either side there's a mirror at the end there you turn left and then there's lock then you go down here and there's lockers on either side and then you go through and there's a this will all be out of proportion but then it goes like this the corridor goes d-dum d-dum is that right oh that's

**I.i.18:00**

right yes there's there's another corridor you go down there's another corridor you can go there's a weight room and everything in there and there's a little one that sort of winds through and there's some couches and things and then reconnects up with the lounge in there and then you go down that corridor and then there's this corridor and then this and then there's one that goes off to the left and in here is the hot room (*he speaks a rhythm*) b-b-b-boom steam bath showers there and then there's a central bit there (*he laughs a little*) with mirrors where everyone sits on a bench here (*I laugh a little*) and looks at himself in the mirror while they can look at other people as well so you can check yourself out while you're checking everyone else out (*he laughs a little*)

**I.i.18:30**

and there's sh so there's the showers there's the there's another toilet there and

there's a toilet there and then there's the swimming pool here with a deck up the back there and then you go round and then there's another corridor here and this corridor just goes has a slight bend funny sort of bend in it and goes down and it eventually meets up with this one that you've come through here through the room and then there's a um kind of a maze type corridor in through here and then in through here as well yeah and there's a television video in here

**I.i.19:00**

with little wanking booths on either side there and and sort of couch and everything in there and then you go down here you go down a corridor up stairs (*he speaks a rhythm*) b-boom boom boom and then you're upstairs and then there's a maze there's a corridor up there goes virtually straight down to another um video there in there and then there's a dark room kind of off in there and then there are cubicles around here and there's

**I.i.19:30**

hmm I think that's about it

**Russell:**

So that's

**Max:**

No I've described it in terms of yeah okay I've described it in terms of that's the kind of geographic layout of it um

**Russell:**

Right okay

**Max:**

Hmm how else would I describe it well it's I find it quite a um I remember when I first went there I actually found it incredibly sort of stark I felt oh I see it's like an old warehouse and it felt a bit like an old warehouse

**I.i.20:00**

um and what do I think now I suppose I quite like that aspect of it now I kind of like quite like the configuration of it I hate the steam room it's got I think the steam room's really bad I don't I hardly ever go in there it feels very seedy and you know I kind of it's not the kind of I never feel like you'd ever meet anyone in the steam room and I never use I very rarely use the dry sauna not mad about the shower area I think what I like about it

**I.i.20:30**

is the actual I like this area here I like the kind of maze in that area there and I really like the upstairs

**Russell:**

I'm I'm sorry on the ground floor

**Max:**

On the ground floor but I really like the upstairs maze too mm mm

**Russell:**

All right is there anything else you want to tell me in answer to that question

**Max:**

I could probably go on for hours about it but no I think that's probably maybe if you ask me questions I don't know [unintelligible]

**Russell:**

Right good okay can you tell me now about the décor

**Max:**

Um

**I.i.21:00**

there's a lot of kind of panel wood panelling

**Russell:**

Where

**Max:**

In the actual um corridors and in the mazes I'm just aware of wood it's like yeah kind of wood panelling

**Russell:**

Do you mean wood like this tabletop is varnished wood

**Max:**

Yeah but in panels yes

**Russell:**

Yeah okay it's not painted though

**Max:**

I don't no no I don't think so no no

**Russell:**

Okay so there's this wood panels are they

**Max:**

Sort of dark browns and things

**Russell:**

Are they vertical or horizontal

**Max:**

They're vertical

**Russell:**

**I.i.21:30**

Right okay (*Max laughs*) and do they go from floor to ceiling

**Max:**

Um I I from memory I think there's something that divides them halfway there might be a kind of a and that then there's the (*he laughs*) wood panelling I feel like I'm making all this up because because because I'm actually aware as you're asking me I'm not entirely certain so I would say I think I I I seem to think that there's a kind of flat plain surfaces and then this wood panelling

**Russell:**

Yeah just about the thing about making things up

**I.i.22:00**

um that's okay

**Max:**

Oh yeah no no no

**Russell:**

Sorry okay

**Max:**

I know yeah just saying

**Russell:**

And the second

**Max:**

Yeah

**Russell:**

The other thing about that is is

**Max:**

It's

**Russell:**

what I'm really interested in is what you know

**Max:**

Yeah

**Russell:**

So if if you feel you know it

**Max:**

I know it yeah

**Russell:**

then that's fine

**Max:**

Yeah sure I understand

**Russell:**

That's absolutely fine

**Max:**

Yeah yeah yeah um mm

**Russell:**

So okay wood panelling what else

**Max:**

Um the surface there's carpet fairly worn carpet in most of it um otherwise it's just kind of painted concrete I think

**I.i.22:30**

um

**Russell:**

So carpet um when you say it's worn is it kind of

**Max:**

Feels very thread it feels very thin the carpet it's not kind of like

**Russell:**

Where people walk or right to the edges of the wall

**Max:**

Um no right to the edges it's a fairly cheap carpet I think

**Russell:**

Right okay

**Max:**

And it's a fair it's a bit more like matting than carpet it has that feel a little bit

**Russell:**

Right okay yeah yep

**Max:**

Yeah

**Russell:**

And any upstairs

**Max:**

But but the area upstairs like like the stairs going upstairs are concrete

**Russell:**

Yeah

**Max:**

And the whole upstairs  
**I.i.23:00**  
surface floor surface is I think is concrete yeah

**Russell:**

Yeah okay

**Max:**

Mm mm

**Russell:**

How's that feel under your feet do you wear thongs or sandals or

**Max:**

No no

**Russell:**

No okay

**Max:**

No

**Russell:**

How does that feel under your feet

**Max:**

I quite like that feeling actually under the feet I mean it's

**Russell:**

Is it cold or chilly

**Max:**

No no no it's not cold no it's quite no no it's quite temperate *(he laughs a little)* it's not no

**Russell:**

Have you ever

**Max:**

Cool cool maybe rather than cold

**Russell:**

Have you ever had any

**I.i.23:30**  
part of your body other than your feet touch the floor upstairs

**Max:**

Oh god yes *(suddenly we laugh)*

**Russell:**

*(I recover from laughing, then)* Because I'm just thinking

**Max:**

*(still laughing a little)* Yes

**Russell:**

I haven't so

**Max:**

Oh right oh I think at times my knees have

**Russell:**

Your knees

**Max:**

My knees probably have you know

**Russell:**

Yeah I've never ever

**Max:**

*(still laughing a little)* And I probably

**Russell:**

No no I don't think my knees have either no

**Max:**

No I think I've been on my knees in one of those rooms

**Russell:**

Yeah

**Max:**

And um possibly on my back I'm not sure certainly on my knees and I probably sat in them I may have sat on the floor in them *(his laughter subsides)* mm

**Russell:**

Yeah okay

**Max:**

Mm

**Russell:**

**I.i.24:00**

Um any sense of what the colour is

**Max:**

Well that's interesting I I have a sense of reds I think the doors from memory must be the doors to like the toilets are probably red um interesting no I don't really have much I don't have much other sense of colour um in the lounge the lounge themselves are sort of beige brownie colours um

**Russell:**

What's the furniture like in the

**I.i.24:30**

lounge

**Max:**

Oh there is sort of red lights there's there's some like in there's there's that little on the way you know there's that little there's a tiny little kind of lounge place just near the between the lounges and I think there's a from memory there's a red lamp in there and there may be a few of those yeah what is the

**Russell:**

Oh the furniture like in the lounge

**Max:**

Um I don't actually I haven't spent much time in the lounge but um so it's really more the from what I've looked it's it's um large sofas and and armchairs um

**I.i.25:00**

in either vinyl or leather probably vinyl um soft mm

**Russell:**

Lighting

**Max:**

Lighting is pretty subdued um particularly different to downstairs to upstairs upstairs is is is fairly dark as in kind of quite minimal you can make out figures but it gets quite dark upstairs whereas the the downstairs the actual corridors out outside of the maze

**I.i.25:30**

are are muted lighting but it's quite you know it's quite easy to see people um yes I mean it's you know the lighting is intimate of course um

**Russell:**

What do you mean intimate

**Max:**

Oh that it's um soft I suppose it's fairly soft lighting mm there's always that interesting because I've been there I've been there at closing time and suddenly I was very aware then of lights

**I.i.26:00**

of suddenly fluorescent lights going on the whole atmosphere changing as as you know it was like kind of a door being opened and sunlight coming in

**Russell:**

Yeah

**Max:**

And I remember that feeling once and thinking oh I'm glad we don't have to walk around in this (*he laughs*) in this light

**Russell:**

What why why are you glad about it

**Max:**

Oh because one's much more attractive in muted lighting and (*he laughs a little*) it softens certain aspects of the body I suppose

**Russell:**

Now when you said one is more attractive in muted lighting

**Max:**

Yeah

**Russell:**

Who's this one do you mean yourself or the other person

**Max:**

Oh myself and others yes myself and others my

**Russell:**

So everyone

**I.i.26:30**

is

**Max:**

Yes I think so my general feeling is that that it's like I can equate it with sometimes badly designed changing rooms and a badly designed changing room is one where there's a fluorescent light over the mirror so you you look ghastly it's like you s you feel like you're seeing yourself at your worst you look sick you look you know the body

doesn't seem to have any tone etcetera etcetera

**Russell:**

You you don't you look [unintelligible]

**Max:**

I don't yes I don't as I look in it so I like yes I li it's kind of quite important for me like I quite like

**I.i.27:00**

that the the quality of light in the sauna because it's sort of particularly when it seems to me to enhance yeah enhance the body's attractiveness I'd say

**Russell:**

I'm just

**Max:**

So there might look people people might look a bit slightly more tanned or or or or olive skinned than they might otherwise be something like that

**Russell:**

Are you more attracted to people with tanned or olive skin than you are to people who have pale skin

**Max:**

Yeah

**I.i.27:30**

yeah

**Russell:**

Right

**Max:**

Mm so there yes it's a very particular predilection

**Russell:**

Yeah

**Max:**

Mm mm

**Russell:**

Does Rear Entry have tanning facilities a solarium



**Max:**

Um not that I'm aware of

**Russell:**

Okay

**Max:**

No

**Russell:**

What's the light like in the

**I.i.28:00**

steam room what did you call it did you call it a steam room or a wet room or

**Max:**

Oh I could have called it the wet room but in the stea

**Russell:**

Yeah

**Max:**

Yeah I know in the steam room oh I I would describe it as sort of gloomy I find it a very gloomy place the steam room um I don't know what they're trying to do with the lighting in there but it just feels yeah I just

**Russell:**

Do you know where the source of light is in there

**Max:**

I don't actually no I'm not even sure there is a source of I mean it no I don't

**I.i.28:30**

I I suspect it's only it's it's very small and so as you go in the entrance there's just a little area to the side there and then it kind of goes like that

**Russell:**

Like what

**Max:**

It well you walk in and if you turn to the left you can then turn to the left again and there's a slab of there's like a a a marble table there that you can walk around

**Russell:**

Yes

**Max:**

And then to your right there are just two like um um steps but you know that you can sit on you know I think around there is where the light is

**I.i.29:00**

if there is any light that's internal I don't think there's any light here

**Russell:**

Right okay is that because you have no visible image of those steps as you call them

**Max:**

Yes you can't actually see them you actually can only feel them well I can't anyway

**Russell:**

How far are they from the door

**Max:**

Um oh you walk in the door

**Russell:**

In terms of steps

**Max:**

it's probably about one two steps at the most to those

**Russell:**

Okay which way does the door open

**Max:**

The door opens um this way (*he demonstrates*) it opens

**I.i.29:30**

towards you if you're going towards it from outside (*he laughs a little*)

**Russell:**

Yes

**Max:**

you have to do this

**Russell:**

So you it the handle is on your left and you pull it tow

**Max:**

No the handle the handle's yes on the left and you pull it towards you

**Russell:**

And you pull it towards you

**Max:**

Yes

**Russell:**

But you you demonstrated it with your right hand so so would how

**Max:**

I would go on with my right hand

**Russell:**

Right hand

**Max:**

I would grab hold and pull it like that

**Russell:**

Pull it open so the door is on your right as you pass though

**Max:**

That's right

**Russell:**

into the steam room

**Max:**

That's right yes

**Russell:**

Okay good okay

**Max:**

Mm

**Russell:**

All rightie have you walked around

**I.i.30:00**

that marble table or slab

**Max:**

Yes yes you want to know which direction *(he laughs)*

**Russell:**

Yes

**Max:**

Um I think I I think I have always gone around it um so if I come in I go to the left I don't immediately go to the left I go around it that way *(indicating on his sketched plan)* like so how would you describe that I I go to the furthest wall first

**Russell:**

You've gone in an anticlockwise direction

**Max:**

Mm it depends which direction you're

**I.i.30:30**

facing in doesn't it

**Russell:**

Well if if it's being looked at from above

**Max:**

Yes

**Russell:**

it would be an anticlockwise direction

**Max:**

Well if you're looking at it from the from the front of the sauna

**Russell:**

If you're looking at it from above if you're looking down on the table

**Max:**

But but yes but in which direction which direction are you facing when you're looking down on it which direction are you facing

**Russell:**

It doesn't matter it's clockwise or anticlockwise it doesn't matter

**Max:**

Nonsense I'm I'm I'm looking at something

**Russell:**

Yeah

**Max:**

and I'm facing from that way

**Russell:**

Yeah

**Max:**

That's clockwise yeah that's anticlockwise

**Russell:**

If you're looking from above which is what we're

**I.i.31:00**

doing

**Max:**

Yeah

**Russell:**

then

**Max:**

Oh I see you mean (*laughing a little*) but what if I'm looking from above from this direction

**Russell:**

It still does doesn't matter that that's still anticlockwise look (*rotating the sketch plan 180 degrees*) isn't it

**Max:**

Why is this so odd to me

**Russell:**

I don't know why it's so odd to you

**Max:**

Oh it is too that's right isn't that interesting I was confused about that for a moment yeah so I'm (*laughing*) I'm walking in an anticlockwise direction

**Russell:**

if we're looking from above

**Max:**

Yeah

**Russell:**

Okay all right but maybe that says something about

**I.i.31:30**

do you imagine that from above do you imagine I asked you about walking around it and I'm thinking a way of thinking

**Max:**

Yes yes

**Russell:**

I'm just thinking of it as looking from above

**Max:**

Yes yes

**Russell:**

because you've drawn plans

**Max:**

Yes yeah

**Russell:**

but do you have do you imagine that table as being viewed from above that marble table

**Max:**

Isn't that interesting because as I thought of it I did see it from above I saw it like that yes

**Russell:**

Right okay you saw it but then when the thing about clockwise or anticlockwise that wasn't helpful for your sense of direction

**Max:**

No no no

**I.i.32:00**

no oh well if you want to pursue that you know like in great detail I think my first impulse would have said no I walk anticlockwise around it but I just suddenly got confused when you said above because I suddenly began to think that clockwise had to do with *(he laughs a little)* what direction you were facing in

**Russell:**

Right okay

**Max:**

But anyway yeah

**Russell:**

Now one of the things one of the things about that is that if I were to walk that path that you've just said one of the first things I would be aware

**I.i.32:30**

is that if I if instead of doing a sharp left inside the door and going up around that way and if I do in a clockwise direction but if I immediately start going in the anticlockwise direction around it on that um on that wall that I face as I come in through the door

**Max:**

there's a little bench

**Russell:**

There's a little bench

**Max:**

Yeah

**Russell:**

and often there are people sitting on that wall insofar as often applies to that

**I.i.33:00**

room at Rear Entry and I'm aware that

**Max:**

You have to squeeze past

**Russell:**

I would need to squeeze between those people and the table

**Max:**

Now isn't that interesting because because every time for some reason the majority of times I've been in there

**Russell:**

Yeah

**Max:**

people aren't sitting on that little bench but I'm very aware if I turn immediately to the left there's bound to be someone engaged in something in that small space between the edge of the table and that wall I've always found that there are people in there do you know what I mean

**Russell:**

Right

**Max:**

If I immediately turn to the left so I go over there so then I can lean against the wall and look across there and observe what's happening there

**Russell:**

**I.i.33:30**

Right okay now

**Max:**

Because that's been my experience that people gather in that little area there frequently mm

**Russell:**

Now if that's the case is there anything to stop you from when you come in the door just peering around the corner to see if the coast is clear

**Max:**

Yeah my nature the way I work *(he laughs)* I wouldn't do that I wouldn't do that

**Russell:**

You've never done that

**Max:**

Never done that no

**Russell:**

Okay

**Max:**

No no no I like to look from afar if I can

**Russell:**

**I.i.34:00**

Right okay what do you think that's about what what strategy or purpose or

**Max:**

I don't want to feel that I'm immediately engaged in something or even um thought to be about to be engaged in something I think it's something like that I prefer to stand back and I prefer to stand back at a distance that that doesn't involve me before I make a decision to be involved

**I.i.34:30**

mm

**Russell:**

You described that steam room as small

**Max:**

Yes yes you see that's one of the interesting things about it perhaps that I that it's it I don't feel I don't it's it doesn't app it never has pleased me aesthetically that space like there's a steam room at a um at High Street in

**Russell:**

Yep

**Max:**

In um I've suddenly forgotten where it is where is it what's the name of the place um it's not L one the other one

**I.i.35:00**

the suburb

**Russell:**

Oh

**Max:**

Why have I forgotten

**Russell:**

further down

**Max:**

Yeah Suburb E

**Russell:**

Yep

**Max:**

I love that the arrangement of that that wet sauna it's just

**Russell:**

I haven't been there I'll have to go now

**Max:**

Yeah

**Russell:**

Yeah okay

**Max:**

Yeah I just I just have always liked it and that's interesting because it's a situation where you open the door and there's just a tiny little like you know there's like a tiny like corridor about from here to there at the most as you walk

**Russell:**

How how

**I.i.35:30**

big is that

**Max:**

Well it's about this wide (*he stretches out his arms to the side*) it's probably about this wide

**Russell:**

(*laughing a little*) Tell me how wide that is

**Max:**

I have no idea I don't know measurements probably about

**Russell:**

You've got your arms wide spread

**Max:**

Probably about what three four feet wide

**Russell:**

Yeah a metre

**Max:**

Yeah a metre

**Russell:**

Let's say a metre okay

**Max:**

Yeah a metre and so immediately you're confronted with a wall with a bench yeah

**Russell:**

Yeah

**Max:**

And when you turn it's a corridor and the bench goes down the entire length of that corridor

**Russell:**

Yeah

**Max:**

and at the end it turns as an L shaped and this only goes this would go probably the little corridor then continues

**I.i.36:00**

for a for about five maybe four or five feet enough and

**Russell:**

A couple of steps

**Max:**

And the bench continues enough for a couple of people to sit on it

**Russell:**

Yeah

**Max:**

On that bench yeah

**Russell:**

Yeah

**Max:**

It's got a um v a very clean feeling about it it's all white the benches are white the walls are white

**Russell:**

But it's basically this one single L shape

**Max:**

Yep yep yep

**Russell:**

Right okay

**Max:**

Yep

**Russell:**

Yeah

**Max:**

It's literally (*drawing again*) so you go so you go in and then it goes

**I.i.36:30**

like that and then it goes like that so it's like that and the bench is there and the bench goes all the way down to there and like that

**Russell:**

Oh wow

**Max:**

Yeah

**Russell:**

And that's the entrance here

**Max:**

And that's the entrance there

**Russell:**

Can you mark that for me

**Max:**

There yeah

**Russell:**

You push the door in there

**Max:**

Um no you no you pull the door now why have I done it so you pull the door out pull the door towards oh not that way

**Russell:**

Yeah okay

**Max:**

Like that

**Russell:**

Oh yeah

**Max:**

**I.i.37:00**

Yep it comes out that way I'm just trying to think what is it

**Russell:**

But that doesn't feel small

**Max:**

No no

**Russell:**

And yet in actual terms of square metres or something is it comparable with

**Max:**

Probably it is actually

**Russell:**

Yeah

**Max:**

Yeah probably it is I mean if you're sitting on that bench and you put your leg up you'd you'd hit the wall your leg would be touching the wall

**Russell:**

Yours

**I.i.37:30**

would

**Max:**

Well mine would

**Russell & Max:**

Yeah yeah

**Max:**

I mean I've seen tall blokes who can't you know you wouldn't even do that you know

**Russell:**

So the fact it's it's

**Max:**

So when you're sitting on the bench the wall is probably about (*indicating in his flat*) where that heater is

**Russell:**

Yeah

**Max:**

That's how close it is yeah

**Russell:**

All right

**Max:**

I think I kind of like it because um you can't stand in there there's no point it doesn't make sense to stand people do but but it's really doesn't feel right because if you stand you're standing up against that

**I.i.38:00**

wall and to stand is very much to put yourself in a kind of a very active relationship to the person in front of you who's going to be sitting on the bench

**Russell:**

Where's the lighting in this room I mean you've said it's all white is it is visibility

**Max:**

No visibility's quite good but it's isn't this interesting the light thing I don't again it there must be

**Russell:**

What about round the corner

**Max:**

No the corner is darker it's darker there

**Russell:**

Okay

**Max:**

It is slightly darker there

**Russell:**

So that would seem to suggest that the source of light is

**Max:**

Yeah comes from there in fact

**I.i.38:30**

I always feel that the light is the light that comes in from outside that just isn't provides enough light somehow

**Russell:**

Is the door translucent

**Max:**

Yes it's translucent

**Russell:**

Right okay

**Max:**

Yeah it's clear mm see other one of the other things I quite like about it because straight outside here is the um spa bath

**Russell:**

Oh yeah

**Max:**

and sometimes you can sit there and you can you know I mean of course it gets kind of fogged up but you but you can kind of see out into the spa bath and so there are kind of there are sort of

**I.i.39:00**

things you can do in relation to if someone you know if there's something going on or someone in there you might go in there and sit and you can tell whether you know whether the person's coming in or not do you know what I mean so you can sort of observe from there

**Russell:**

You've done that

**Max:**

I've done that yeah

**Russell:**

You've done that okay

**Max:**

Yeah mm

**Russell:**

So it sounds like this thing about visibility over a longer distance is kind of important for you I mean I think you said that a few minutes ago or something like that

**Max:**

I think it's

**I.i.39:30**

actually an element of being in of control too

**Russell:**

Right

**Max:**

Um because there's something quite controlled about that situation now why do I say that

**Russell:**

Well with this situation I would imagine because I haven't been that one of the things would be that there's you have that I if I were there I would be able to control in terms of where I chose to sit

**Max:**

That's right yeah

**Russell:**

Would be to do with terms of commitment

**Max:**

That's true

**Russell:**



to projects

**Max:**

Yes that's right

**Russell:**

And um also that there would be a diff

**Max:**

That's right you make a very strong statement if you

**I.i.40:00**

if there was someone [unintelligible] all the way down there yeah

**Russell:**

If I if I sit right near the door where it's really brightly lit

**Max:**

Yes that's right

**Russell:**

I'm not very committed because I'm right near the door I'm really well lit and somehow or other further in the deeper in I go I'm deeper into whatever is possible is that

**Max:**

Mm yeah well possibly I mean that's a theory yes I mean I equally I could want to sit there because I am lit and that could be you know um I don't necessarily think that going down there means

**I.i.40:30**

one's more committed

**Russell:**

Fine no that's fine

**Max:**

That's all yeah

**Russell:**

I suppose it depends if there's anybody else down there (*we laugh*)

**Max:**

Well that's right you can go down there and disappear

**Russell:**

Hide

**Max:**

Yeah (*the laughter has subsided*)

**Russell:**

Um so let's go back to um ah that that steam room in Rear Entry um and walking around and so you don't here (*indicating on the sketch plan*) and you it's never occurred to you to just do a U a sharp U-ie as you go in and if you

**I.i.41:00**

need to just change direction

**Max:**

No I've never done that I don't think no no no

**Russell:**

Do you find yourself changing direction in a venue like Rear Entry

**Max:**

Um

**Russell:**

Think about last Saturday night can you recall a case where you suddenly stopped and changed direction

**Max:**

I tend to changes of direction are generally motivated by other people

**Russell:**

**I.i.41:30**

Yeah

**Max:**

rather than my of my own volition meaning you know there's someone I I'm walking suddenly someone that I've I don't want to encounter you know so I change direction or you know there would be things like that

**Russell:**

Yeah

**Max:**

I think rather than I mean I'm very aware I kind of it sort of strikes me I kind of get how do I describe it I I'm often kind of very observing myself as I'm in a sauna

**I.i.42:00**

and this happens in you know it can happen in Rear Entry I'm observing myself and I I can get caught up in the kind of madness of sort of oh my god we walk around and we walk around and we walk around and I kind of stop I just sometimes just stop you know like because I yes sometimes because I just find it absurd I mean I kind of it's kind of you know um it's the thing of thinking sometimes thinking what are you doing (*laughing a little*) what are you doing it's twelve o'clock at

**I.i.42:30**

night you're in a building walking around a corridor endlessly (*I laugh a little*) you know

**Russell:**

It's not endlessly is it

**Max:**

Oh the feel cos sometimes it feels like it's endless you know

**Russell:**

Oh right yeah

**Max:**

I've had that feeling of like I know just catching myself

**Russell:**

Did you did you did you have that feeling last Saturday night

**Max:**

Um yes I think I did because I didn't have any there were no encounters until much later in the night so there was quite a period of yes of walking and sometimes what happens to me at those moments is that I I start to think

**I.i.43:00**

I start to think I'm really wasting time and that I'm wasting time in a yeah that that I'd rather be I think I'd really rather be walking out along the pier or walking along the beach than walking around inside a you know a warehouse

**Russell:**

And do you think you you were thinking that on Saturday night while you were there

**Max:**

I had that yeah I think I did have that thought on Saturday night

**Russell:**

About a pier or a beach

**Max:**

Oh about a pier no no no not necessarily

**Russell:**

Right okay

**Max:**

No no

**Russell:**

**I.i.43:30**

So do you imagine have do you recall on Saturday night imagining other places other than the sauna other than Rear Entry

**Max:**

Um no because that that would be kind of a betrayal I think I I kind of um I think oh well I'm here you know this is (*laughing*) I've made the commitment to Rear Entry tonight um so I don't no I don't go that far I don't go that far it's just a

**I.i.44:00**

I think it's a rela it's it's overall a relationship I have to saunas I think a little bit where I will sometimes go to the sauna not really not having had any thought why I'm going other than I just need to get out of the house or I just want to go yeah without really think I mean it's kind of what I call my low times when I'm just I just go there

**Russell:**

**I.i.44:30**

Did you go there on Saturday night from home

**Max:**

Um yes I did yes I'd actually oh no hold on Saturday night what was I doing Saturday

night um oh no no I'd been to a party I'd been to a party it was about it was actually quite late it was like two o'clock see this is a this is a good examples two o'clock in the morning I was exhausted I really just needed to go to bed I often go to a sauna when I'm s not no not often but I will go to a sauna

**I.i.45:00**

sometimes when I'm slightly intoxicated

**Russell:**

And were you slightly intoxicated

**Max:**

Yeah I was

**Russell:**

Yeah okay

**Max:**

Yeah yeah yeah

**Russell:**

Um were you in your state of intoxication were you slightly aroused or feeling arousable

**Max:**

Not in the least

**Russell:**

Not in the least

**Max:**

No

**Russell:**

Now the location of the party to go to Rear Entry did it take you out of your way from what would have been

**Max:**

Ah no I went no no I came straight home from the party

**Russell:**

Oh yes and

**Max:**

and then I went to Rear Entry from here

**Russell:**

And then you

**Max:**

That's also because

**I.i.45:30**

because I wear glasses I hate wearing glasses to a sauna

**Russell:**

Right

**Max:**

So I generally if I decide to go to the sauna I have to get my contact lenses

**Russell:**

Right so does that mean you came home knowing that you were going to come home and change into your contact lenses and then go

**Max:**

Yes I think by the time I got home I would have decided to go I'd I'd made the decision to go yeah

**Russell:**

Okay all right and so that was at about two a.m.

**Max:**

Two a.m. yeah

**Russell:**

So you put in your contact lenses

**I.i.46:00**

and headed off arrived at Rear Entry then what happened

**Max:**

Was given a locker that was that was on the floor at floor level on a corner I hate that so right I'm off to a bad start I'm thinking why have I come I shouldn't be here I should be home

**Russell:**

Okay so tell me a bit more about that

**Max:**

*(he laughs, then)* Um

**Russell:**

When you say you you hate that it makes it sound as though um

**Max:**

I.i.46:30

Oh it's just

**Russell:**

For instance the difference

**Max:**

Yeah

**Russell:**

between you saying I hate that

**Max:**

Yeah

**Russell:**

and I hated that I hated it makes it sound like oh that night that this happened to me and

**Max:**

No no no no no it can happen I mean I I mean I've happened a number of times

**Russell:**

It's happened several times so

**Max:**

where it where it

**Russell:**

you have a general thing about lockers on the floor

**Max:**

Absolutely absolutely yes yes

**Russell:**

Oh now yes now that's what I want to hear about okay

**Max:**

Yeah it's just a convenience thing I mean it is so much simpler to open a locker at this level take things off and put them in to have to kneel down and put things in is just an extra amount

I.i.47:00

of effort that I'd rather not have to go through I also don't like being in that position when people are walking past it just feels uncomfortable

**Russell:**

What is that position

**Max:**

It's a crouching position

**Russell:**

So do you bend your knees or do you bend from the waist

**Max:**

No I no no I have to crouch down you that's the only way you could do it would be to crouch down

**Russell:**

All right okay

**Max:**

to put things in

**Russell:**

And it was in the corner you said

**Max:**

No no no not a corner it's as as you go into you go down a corridor and lockers on either side then you turn immediately to the left

**Russell:**

I.i.47:30

Yeah

**Max:**

and it's the first locker to your left on the ground down the bottom

**Russell:**

Right okay

**Max:**

So it's also a difficult position because people coming around the corner might fall *(he laughs)*

**Russell:**

Right

**Max:**

Fall over you or bump into you things like that

**Russell:**

Did that happen

**Max:**

No no

**Russell:**

Okay

**Max:**

But there were people coming down from you know this direction I think the other thing about that is that I have a er er that's connected to something that happened to me a couple of weeks ago where I had gone there and I had this beaut this favourite jumper that I've had for a couple of years I love it it's my winter jumper

**I.i.48:00**

I adore it and I'd gone this night and anyway I remember the next day I couldn't find my jumper and I suddenly realised that I'd taken it off and I think because and I had one of those lower lockers and I thought I took it off and put it on the top because I thought oh well I'll eventually get other things you know like it was just to do with arranging between having to dig so I put it up I must have left it on top and subsequently I think oh I think I went back the next night and it hadn't been handed in it had gone so

**I.i.48:30**

I think there's another agenda there *(he laughs a little)* I think I feel that no no it's

somehow that the night I lost my jumper I had that lower locker

**Russell:**

Right okay so last Saturday night you had a low locker

**Max:**

I had a low locker

**Russell:**

around the corner

**Max:**

Yeah

**Russell:**

Then what happened

**Max:**

I think I was very aware that I'd arrived the thing about a Saturday night at Rear Entry is that it can it can can get very frenetic it like very fr a lot of men there

**I.i.49:00**

and it's a very it's probably a fairly young sauna I think that's my impression that younger men I mean younger than me go there and that's kind of nice to look at but I don't it's it's not necessarily from my experience being the kind the men that I'll have encounters with so I feel so I think then then what I I sort of as much as I kind of can quite enjoy the feeling of that um it's sort of oh yeah so I'm going to have to

**I.i.49:30**

wait you know or it's not even as clear as that but I'm just it feels very um how would I describe it I suppose it's a mixture of things I mean I quite like it but it also feels that I'll be an observer I think a little bit

**Russell:**

When did you become aware of this because

**Max:**

Yeah

**Russell:**

I've asked you then what happened

**Max:**

Yes

**Russell:**

So did you become aware of this after you'd been at your locker or

**Max:**

After I'd been at my locker yeah

**Russell:**

Okay so not prior to then

**Max:**

No no

**Russell:**

So what  
did you do

I.i.50:00

**Max:**

Oh then I

**Russell:**

to become aware of

**Max:**

Oh because as soon as I actually went down look I think I headed I generally go well this is interesting I spent when I arrive (*he laughs*) I'm just realising myself my tendency is to go straight down to the kind of s the sauna area the wet the wet and the dry sauna and the shower area and the pool

**Russell:**

Where that mirror was

**Max:**

That feels to me I suppose that feels to me I would say that feels like the hub of the place

**Russell:**

Right

**Max:**

That feels like the hub so I think I always even not necessarily with a sense of going

I.i.50:30

to any of those

**Russell:**

Yeah

**Max:**

You know into the sauna or whatever but I will pass through there on the way to wherever else I might end up going

**Russell:**

Yeah

**Max:**

So as soon as I was going as I'm going down there I'm already aware of a lot of you know people and so when I go there were about four or five guys in the pool there were people showering there was a lot of activity so that would be the point at which I'd think oh I see I've come at peak hour you know mm

**Russell:**

And you saw younger men

**Max:**

Yeah

**Russell:**

And that then led you to develop some  
I.i.51:00  
sort of awareness or expectation about

**Max:**

I just know that the other other thing I

**Russell:**

You just know what

**Max:**

Well the I know that or or it's a phenomenon that I think I observe because it's certainly the case on beats that often when there's a lot of activity there's there's not a great deal of encountering happening there's a lot of kind of um you know sort of eyeing up and measuring up and kind of but but not as many encounters that's my experience

I.i.51:30

that's how it seems to me *(laughing a little)*  
that just means I'm not encountering but it's  
not necessarily that it seems to me that it's  
that there's more encountering happening  
when there's fewer people

**Russell:**

I agree *(we laugh)*

**Max:**

Yeah mm

**Russell:**

But it seems that way to you because that  
has been your experience

**Max:**

No not necessarily

**Russell:**

Right

**Max:**

Because I mean that has happened but I  
just I think it's come more from beat culture  
for me because it really is the case when  
there are a lot of men at the beat there's  
very little committing happening

**I.i.52:00**

it's funny it's like there's a lot of parading I  
just think it I think it's because there's more  
choice there's more choice perhaps and so  
people take longer to kind of make up their  
minds or oh well I don't need to you know I  
could try something else and I don't know  
there's a lot of jockeying I think happens I  
think in that situation I also think that part of  
it is one's quite I mean that's the element  
that I like about it it's that people are quite  
just enjoying that thing of cutting the thrust  
and the moving amongst each other

**Russell:**

Do you enjoy that

**Max:**

Yeah I I

**I.i.52:30**

do to to to a point there's a point where I'm  
finished with that now come on do  
something

**Russell:**

Is that a point in time

**Max:**

No it's a it's well it could be but it's it's it's  
it's to do to do with levels of satisfaction I  
suppose there's a point where yeah I it  
might it might last longer on a particular  
night than another night you know  
depending on my you know if I'm sort of  
feeling yeah I just want to fuck or something  
you know

**Russell:**

So you

**I.i.53:00**

became aware at Rear Entry that there were  
younger men and that there were a lot of  
men when you arrived on last Saturday night  
and you walked from your locker down to  
that

**Max:**

Through that sort of hub area

**Russell:**

To the hub yeah

**Max:**

And then

**Russell:**

Can I ask you

**Max:**

Yeah

**Russell:**

before that what do you what did you do  
with your key last Saturday night

**Max:**

*(laughing a little)* Ah that's interesting it's a  
funny thing with the key *(he hears a sound  
and realises that it's one of the workmen  
outside)* oh it's just him um

**I.i.53:30**

I'm I'm sort of fascinated with keys with the  
way the whole key thing works because um  
High Street in Suburb L have a system now  
of just a piece of string with *(he  
demonstrates)* around that you put the key  
round your neck

**Russell:**

Yeah

**Max:**

And initially I I thought oh I find it kind of odd but I quite like that now because there's no constriction it just hangs there I'm not mad about this the the piece I generally put it I I've alternated

**I.i.54:00**

sometimes I put round like I think actually I quite like it around my ankle

**Russell:**

Right okay is it on elastic at Rear Entry

**Max:**

It's on elastic yeah

**Russell:**

Yeah okay

**Max:**

But

**Russell:**

Narrow elastic or broad elastic

**Max:**

Narrow no it's narrow elastic yeah

**Russell:**

Okay yeah

**Max:**

It should be broad elastic it would be better it's narrow it always reminds me of those footballers when the footballers you know do their when you see them with their little bit of black tape they put round for when someone's died

**Russell:**

On their biceps

**Max:**

Yeah it has those associations for me I think um I always feel a bit like Indian prince or you know like you're pretending (*he laughs*) you know when

**I.i.54:30**

you put it round your ankle you know it kind of flops there

**Russell:**

It flops there

**Max:**

Yeah I always have a feeling I quite like it it's sort of like a

**Russell:**

So the key's loose on the elastic

**Max:**

The key's loose yeah

**Russell:**

What else is on the elastic there's the key is there a key ring or

**Max:**

Yeah well there's the little metal tag with the almost unreadable you know frustratingly unreadable number I always

**Russell:**

Locker number

**Max:**

Locker number I always have difficulty with the locker numbers I invariably have difficulty getting the locker open particularly when when I'm they're on the bottom

**Russell:**

Did that happen

**I.i.55:00**

on Saturday night

**Max:**

(*laughing*) Yes when they're on the bottom I can never work out does it go in this way does it go in this way have I got it the right way up

**Russell:**

All right okay

**Max:**



Yeah anyway that's something that happens

**Russell:**

Now so where did you wear the key on Saturday night

**Max:**

Well I think I actually held it from memory I think I actually held it in my hand for a while I'm pretty sure I did that because I thought yeah I think I did sometimes I don't want to put it on my arm but I get caught because I think yeah but I don't particularly want to put it on my ankle so I end up holding it and then I there's a point where I go what am I holding this for and I just

**I.i.55:30**

put it on and I think I ended up putting it on my arm

**Russell:**

Yeah okay

**Max:**

Mm mm

**Russell:**

So you went down to the hub

**Max:**

Yeah I probably I can't remember distinctly I probably walked did the you know walked round the maze area a bit I eventually head upstairs

**Russell:**

Right

**Max:**

Beacu yes I I yes yeah I would have gone

**Russell:**

When you say eventually

**Max:**

Mm that's kind of my ultimate destination at Rear Entry

**Russell:**

Right okay

**Max:**

is upstairs

**Russell:**

And that was the case last Saturday night

**Max:**

Yep

**Russell:**

**I.i.56:00**

Okay right can we just talk about you entered the maze area downstairs from which end did you enter it

**Max:**

I tend to enter it from um if I'm going if I've been in the kind of sauna area (*referring to the sketch plan*) there's the pool there there's the beginning of the corridor you walk there there's an entrance there that takes you through the kind of maze it's such a corny little maze it takes you through the maze there I generally don't do that but then there's another entrance here into the maze into there yeah

**Russell:**

Yeah

**Max:**

And I go in

**I.i.56:30**

I al I generally always go in there

**Russell:**

Right okay

**Max:**

Yeah and then walk probably through maybe come out that one there immediately or go all the way through and go back around through the hub and through

**Russell:**

Yes

**Max:**

Yeah

**Russell:**

Yep so that's at the north end of the building

**Max:**

Is it right (*we laugh*) thank you I'll remember that

**Russell:**

You're not aware of the cardinal points

**Max:**

No I'm not

**Russell:**

Oh that's what about the street

**Max:**

Yes I'd always be aware of where the street is when I'm in there I'd always know where the street was if you asked me at any point in that sauna where's the street I'd know where it was

**Russell:**

Oh yeah fine okay

**I.i.57:00**

um so you so on Saturday night then it sounds as though that is where you went in this

**Max:**

Yeah

**Russell:**

This second entrance

**Max:**

Yeah yeah

**Russell:**

Right okay ah at the north end and which is the one closest to the lounge and bar area as well

**Max:**

Yeah yeah

**Russell:**

Okay all right and you went into the maze area and then what

**Max:**

I think I probably just I think I probably walked through I probably didn't stop there I think I walked through and then

**I.i.57:30**

went back around through here (*indicating the sketch plan*)

**Russell:**

So you walked all the way through to the south end

**Max:**

Yeah I do that quite a lot actually

**Russell:**

Yeah

**Max:**

I do that that kind of walk I [unintelligible]

**Russell:**

Yeah

**Max:**

walk that and back through here and then I would have gone up the end and then I think I would have headed upstairs I think that's what happened

**Russell:**

So just one circuit through that maze

**Max:**

I think so yeah yeah

**Russell:**

Okay and not and non-stop last Saturday

**Max:**

Yeah yeah

**Russell:**

Yeah okay and then you went upstairs all right then what happened

**Max:**

Um what I tend to do when I go upstairs is that I'll go straight

**I.i.58:00**

down to the video lounge to the what do you I don't wha I always call it video lounge but then that becomes confusing because the other thing's the video lounge so it's the hardcore

**Russell:**

What's the other thing

**Max:**

The the general community lounge where the video where they have videos playing movies and things

**Russell:**

Oh yeah

**Max:**

I mean yeah

**Russell:**

What kind of movies have you ever seen one

**Max:**

I don't know I've never sat I very rarely sit there sometimes they just seem to have it on television

**Russell:**

Yeah

**Max:**

so there's the news and there's television programs and stuff

**Russell:**

Yep okay yep all right

**Max:**

So often I go down there and I will lean

**I.i.58:30**

I quite like to just lean against the wall there and watch the television because I can watch the television but I also watch the people who are going in to this area this little area here yeah do you know the area I'm talking about

**Russell:**

I think I do but I need something

**Max:**

Okay

**Russell:**

Right so

**Max:**

So I'll design *(he starts sketching again)* the corridor comes down

**Russell:**

Yeah

**Max:**

And there's the dark roo there's a room the dark room that you go in through there

**Russell:**

Yeah

**Max:**

Yeah and then there's this this here

**Russell:**

And you come into this video

**I.i.59:00**

yeah

**Max:**

There's a there's a screen there it's quite odd here but there's actually a wall there but there's another screen that probably intersects about with that screen on a diagonal

**Russell:**

Yes

**Max:**

And then there's another wall there

**Russell:**

Can you draw the video unit

**Max:**

And the video unit is just slightly is on an angle there kind of and there's a couch here

**Russell:**

Yeah

**Max:**

Yeah just a black couch behind this panel then you can go in and stand behind this

**Russell:**

Yeah

**Max:**

And then I others

**I.i.59:30**

quite like (*he laughs a little*) standing behind there and looking over because you know at men sitting here

**Russell:**

On the couch

**Max:**

Yeah

**Russell:**

From behind

**Max:**

Yeah and you can go in here and then you go in here and there's a raised kind of platform there with with a um black cushion on it you know the black vinyl cushion and then there's another lower bench there that goes like that yeah so you can either sit there or you can get up on there and so my favourite possie is I come and I lean there against

**I.i.60:00**

that wall

**Russell:**

Oh right

**Max:**

Yeah

**Russell:**

Now when you say you lean you lean back against that wall

**Max:**

Yeah

**Russell:**

You don't lean to the wall along that way

**Max:**

No no no

**Russell:**

Okay

**Max:**

I lean back against it

**Russell:**

Okay

**Max:**

It's quite a strong vantage point because I mean (*he begins a list*) A you can watch the television A [sic] you can watch the activity of people going in and out there then you've got you can also see then you can also see men going in here you know so I suppose that's why

**Russell:**

And all the way up the corridor

**Max:**

And all the way down the corridor that's right because as they come around there you can see there mm

**Russell:**

I mean apart from anything else being

**I.i.60:30**

whether it's a strong vantage point it's a vantage point

**Max:**

It's a vantage point yeah

**Russell:**

And that again's something [unintelligible]

**Max:**

Yeah yeah I suppose so in terms of you know observing

**Russell:**

Yeah okay um so you leant against that wall last Saturday night

**Max:**

Mm mm mm

**Russell:**

What parts of your body when you were leaning against it were actually touching it

**Max:**

I I tend to lean with my upper torso the back my back against it and I would be so

**I.i.61:00**

I'm sort of balancing on one leg and I'll crook a leg or put a flat foot you know my foot up against the wall

**Russell:**

Which foot

**Max:**

Oh it differs but probably um I don't know let me think I'd probably be on my left stand on my left foot and put my right foot up against it

**Russell:**

You think you did that last Saturday

**Max:**

Well I would have done that at some stage but also I'm I'm into this thing at the moment (*he laughs*) of free-standing as well so I might have been doing some free some free-standing

**Russell:**

When you say I'm into this thing is this is this is this a

**Max:**

Oh no very

**Russell & Max:**

conscious

**Max:**

**I.i.61:30**

Oh absolutely conscious it's all very conscious for me

**Russell:**

Right oh

**Max:**

It's all extremely conscious yeah

**Russell:**

Oh yeah that's great

**Max:**

Yeah yeah

**Russell:**

Well just let's go back to this leaning first of all though

**Max:**

Why is it great

**Russell:**

Hmm

**Max:**

What do you mean that's great

**Russell:**

Um it excites me to hear that

**Max:**

Does it why

**Russell:**

Um it's something to do with I guess my sense of um (*laughing a little*) oh someone else thinks about these things

**Max:**

Oh

**I.i.62:00**

I see all right okay right yeah

**Russell:**

I think it's something about that

**Max:**

Yeah

**Russell:**

A rec a recog yeah I think it's to do with that

**Max:**

Yeah I understand mm mm mm

**Russell:**

It's a good question

**Max:**

Mm oh no no I've very it's very interesting like I'm very aware of the kind of really aware and I kind of I find it fascinating to observe how how people yeah I mean I am I'm fascinated because I'm you know being in theatre I suppose I I'm fascinated how people dispose themselves

**Russell:**

Yeah

**Max:**

And so *(he gets up from his chair and moves to the wall to demonstrate the following by enacting it)* I mean it gets as particular for me as whether

**I.i.62:30**

I'm standing with my towel with my hands like that in the towel I find it very difficult just to stand

**Russell:**

What your thumbs kind of hooked into it

**Max:**

Yeah I tend to do that I tend to do that but then I'm also aware as I do that that that looks I have a thought that that looks kind of aggressive or butch or something you know

**Russell:**

Yeah

**Max:**

And what will often happen is I do that and I think oh no I don't want to stand like that and then I that feels very odd to stand like that so then I'll do something like that yeah

**Russell:**

With your arms folded

**Max:**

With my arms folded but then if I'm up against that wall that's why often I end up like that

**Russell:**

So with your arms

**Max:**

So I'm on my I'm leaning I'm standing on my left foot

**Russell:**

Yeah

**Max:**

with my right foot up against the wall and my arms

**I.i.63:00**

crossed yeah and in that position I can then oh no actually it's very rare that I will do that that feels too open

**Russell:**

With your hand arms just loosely

**Max:**

Just by my side like that I would never stand just like that that that feels very odd for me

**Russell:**

Free-standing with your arms just by your side

**Max:**

Yeah yeah yeah yeah yep mm

**Russell:**

The

**I.i.63:30**

even though you said you're likely to alternate your feet in speech and in

demonstration it was your right foot that was up against the wall

**Max:**

Against the wall yes it probably is mostly that actually

**Russell:**

With the open corridor to your left

**Max:**

Mm mm yes yes

**Russell:**

Do you think the choice of foot is a function

**Max:**

Is determined by that

**Russell:**

of the fact that

**Max:**

No actually when I think about it it is that that that actually feels very I don't know how you could do that that feels very odd

**Russell:**

Having your left foot up feels odd

**Max:**

Yeah yeah I think it must be most of that

**Russell:**

Right okay

**Max:**

That that actually feels very comfortable

**I.i.64:00**

so I think it's probably that foot

**Russell:**

Right okay how much time do you think would have lapsed between you arriving parking you know arriving at reception

**Max:**

Yeah

**Russell:**

and then reaching the point where you were in that position on the wall

**Max:**

Oh look it probably wouldn't be *(he coughs)* excuse me it wouldn't be more than probably fifteen or twenty minutes

**Russell:**

Okay

**I.i.64:30**

and how long were you at Rear Entry on Saturday night

**Max:**

I left at about six o'clock I think

**Russell:**

So you were there about four hours and you said that you'd had an encounter later in the evening

**Max:**

Mm

**Russell:**

Okay so how did you spend the bulk of the time then I mean we've ta covered say the first fifteen minutes

**Max:**

I think it was probably I mean well I know um I think what

**I.i.65:00**

happens is it become I suppose I I I alternate between being I I can spend quite a long time there I can spend up to you know periods of probably fifteen or twenty minutes

**Russell:**

Yeah in that corner

**Max:**

In that corner yeah or I might go round and lean against that wall there yeah

**Russell:**

Right the one which is behind that barrier with the bench in

**Max:**

Yep that's right I very rarely lean on that barrier

**Russell:**

Right you wouldn't lean forward you'd lean back

**Max:**

No no I'd be against this back wall

**Russell:**

Okay

**Max:**

I wouldn't go and actually as as lot of men do go and put their arms on that barrier

**Russell:**

**I.i.65:30**

And lean

**Max:**

and either watch or lean over I won't I don't do that no

**Russell:**

Okay

**Max:**

That's partly to do with the height of that barrier it always feels to me like I'm (*he demonstrates and laughs a little*) like this so it doesn't feel very comfortable

**Russell:**

With your arms stretched up

**Max:**

Yeah yeah

**Russell:**

Okay yeah

**Max:**

So so I would alternate between there and just a series of kind of other places that I

visit I would go into the dark room I would walk back down this corridor go downstairs

**I.i.66:00**

go round I would do that thing that I said I describe where I always I come down I go in that particular entrance again that north entrance

**Russell:**

Yeah

**Max:**

into the maze

**Russell:**

Yeah

**Max:**

I might spend oh there's another place (*he refers to the sketch plan and laughs a little*) there I quite like when you come in there's the corridor here's the lounge here yeah

**Russell:**

Yeah

**Max:**

So this is the street was that north is that north is it

**Russell:**

The street's um west

**Max:**

Oh west (*I laugh a little*) oh I see

**Russell:**

The main road's north

**Max:**

So that so where's north then is that north there this is the this is the lounge and this

**I.i.66:30**

is the the pool

**Russell:**

Yeah

**Max:**

Here's the lounge here's the pool



**Russell:**

Right

**Max:**

So that's west east oh I see so that's north there south is that what you're saying

**Russell:**

No no the pool (*I laugh*) the lounge

**Max:**

Yeah

**Russell:**

is closest to the street the building faces

**Max:**

And there's the street there's the street

**Russell:**

The lounge is west

**Max:**

Yeah

**Russell:**

The pool is east

**Max:**

Yeah east so that's north south

**Russell:**

Yes that's right

**Max:**

North south east west

**Russell:**

Yes that's right yeah

**Max:**

So so you know um so you know there's that ent so there's the entrance yeah

**Russell:**

I.i.67:00

Yeah

**Max:**

And you know there's the the the booths there

**Russell:**

Yes

**Max:**

Those little booths yeah and there's a a kind of little funny little area in there that leads into those two rooms there

**Russell:**

Yes

**Max:**

Do you know what I mean and then you go there yeah

**Russell:**

Yes

**Max:**

And then there's the there's just a little area like that but then there's the pan that that panel that goes along like that do you know that how it goes

**Russell:**

Yes

**Max:**

It's quite specific and you can go round there and you can even go down there and I think there's actually a tiny little booth I've never been into that I think there's a little booth there isn't there

I.i.67:30

somewhere

**Russell:**

Er it's

**Max:**

Or is it just a little

**Russell:**

It's an alcove

**Max:**

An alcove right

**Russell:**

Yeah

**Max:**

I like that area there I often do the same thing there as I do up at that like lean just lean I could stay there for quite a while because I'm observing people coming through here I'm observing people coming there I'm observing people going in there etcetera so I often will sort will will sort of yeah stay there

**Russell:**

I think I bumped into you just about there

**Max:**

Yes

**Russell:**

Yeah all right yeah yeah

**Max:**

I do remember that yeah yeah

**Russell:**

Yeah

**Max:**

And then from there I will actually do

**I.i.68:00**

the journey through the sauna (*he utters a rhythm again*) da da da down there I've I'm not mad about sitting on that bench there because I don't like looking at myself in the mirror so I I I but occasionally I'll do that sit on that bench there I might go in for a swim go and have a shower spend a little bit of time in the place I don't particularly like being in that wet sauna yeah and then walk around yeah so and then you know then I'll alternate that with going back upstairs again

**Russell:**

**I.i.68:30**

It's interesting you said you'd never been just round that tiny corner

**Max:**

No

**Russell:**

there to find out what was there

**Max:**

I don't think I have no no in the same way that I'd never really been interested in going into this area here if we're staying with this oh sorry so we go there then you know you go down there then then we come into that and I think I don't even sure what the configuration I think there's a bench there a bench there the television's up here somewhere isn't there and there's that there's the little

**Russell:**

All right

**I.i.69:00**

okay what we're talking about is this downstairs area now

**Max:**

Yeah yeah yeah yeah

**Russell:**

where there's a television set

**Max:**

That's right and there's the cubicle there

**Russell:**

This isn't the one that

**Max:**

What I call the wanking cubicles there's those two cubicles there that's right

**Russell:**

Right okay but this this is not television that's on the television set

**Max:**

No no this is the vid this is hardcore yeah yeah

**Russell:**

Right okay yeah

**Max:**

Yep now I have never

**Russell:**

So there are actually three areas where there are videos

**Max:**

Hold it there are three videos in in in Rear Entry

**Russell:**

Yeah

**Max:**

The one

**I.i.69:30**

shows television shows and all the rest of it and the other are porno

**Russell:**

The other two are porno

**Max:**

Yep

**Russell:**

One downstairs and one upstairs

**Max:**

Yeah

**Russell:**

Okay good right so and this so basically there's an area um in the downstairs in the heart of the maze perhaps is that a way of describing it

**Max:**

Yeah I suppose so yeah mm well

**Russell:**

Don't we don't have to I mean I've called it

**Max:**

We don't know it might be a hard [heart?] it might be *(he laughs a little)* different for someone else but

**Russell:**

Yeah okay

**Max:**

Yeah

**Russell:**

But basically in that area that you've walked past a few times because it's

**I.i.70:00**

possible to walk past that area

**Max:**

Oh yeah yeah

**Russell:**

And in fact if you come in the

**Max:**

Oh sorry you're talking about this area the hub what I call is maybe the hub of the sauna

**Russell:**

No the hub of the sauna's the open area with all the wet facilities

**Max:**

Yeah yeah no no that's what I thought you're talking about this little place here that I described

**Russell:**

Yes sorry yeah this little place here

**Max:**

Yeah sorry yeah yeah that place yeah

**Russell:**

That in in there

**Max:**

Yes

**Russell:**

where there are these wanking booths as you call them

**Max:**

Here

**Russell & Max:**

Yeah yeah

**Russell:**

And there's the video [unintelligible]

**Max:**

The video yeah

**Russell:**

And then there's also a kind of a

**Max:**

Yep

**Russell:**

Um a bench area

**Max:**

Yeah

**Russell:**

in an L shape

**Max:**

**I.i.70:30**

Yes yeah I I would say

**Russell:**

And that can be peered into

**Max:**

It can be peered into but I would say I have n I could almost say with certainty I've only sat in there once that doesn't that int area doesn't interest me particularly

**Russell:**

All right okay it's interesting one of my other interviewees was completely interested in the wanking booths and that was his major interest at Rear Entry

**Max:**

Ah as as someone as someone in in terms of observing

**I.i.71:00**

who's in them or being or both and being in them as well

**Russell:**

As of being in them

**Max:**

Oh being in them oh right yeah mm

**Russell:**

That was major interest

**Max:**

Mm well he's yeah that's interesting

**Russell:**

How um effortless do you find working with a floor plan like you've been drawing floor plans for me and describing things how effortless

**Max:**

That's pretty effortless I think mm I don't have any yeah I have a

**I.i.71:30**

it's interesting what you've brought to my attention of the birds-eye view I I suppose I have a very it feels to me like I have a very strong birds-eye view of it mm

**Russell:**

When (*I hesitate while I check the recorder*)

**Max:**

What do you have to watch the tape

**Russell:**

Yeah it's what I might do is change it at this point and just talk with you a bit further

**Max:**

Yep sure

**Russell:**

Okay

**Max:**

Do you want another orange juice

**Russell:**

**I.i.72:00**

If you're having one

**Max:**

Yeah *(he laughs a little)*

**Russell:**

Thanks

*(I switch off the minidisc recorder)*

**I.i.72:03**

*(Max makes me an orange juice, a fresh minidisc is inserted, a bit of chat, and we continue)*

**Russell:**

**I.ii.00:00**

Right okay we we've kind of identified that earlier part of the evening and if you like the bulk of the evening as as being characterised one way by talking about how there was an encounter later in the evening so first of all was that the only encounter

**Max:**

Um

**I.ii.00:30**

yes um but that encounter was a group encounter I mean so so it sort of blurs the the definition a bit of encounter because um there were a kind of a sequence of those encounters at the end of the evening so when you say was there one more than one encounter it depends on how you define encounter I suppose

**Russell:**

Well I'm just guess I'm hearing a word that you've used

**Max:**

Right oh yeah sure

**Russell:**

You said oh there was an encounter later in the night

**Max:**

Right yes

**Russell:**

**I.ii.01:00**

and so then on one

**Max:**

Yeah I could use other words I could say that finally there was some action later in the night you know or I had sex with a number of people later in the night mm

**Russell:**

And all those phrases would be completely interchangeable for you

**Max:**

Um well they're only phrases I'm I'm probably partly using them in an interview setti I mean they're partly phrases I'm using as in an interview situation

**I.ii.01:30**

because I don't particularly want to go into the details of it um so I'm finding words to describe in a kind of discreet way perhaps what those encounters were perhaps does it make sense

**Russell:**

Yes it does um at some stage did you go into a cubicle that was locked or a room that was locked

**Max:**

Um yes that was closed that we that we

**I.ii.02:00**

could close

**Russell:**

Yes

**Max:**

Yes

**Russell:**

And wh and where someone closed the door

**Max:**

Yeah mm

**Russell:**

Would you be prepared to tell me about what happened between the closing of the door and the opening of the door

**Max:**

Yeah um was that was a very interesting situation because actually because we fucked and in fact what happened was the door burst it opened in the door burst open someone had actually forced the door like

**I.ii.02:30**

had had (*he laughs a little*) it was quite I I actually didn't I mean I I wasn't shocked by it or even kind of like I thought oh here come oh so and so (*laughing*) wants to break in you know whereas the person I was fucking was very horrified by that you know it was quite a um mm so it was very quickly so whatever you know so our our encounter our our fucking was very quickly interrupted and that person kind of you know left

**Russell:**

**I.ii.03:00**

All right now is is that the end of your description of what happened (*we laugh*)

**Max:**

Mm no you could ask me questions if they if they depends what you need to know I suppose

**Russell:**

Yeah that's fine and you are completely at any stage you can just say I don't want to answer that

**Max:**

Yeah yeah sure

**Russell:**

you know

**Max:**

Yeah yeah I understand that

**Russell:**

and really that's absolutely fine

**Max:**

Yeah yeah yeah

**Russell:**

because I've already noted you've said you might not want to talk about some things and be discreet and but that's absolutely fine okay it really is

**I.ii.03:30**

all right who closed the door

**Max:**

Um now let me have a let me think what was they closed the the other man closed the door because I I wasn't I remember I wasn't sure I mean the door was open we we went in there because it was dark I was quite willing I was quite open to whatever was going to happen I had no sense of of

**I.ii.04:00**

it being as some other occasions I might be with someone where I think no I want privacy and I I will close the door or they will close it but it's understood that that's what both of us want at that moment I didn't necessarily feel that so they closed the door and I quite liked the fact that they did as an offer but in that situation yes they closed the door

**Russell:**

Okay so when (*I emphasise*) THEY closed the door (*we laugh*)

**Max:**

(*still laughing*) Yes

**Russell:**

Are we by the way

**I.ii.04:30**

is is there only one other person

**Max:**

Yes there's only one other person

**Russell:**

Okay

**Max:**

Yeah

**Russell:**

Okay all right and where were you what was the

**Max:**

Upstairs

**Russell:**

Upstairs okay

**Max:**

Yeah

**Russell:**

And what was this place which had a door

**Max:**

There's as you go upstairs as you come up up the stairs you immediately turn right

**Russell:**

Yes

**Max:**

Yes and as you know there's the there's the bathroom on the left

**Russell:**

Yes

**Max:**

and toilet and then you turn right

**Russell:**

Yes

**Max:**

in order to go down the corridor but as you turn right there are

**I.ii.05:00**

there's a kind of a an open space an alcove with two rooms going off it

**Russell:**

Yes

**Max:**

It was the furthest on the right of those two rooms

**Russell:**

Right okay

**Max:**

That's yeah

**Russell:**

All right okay

**Max:**

What I'm aware of with those rooms is is that there's quite a lot of um group activity happens in those two room for some well I can understand why because you can actually lean you can actually be in that alcove leaning against the wall looking at the two rooms and often the doors are left open so they're a bit they often take on the um

**I.ii.05:30**

the sort of quality of the dark room that's further down yeah but in in a kind of a sort of voyeuristic you know like they allow that you know yeah

**Russell:**

So you you went into this room with (*I emphasise*) THEM (*I laugh a little*)

**Max:**

(*echoing me*) With THEM (*we laugh*) with him

**Russell:**

(*echoing Max*) With him okay and he closed the door

**Max:**

Yes

**Russell:**

Okay and did he lock it

**Max:**

I'm not quite sure what you mean by that because you can't

**Russell:**

Is there is there a locking

**Max:**

It's a sliding

**I.ii.06:00**

thing

**Russell:**

That right which latches

**Max:**

Yeah

**Russell:**

it shut

**Max:**

Yeah

**Russell:**

but it means that someone on the outside  
can't simply open it

**Max:**

No no

**Russell:**

Okay fine

**Max:**

No that's right

**Russell:**

That's what I mean

**Max:**

Yeah so [unintelligible] so I see what you  
mean [unintelligible] yes you're right

**Russell:**

And you call this place a room

**Max:**

Yeah yes I don't see it as a yes it's not like  
the cubicles because there's quite a lot of  
space in them although there is the  
standard you know kind of bed you know  
bench or whatever there's quite a lot of room  
in them room in them so it is more like a  
room I wouldn't call it going but I

**I.ii.06:30**

but I don't use the word cubicle I'm aware if  
I say to somebody do you want to go to I  
don't say do you want to go to a cubicle I  
say do you want to go to a room so I don't I

don't really use the word cubicle however  
having said that it is it feels different in you  
know in shape and size to the cubicles most  
of which I mean most the that the most of  
the rooms downstairs I would define if I had  
to make you know define them I'd say yes  
they're more like cubicles

**I.ii.07:00**

yeah

**Russell:**

But you would say to someone if you were  
going to one of them

**Max:**

I'd say let's go to a room

**Russell:**

Let's go to a room

**Max:**

Yeah yeah

**Russell:**

Okay so you were in a room upstairs

**Max:**

Yeah

**Russell:**

Can you describe that room first of all

**Max:**

Not very well because that room I don't think  
I've ever seen it lit it was actually very dark  
very dark in fact

**Russell:**

Well that tells me something

**Max:**

So dark that you actually have to find your  
way towards the bench and I must say that  
when we first went in there I wasn't at all  
sure that there w there may have been  
someone else in that room so even at the  
moment

**I.ii.07:30**

when they locked it it's interesting you  
asked me that question even at the moment  
they locked the door for all I knew there was  
someone else in the room I wouldn't have



known I mean it didn't seem to be but there may have been

**Russell:**

Yeah okay so it was so dark that you couldn't actually quite tell but you were aware it was big

**Max:**

I know that it's big yeah

**Russell:**

Okay

**Max:**

because it's the same size as the one beside it and I've been in that room when it's lit

**Russell:**

How do you know it's the same size as the one on the other side

**Max:**

I don't but I assume it is for some reason (*he laughs*) oh I can pretty much tell from outside that the amount of well how can I tell that because I can't really see it but it feels like it is

**I.ii.08:00**

is probably all I can say I'd I'd lay any bet that it was the same size they feel like twins you know because as you probably know that there's a d

**Russell:**

But you've been in it now so surely you should know

**Max:**

Oh not necessarily there's a door there

**Russell:**

Yeah

**Max:**

and there's a door there

**Russell:**

Yeah

**Max:**

The door goes into one and the door goes into that one so

**Russell:**

So you expect that the second room will have proportions which

**Max:**

Well I know that the bench it's got the bench there and it's got they've both got the bench you know there and I know that in this one there is quite a lot of space here

**I.ii.08:30**

yeah and so it feels to me though that's the same in that one there's quite a lot of room

**Russell:**

Well you said they're like twins

**Max:**

Yeah yeah

**Russell:**

Yeah okay all right so there's a kind of symmetry at work with this all right so you went in did you walk into the room first or did he

**Max:**

Um no he did

**Russell:**

He walked in first so does that mean

**Max:**

He was very much initiating what was happening between us

**Russell:**

Okay

**Max:**

so I was sort of following his lead

**Russell:**

So does that mean then that you

**I.ii.09:00**

needed to walk past him for him to shut the door

**Max:**

I think he I think I must have followed him in and he must have moved back we would have landed in the the probably somewhere in the middle of the room together and you know we probably kissed or whatever we did there and then he went back and closed the door

**Russell:**

Okay

**Max:**

That's right

**Russell:**

All right I I need to ask you some more questions about the room

**I.ii.09:30**

I realise because you began describing it saying you didn't know because it was dark

**Max:**

Yes

**Russell:**

It's like the joke on Robin Hood where the person said what was the weather like in London I couldn't tell you it was too foggy (*we laugh a little*) okay so that's in print now um so did the room have a ceiling

**Max:**

No ah now isn't that an interesting because hold on I say no

**I.ii.10:00**

no I'm not too sure about that see I don't no I'm not too sure I assume it hasn't I assume it it works like any of the cubicles but then I've got this odd feeling that upstairs no but see it's not really I'm not saying this I'm saying this more because I'm I'm pretty sure that they probably don't but but if you but really to be honest I'd have to say I'm not sure mm yeah I assume they probably don't

**Russell:**

What does it feel like does it feel

**Max:**

It feels like it doesn't it no no sorry

**I.ii.10:30**

it feels like it does because it feels much more I mean one's very aware in a cu in those cubicles that yes that that over there is another one

**Russell:**

Yeah

**Max:**

You know over there is another one

**Russell:**

Over the top of the wall

**Max:**

I yeah whereas I had more a sense of in there there's another room beyond that wall is another room

**Russell:**

Right okay yeah

**Max:**

So I don't yeah so [unintelligible]

**Russell:**

That that that's that's very helpful for me yeah all right um what was under your feet

**Max:**

Concrete it's kind of like pa it's like smooth it's painted

**I.ii.11:00**

concrete

**Russell:**

But you had no sense of what colour it's painted

**Max:**

No

**Russell:**

Okay and what are the walls

**Max:**

The walls would be um I think one side is wood with with a panel but I think the other side is concrete

**Russell:**

That's two sides

**Max:**

Yeah then then the side that's on the corridor would be is wood as well

**Russell:**

Okay that's three

**Max:**

Like wood wood panelling

**Russell:**

Is it a three-sided room

**Max:**

Oh yeah no it's four sided and the other is concrete too

**Russell:**

**I.ii.11:30**

Okay so so were they

**Max:**

So it's like so

**Russell:**

So two two walls are like structural for the building

**Max:**

Yeah they're structural

**Russell:**

All right okay

**Max:**

That's concrete because that's the stairwell out there

**Russell:**

Yeah

**Max:**

and that's that's concrete because I suppose it must be the street out there the

street it faces probably isn't it yeah so that's concrete there

**Russell:**

Yeah

**Max:**

and then there's the wood panelling wood panelling there

**Russell:**

Okay all right and the bench or bed is that what you called it bench or bed

**Max:**

Well

**I.ii.12:00**

it's it's

**Russell:**

I think you used

**Max:**

Yeah yeah no no no

**Russell:**

You said bench or something

**Max:**

Mm mm no I'm just thinking now how do I describe how would I describe it I mean it's what I see as you know as what is standard it's it's and I think of you know like how do you describe it I suppose I mean it's not a bed because a bed for me is a free-standing thing that that's by definition what a bed is for me (*he laughs a little*) but it is a bed in that one lies on it you know so you treat

**I.ii.12:30**

it like a bed but in fact like in any sauna pretty much that I know of it's really more like a bench in that it's attached to the wall you know and and that's the same that with with and to each to three sides it's attached yeah right with the black

**Russell:**

So

**Max:**

Black cushion on top

**Russell:**

it it basically prevented you walking to the wall opposite the door

**Max:**

Yeah mm mm

**Russell:**

And it went from the wall on the left

**Max:**

From one side to the other yeah across yeah

**Russell:**

Okay right okay

**I.ii.13:00**

how many steps in the area of floor

**Max:**

Yeah about three or four I suppose from the door to the bench

**Russell:**

Okay and from

**Max:**

one wall to the other

**Russell:**

either end of the bench to the other

**Max:**

Yeah um probably they're probably pretty much square it's probably (*he checks the sketch plan*) oh that's not square though is it it's probably four or five oh that doesn't seem right it feels to me it probably is square shaped so therefore the distance from door to wall you don't experience because you've got the bench you don't actually get there

**I.ii.13:30**

but in fact I think they're pretty much square shaped so they're probably four to five steps in you know mm

**Russell:**

What was the temperature in there

**Max:**

The temperature feels always I quite like the temperature in Y in um Rear Entry it always feels about it feels like body temperature I don't experience it as being too hot nor too cold so it's kind of body temperature

**Russell:**

So the concrete and on the floor and the walls

**Max:**

Oh I suppose that that might

**I.ii.14:00**

feel cool but never never for me uncomfortably so

**Russell:**

Right okay

**Max:**

Yeah

**Russell:**

All right um and how high is the bench

**Max:**

Um

**Russell:**

On your body against your body like

**Max:**

It probably comes up to (*he stands and moves away from the table*) oh that's interesting what would it be it feels it feels like it's about there (*he indicates*) mid thigh yeah

**Russell:**

About as high as this table

**Max:**

No no not as high as this table

**Russell:**

Oh that's interesting

**Max:**

Is that what I said

**Russell:**

because that's where you actually pointed to

**Max:**

Oh well that's interesting well it's actually lower

**I.ii.14:30**

no it's lower than that yeah it's actually about the height of that um of the lounge

**Russell:**

The sofa

**Max:**

which is actually *(he laughs a little)* considerably lower isn't it

**Russell:**

Well it's a lot lower than your thigh that's your knees

**Max:**

*(he has moved to the sofa and measured his standing height against it)* [unintelligible] knee isn't that interesting yeah yeah it's like that Feldenkreis thing um yeah no it's probably more that height so it's about knee height

**Russell:**

Right okay

**Max:**

on me

**Russell:**

All right okay and what's on the bench

**Max:**

Um a black vinyl um you know square cushion which would have foam or whatever inside with black vinyl

**I.ii.15:00**

on it

**Russell:**

How do you know it's black

**Max:**

I don't actually it could be green but um I suppose because I've seen in in the areas that are lit they're black and so I sort assume that they're probably black in there as well but it could be a dark green or it could be a dark burgundy or something I wouldn't know

**Russell:**

Yeah you mentioned standard earlier *(Max laughs)* but you did

**Max:**

Your standard saunas

**Russell:**

No but I mean

**Max:**

I know I did well yeah I suppose um it's a new it's interesting

**I.ii.15:30**

because that's not the case is it it's actually but I mean standard is is the standard how do you describe that precisely you know the standard cushioning that they put on the benches that THEY put on the benches um you know that's well it's about two inches deep and but it's interesting because I think from I th I would say see I'm not certain no no I'm almost certain that that at um High Street that they're green olive green but I'm pretty

**I.ii.16:00**

sure at Rear Entry that they're black

**Russell:**

Okay and is there anything else in this room

**Max:**

Yes there's um a um lubricator dispenser and beside it a little to the left of the lubricator dispenser a little tray with um rubbers

**Russell:**

Right okay where where are they when you say to the left to immediately to its left

**Max:**

No if you're *(refers to the sketch plan)* here's the bench here

**Russell:**

Yeah

**Max:**

Yeah the

**I.ii.16:30**

the um lubricating machine you know dispenser is there and so if I was if I was kneeling on the bench

**Russell:**

Yes

**Max:**

it would be kind of like I could just put out my hand and touch it probably

**Russell:**

Right okay so

**Max:**

So it's probably about three foot up from the from the bench

**Russell:**

Yeah

**Max:**

Yeah that's my experience of it

**Russell:**

Right okay

**Russell:**

And to the left of it is the little tray with and I find that's interesting that's kind of a st that that I would describe as standard too for some reason you put the little the little

**I.ii.17:00**

container of condoms is always to the left of the dispenser it would feel quite odd for it to be on the right now I wonder I wonder why that is I don't know would that be your experience

**Russell:**

I've never I have never paid attention to which one's on which side

**Max:**

Yeah well I know that

**Russell:**

I'm I'm aware they're next to each other

**Max:**

Yeah I know at High Street they're always on the left and I think at Rear Entry they're always on the left I don't know about Volcano

**Russell:**

Is there anything else

**Max:**

In there

**Russell:**

Sorry when did you become aware that they were always on the left

**Max:**

I think it's just something I've always known if you were to have asked me years ago

**I.ii.17:30**

I probably would have said I think they're on the left

**Russell:**

Okay

**Max:**

Is there anything else in the room

**Russell:**

Yeah

**Max:**

Ah no no I don't think there is

**Russell:**

Okay he closed the door whe as he closed the door where were you

**Max:**

I would have been you know roughly in the centre of the sp of the room I was neither

**Russell:**

You were or you would be

**Max:**

I was

**Russell:**

Yeah

**Max:**

Yeah yeah

**Russell:**

Okay

**I.ii.18:00**

then what happened

**Max:**

Then he came in and we had connection in the middle of the room and then we moved to the bench

**Russell:**

All right first of all when you say he came in

**Max:**

Oh sorry he he came from the door from closing the door he came to me

**Russell:**

Did that feel like he was coming in though

**Max:**

No no no no

**Russell:**

It didn't

**Max:**

No no

**Russell:**

All right okay and he came to you so you just stood there in the middle of the room not leaning

**Max:**

*(he laughs a little)* No not leaning

**Russell:**

Free-

**I.ii.18:30**

standing

**Max:**

Free-standing probably not particularly thinking about how I was standing at that stage

**Russell:**

Yeah with your arms folded

**Max:**

*(he laughs, then)* No probably not I think I don't think so

**Russell:**

Probably hanging loosely

**Max:**

Mm mm

**Russell:**

Which was the position previously that you said you didn't want to stand in when you're in that other space

**Max:**

Yeah mm but that was in the other space

**Russell:**

But we're not sure that that's how you were standing though

**Max:**

No not absolutely certain

**Russell:**

Okay he came to you and  
**I.ii.19:00**

he touched you

**Max:**

Yeah we would have touched each other and then

**Russell:**

Would have or did

**Max:**

No no we did then we did (*we laugh a little*)  
we touched each other

**Russell:**

Sorry I have to I have to

**Max:**

No no no then we touched

**Russell:**

But remember you can stop at any time

**Max:**

Yeah yeah no no exactly

**Russell:**

You can say no

**Max:**

Yeah yeah no no then we touched each  
other

**Russell:**

Yeah okay

**Max:**

and then we moved then he moved to the  
bench and I followed him

**Russell:**

All right was your key on your arm

**Max:**

Yes

**Russell:**

Okay the thing about

**I.ii.19:30**

touching each other was it touching above  
the waist

**Max:**

It probably no not probably it started I think  
it started above the waist mm (*he laughs a  
little*) and then moved

**Russell:**

Yeah okay

**Max:**

Yeah

**Russell:**

So you were in your towel still or not

**Max:**

No no I wasn't that's right I removed my  
towel he removed his towel I removed my  
towel as he came towards me and then he  
probably removed his

**Russell:**

Okay

**Max:**

Then he did remove his that's right yeah

**Russell:**

**I.ii.20:00**

Okay

**Max:**

It's interesting this probably isn't it he  
probably did this he probably did that

**Russell:**

Yeah (*we burst out laughing, then*) it is what  
happened to your towel you said you  
removed it

**Max:**

Yes I left the towel on the floor

**Russell:**

Where you were standing

**Max:**

Yes and that's very interesting because  
that's to do with I know that was to do with  
with me not really having any agenda with  
this particular guy I mean it was his initiative  
and I was kind of oh

**I.ii.20:30**

I'll see what's going to happen here as  
opposed to sometimes when I might go to a  
room with someone very much with the  
intention (*he begins a list*) A that I wanted to  
be you know without my towel with them um



and so I might I would go into the room and take my towel off say and hang it up or

**Russell:**

On what

**Max:**

Oh that's interesting there's sometimes well a hook there's often a hook mm

**Russell:**

Is there a hook in

**Max:**

Or I'll throw it onto the ah I don't know I don't know it's too dark so I've never seen

**Russell:**

You've never

**Max:**

I would never have bothered to try

**I.ii.21:00**

and find it you know maybe that's the reason why one ends up throwing it on the but that's unusual for me to leave it on the floor I kind of

**Russell:**

Did you just drop it where it fell

**Max:**

Yeah yeah mm

**Russell:**

Okay

**Max:**

And I think at some stage I probably kicked it away or something

**Russell:**

Was there much light in the room

**Max:**

No it was quite dark

**Russell:**

But you could see him coming towards you

**Max:**

No I could just sense him coming towards me I sort of felt him no no I probably I mean I can sort of see I mean I could hear him you know see him but no it was very dark it was very dark yeah

**Russell:**

**I.ii.21:30**

Sort of see him and hear him or hear him or sense him

**Max:**

Sense him I would say

**Russell:**

You're not sure about the source of information

**Max:**

No it's not that it's just that I would say I couldn't see him

**Russell:**

Right

**Max:**

But but he's but you know I could feel him you know

**Russell:**

Okay so when he touched you was it with his palm or with his fingertips

**Max:**

**I.ii.22:00**

I think we sort of em I think we embraced so it was kind of like he embraced me I think

**Russell:**

Yeah okay did you have to (*I laugh a little*) probe around to find where each other was

**Max:**

No

**Russell:**

or did you know that

**Max:**

No I think we knew that yeah we knew that yeah

**Russell:**

Okay

**Max:**

He had left me and I think he was assuming I was still in the same place when he returned

**Russell:**

And you were

**Max:**

Mm

**Russell:**

Okay and the towel just dropped at your feet

**Max:**

Mm I think I yeah I probably pulled it off and it dropped

**Russell:**

**I.ii.22:30**

Yeah okay and you say did he have his towel still on when he first came to you

**Max:**

Um he let his towel drop when he reached me

**Russell:**

Okay so were your towels beside one another on the floor or

**Max:**

I don't I mean his would have fallen wherever you know like they probably ended up slightly yes possibly yeah

**Russell:**

Okay all right

**Max:**

I'm not certain about that

**Russell:**

Okay so then there was embracing and touching

**Max:**

Yes

**Russell:**

**I.ii.23:00**

while you were still both standing

**Max:**

Yeah

**Russell:**

and then at some point you shifted

**Max:**

Yeah

**Russell:**

in the room

**Max:**

Yeah we went to the bench

**Russell:**

To the bench

**Max:**

Yeah

**Russell:**

Right to where on the bench

**Max:**

Um

**Russell:**

Did you go to the middle of the bench or to one end of the bench

**Max:**

No I think that I he wanted me to fuck him and I think that I remember what he did is he went to the bench and sat on it and I then

**I.ii.23:30**

moved and probably it was at this stage not probably (*he laughs a little*) it was it was quite dark and I remember trying to there was just that moment of where you know like a finding him and so yeah so he had gone to the bench first

**Russell:**

How did you know he wanted you to fuck him

**Max:**

He asked me

**Russell:**

With his voice

**Max:**

Yeah he asked me if I would I would I like to fuck him

**Russell:**

But did he speak or did he whisper was it a voiced request

**I.ii.24:00**

or (*I laugh a little*) an unvoiced request

**Max:**

(*laughing a little*) Gosh um it was probably an unvoiced request I think mm it was yeah it was an unvoiced request

**Russell:**

Could you the reason I'm asking is like

**Max:**

Yeah

**Russell:**

for instance did do you have a memory of hearing his voice or did you just hear the words

**Max:**

I would say I heard the words

**Russell:**

Okay right okay and what were the words

**Max:**

Do you want to fuck me

**Russell:**

Were they the only words that had been spoken

**Max:**

Yeah

**I.ii.24:30**

they were the only words yeah

**Russell:**

Okay and what did you say

**Max:**

Yes

**Russell:**

And then he went

**Max:**

Yeah to the bench

**Russell:**

But did you lose physical contact with him when he did it

**Max:**

At that moment yes

**Russell:**

And then you weren't sure where to find him

**Max:**

Well for a fraction of a moment

**Russell:**

Okay right okay so you had to search for him a bit

**Max:**

Mm mm

**Russell:**

Right okay

**Max:**

I just wasn't sure in going to the bench how he had gone to whether he'd gone and and

**I.ii.25:00**

and laid down on the bench or whether so I was sort of as I in that split second of walking towards it I didn't quite know how he was going to (*he laughs a little*) arrange himself on the bench

**Russell:**

Right okay

**Max:**

I suppose you know yeah

**Russell:**

Did you know at that stage oh no well let's leave this for a moment um so you found him at the bench and was he where you expected or how you expected

**Max:**

I don't know that I had an expectation oh well probably

**I.ii.25:30**

I did I I thought in in going to the bench that he'd gone to I don't know no I don't think I had any expectation actually

**Russell:**

So you found

**Max:**

I mean I knew that however he went to the bench however he was there would be some indication of what he wanted to do (*he laughs a little*) maybe

**Russell:**

Like a further indication of what he wanted to do

**Max:**

Yeah yes I mean it would be different if he went to the bench and lay down on the bench or he went to the bench and lay on his back and stuck his legs in the air would be different too

**Russell:**

Right okay

**Max:**

You know I mean etcetera etcetera

**Russell:**

All right so when when you found

**I.ii.26:00**

him at the bench you said he was sitting on it

**Max:**

He was sitting on the bench yes

**Russell:**

So he's what his legs his feet on the floor

**Max:**

Yeah yeah yeah yeah

**Russell:**

And him just sitting

**Max:**

Yeah

**Russell:**

And which end of the bench was he at

**Max:**

He was probably in about the middle of the bench

**Russell:**

In about the middle okay so then what did you do when you found him

**Max:**

Um I I think I no that's right I stood in front of him and

**I.ii.26:30**

yeah I think I just stood in front of him (*a silence*) I think I stood in front of him he started sucking me off and I think from there we eventually ended up lying on the bench yes I know that's how it happened yeah

**Russell:**

**I.ii.27:00**

Lying on the bench

**Max:**

Lengthwise

**Russell:**

Lengthwise

**Max:**

Yeah

**Russell:**

With your heads at the same end

**Max:**

Yep

**Russell:**

Okay you weren't sort of head to tail

**Max:**

No no no

**Russell:**

Right okay which end of the bench were your feet at

**Max:**

The end opposite to where the dispenser is

**Russell:**

Okay so you

**Max:**

So it's the kind of the street end

**Russell:**

So you were okay and your heads then were towards the dispenser

**Max:**

Yeah

**Russell:**

Okay and so once you were in that lying position

**I.ii.27:30**

then what occurred next

**Max:**

I think we well we kissed and were probably feeling each other and I think from there he he kind of indicated he wanted me to fuck him then and I remember then I probably and that's why I always find it quite I think they're quite well placed (*he laughs a little*) the lubricator

**I.ii.28:00**

I probably reached for I think I reached for lubricant he actually reached up behind him and got the and got a er condom

**Russell:**

Is that how he indicated to you that he was ready

**Max:**

No he said again he said I want you to fuck me

**Russell:**

He said it a second time

**Max:**

Yeah yeah

**Russell:**

This is the second time

**Max:**

That's right yeah

**Russell:**

And this was again you you heard the words not his voice

**Max:**

Pretty much although I think we'd actually been saying things to each other that I can't remember we'd probably been saying things to each other as we were feeling each other or kissing

**I.ii.28:30**

or whatever

**Russell:**

Yeah

**Max:**

Um but that yes but I was it was more

**Russell:**

But you're not certain about that whether you'd spoken or not

**Max:**

Yeah I'm pretty certain mm mm

**Russell:**

That you had spoken

**Max:**

Mm mm

**Russell:**

But you're not certain what the words were

**Max:**

No

**Russell:**

Okay

**Max:**

No

**Russell:**

But then this second statement I want you to fuck me

**Max:**

Yeah

**Russell:**

you were clear about

**Max:**

Yeah or just fuck me fuck me

**Russell:**

Fuck me

**Max:**

That's probably yeah mm mm

**Russell:**

Which you understood as meaning I want you to

I.ii.29:00

fuck me

**Max:**

Mm

**Russell:**

Okay

**Max:**

Mm

**Russell:**

Okay

**Max:**

Mm

**Russell:**

And how did you respond when he said that again did you say something back to him this time

**Max:**

No no um I think I I responded by I responded by getting ready to fuck him

**Russell:**

All right now you said he reached for the condom did he reach for the condom before

I.ii.29:30

you reached for the lubricant

**Max:**

No I reached for the lubricant

**Russell:**

Yes

**Max:**

Yeah and I remember lubricating him and in the meantime he had reached up with his hand and got a condom

**Russell:**

Right okay and did he hand you the condom

**Max:**

No he opened it himself which I was very grateful for because my teeth don't quite meet *(laughing as he speaks)* I have great difficulty getting condoms open

**Russell:**

*(laughing a little)* Yes

**Max:**

And he put it on

**Russell:**

He put it on

**Max:**

He put it on me

**Russell:**

Yeah

**Max:**

Yeah yeah

**Russell:**

**I.ii.30:00**

Did he do that swiftly or did he take his time

**Max:**

No he did it pretty quickly but he did that thing where you often do where he got it inside out initially

**Russell:**

Right

**Max:**

Got it around the wrong way and we sort of laughed about that or

**Russell:**

Right

**Max:**

Yeah [unintelligible]

**Russell:**

But when he got it around the wrong way did he discover that or did you

**Max:**

No he discovered it because he had it and he went oops wrong way

**Russell:**

Okay

**Max:**

He said something like that oops wrong way

**Russell:**

He said

**Max:**

I think yes

**Russell:**

Oh yeah okay

**Max:**

Yeah yeah

**Russell:**

Okay and when he said that

**Max:**

Yeah

**Russell:**

did you hear his voice or did you hear the words

**Max:**

What do you what do what's the distinction you're making there

**Russell:**

Um

**I.ii.30:30**

did he whisper it

**Max:**

No no no no no there was it wasn't no it would be like oops wrong way I mean what whatever it was it was voiced though yeah

**Russell:**

Okay was earlier was it voiced or not

**Max:**

No I think earlier it was unvoiced because it was it was kind of because we were in closer contact it was like we were whispering because we were kind of and I think we were very consciously kind of you know you know playing with that

**Russell:**

Yeah

**Max:**

Playing with whispering do you want to fuck me whatever

**Russell:**

Yeah okay all right

**Max:**

Yeah

**Russell:**

All right so then there was that oops wrong way

**Max:**

Yeah

**Russell:**

And **I.ii.31:00**  
then did you assist him in rearranging it

**Max:**

No no no

**Russell:**

Just let him do it

**Max:**

I'd never do that (*he laughs*)

**Russell:**

Again please

**Max:**

I would never do that

**Russell:**

Can you tell me why

**Max:**

I kind of liked

**Russell:**

Or better still how you know that

**Max:**

Um

**Russell:**

How do you know you would never do that

**Max:**

I suppose it's something to do with I kind of quite enjoy things like that happening and so I would be kind of interested to see what he's going to do like I mean I'm more interested in that at that moment probably than whether we

**I.ii.31:30**

fuck (*he laughs*) or not now this is interesting isn't it I suppose

**Russell:**

Yeah oh absolutely

**Max:**

I suppose because it's a little it's a tangent because something's gone off on a tangent for a moment so that you know

**Russell:**

A tangent from what though

**Max:**

Oh from from a a kind of a a routine that can that I you know I can experience well let's go and fuck and you know so we fuck and and so

**Russell:**

But had you ever met this man before

**Max:**

No no

**Russell:**



So what's this routine

**Max:**

Oh a routine that that I that

**I.ii.32:00**

I experience as people kind of um having a certain oh I describe it as people people who um who just want to have a fuck and aren't very much into fantasy or into anything that kind of sits outside of how do you you know in order to have a fuck you have to lubricate put on a condom and you know stick your dick in you know what I mean like that yeah

**I.ii.32:30**

so I suppose given this is a situation that I'm not I mean the situation I mean is kind of just going with someone that I'm not even sure I particularly wanted to fuck anyway so I was kind of in this situation just going with okay that's what you you know I'll see what happens so it's not really a it's not a situation in which I'm particularly imaginatively involved I suppose so it was a bit of a relief so in a way the kind of the thing of it being the wrong way around oops wrong way was kind of a rel little kind of

**I.ii.33:00**

diversion I suppose from the inevitability of the fuck in that situation

**Russell:**

So how do you know though that you wouldn't help him (*Max laughs a little*) because I'm

**Max:**

Yeah

**Russell:**

Is that an answer to that question

**Max:**

Yeah

**Russell:**

how do you know you wouldn't help him or

**Max:**

No no it's

**Russell:**

have you yet to answer that question

**Max:**

No no it's not actually no (*the phone rings*) no it's not I'd better just get that because I've got someone um

**Russell:**

Yeah

**Max:**

But let's but hold that

**Russell:**

Yep I'll put that on pause I'll just pause this

**I.ii.33:31**

(*I switch off the recorder, Max answers the phone, and when he's finished we resume*)

**Max:**

**I.iii.00:00**

Now you were asking was that an answer to that question oh no look if I think about it if I if I was in a situation (*referring to the recorder*) is it is it going

**Russell:**

Yes I think so

**Max:**

I mean if I was in a situation with someone and we were both hot and really wanting to fuck and you know and they were doing it they were doing that I I would probably help I think when I said that I I think it's situations where I'm I I don't feel any I'm not really hugely involved

**I.iii.00:30**

I'm kind of going along with it because it's kind of you know but it's not and so I think in that situation I can sometimes become observer and so I'm quite f I mean part of me is perversely is quite sa is quite interested to see what they're going to do and so I won't help

**Russell:**

Right

**Max:**

Maybe that's what I was talking referring to

**Russell:**

Why do you think that's perverse trying to find out what they're going to do

**Max:**

**I.iii.01:00**

Oh look I only use it I I kind of use it a bit sort of light-heartedly

**Russell:**

Yeah

**Max:**

in terms of a sort of yeah I mean that it's it feels a bit wicked or a bit naughty or something I suppose for me to not help (*he laughs*) because I don't think necessarily they're aware that that's what I'm doing why should they be you know

**Russell:**

Right

**Max:**

I think it feels a little bit I don't know I suppose I feel a bit manipulative or I'm I'm kind of manipulating the situation

**I.iii.01:30**

because part of me feels in those situations that I sometimes I think I could just leave too

**Russell:**

Yeah

**Max:**

Like you say oh you fucked the condom sorry I mean I don't know it's kind of like playing with I'm playing with power and stuff like that in those situations I think

**Russell:**

Okay

**Max:**

Yeah

**Russell:**

All right so then you put it on then what happened

**Max:**

Um well then I think I yeah we started fucking he was very he was very um

**I.iii.02:00**

open and so I think we started fucking straight away

**Russell:**

The p sorry when you said open do you mean

**Max:**

He was very accessible (*he laughs a little*)

**Russell:**

Oh okay so you mean anally he was quite

**Max:**

Yes yes

**Russell:**

Okay fine all right so the you weren't talking about a state of mind

**Max:**

(*we laugh*) No certainly not

**Russell:**

(*still laughing*) Sorry

**Max:**

I have no idea of his state of mind

**Russell:**

That's all right the  
**I.iii.02:30**  
position that you got into

**Max:**

Yeah

**Russell:**

whatever that was

**Max:**

Yeah

**Russell:**

who organised that or how was that organised

**Max:**

Oh look that it sort of happened because he was lying on his back that it just happened from how we'd ended up at the point he said do you want to you know do you want to fuck me

**Russell:**

Just a minute you both reached up

**Max:**

Yeah he was lying on his back yeah

**Russell:**

Yes

**Max:**

I was lying on top of him

**Russell:**

Yes

**Max:**

He said you know fuck me I reached

**I.iii.03:00**

up for lubricant he it was int I mean I it was quite an ambidextrous act but he somehow reached up behind him with his hand I think if [unintelligible] I would have had to get it but he somehow got just did that and got the condom

**Russell:**

And you got the sense he really knew where it was

**Max:**

Yeah I did actually yeah yeah yeah

**Russell:**

And you knew where the dispenser was could you see it

**Max:**

Probably just I think just I could see it

**Russell:**

All right

**Max:**

But I I knew where it was I did I do have that sense of a I have a very I do have a sense of kind of the relationship between the whether it's it's not just that

**I.iii.03:30**

room either between the bench and where the they seem to but it makes sense that they seem to put the lubricant and the dispenser mostly where you need to have it

**Russell:**

Yes *(we laugh a little)* funny that isn't it

**Max:**

Funny that

**Russell:**

All right um

**Max:**

But that's not strictly true either when I think about it but anyway yeah

**Russell:**

Had he selected the room

**Max:**

Yes yeah not that you've got a great deal of choice up there because actually what happened was that we had met in the dark room *(indicates on the sketch plan)*

**Russell:**

Yeah

**Max:**

We'd come out of there we walked straight down

**I.iii.04:00**

the corridor these two all those cubicles on the right were closed

**Russell:**

Yes

**Max:**

so it was it was either that room or that room or

**Russell:**

Yeah okay

**Max:**

what now we have to go downstairs and so we went into that one

**Russell:**

Okay right

**Max:**

Yeah

**Russell:**

All right so and then while and while you were fucking did you alter position

**Max:**

Yeah yeah

**Russell:**

All right okay who altered the position

**Max:**

I altered the position

**Russell:**

Okay all right so more or less when you began you began

**I.iii.04:30**

with where you both were and then at a certain point you altered the position can I ask you how you came to alter the position

**Max:**

Um oh probably to get better um thrust or something or to to I think I was actually quite aware with him of of wanting just to try a whole lot of different positions

**Russell:**

Right okay

**Max:**

I think because he was so it was it was so he was actually

**I.iii.05:00**

so easy to fuck I think that there was something about the ease of that that

because I don't often don't I mean I I I quite like to settle into a position (*he laughs a little*) and stay there

**Russell:**

All right okay

**Max:**

And I think it was to do with that

**Russell:**

All right and did you alter position more than once

**Max:**

Yes I think we from memory we probably altered positions about four or five times

**Russell:**

And did you in altering position withdraw from him

**Max:**

**I.iii.05:30**

No no but that was quite unusual and I I don't know where that that I was kind of stuck by the by the kind of uniqueness of that at the time actually this is quite interesting talking about this particular fuck because I remember that was something that yeah that kind of surprised me

**Russell:**

Did you find that enjoyable

**Max:**

I don't know about well it was certainly different and it certainly

**Russell:**

Was it interesting

**Max:**

Yeah it was interesting and I think it was a little bit to do with the thing of I mean I'm I'm both active and passive and I think that and and so

**I.iii.06:00**

I think often in yes I think to feel it kind of enhanced the feeling of being active I suppose or in control you know mm

**Russell:**

All right

**Max:**

Mm

**Russell:**

And it was after a series of these alterations that the door got

**Max:**

Yes well I remember specifically he he was on his back in front of me I had my back to the door I'm standing I'm fucking him

**Russell:**

Yep

**Max:**

And then suddenly the door (*he makes a plosive sound*) prawn burst open behind

**Russell:**

And that was the point at which  
**I.iii.06:30**  
the door opened

**Max:**

Yeah

**Russell:**

And that was the end of the encounter

**Max:**

Yeah yeah

**Russell:**

Yeah okay all right and the person who burst in

**Max:**

It was there's a number this is you know if you think about it this is probably about five half past four in the morning and there's a bit of a I've noticed there's a phenomenon of often fairly elderly men who seem to gather or be yeah around that area later in  
**I.iii.07:00**

the evening and ah waiting often to kind of you know (*he laughs a little*) to kind of fit in

to anything that's going and yeah it was a he was I mean I I just it was more from his figure in in silhouette because the light behind and he was you know quite um I could see he was he was quite old

**Russell:**

Okay

**Max:**

I think he'd probably been at the door listening whatever

**Russell:**

**I.iii.07:30**

That's good thanks that's really helpful hearing about all that information

**Max:**

Is it yeah

**Russell:**

Mm um do do we have a bit more time to

**Max:**

Now the only thing is I have actually got someone coming we haven't really because I've got someone coming round at half past four

**Russell:**

All right so [unintelligible]

**Max:**

But if you want to if you wanted to you know if you wanted to do more at some stage I don't mind

**Russell:**

No we can do we can there's some other things I can save for a follow up

**Max:**

Yeah sure

**Russell:**

That'll be fine because we'll have a  
**I.iii.08:00**  
follow up in a few months

**Max:**

appendix 10: Max I

Right oh that's right yeah

**Russell:**

Yeah okay

**Max:**

Yeah yeah

**Russell:**

We'll leave it there for now

**Max:**

Okay

**Russell:**

Okay

*(I switch off the recorder)*

**I.iii.08:06**

END OF CONVERSATION

## appendix 11: Frosty I

*The transcript documents a conversation with Frosty that took place at his home. We met on a weekday when some of his housemates were in so we retired upstairs to his room. The room is large with a bed in one corner, a desk in another, and a high ceiling above. It's one of many such rooms above a row of old shops in an older suburb of Melbourne. The room also has no window other than a skylight that beautifully illuminates the floor but not the walls. We sat on the floor sipping some drinks near Frosty's wardrobe and recorded the following exchange.*

**Russell:**

**1.i.00:00**

Okay all right um I think what I want to start with is you told me that you lived next to Volcano you you were like its neighbour

**Frosty:**

Yeah oh

**Russell:**

Could you describe more precisely like I haven't actually asked you before where precisely you were in relationship

**Frosty:**

Yeah it's it's not actually next to it it's down the lane a little bit so if you go um past Volcano which going up the main street and there's a laneway

**1.i.00:30**

next to a pub and Volcano left down that laneway and the f second right that's where I used to live

**Russell:**

All right

**Frosty:**

So that lane so it was a little bit away from Volcano

**Russell:**

So you'd you'd be walking up your west in a westerly direction

**Frosty:**

Mm [...]

**Russell:**

Right okay and there'd be Volcano and the pub is immediately next to it

**Frosty:**

Mm with a lane there's a lane

**Russell:**

And the lane is

**1.i.01:00**

between the pub and Volcano

**Frosty:**

Mm

**Russell:**

Okay so you're going down one side of Volcano

**Frosty:**

Yep

**Russell:**

when you're going down that lane

**Frosty:**

Yep yep

**Russell:**

Okay and there's a lane on the east end of Volcano too as I recall

**Frosty:**

Yep out the back of Volcano

**Russell:**

Yeah on the main street

**Frosty:**

Yeah yeah there's a there's a little laneway out the back of Volcano

**Russell:**

Yeah

**Frosty:**

and there's two and that's on the left as you walk

**I.i.01:30**

away from Volcano and then there's two laneways on the right

**Russell:**

Right right when you say there's two on the right do you mean like you go down one and then you go down another or

**Frosty:**

No no they just run parallel to one another

**Russell:**

All right okay

**Frosty:**

Up

**Russell:**

Okay

**Frosty:**

And in between those two laneways that run up

**Russell:**

Yeah

**Frosty:**

um there's there's there's a whole series of buildings

**Russell:**

Right okay

**Frosty:**

that exist sort of in between

**I.i.02:00**

the two lanes

**Russell:**

Okay

**Frosty:**

Yeah

**Russell:**

And how long did you live there

**Frosty:**

Um about a year and a half two nearly two year actually two years I'd say yeah

**Russell:**

And was your entranceway to your home visible from the main street

**Frosty:**

No no

**Russell:**

So you'd go down to the lane then you would go somewhere else

**Frosty:**

Yeah

**Russell:**

as far as someone from the main street was concerned

**Frosty:**

Yeah

**Russell:**

You'd just

**I.i.02:30**

be seen disappearing into the lane

**Frosty:**

Disappearing yeah into the lane

**Russell:**

And um how many other people lived with you

**Frosty:**

Ah three

**Russell:**

Three and were they all men

**Frosty:**

No two um one man two women



**Russell:**

Okay

**Frosty:**

So two and two and two

**Russell:**

All right when did you first know that you were living

**I.i.03:00**

near a sauna (*I get a pen and paper out of my bag*)

**Frosty:**

I I didn't actually know that it was a sauna very early on but I reckon within that two years at the beginning of that two years um when I started living there I knew there was some form of activity happening in there that was associated to say gay community

**Russell:**

**I.i.03:30**

Right

**Frosty:**

Um but I wasn't you know I suppose a hundred percent sure that it was a volcano ah sorry a sauna

**Russell:**

Right

**Frosty:**

Um I suppose the name Volcano probably um I guess ah yeah it creates it for creates it for you I suppose [unintelligible]

**Russell:**

Did it create it for you

**Frosty:**

Um I it's certainly suggestive of heat (*he laughs a little*) something happening in there that's associated to heat

**I.i.04:00**

so I suppose it was I wonder yeah I'm trying to think whether I'd just created it for myself and worked it out for myself or was um being told I don't think I was ever really told I think I just kind of came together myself

**Russell:**

Had you heard do you I mean since then you've had that kind of confirmed for you I mean

**I.i.04:30**

as I recall you told me that oh I live near Volcano or something like that but um by that s and that gave me the impression that by that stage you were clear and confirmed in your own thinking that you knew what that place was that it was the kind of place that I'm researching

**Frosty:**

Um yeah yeah well I would have been at that stage so that was probably when when that was maybe

**I.i.05:00**

eight months ago yeah

**Russell:**

So somehow or other that accumulated over time that awareness

**Frosty:**

Yeah um

**Russell:**

What are some earl ah go on

**Frosty:**

I now this is interesting because I observing people that are going in and out of there with bags with like a gym bag and towels

**I.i.05:30**

um which is kind of interesting that I suppose that's information that feeds into my understanding of what's happening in there but I guess at the same time it could be easily a gym as well

**Russell:**

Did you see people carrying towels into there

**Frosty:**

Yes yeah sort of

**Russell:**

Right was that often

**Frosty:**

Um

**Russell:**

that you saw people carrying towels

**Frosty:**

Ooh well they'd have it with a bag so it would either be a towel sitting on a bag or a towel in their hand and holding a bag at the same time you know not sort of ah you know the towel around the

**I.i.06:00**

neck or anything like that but um ah it was reasonably often yeah more more as many times as I'd see somebody going in there with nothing I'd see somebody going in there with you know a bag or a towel so

**Russell:**

Okay and where would you see them from

**Frosty:**

Um walking when I'm wal actually walking either past it myself um

**I.i.06:30**

walking past Volcano myself or from ah the I suppose the side of the street on the other side opposite Volcano on the main street when I might maybe crossing to get to in front of Volcano to turn down the laneway or I would see men that would park in the in the car park which is sort of behind Volcano there's a kind of a car park there so I'd see men

**I.i.07:00**

coming from their car or to their car from Volcano I ass I suppose this is an assumption as well

**Russell:**

Yeah

**Frosty:**

I didn't follow them directly from Volcano's door but I assumed that they were coming from Volcano and they'd have a bag and a towel

**Russell:**

The um did you see women use that car park

**Frosty:**

Yeah oh that car park is um ah

**I.i.07:30**

also I used it there you know everybody kind of anybody

**Russell:**

Yeah

**Frosty:**

Anybody it's just a sort of a a one hour car park or an all day car park

**Russell:**

How how how many um parking spots are there

**Frosty:**

Oh gee it would be um at least they really jam them in I within a hundred or more people I reckon

**Russell:**

I've never seen it um

**Frosty:**

Yeah

**Russell:**

I well I don't drive

**Frosty:**

Yeah

**Russell:**

but I wasn't even aware there was a car park

**Frosty:**

Yeah

**Russell:**

tucked in that area

**Frosty:**

Yeah

**Russell:**

So it's actually behind Volcano

**Frosty:**

Yeah

**I.i.08:00**

there's another building directly well there's a laneway directly behind Volcano and then another kind of warehousey building which is a really weird place um and then then there's the car park so it's sort of within that same block so I reckon they'd jam a hundred people in there in the hundred cars or you know or so in there I reckon

**Russell:**

Okay um (*a silence*)

**I.i.08:30**

so there's an early awareness of seeing people go in with gym bags and towels and that about half the people seem to you know have that kind of luggage with them um what about the other half

**Frosty:**

Um I'd see they would just sort of be rocking in with just their clothes you know what they've got on was the kind of thing um

**Russell:**

**I.i.09:00**

And what did they have on

**Frosty:**

Ah what did they have on there was all sorts of I suppose there's all sorts of dressed people there was um ranging from men in suits in men in um ah kind of you know those parachute tracksuit pant type types um (*he laughs*) to

**I.i.09:30**

I suppose more of a kind of a camp a camper wear

**Russell:**

Oh yeah what would

**Frosty:**

You know um tight tight clothes I suppose that could be I could say that um

**Russell:**

Do you mean like going out clothes

**Frosty:**

Um oh no it could have been casual but like kind of a a tight T or something

**Russell:**

Yeah

**Frosty:**

but you know cut off at the sleeves

**Russell:**

Yeah

**Frosty:**

Um

**I.i.10:00**

I suppo and I sort of maybe pants that are kind of cropped off what are those quarter

**Russell:**

Yeah

**Frosty:**

Quarter pants with sandals or something like that you know um clothes that I actually wear too (*we laugh*) um what else I saw some I have I have seen I remember seeing some guys that people probably wouldn't assume

**I.i.10:30**

that would would enter those places

**Russell:**

Oh yes

**Frosty:**

Guys that

**Russell:**

Can you describe one or more

**Frosty:**

Probably guys that are kind of dressed ah more either ockerish like we we you know the term we use ockerish or or labour labour-like ah working-class-like or or um you know Blundstones Bluey's T-shirt al almost a Bluey's T you know Bluey's singlet almost but you know that kind of workman's

**I.i.11:00**

type of uniform

**Russell:**

Right when you say people wouldn't assume (*I laugh a little*) do you mean you

**Frosty:**

I um

**Russell:**

Did you have experiences of surprise

**Frosty:**

I think [unintelligible] within no well yes and no because I reckon um drawing from from ah of parts of me that ah perhaps don't understand this this world or this community I think yeah that there are parts

**I.i.11:30**

of me that go yeah surprise and then drawing from a world that ah maybe more of a [sic] educated world through the through the things that I've read and and studied and and um learnt along the last few years I'm not surprised

**Russell:**

Right

**Frosty:**

Does that make sense

**Russell:**

Yeah it does

**Frosty:**

Now there's a

**Russell:**

(*laughing a little*) but I'm going to keep going

**Frosty:**

Yeah there's a there's a and that's mixed so yeah

**Russell:**

**I.i.12:00**

So can you recall specifically a particular occasion of seeing someone going in and being surprised that that person turned in to go in someone you might have expected to just keep walking past

**Frosty:**

Well I often used to because I became interested in that strip because I I always used to walk home that that way and I became

**I.i.12:30**

interested in doorways and things in in some of my own research so I started to kind of when I'd get to the corner of the two main streets nearby um be interested in not necessarily I I would never stop my sort of ah my path I would kind of just normally walk as if I was normally walking home but I'd get in behind somebody or or some a group of people and I would just sort of walk behind them

**I.i.13:00**

not trying to pass them just but still walking kind of a normal slow kind of pace and try to think in my mind oh is he going to turn into this doorway so I would quite often do that so there

**Russell:**

You said that you were following a group though

**Frosty:**

Ah well in the sense of not they were grouped together but you know traffic

**Russell:**

Right okay yep

**Frosty:**

A group of traffic

**Russell:**

Yep yep

**Frosty:**

I suppose so I didn't actually know whether there was

**I.i.13:30**

you know these people were together or not um so they existed as individuals I suppose in in a big group so I would just sort of wander in and wander kind of home and then I'm trying to think whether how many times I was right or how many times I was wrong (*he laughs a little*) and I

**Russell:**

I'm thinking I'm thinking though if you can think of a specific time

**Frosty:**

Yeah

**Russell:**

when you were surprised that  
**I.i.14:00**  
 someone went in

**Frosty:**

Nuh I don't know I don't reckon

**Russell:**

But there were you have an awareness  
 though that there were occasions

**Frosty:**

Yes yeah yeah definitely I have an  
 awareness but not a specific time really

**Russell:**

Yeah okay

**Frosty:**

Um I suppose it's not a glaring you know it's  
 not so glaring like it you know they do really  
 melt together as a little bit you know the  
 types of people that kind of go in there but  
 yeah

**I.i.14:30**

I'm aware that exactly yeah you know like  
 men in suits men in da-da all sorts of

**Russell:**

Did you see people go in who you wouldn't  
 think of as men or people come out who you  
 wouldn't think of as men

**Frosty:**

Um nuh no

**I.i.15:00**

ah

**Russell:**

That's a different question from asking if you  
 saw people go in and come out who you  
 didn't think of as male

**Frosty:**

Mm yeah yeah um no no I know what  
 you're saying but no

**Russell:**

Do you well what am I saying

**Frosty:**

As in are you are you saying as in man as  
 in what what we sort of or what um I  
 suppose parts of society see as man

**I.i.15:30**

like ah sort of

**Russell:**

No I'm asking for you

**Frosty:**

For me

**Russell:**

For you

**Frosty:**

For me

**Russell:**

For you yeah yeah your own sense

**Frosty:**

Well then no no no

**Russell:**

No no okay all right I all right I'll ask  
 another one did you see anyone go in or  
 come out who you would think of as a boy

**Frosty:**

No nuh

**Russell:**

Did you see anyone go in or come out who  
 you wouldn't think of as being masculine

**Frosty:**

**I.i.16:00**

Um no nuh

**Russell:**

Did you see anyone go in or come out in  
 groups of more than one

**Frosty:**

No no I don't th I don't think so however

**I.i.16:30**

I I I I yeah I've I reckon that um I've seen men go in there that have identified one another on the street as they've gone in there whether they've known each other or or not I you know I I what I'm trying to say is that I think that they know each other so they've identified one another through probably either a

**I.i.17:00**

hello or or a kind of a um some form of greeting

**Russell:**

Oh yeah

**Frosty:**

Yeah um that

**Russell:**

As it were so they've kind of bumped into each other as they've arrived

**Frosty:**

Yes

**Russell:**

All right okay yeah

**Frosty:**

Yeah yeah more so than

**Russell:**

All right

**Frosty:**

I don't I couldn't I couldn't say whether it was actually a rendezvous or anything like that but yeah there's certainly there's been a a kind of greetings

**Russell:**

And what about the age range

**Frosty:**

**I.i.17:30**

Um what I saw I would start at maybe in the fifties somewhere in that kind of ten year

fifty bracket down to probably maybe late twenties I reckon that's about the sort of

**I.i.18:00**

the range I would see

**Russell:**

Fine can you describe the building for me

**Frosty:**

The building is

**Russell:**

Go on

**Frosty:**

It um there's one small laneway next next to it on if I'm actually facing the building the doorway of Volcano on the main street there's a small laneway that's next to it on the

**I.i.18:30**

left ah usually with a car parked in there kind of sportsy car with a um a kind of a a big um industrial bin at the end of the laneway and then on right hand side there's another laneway that goes in between Volcano and a pub and then at the back there's another very small laneway often with a car parked in there and often I've seen workers there as well working at the back there so

**I.i.19:00**

I just remembered that um and it's kind of a I suppose a red reddish brick brick um building with I would imagine two levels but possibly more at least two levels um the windows are blackened and there's two entrances ah sorry there's um three three entrances ah the most

**I.i.19:30**

the one that I've seen used well and I'm assuming there's entrances at the back as well but at the front there's three entrances and the one I've seen one entrance used the most um one other entrance is a kind of a a sliding door with a um a big um ah the fla rainbow coloured flags flag in the window and there's another

**I.i.20:00**

entrance with um I think three steps going up and a kind of a a door that opens like that (*he demonstrates*) well two doors I suppose I

**Russell:**

Swings open outwards like

**Frosty:**

A swing yeah kind of a little bit like you know clubbish type of you know

**Russell:**

entrance yeah

**Frosty:**

Entrance

**Russell:**

Have you seen that entrance used

**Frosty:**

I haven't seen that entrance used um the only entrance I've seen used is um the one that's in between the sliding door and the  
**I.i.20:30**

and the door

**Russell:**

Okay

**Frosty:**

that swings out

**Russell:**

Can I ask you a question if you haven't seen them used how do you know they're entrances

**Frosty:**

Um well there's there's a little sign there's this it looks like it gets used I suppose with a sliding door

**Russell:**

Yeah

**Frosty:**

Um and there's a clear sign on it I'm sure there's a clear sign on it saying sliding door now I don't

**I.i.21:00**

that doesn't I suppose you can't assume whether that's means that it gets used or not but

**Russell:**

But if you have

**Frosty:**

you can

**Russell:**

that's that's information

**Frosty:**

Yeah

**Russell:**

I need

**Frosty:**

Yes yeah

**Russell:**

That's all right

**Frosty:**

Um and I suppose I I don't know whether they'd use the the door with the the two doors I don't know

**Russell:**

But you think of that as an entrance

**Frosty:**

I still think of all of them as entrances

**Russell:**

Yeah

**Frosty:**

Er whether for one form or another of deliveries of of I

**I.i.21:30**

don't know what if they do have deliveries or um bringing in certain things into the establishment whatever that may be storage

**Russell:**

Yeah

**Frosty:**

Who knows but I have I also have heard I heard have heard in the door with the

sliding door um loud loud really loud kind of music coming out from that

**Russell:**

*(laughing a little)* Yes

**Frosty:**

That room

**Russell:**

**I.i.22:00**

Yeah

**Frosty:**

Um so I know this it's getting actually

**Russell:**

Classical music *(this is a question)*

**Frosty:**

*(he laughs, then)* No dance music

**Russell:**

Right okay

**Frosty:**

Um so I know whatever's in that particular room's you know something's getting is getting used

**Russell:**

Have have you heard that at daytime or night-time

**Frosty:**

Um mostly I heard it on a Sunday morning *(I laugh)* which is kind of interesting and what I

**I.i.22:30**

would assume they would be um is is and I don't just assume it about this place but people are into recovery parties um so I was I'd always hear that from my house and I'd assume oh there's a recovery party at Volcano

**Russell:**

Right

**Frosty:**

Um

**Russell:**

Does that make sense to you a recovery party at a sauna

**Frosty:**

Um whatever I don't know um I th yeah well it can

**Russell:**

**I.i.23:00**

Well

**Frosty:**

It can make sense

**Russell:**

perhaps I'll ask it a different way what sense have you made of that

**Frosty:**

What sense I've made of that is that the

**Russell:**

You don't need to justify by the way it's just simply telling me what you know

**Frosty:**

Yeah yeah um what I would ah make of that is that like any other recovery party I suppose people go out at night rage along and then there's a venue the next day that is

**I.i.23:30**

al already organised within that community and they cool themselves down which is kind of funny in a pla if that's a word you could use in a place called Volcano um and I also would I suppose associate some form of um at times I would associate some form of drug taking with a kind of a recovery

**I.i.24:00**

party probably not actually drug taking at the recovery party but um previous to that or the night before so

**Russell:**

Are we talking Panadol or

**Frosty:**

No we're probably talking ecstasy perhaps

**Russell:**



Right

**Frosty:**

or or speedy

**Russell:**

Yeah okay

**Frosty:**

aw type of drugs and that's my I mean that's why I've been to recovery parties so

**Russell:**

Yeah

**Frosty:**

As a way to get rid of the um the the toxins in your body so

**I.i.24:30**

um I would assume that and no yeah I've said it

**Russell:**

Can can we continue have you finished

**Frosty:**

Yeah

**Russell:**

the description of the building

**Frosty:**

Oh no oh there's more there's downstairs blackened windows um the entrance that I've seen used physically used by by men um has a long staircase up and

**I.i.25:00**

and the doors are kind of it's blackened but it's sort of you know you can see through it um

**Russell:**

Sorry where are the doors in relationship to the staircase

**Frosty:**

Um the door that I've seen used ah the staircase is directly if you open the door and the staircase is straight in front of you

**Russell:**

All right how is there do you step immediately onto the step

**Frosty:**

Ah nuh there's a little bit of a kind of a I'm not sure how far but there is a bit of a break between the door kind of like a ah what would you call it a foy

**I.i.25:30**

foyerish

**Russell:**

Yeah

**Frosty:**

area yeah um and that that particular door's blackened but it's more like smoked so you can still kind of see through there

**Russell:**

When you say the other windows are blackened what do you mean

**Frosty:**

Um

**Russell:**

Have they been painted over

**Frosty:**

Ah I think they're more tinted but tinted black so yeah it's like a hea you know it's um it could be paint but I thi I think it's like a blackened tint

**Russell:**

Have you tried to look through them

**Frosty:**

**I.i.26:00**

Um not up no I haven't gone physically really up close and gone with my hands like that (*he demonstrates*) to block out sunlight but

**Russell:**

Using your hands like blinkers

**Frosty:**

Yeah

**Russell:**

to block out the sun

**Frosty:**

Yeah I haven't done

**Russell:**

Cupping them around your eyes

**Frosty:**

Yeah yeah

**Russell:**

You haven't done that

**Frosty:**

No no but

**Russell:**

But you would imagine that's what you would need to do

**Frosty:**

Yeah yeah yeah

**Russell:**

Right okay

**Frosty:**

And then there's a sign the sign with um well last time I looked it was red with Volcano very low on low on the bottom of the window

**I.i.26:30**

um

**Russell:**

And oh go on keep going

**Frosty:**

I was just going to say up the top I think there's about one two three windows three or four windows facing out onto the main street

**Russell:**

Are they blackened

**Frosty:**

Um I can't remember now

**Russell:**

Do you remember when you say you remember the windows do you remember as it were the the cavities on the façade of the building or do you remember the actual window

**Frosty:**

Um there's

**I.i.27:00**

there's glass

**Russell:**

Right

**Frosty:**

Yeah there's glass um and the entrance way is a kind of a ah an entrance that is about I suppose I don't know I suppose a metre I guess before you get to the actual door

**Russell:**

Oh this is the entrance doorway with the the with the doors that swing open

**Frosty:**

No just the one single door there's a um an entrance

**I.i.27:30**

that's sort of like a it's a ca I suppose a cavity you know

**Russell:**

Yeah

**Frosty:**

Quite a large one but it's about a metre and I don't know whether there's it's it normally would be a place where you would put a doormat

**Russell:**

Oh yeah

**Frosty:**

before you open the door but I think that particular door pushes not comes out

**Russell:**

Um

**Frosty:**

And there's a big flag on top

**Russell:**

with rainbow colours

**I.i.28:00**

how old would you say the building is

**Frosty:**

Ooh um mm I don't know I reckon it's pretty old but it'd wanna be nineteen yeah it'd be

**Russell:**

Before the second world war

**Frosty:**

Um maybe or maybe around then or or

**I.i.28:30**

shortly after sort of within that to maybe ten years or something um it's I don't reckon it's as old as some of the other buildings around there like the one directly behind

**Russell:**

Yeah

**Frosty:**

It's it's a bit older and and the building that I for example lived in ah Squizzy Taylor it was apparently Squizzy Taylor's hideout

**Russell:**

Oh yeah

**Frosty:**

so it's really old and that actually particular block um is quite ah actually well um

**I.i.29:00**

there's a bit of documentation on that kind of area that particular block through Squizzy Taylor being a hanging out there but also that it I think it's quite an old area

**Russell:**

Well Squizzy Taylor predates the second world war

**Frosty:**

Yeah exactly yeah and I've seen quite a lot of photographs of of that particular block too which I forgot to tell you about I know a guy that's researching it so

**Russell:**

**I.i.29:30**

Describe the interior to me

**Frosty:**

*(he laughs a little, then)* I couldn't think to imagine what I I I would say that

**Russell:**

You've already said a couple of things sorry if I can remind you

**Frosty:**

Yeah

**Russell:**

You've said at least two storeys at least two storeys high

**Frosty:**

Oh yes yeah

**Russell:**

You've also said um that you've seen a staircase

**Frosty:**

Yep

**Russell:**

**I.i.30:00**

But what I'm interested in is and you might not know you know this but what you know of the interior

**Frosty:**

Yeah yeah I I would um okay when the staircase that you can see from the entrance um is quite a steep one and I would assume that when you go got to a um

**I.i.30:30**

well I yeah when you got to particularly at the end of that staircase wherever that went I imagine the first floor of the building it would be some sort of greeting not a

greeting but some sort of a perhaps foyer area or or um you pay for these the use of these places so I would say that there's some some exchange there

**Russell:**

Can I can I I just need to shift this

**I.i.31:00**

slightly at this point I'm I I'm not after a logical deduction of what is inside the building

**Frosty:**

Yeah

**Russell:**

What I want to know is what you KNOW is inside that building

**Frosty:**

Right okay

**Russell:**

without having to justify it

**Frosty:**

Yeah

**Russell:**

Do you follow

**Frosty:**

Yeah yeah or giving a plan of it

**Russell:**

Do you see the difference

**Frosty:**

Yeah

**Russell:**

Okay

**Frosty:**

I know that

**I.i.31:30**

there's there's um er there's water there's running water and there's probably water that like baths or steam or steam rooms um that men use um and I know there are kind

of ah I suppose a labyrinth type design to these to this

**I.i.32:00**

place

**Russell:**

Yeah

**Frosty:**

Um rooms that you you could probably get lost in I suppose if you weren't initiated or knew knew um the space

**Russell:**

Yeah

**Frosty:**

Um dark dark perhaps dark rooms

**Russell:**

All of it dark

**Frosty:**

No I don't know

**Russell:**

Yeah okay

**Frosty:**

No I don't reckon

**I.i.32:30**

um oh yeah perhaps music some music playing but I don't know what (*he laughs a little*) um yeah

**Russell:**

Right let's (*Frosty makes a noise as if to speak*) oh go on

**Frosty:**

And I would I yes and there's there's um my I would know that there's

**I.i.33:00**

there's there's rooms where

**Russell:**

You would know or you do know

**Frosty:**

No I well I do know um that there but no I can't say that I do know because I've been TOLD

**Russell:**

Ah okay

**Frosty:**

I've been told

**Russell:**

All right

**Frosty:**

Right I've been

**Russell:**

But these other things

**Frosty:**

These oth

**Russell:**

you haven't been told

**Frosty:**

No these other things I haven't but this one I have been told

**Russell:**

Okay

**Frosty:**

And

**Russell:**

Let's

**Frosty:**

Yeah

**Russell:**

Let let's start with the things that you know rather than the things you know

**I.i.33:30**

about okay all right that's good

**Frosty:**

Yeah

**Russell:**

Running water can you just elaborate on that a bit more for me

**Frosty:**

Um well

**Russell:**

Are we talking about a dripping tap

**Frosty:**

Um wash something to do with washing so some yeah and I suppose it's water steam's from water

**Russell:**

Yeah okay

**Frosty:**

Yeah so

**Russell:**

So are we talking about running hot water

**Frosty:**

Yeah and probably cold yeah

**Russell:**

**I.i.34:00**

Yeah okay so there's

**Frosty:**

Hot and cold is like yeah

**Russell:**

All right um again just allow yourself to stick with what you reckon you know

**Frosty:**

Yeah

**Russell:**

you know so

**Frosty:**

Yeah

**Russell:**

You with me on this

**Frosty:**

Yeah yeah

**Russell:**

Okay good all right

**Frosty:**

Hanging in

**Russell:**

Are we talking about like something like a cascade something like a stream something like water from above there's running water

**Frosty:**

Shower-like

**Russell:**

**I.i.34:30**

Shower-like

**Frosty:**

Mm

**Russell:**

As distinct from showers

**Frosty:**

Um yeah I yes yeah yeah yeah

**Russell:**

Yeah okay all right and the water is already at a temperature or you adjust the temperature

**Frosty:**

**I.i.35:00**

I don't know

**Russell:**

Fine

**Frosty:**

Yeah I don't I don't I couldn't say what I could imagine but

**Russell:**

No that's all right just yeah

**Frosty:**

you don't want that so I don't know

**Russell:**

No that's fine um steam rooms could you do describe one

**Frosty:**

Um (*he is suddenly distracted by something he sees near me*) [unintelligible]

**Russell:**

What is a steam room

**Frosty:**

**I.i.35:30**

I [unintelligible] a big spider (*laughing a little*) that just crawled into that fucking cupboard

**Russell:**

(*laughing a little*) That's all right

**Frosty:**

Bizarre (*he returns to the conversation*) um a steam room four walls um and probably and a low ceil low ceiling something that

**Russell:**

A low ceiling yeah

**Frosty:**

Yeah that something contains the steam and gets quite (*suddenly emphatic*) steamy

**Russell:**

So the room we're in at the moment has a very high ceiling

**Frosty:**

Yeah

**Russell:**

That wouldn't be appropriate

**Frosty:**

Nuh nuh nuh

**Russell:**

Right okay so a low ceiling

**Frosty:**

Yeah

**Russell:**

How how high above your head if you reached up would you be able to touch the ceiling

**Frosty:**

Um

**I.i.36:00**

probab oh if you were tall may no

**Russell:**

No would YOU

**Frosty:**

Oh would I

**Russell:**

Yeah

**Frosty:**

Um no no

**Russell:**

Right okay if you jumped up would you be able to touch the ceiling

**Frosty:**

Mm probably

**Russell:**

Yeah okay so four walls

**Frosty:**

Yep

**Russell:**

Okay so it's rectangular room

**Frosty:**

Yeah yeah

**Russell:**

So the walls are at right angles to one another

**Frosty:**

Um yes

**I.i.36:30**

yes

**Russell:**

Fine okay how do you get in and out of this room

**Frosty:**

Well there's a door obviously

**Russell:**

Is there

**Frosty:**

Yes

**Russell:**

Okay right okay and what can you describe that door you're interested in entrances

**Frosty:**

Yeah

**Russell:**

Do you know what that door is if you don't that again that's fine

**Frosty:**

Um no I could I yeah I could give a description of what I think it is but

**Russell:**

Yeah

**Frosty:**

Um

**Russell:**

**I.i.37:00**

But you don't have a really strong sense about it in the sense that you do have a strong sense there is a steam room

**Frosty:**

Yes

**Russell:**

Okay now you said steam rooms though

**Frosty:**

Yeah I did it's a big building

**Russell:**

Right

**Frosty:**

So

**Russell:**

Are the steam rooms like all next to each other

**I.i.37:30**

or are they separated

**Frosty:**

Um separated mm

**Russell:**

And are they part of the labyrinth

**Frosty:**

No no

**Russell:**

So it isn't is it the case that when you talked about labyrinths that the building is a labyrinth or that there's a labyrinth in

**I.i.38:00**

the building

**Frosty:**

There's a labyrinth within the building

**Russell:**

Just the one

**Frosty:**

Um I don't know

**Russell:**

Yeah

**Frosty:**

Don't know um

**Russell:**

You said that it's a labyrinth that you could get lost in if you weren't initiated if you didn't know it so start off do you mean it's a labyrinth that YOU could get lost in

**Frosty:**

Yes

**Russell:**

**I.i.38:30**

Because you're not initiated (*I laugh a little*)

**Frosty:**

Yes (*he laughs, then*) because I don't and I don't know the labyrinth

**Russell:**

Okay

**Frosty:**

I well I don't know that the yeah the structure

**Russell:**

Can we just look at the initiation for a moment (*we laugh*) what would that initiation process be for YOU what would it need to be for you in terms of what you're talking about here

**Frosty:**

**I.i.39:00**

To understand the to understand what's

**Russell:**

To know the labyrinth

**Frosty:**

To know the labyrinth um to to me I I mm I don't know I don't have any you know I haven't been in there or or I don't



**Russell:**

But you did

**Frosty:**

probably

**Russell:**

But you does it feel still right though to say you'd need to be initiated does that kind of feel like are you confident that

**I.i.39:30**

you need to to know the labyrinth

**Frosty:**

How say it again

**Russell:**

You said it's a labyrinth

**Frosty:**

Yeah

**Russell:**

and that you could get lost in it if you weren't initiated or you didn't know

**Frosty:**

Know the build yeah

**Russell:**

So my question is even though you're not aware of you don't have any clear sense of what the initiation

**I.i.40:00**

process is do you still know that yes you need to somehow or other be initiated in some sense to be able to traverse the labyrinth

**Frosty:**

Um yes

**Russell:**

All right

**Frosty:**

You would

**Russell:**

Yeah okay

**Frosty:**

Yes yes I can say yes to that much anyway

**Russell:**

Can you describe the labyrinth

**Frosty:**

No

**Russell:**

Fine

**I.i.40:30**

is it something you can walk around the exterior of

**Frosty:**

How do you mean so you can actually see that there's something in the middle or

**Russell:**

I mean can you circumnavigate the labyrinth

**Frosty:**

Um no

**Russell:**

Right is it something that you're in before you know you're in it

**Frosty:**

Um possibly

**Russell:**

Right okay it's something you need to be careful of

**Frosty:**

Yes

**Russell:**

**I.i.41:00**

Okay the dark room did you say dark room or dark rooms

**Frosty:**

Um I think I said rooms yeah

**Russell:**

Can we choose a dark room for a moment

**Frosty:**

Yeah

**Russell:**

Can you describe it

**Frosty:**

It's dark (*we laugh a little*) that's it

**Russell:**

Where are you how do you know it's dark

**Frosty:**

**I.i.41:30**

Because there's no light or there's perhaps dim lights actually more more to the point

**Russell:**

Okay what's in it

**Frosty:**

I don't know

**Russell:**

(*laughing a little*) All right

**Frosty:**

(*laughs, then*) MEN men men well

**Russell:**

Does it have a does it have an entrance

**Frosty:**

**I.i.42:00**

I don't know oh well I yes entrance and

**Russell:**

Do you know in the sense like I asked before about the steam room

**Frosty:**

Yeah yeah

**Russell:**

I mean again you may deduce there's an entrance but I'm thinking at the moment do you KNOW the entrance

**Frosty:**

No I don't

**Russell:**

Right okay

**Frosty:**

No

**Russell:**

And again is it a place that is defined that you could circumnavigate or you know oh that's the dark room or it is a place that you could inadvertently slip into

**Frosty:**

Um inadvertently

**I.i.42:30**

slip into

**Russell:**

So again you're meant to be careful

**Frosty:**

Hmm

**Russell:**

All right okay (*a silence*) do you have any

**I.i.43:00**

knowledge that you have of what that recovery party's like where the music is the dance music you said there's probably music in the building but that's interesting because you said that after you told me that you've heard loud music

**Frosty:**

Yeah

**Russell:**

on Sunday mornings

**Frosty:**

Sunday mornings

**Russell:**

So the music in the building is different from the loud music you've heard from this other sliding door entrance

**Frosty:**

Yeah well it's it's different in the sense that of

**I.i.43:30**

of the volume at least

**Russell:**

Oh yeah

**Frosty:**

Um but I have walked past and I've heard heard similar kind of music like sort of a dance based music but with at a lower volume um

**Russell:**

Through where

**Frosty:**

Through where

**Russell:**

Yeah from where have you heard that music

**Frosty:**

Um just as I was ah walking past the entrance on the main street

**Russell:**

The the entrance with the swing doors and the staircase beyond

**Frosty:**

Um

**Russell:**

or the sliding door entrance

**Frosty:**

The sliding door yeah  
**I.i.44:00**  
sliding door entrance

**Russell:**

All right okay so Sunday morning when you've passed there and you've heard the loud music is that it like I mean what image do you have of what's on the other side

**Frosty:**

Um my image of it is that there's probably guys dancing so

**Russell:**

Well again not so much probably again what you know

**Frosty:**

What yeah dancing

**Russell:**

There's dancing

**Frosty:**

Dancing

**Russell:**

**I.i.44:30**

And are there any women there

**Frosty:**

I don't know

**Russell:**

But there are guys

**Frosty:**

Yes well I've seen guys go in there at times

**Russell:**

Yeah are they in what

**Frosty:**

I've seen guys going there in a kind of a Saturday night wear whatever that

**Russell:**

Going out clothes

**Frosty:**

Yeah

**Russell:**

Yeah

**Frosty:**

Yeah or a Friday night wear

**Russell:**

Yeah

**Frosty:**

but you know going out clothes

**I.i.45:00**

night-time attire

**Russell:**

But going in on a Sun

**Frosty:**

Not tuxedo tuxedo

**Russell:**

Yeah Sunday morning though

**Frosty:**

Yeah

**Russell:**

Um (*a silence*)

**I.i.45:30**

earlier you used a phrase that um I'm still thinking about and I'm not quite sure what to ask about it you talked about a volcano so there's this place called Volcano and the name of it's like its business name or whatever is Volcano but then you

**I.i.46:00**

talked about a volcano like as though there were a generic sort a kind of place which we call a volcano in the way we might talk about a frisbee

**Frosty:**

Yeah

**Russell:**

or something like that

**Frosty:**

Yeah yes so I'd probably um I su yeah within that title I whether homogenisation is

the kind of the word I'm looking for I don't know but that title

**I.i.46:30**

seems to represent these places for for me I guess when when I said a volcano um knowing well not knowing but assuming that the other saunas that are around are named different names but I don't know of any others' specific names so I think I was yeah just kind of

**Russell:**

That strikes you as being a really good name for a sauna

**Frosty:**

**I.i.47:00**

(*laughing quietly*) I don't know I yeah I guess you know it's probably quite an obvious name perhaps (*he laughs a little*) when I said that I thought about what I'd said maybe it's not obvious

**Russell:**

Um you mentioned earlier something about um

**I.i.47:30**

the gay community in relation to it you saw it as being there's activity related to the gay community am I correct in that

**Frosty:**

Um

**Russell:**

or is that

**Frosty:**

Yes

**Russell:**

Yeah okay

**Frosty:**

Yeah yeah that's correct

**Russell:**

Given the array of men who you've seen going in and coming out the range of men has

**I.i.48:00**

that um altered the sense you have of what the gay community is or have you started to

wonder whether or not there's a community there that is not just the gay community

**Frosty:**

Um (*a silence*)

**I.i.48:30**

it's um gee yeah

**Russell:**

Look perhaps I could put it another way

**Frosty:**

Yeah put yeah

**Russell:**

Would you describe every man you've seen going in there as gay

**Frosty:**

I don't know I I whatever that is (*we laugh*) like I um yeah whatever that is

**I.i.49:00**

I don't I'm not sure whether I can answer it so

**Russell:**

Well can you answer this what is it that has kind of triggered for you an association with the word gay and the place

**Frosty:**

And the place um well there was I know well there was a guy that's asked me to get in his car one night

**I.i.49:30**

to go and he was wanting to party he was wanting to know whether I knew any parties um and it was a pick up it was a pick up and I said no I'm no it was and it was directly in front of the um the entrance way now he may have assumed that I walked out of there I don't know I'm not sure whether

**I.i.50:00**

what he assumed um but I had a lot of people when I was walking home assuming that I'd walked out of there when I was just walking to my house

**Russell:**

How do you know that

**Frosty:**

Um from a look I suppose yeah whether whether I can come to a conc conclusion that that's that's what [unintelligible]

**Russell:**

You don't have to justify it I'm just more interested not um

**I.i.50:30**

I'm not trying to challenge that belief I'm trying to understand how it's produced

**Frosty:**

Yep from a from a from a from a look or an obs or observing me or um yeah sussing me out

**Russell:**

Can can you recall a specific instance

**Frosty:**

That guy in the car was one

**Russell:**

Yeah

**Frosty:**

Um another one was a guy that which is really weird and it has freaked me out at times I think this guy's a very fucking weird guy

**I.i.51:00**

um watching me and for some reason we we had these encounters very close to Volcano quite often whether we were on some sort of same finish work path or what but I always seemed to kind of bump into him and quite often he would watch me go into or past Volcano and

**I.i.51:30**

and that laneway is quite a small laneway so one could assume that you're going into Volcano if you saw somebody going down that laneway um and I know people that have left there use that laneway to get to the car park so if he knows about that place then he could I was thinking he could come to some conclusion that I was leaving Volcano going to my car example and

**Russell:**

But have you spoken with this man ever

**Frosty:**

No never spoken to him he's

**Russell:**

So what's the nature of these

**I.i.52:00**

encounters

**Frosty:**

Um I don't he yeah I've the way I've observed him which is just quite it's interesting in itself to me is that I'd observed him observing me through Volcano's window but the reflection of him in that window does that make sense

**Russell:**

Ah sorry you've

**Frosty:**

Walking

**Russell:**

You have had your eyes on the window and used it as it

**I.i.52:30**

were like a mirror

**Frosty:**

Mirror

**Russell:**

in order to observe him

**Frosty:**

Yes

**Russell:**

and but he's been doing the same thing

**Frosty:**

He's been and he's observing me yes

**Russell:**

In the same way

**Frosty:**

No but opposite or opposite the over the other side of the road

**Russell:**

Yeah

**Frosty:**

or um ah walking past one another in front of Volcano on the same street yeah

**Russell:**

So you your eyes haven't met his

**Frosty:**

Um they have in other occasions yeah yeah on actually down on

**I.i.53:00**

just on the corner of a main street nearby and and the street Volcano is on and quite often when they've they've kind of met because I've I suppose in that those eye meeting you know those those meetings I've I guess within that eye contact I've I it's an acknowledgement oh we do bump into each other I suppose and then when I've walked past I can see him looking at me or you know PERVING (*I laugh a little*)

**I.i.53:30**

I suppose a word you can say (*he laughs*)

**Russell:**

So well what's this word perving what does that involve

**Frosty:**

It's very similar to when a man perves at a woman I suppose I don't know

**Russell:**

Do you feel you're being looked at in the way a woman gets looked at

**Frosty:**

Ah no no I'm getting looked at as a man however it's I suppose it's a parallel that I've drawn in in the sense that that that

**Russell:**

Do you see him doing something that you've done

**Frosty:**

Um

**I.i.54:00**

I see him yeah possibly yes and but in a scrutinising sense you know or a um an objectifying I suppose uncomfortable

**Russell:**

You feel uncomfortable with that

**Frosty:**

Yes yes from this particular man yes

**Russell:**

Can I ask why

**Frosty:**

I just

**Russell:**

Or or sorry I won't ask why I'll ask how do you know you feel uncomfortable

**Frosty:**

Um

**I.i.54:30**

I feel a bit um [unintelligible] I don't know what the word is I just feel a bit I actually feel a little bit frightened I suppose um but I

**Russell:**

What form does fear take for you

**Frosty:**

Um I move very fastly or very fast

**I.i.55:00**

I move fast out of the out of the range of of of that their scope I suppose and whether that if that means turn down a laneway then I'll do that or or whatever means to get out of their their sight um but it's this particular guy I find him kind of weird (*he laughs a little*)

**Russell:**

Is he physically larger than you

**Frosty:**

Ah yeah he's pretty tall he's taller taller yeah

**Russell:**

**I.i.55:30**

When you were looking using the glass as a reflecting surface was that a conscious choice

**Frosty:**

Um yes yeah

**Russell:**

So you became aware of him and then you would avert your eyes to the glass in order to keep an eye on him without directly looking at him

**Frosty:**

Yeah yeah

**Russell:**

Can you tell me

**I.i.56:00**

a bit about what does that make you feel safer

**Frosty:**

Um

**Russell:**

or more secure or something

**Frosty:**

Probably um it yeah yeah it makes me feel more secure

**Russell:**

Yeah

**Frosty:**

and I guess it enables me to um ah feel secure and sum up a situ or or gain some

**I.i.56:30**

understanding of a situation that that I feel I'm in without um I suppose acknowledging to that person that I am looking but you know ah yeah

**Russell:**

When you said you feel frightened what are you frightened of

**Frosty:**

**I.i.57:00**

(*a silence*) That guy

**Russell:**

But just him being there and looking

**Frosty:**

Um the way he looks or the you know the way yeah I I don I think it's a bit it's creepy I find him a creepy person

**Russell:**

**I.i.57:30**

*(a silence)* Is it just him being there or is it something he might do

**Frosty:**

Um

**Russell:**

Or is it something you might do

**Frosty:**

**I.i.58:00**

Well it's something that he's doing already

**Russell:**

He's looking at you

**Frosty:**

Yeah in a in a way that I feel a bit yeah that it's kind of a creepy way so um he's already doing doing something I suppose um

**Russell:**

Has it ever occurred to you that you could just walk up to him and say hi my my name's Frosty

**I.i.58:30**

um I've noticed you looking at me a lot I don't understand why you do that it makes me feel a bit strange could you tell me something

**Frosty:**

*(we laugh a little, then)* Ah no no if you're going to ask why no I don't know why I wouldn't do that but I wouldn't do that to no no I just wouldn't maybe one day I might *(we laugh)*

**Russell:**

I dunno I dunno

**Frosty:**

I'm just thinking

**Russell:**

Um

**I.i.59:00**

but it hasn't occurred to you as an option

**Frosty:**

Um oh yeah it has occurred to me

**Russell:**

Oh it has

**Frosty:**

Yes yes

**Russell:**

Oh right

**Frosty:**

Yeah certainly because it

**Russell:**

But you've chosen otherwise

**Frosty:**

Yeah yeah

**Russell:**

Yeah that's all right

**Frosty:**

Yeah yeah yeah it's a certain option

**Russell:**

Have you seen him go into the building or come out of it

**Frosty:**

Nuh no only walk past never seen him go actually go into the building

**Russell:**

Do you

**Frosty:**

I know where he works

**Russell:**



Do you assume  
**I.i.59:30**  
 he's somebody who visits the building

**Frosty:**  
 Don't know no um no

**Russell:**  
 But have you connected him with the building

**Frosty:**  
 Um not really no not not necessarily I think he connects ME with the building but I don't so

**Russell:**  
 But he would never have seen you go in or come out of the building

**Frosty:**  
 No

**Russell:**  
 of course

**Frosty:**  
 No

**Russell:**  
 so what  
**I.i.60:00**  
 how do you know that he connects you with the building

**Frosty:**  
 Um

**Russell:**  
 Is that what you're afraid of

**Frosty:**  
 No I'm not afraid of that

**Russell:**  
 Right okay

**Frosty:**

I don't I don't care if I really don't no I don't care who connects me with what really

**Russell:**  
 Yeah

**Frosty:**  
 but I just find his action as in in the way he I find that f more frightening [unintelligible]

**Russell:**  
 But is it something about you you seem somehow like you've bought it up in the context of this conversation  
**I.i.60:30**  
 and it's somehow or other associated for you with you being near the building

**Frosty:**  
 Yeah yeah

**Russell:**  
 and you've linked him linking you with the building

**Frosty:**  
 Yeah

**Russell:**  
 Is that correct

**Frosty:**  
 Yeah

**Russell:**  
 And I'm just interested in finding out a bit more about how that has happened

**Frosty:**  
 Yeah yeah

**Russell:**  
 If there's no evidentiary basis for that how has that happened

**Frosty:**  
 How has it happened um

**Russell:**

And what does that mean I guess the how has it happened for you

**Frosty:**

Yeah

**I.i.61:00**

um I guess it it was when you were asking me of occasions or encounters of of these these people guys leaving leaving the place so that was one and I suppose I'm putting him in in a kind of a like I've had other kind of ah people gazing at me or or looking at me when I've turned down the laneway and I know that they've come out of the the Volcano because they've just happened to I happen to be

**I.i.61:30**

walking home and they've just sort of come out whoomp in front of me and then they've turned left down the laneway and then I happen to turn left down the laneway and they've felt or known or heard somebody behind them and this has been at night-time or in daytime and they've looked back and s and you know seen me I suppose following them but it's [sic] just happens to be my path to go home so um

**I.i.62:00**

and I've also had other men coming from the car park as I've going down that laneway as well and I've I've often had bags with me and and things you know and yeah I've had a look a look they've looked at me or our eyes have made contact as do any time when you're walking down the street but but these particular guys

**I.i.62:30**

there there was almost some sort of ah um I don't know maybe I'm inventing this but there was almost some sort of acknowledgement that I was had an understanding of what or where they were going or something or who they were or um

**Russell:**

And you did

**Frosty:**

And I did (*I laugh a little*) yeah and I did because it or I assumed that that's where they were going because you know guys that use that laneway

**I.i.63:00**

often park in that car park then go to Volcano in the [unintelligible] so

**Russell:**

So let's just so let's clarify this that you're assuming not only that they may be going to Volcano but that they know that you know that

**Frosty:**

they're going

**Russell:**

they are going there

**Frosty:**

Yeah yeah

**Russell:**

And that that's somehow or other all been communicated

**Frosty:**

Yeah somehow yeah um and I suppose the guy that we're talking

**I.i.63:30**

about before I think I'm chucking in him in that that kind of ah interaction nest of interactions with men in that vicinity in that area because it's happened happened to happen in front of Volcano whether he I don't know whether it's something like I'm thinking that he's associating me um with ah men that go in there or within the gay community or he he might be

**I.i.64:00**

assuming that I'm gay I don't know but ah

**Russell:**

Well my question was are you assuming that he is either homophobic or homosexual

**Frosty:**

Um I think he's homosexual not homoph

**Russell:**

Do you think he's also homophobic

**Frosty:**

Well I was going to say I don't know he could be he could be one you know either or or but I'm not

**Russell:**

But not both

**Frosty:**

He could be both yeah yeah

**Russell:**

**I.i.64:30**

Um now now we'll go back rather than the could-be's and everything I'm just trying to get a sense of do you know he's homosexual do you know he's homophobic do you know he's both

**Frosty:**

No I don't know

**Russell:**

Okay do you know when he looks at you that your identity shifts

**Frosty:**

My identity shifts in the sense that I I

**I.i.65:00**

I um become I think it's a bit by becoming frightened I think that's a shift in identity so

**Russell:**

Well you've already said that you're being objectified in some

**Frosty:**

Objectified and I think that's a shift in in one's identity I think also

**Russell:**

Is it a shift in your identity

**Frosty:**

Yes

**Russell:**

Yeah

**Frosty:**

Yes and I and I think um um oh I lost what I was going to say but yes

**I.i.65:30**

it is a shift in my identity ah well by allowing my or by yeah feeling frightened I've already said that yes

**Russell:**

I want to leave all that for a moment I want to go back to the interior you talked about places being dark or wet or steamy or labyrinthine

**I.i.66:00**

is there any kind of um materiality like are the walls and floors made of anything or are they do they have an appearance or a texture or

**Frosty:**

No I don't I don't know

**Russell:**

Thick shag pile carpet or (*I laugh a little*)

**Frosty:**

I I would probably say that it's not too shag pile carpet nuh if there's water around something that

**I.i.66:30**

probably can be easily cleaned so

**Russell:**

Yeah again more a sense of I'd like to shift away from something you're deducing

**Frosty:**

Yeah yeah so I don't nuh

**Russell:**

Any anything you can scan about what you know that there's a sensory dimension to it at any level

**Frosty:**

**I.i.67:00**

(*a silence*) No no

**Russell:**

When you talk about the running water was there a sound that goes with that or is it the feel of the water running or seeing the motion of the water

**Frosty:**

Seeing I suppose yeah (*softly*) yeah

**Russell:**

Okay and there's no kind of architectural or building structures

**I.i.67:30**

or

**Frosty:**

No

**Russell:**

Okay all right and now I just want to ask a couple of final questions

**Frosty:**

Yeah

**Russell:**

Um have you ever held another man's penis

**Frosty:**

No

**Russell:**

No right okay

**Frosty:**

Oh *(a silence, then we laugh a little)* no

**Russell:**

No

**Frosty:**

No

**Russell:**

Okay all right and do you have any questions you want to ask me

**Frosty:**

**I.i.68:00**

No I don't think so

**Russell:**

Well then we can leave it there *(Frosty starts to laugh and I join in)*

**Frosty:**

*(as though singing)* I don't believe I have

**Russell:**

That's fine

**Frosty:**

Yeah

**Russell:**

Okay

**Frosty:**

Okay good

*(I switch off the minidisc recorder)*

**I.i.68:24**

END OF CONVERSATION

## appendix 12: Charlie II

*The transcript documents a second conversation with Charlie again recorded in a movement studio at Victoria University. We sat in chairs facing each other with a table to one side. The recorder and microphone sat on the table. Charlie informed me before we began that the night after our first recording session he had visited a sauna and had revisited it and other saunas several times since. He had also begun having sex with other men at these venues. None of this was explicitly stated by either of us during the recorded part of the interview. Throughout the recorded part of the interview, Charlie would often perform, as it were, directly to and overtly for the microphone, speaking towards and into it as if an audience were listening live at the other end.*

**Russell:**

**II.i.00:00**

Okay um I've been reading through the transcript of the previous interview and I asked you about your first visit to Volcano and a bit about I asked you a bit about how it happened

**II.i.00:30**

and you told me that it was not pre-planned as a decision then a few minutes later you told me that in fact you'd planned it so that you would be able to go home before midnight ah

**II.i.01:00**

and I'm just not sure about the degree to which that was just a trick of memory or you know what was occurring for you but I'm wondering now if you can tell me a bit about how you came to go that first time again like was there a mixture of planning and spontaneity

**Charlie:**

**II.i.01:30**

*(a silence)* Yeah *(another silence,*

**II.i.02:00**

*then)* yeah I um curiosity and and I think probably a sense of play um could relate to the planning part of it um

**II.i.02:30**

I guess I'd always or not I'd always since being reasonably comfortable with flicking through street gay street newspapers community newspapers as they're called I believe in Melbourne since becoming comfortable you know with flicking through

those pages and I only flick through the community newspapers

**II.i.03:00**

um the back page is always the ones that ah I kind of not kind of the back pages are the boldest and um and yeah and the back pages contain images and information relevant to locations

**II.i.03:30**

which are available to any ah um man or woman for that matter that wants to ah yeah that wants it that wants the venue er I'll continue [unintelligible: in a second?]

**II.i.04:00**

*(a silence, then)* I still find the images in the advertisement for the saunas seductive today um and I still wonder where *(he laughs a little)* where or how

**II.i.04:30**

the advertisements actually match with the venues and just how they you know how do they um how do they get to taking up a full A4 A5 page in a newspaper um how do they come about that you know and the models you know looks twenty twenty-one or in his twenties

**II.i.05:00**

and you know quite young and fresh kind of image with his little towel wrapped around his groin um that's a particular image from a particular er venue I'm thinking of and it's a full

**Russell:**

Which which is that the Squirt

**Charlie:**

Yeah

**Russell:**

image

**Charlie:**

Yeah

**Russell:**

Yeah okay the current one that's around

**Charlie:**

There's a full A5 thing

**Russell:**

Yeah yeah

**Charlie:**

you know and it just won't disappear from the bloody paper you know it won't disappear from that back page that back spot it's almost you know entombed

**II.i.05:30**

in that position and so I guess looking back with my memory back over five years say or ten years or twenty years or thirty years who knows um prior to the last you know prior to me reading community newspapers before my first visit to a sauna yes I was coming my only

**II.i.06:00**

time I was coming into contact with the sauna would have been through the community newspaper well I did speak to one person in a city I was living in he wasn't a close friend just an acquaintance from the scene who had mentioned having gone to Sauna X ah in Sydney but at that point

**II.i.06:30**

yeah at that point I just didn't need to consider it or think of it because I believed that um um oh I guess it's just a place you think about and you go well you don't think about it you don't you just don't you know it's not an interest so you know I guess then I asked

**II.i.07:00**

well why did it become an interest and that's probably your question or how did it become an interest is that the question

**Russell:**

Yeah more like how did it become an interest and do you what do you know about that time when it became an interest

**Charlie:**

Um

**Russell:**

If you're uncertain about things

**Charlie:**

Yeah I'll just

**Russell:**

don't worry about them it's more the things that you feel very certain about

**Charlie:**

Mm

**Russell:**

**II.i.07:30**

That you know they're the things I'm really interested in

**Charlie:**

Yeah I might just expand on that maybe later

**Russell:**

Sure okay

**Charlie:**

or ah

**Russell:**

That's fine

**Charlie:**

Um yeah I think I've answered that question like between the sort of planning of going to the sauna

**Russell:**

**II.i.08:00**

So can I cos I'm not I need to follow it up a bit though because if you think you've answered it then there are some things I need a bit more clarification on

**Charlie:**

Mm

**Russell:**

Does is what you're saying something along the lines of that a that through looking at the community newspapers what emerged was an awareness of the through the advertising

**II.i.08:30**

that these places were there and that at some point there was an awareness that they were there for you possibly so that if there was some kind of spontaneity the first time you went that it was a spur of the moment decision there was in a sense also an awareness behind you that you had a sense of possible scenarios

**II.i.09:00**

of going so that you didn't need to sit down with your diary and write a time and a date that you were going to go but the you already had in some way composed scenarios fantasies speculations whatever

about what your first visit or what you as a visitor might be like

**Charlie:**

Mm

**Russell:**

and then one

**II.i.09:30**

day in that context there was a spur of the moment decision and there was already if you like a pre-packaged version available to what extent is that kind of version of it accurate or inaccurate do you think have I just described your experience

**II.i.10:00**

or have I described someone else's

**Charlie:**

Mm quite possibly someone else's yeah um quite possibly but maybe to an extent to some extent maybe also mine um

**Russell:**

Can you tell me about the things I've just said that you know have some

**II.i.10:30**

strong relationship with what happened for you and if you can't of course that's okay

**Charlie:**

I think a lot of that first visit is over my head really um I think I went there to possibly possibly

**II.i.11:00**

um to um further an interest (*he laughs a little*) and this is going to sound completely sort of what it is in other gay people other than the pub or other than yeah I guess that's really it the pub or

**II.i.11:30**

the nightclub for gay men like gay gay [sic] men who go out not necessarily with you know rainbow clothing but who do go out to advertised openly gay venues um on their own and particularly I think that's I think that's quite an important or important (*putting on a voice*) very important (*he returns to his usual voice*) issue um but is that thing of aloneness

**II.i.12:00**

and saunas or aloneness and and me going I think it did swell

**Russell:**

Do you mean that's an important that's been an important issue for you

**Charlie:**

That's my story

**Russell:**

Yeah yeah

**Charlie:**

Yeah I said that's my story

**Russell:**

Yeah

**Charlie:**

It's more along the lines of why I went the first time

**Russell:**

Yeah

**Charlie:**

It wasn't that I had enacted or thought about a particular series of scenarios or even speculated what the sauna had would be like not from memory my memory might be bad

**Russell:**

Yeah that's okay

**Charlie:**

But from memory

**II.i.12:30**

I don't im recall ah speculating it I er I recall and I think I've told you this I recall speculating on the entrance would I be visible um who would b would I know anyone there I was more interested in my um um not being seen (*he laughs a little*) and not being heard but somehow wanting to go anyway

**II.i.13:00**

so that that's why I didn't I remember not engage with anybody there that evening because of that reason I wasn't scared or you know completely cold to being horny or um fantasising about men once I was in there of course oh once I got in there the first night you know I was yeah completely fantasising about the men once I was in





contextualised in appearance ah possibly  
I'm not saying it is for anyone

**Russell:**

Well for you for you

**Charlie:**

But for me I at this early stage um of my  
career I feel that it is (*he laughs a little*)  
about yeah it's about costume it's about  
clothing it always

**II.i.16:30**

yeah it's about stereotypes um well  
possibility of questioning stereotype  
questioning well take for example the picnic  
in the recent the recent fest the recent  
event at Midsumma Carnival

**Russell:**

Yeah

**Charlie:**

You know one would be able to if one were  
being you know observant go oh there's I  
would I would sort of sit down and go

**II.i.17:00**

there's a gay gay man and there's a gay one

**Russell:**

But hang on did you go to the carnival

**Charlie:**

No but I saw I saw the documentary on  
Bent TV last night which went for an hour

**Russell:**

Oh right okay

**Charlie:**

And they had a roving camera around the  
park for an hour

**Russell:**

Oh right so while you were watching the  
documentary rather than what ONE would  
think what what happened for you and

**Charlie:**

Well yeah the um

**Russell:**

Were there gay gay men that you saw on  
the TV screen

**Charlie:**

Yes

**Russell:**

Okay

**Charlie:**

Yeah

**Russell:**

So how did you know they were gay gay

**II.i.17:30**

men

**Charlie:**

Um well see I mean I first firstly and  
foremost I want to say I don't want to cut  
anyone down firstly and foremost they're  
human beings right and that's and that's  
probably something that I've realised about  
the saunas bless my cotton Catholic socks (*I  
laugh a little*) is that you know everyone's  
human and it really shows on hairy men at  
the sauna that we're all just

**II.i.18:00**

human um you know I thought I was in a  
zoo the first night I went to the sauna (*he  
laughs, then*) you know and um like I like  
my boys to be I like men to be glamorous  
basically or at least sort of at least a sort of  
um post (*he laughs*) at least a postmodern  
glamour yeah which is kind of sort of a um  
(*he laughs*)

**II.i.18:30**

a sort of technologically advanced um (*he  
laughs*) technologically advanced costume  
um we're not talking about the colour and  
the sort of silkiness of the eighties um  
anyway yeah so so I guess I'm emphasising  
the difference between um the sauna and  
the difference between

**II.i.19:00**

the other possible ways of meeting men  
which is why I thought why I planned to go  
to the sauna in the first place um and why I  
spontaneously went was I thought well let's  
you know I'm just going to get up and go  
because I'd probably be been I had you  
know I have a I've gr I'm a you know  
probably like a lot of other people you know  
procrastinate about going out alone really  
um particularly if it's a weekend god's sake  
you know

**II.i.19:30**

um but you know I mean given the conditions I've been living here for a few years I thought well what the hell I can only go out and possibly meet some people so I mean you know so with that sense it's taken me a while to realise that um you know bless my I'll repeat myself now bless my cotton Catholic socks um or religious socks that we're all human being and there's a sense

**II.i.20:00**

that the gay gay man is possibly a little bit less apparent in a venue where costume and appearance somehow isn't as revealed or isn't as kind of um yeah it's just not there um

**Russell:**

Are you is this another way of saying that a gay gay man is less visible in a sauna than

**II.i.20:30**

he is at the carnival

**Charlie:**

Well a gay oh god we're you know a gay gay man or a gay man um I think when when I brought that word up it was in different kind of possible meaning for me that [sic] it is for you now where you're taking it I feel I feel that I'm yeah I was probably looking at it in a different way um to try and understand something else where you're sort of

**II.i.21:00**

looking at it as rather something else and that's fine um um

**Russell:**

No not really I'm just trying to find out about it you made a distinction between gay gay man and gay man and I'm just trying to find out more about what that distinction is um so it's not really like um

**II.i.21:30**

I'm not it's not like I've latched on to something it's like instead I've heard something but I'm not quite I have a I can tell myself a story about it but that's precisely not what I want to do

**Charlie:**

Okay

**Russell:**

I want to know more about what your

**II.i.22:00**

the sense you make of that so all I'm trying to do is find out what for you is the difference between a gay gay man and a gay man and do you think either of those terms ever applies to you once I'm a bit clear about that then I might be interested in asking you a bit more about how that might function in a sauna as well but we might not get to that

**II.i.22:30**

are you a gay man

**Charlie:**

*(he laughs)* Sometimes

**Russell:**

Right are you

**Charlie:**

I might be

**Russell:**

Ah fine are you a gay gay man sometimes

**Charlie:**

Quite possibly

**Russell:**

Yeah

**Charlie:**

Yeah

**Russell:**

For yourself or for others if you're saying possibly

**Charlie:**

**II.i.23:00**

I think sometimes for myself and for others

**Russell:**

Okay all right

**Charlie:**

as yeah

**Russell:**

Now can you think of a time in a sauna  
when you've known that you've been a gay  
man

**Charlie:**

*(he laughs a little, then)* I've said very little  
I've acted dumb

**II.i.23:30**

I've pretended that body was all that  
mattered and my bum was numb *(he  
laughs)* and after about two sentences we  
decided to walk into the room and that's  
when I felt like I

**II.i.24:00**

was acting like a gay man

**Russell:**

Are you when you said after two sentences  
we decided to walk into a room

**Charlie:**

We made an agreement in about two  
sentences to go private

**Russell:**

Okay

**Charlie:**

in a sauna

**Russell:**

Are you now describing for me

**Charlie:**

a gay man

**Russell:**

Right but are you also describing a particular  
occasion or a type of occasion

**Charlie:**

What's the difference

**Russell:**

A particular occasion

**II.i.24:30**

is an occasion that actually happened

**Charlie:**

Right

**Russell:**

and it only happened once a typical  
occasion is a a type of occasion is one  
where whatever the differences though there  
are some basic things that were repeated on  
several times so it became a type and  
recognisable as a type are you describing  
something that happened once only or  
something that's happened

**II.i.25:00**

a few times

**Charlie:**

Oh well it's something I've tried in inverted  
commas it's something I've played with in  
saunas

**Russell:**

Right consciously

**Charlie:**

Um I'm looking yeah I'm looking for a word  
to kind of

**II.i.25:30**

say something before something else  
consciously I'm looking for those things like  
I'm trying to s

**Russell:**

You're indicating brackets with your hands

**Charlie:**

Yes yeah yeah yeah

**Russell:**

So that's not the word you feel is is that  
another way of saying

**Charlie:**

I don't I don't

**Russell:**

you don't think that's really the word

**Charlie:**

I don't really yeah I don't really have

**II.i.26:00**

I would like um wait a minute mm  
consciously unconsciously I'm really  
unclear about what that means for me those  
two words

**Russell:**

Okay

**Charlie:**

yet

**Russell:**

That's all right

**Charlie:**

Um um but I want to try and be helpful um

**II.i.26:30**

yeah they are unclear to me

**Russell:**

Then let's leave it

**Charlie:**

at this point

**Russell:**

Let's leave it

**Charlie:**

Um conscious and unconscious

**Russell:**

That's helpful telling me that they're not clear for you that's helpful

**Charlie:**

Do you can I say something

**Russell:**

Yeah

**Charlie:**

related to that um do you sometimes go you have have you been to a sauna to

**II.i.27:00**

just um to just sort of undo in a way to sort of

**Russell:**

Undo myself

**Charlie:**

Yeah to sort of just strip back and and just chill in the sauna

**Russell:**

Ah

**II.i.27:30**

I don't know whether I'd use the term strip back one thing I have done is let go I've let go of things I'm attached to I've gone to a sauna to let go of things I'm attached to about myself and produce other things

**II.i.28:00**

one thing I could tell you is that the experience for me is often like when I travel for when I travel away from home for extended periods and I start to feel unmoored in some way and that I could almost through a process of drift become someone else and it's

**II.i.28:30**

for me it's a place where I have become different people or have become aware of the possibilities that I could be someone other than whoever I am the rest of the time but that's a di when you use a term like stripped back it makes it sound like for me

**II.i.29:00**

that there's a reference to layers and then there's a real self behind the layers if you strip back you come back to the origin and that's not my experience that's not my experience can I pick that up though and ask you when you talked about gay gay men having costumes you mentioned clothes most

**II.i.29:30**

of the time but you used the term costume once and now you're asking questions about stripping back the question you've just asked me about stripping back is that something that's happened for you at the sauna that you've gone to a sauna either with the intention of stripping back or that the effect has been that you've stripped back whatever your atten

**II.i.30:00**

intention is can you remember an occasion when either of those things happened

**Charlie:**

I think my imagination can um I go to a sauna and have a wonderful time sometimes with in relationship yeah with myself and my imagination um and that sounds like probably a bit of lonely

**II.i.30:30**

thing to be doing in a such a in a social venue um but let's face it you know I do not find saunas inspiring um you know I find certain people inspiring but the saunas the

way they're built the couple I've been to they're just yeah they're they're just they don't they're not inspiring I must admit um and that's something

**II.i.31:00**

that you know I'm taking into consideration and I think I'm frequenting them less because of you know because of that um and there are a lot of factors involved in that um yeah I guess probably relating back to that first question that you asked about well why did I go the first time or how did I go how it happened

**II.i.31:30**

and had you know had I planned to be home before twelve well I think how it happened was that I was alone on that particular evening and you know and yes I'd planned planned it sub unconsciously during however many months prior to that could have even been years that I was reading that image and feeling that yes there was a place for me to go to

**II.i.32:00**

and somehow maybe it relate it could relate to the sense of being alone and going to a sauna I have been going and I have seen people arriving there and other than alone so I've seen people arriving there in groups or just with one other person or sometimes certainly when they get in there it seems to me through body language that they've

**II.i.32:30**

met someone in there that they've known or they've met beforehand you know you know when someone's saying hello to someone well we hope we do anyway ah so that thing of going alone um I think is a vital kind of psychological issue for gay men and

**Russell:**

Is it a vital psychological issue for you

**Charlie:**

For me yes

**Russell:**

Yeah

**Charlie:**

For me

**II.i.33:00**

and yeah I feel that it's important for me now to kind of try and look at it and unders somehow consider it um consider it um and reconsider that whole the building of it yeah um reconsider the people that

**II.i.33:30**

congregate in that building because these places are open twenty-four hours a day seven days a week um so in a sense they're convenient Seven Elevens you go in there and you get what you want if you know what time to go and when to go and and you're not too fussy um now this you know I mean this knowledge comes from just talking to different people in the saunas

**II.i.34:00**

um I myself tend to go pretty much at the same time um and on the same on a particular night you know it might be a weekend or something approaching the weekend but you know I was talking to someone who you know doesn't have a full-time job or doesn't or isn't a full time student around that you know and he was talking about going during a particular time of the day when this sauna had made it cheaper for people

**II.i.34:30**

in men living in working in the city to go there on their lunch breaks

**Russell:**

Oh yeah which sauna was this

**Charlie:**

Squirt

**Russell:**

Squirt yeah and

**Charlie:**

So I was

**Russell:**

Sorry but and all right tell me more

**Charlie:**

So this guy who was in his twenties um let's say he wouldn't have been over thirty-five for sure

**Russell:**

Yeah

**Charlie:**

He was saying that you know oh I love coming here during the day at about eleven a.m. just before the lunch the peak period of lunch because

**II.i.35:00**

it's now cheap cheaper at lunch for office men to come in here and I love being in here I get value for money (*he laughs a little*) when I come in here before the lunch break and um you know value for money and I sort of asked him what does he mean well he said he likes it when there are lots of men to choose from for him value for money's when there are when it's a huge marketplace in there for

**II.i.35:30**

him when it's really quiet and you know it's all relative what I mean but the population of the place it's it's populated by more men when when they obviously you know promote a particular hour of the day and and also lower the price and there so then there are all these other peripheral effects of that promotion to other people who aren't who aren't the specific targets but in a sense they probably are as

**II.i.36:00**

well

**Russell:**

Yes

**Charlie:**

There's a whole kind of yeah this is the side

**Russell:**

A bit like that when oh well my understanding of what you're talking about for instance is something like when they advertise gym membership is cheaper on this night

**Charlie:**

Yeah

**Russell:**

So I think oh what that means is men who go to gyms will be there that night and will be available I don't go to a gym but if I were interested in such men

**Charlie:**

Yes yeah

**Russell:**

which I don't think I am (*we laugh a little*)

**Charlie:**

Yeah

**Russell:**

Well not in that as that being a total interest  
**II.i.36:30**

anyway but yeah the idea that it's like bait

**Charlie:**

Mm yeah the idea that there's a theme night

**Russell:**

Yeah

**Charlie:**

Well I mean that's a bit of a particular thing but

**Russell:**

Can I ask you about this conversation though with this man what time of the day or week did you have this conversation with him

**Charlie:**

Friday evening ah at about he was leaving at about seven

**Russell:**

**II.i.37:00**

p.m.

**Charlie:**

I'd got there I arrived there at about six and it's that was the first time that I'd ever arrived at six p.m.

**Russell:**

And he was leaving at about seven

**Charlie:**

Yeah because he'd been there since midday

**Russell:**

Right okay so he

**Charlie:**

He'd been there for the lunch

**Russell:**

And stayed for afternoon tea as well (*we laugh*)

**Charlie:**

And he yeah he was wanting to get home

**Russell:**

For dinner (*we laugh*)

**Charlie:**

Yeah

**Russell:**

**II.i.37:30**

Um okay and I want to ask you a few more questions about this conversation can I ask you about where it happened at Squirt

**Charlie:**

Where

**Russell:**

Yeah where did you talk with him

**Charlie:**

On the um bench facing the lockers

**Russell:**

Right

**Charlie:**

I was sitting having a ah break

**Russell:**

Oh yeah

**Charlie:**

**II.i.38:00**

(*he laughs*) I was having a cigarette that clears things up I'm a smoker and so smokers at any of the Sauna Venues can only be found in the entrances smokers in any of the two Sauna Venues that I've been to they can only be found in the entrances

**Russell:**

In the entrances or near the entrances

**Charlie:**

Well near and the entrance the corridors

**Russell:**

Right

**Charlie:**

So not in the so-called cruising areas

**Russell:**

Right

**Charlie:**

or the video oh no you can in one video area

**II.i.38:30**

depends which the where the layout is

**Russell:**

Yeah okay all right

**Charlie:**

But in this particular sauna which was Squirt the layout is that smokers can congregate in that reception area where the television and the café bar is and then where the lockers are they can smoke there because they do provide ashtrays

**Russell:**

Okay

**Charlie:**

So I was sitting having a cigarette

**Russell:**

Right can I ask how you met this guy like were you did you meet him at on your break or

**II.i.39:00**

had you met him prior to your break

**Charlie:**

Met him (*this is a question*)

**Russell:**

Yeah

**Charlie:**

Like hello

**Russell:**

Like you had you were having a conversation with him

**Charlie:**

Yeah

**Russell:**

which seems to indicate that you've *(laughing a little)* met him

**Charlie:**

Yeah

**Russell:**

at some point

**Charlie:**

Okay I think our eyes met

**Russell:**

Yeah

**Charlie:**

should I say prior to that meeting

**Russell:**

You'd seen him

**Charlie:**

Oh yeah I'd been I'd been

**Russell:**

in another part of the sauna

**Charlie:**

Yeah I'd seen him in other parts of the sauna

**Russell:**

Right had you had some sort of encounter with him

**Charlie:**

Not I wouldn't no I wouldn't say it was explicit

**Russell:**

Right okay

**Charlie:**

I was hoping I was hoping to  
**II.i.39:30**  
talk to him he looked interesting

**Russell:**

Yeah and so then

**Charlie:**

And he had he had a brilliant tattoo and I wanted to question him I wanted to ask him some questions about this tattoo

**Russell:**

All right so did you ask him some questions about the tattoo

**Charlie:**

Yeah

**Russell:**

Right okay

**Charlie:**

Yeah

**Russell:**

So so did it happen that your break coincided with his departure so you were able to strike up a conversation with him

**Charlie:**

That's how it happened

**Russell:**

Yeah okay that's good um

**Charlie:**

Yeah I didn't I um  
**II.i.40:00**

I didn't feel like you know um talking to him in any of the other venues the crui the areas other than like I just thought well fine you know um you know I just make ob I'll just make an observation but then when I when I went for a cigarette and found that he was leaving well it was just obvious that you know I want I had to talk and just find out



and yeah we sat and had we talked for about I don't know probably twenty minutes

**Russell:**

Oh yeah

**Charlie:**

Twenty-five

**II.i.40:30**

minutes and discussed yeah just we had a really nice conversation it was good and um and then he just yeah he left

**Russell:**

I want to ask you if you can tell me how I assume that the tattoo was the starting point for the conversation

**Charlie:**

You're assuming um no no I think that's quite um I mean that's the sort of

**II.i.41:00**

crazy thing about these venues is just they are really sexual places I can't we can't oh I don't certainly want to skim over that in this time we've got um but I think that relates to the whole psychological my psychological interest in the saunas is that you know let's face it they have sexual there's sexual vibes all

**II.i.41:30**

sorts of things more so than more so than many other venues I don't know I think I'm touching on something here that um yeah I sort of

**Russell:**

But my well maybe I can simplify it rather than getting into what's behind it can we simply come back to um some simple things that you witnessed when you were be when the conversation began did he initiate

**II.i.42:00**

it or did you or don't you know

**Charlie:**

Yeah I think it yeah I think I I think a bit of both yeah I'm not quite I don't really know exactly

**Russell:**

That that's

**Charlie:**

Yeah

**Russell:**

That's fine telling me that you don't know is telling me something that you know you're telling me that you know you don't know and that's fine that's useful now was the

**II.i.42:30**

tattoo which you said earlier was a big interest for you about him was that an early topic of conversation or did it never get discussed did you ever ask him about his tattoo

**Charlie:**

Yeah I did

**Russell:**

Did you ask him early in the conversation or late

**Charlie:**

I think

**II.i.43:00**

I asked him sort of later on about three quarters of the way

**Russell:**

Okay the part of the conversation you've been telling me about was that before or after the part about the tattoo

**Charlie:**

Can I ask why you're asking me

**Russell:**

I'm trying to get a sense of the structure of the conversation I'm so I'm asking you if you like forensic questions

**II.i.43:30**

in order that rather than having a general summary of the conversation I have a sense of being able to of some of its building blocks and the sequence they were in if you don't know that's okay

**Charlie:**

Yeah I mm yeah I don't know

**Russell:**

But

**II.i.44:00**

but you did discuss the things you've told me

**Charlie:**

Yes

**Russell:**

Okay all right

**Charlie:**

Can I can I just

**Russell:**

Yeah

**Charlie:**

It's quite yeah I just need to *(a silence, in which he drinks water, then)*

**II.i.44:30**

I'm okay

**Russell:**

**II.i.45:00**

The thing about the conversation that I'm really interested in is something about the fact that it happened and you said that you didn't want to talk to him when you were in the cruising areas and then you also said that it was nice that you felt comfortable talking with him or words that I've remembered that are like that

**Charlie:**

Can I just go back on something that I've probably said

**Russell:**

Yeah

**Charlie:**

Um I feel I did

**II.i.45:30**

want to talk to him

**Russell:**

Yeah

**Charlie:**

in the other areas

**Russell:**

Yes

**Charlie:**

whether it was the showers or the television sauna area um you know we could are you suggesting they're all cruising areas

**Russell:**

You said you talked about the cruising areas as being

**Charlie:**

Yeah

**Russell:**

where you didn't want to talk

**Charlie:**

I'm just wondering do you think that you could you could we agree that everything in the sauna is a cruising area

**Russell:**

Oh we could *(Charlie laughs a little)* but one of the things that interested me was that you'd initially said you

**II.i.46:00**

didn't want to talk to him in the cruising areas however when you were at the lockers you did

**Charlie:**

Yeah okay

**Russell:**

So I was wondering

**Charlie:**

Right

**Russell:**

oh does that mean the lockers aren't so

**Charlie:**

Okay

**Russell:**

now you're touching on the things that I'm interested in in parti that have interested me

in following it up like are the lockers a  
cruising area (*I laugh a little*) for you  
sometimes all the time never

**Charlie:**

All right they it's brought a few things for me  
now

**Russell:**

Okay

**Charlie:**

Um okay

**II.i.46:30**

you know one is the question is it all cruising  
area um and why how do you differentiate  
between

**Russell:**

Well how do how do YOU

**Charlie:**

Yeah but there's something I want to say  
before that I think it's personal interest  
where I choose to cruise it's personal  
interest

**Russell:**

Oh absolutely

**Charlie:**

You know it's not about much else um it's I  
want to sit here I enjoy sitting here because  
it's [sic] interests me what I'm what I  
observe so it's yeah and

**II.i.47:00**

and you know it's yeah it's all clear to the  
people that are there as well and that's  
that's another whole issue of saunas is this  
whole being observed kind of ritual and  
psychologically my interest is in if someone  
goes in there and they don't particularly feel  
like being watched and they are being  
watched and all this sort of agreement on  
ownership of the body you know agreement  
on being watched sometimes you just sort  
of

**II.i.47:30**

look I just you know and you go well why  
have you why have I gone why have I  
come here tonight I ask myself sometimes  
because I'll get in there and I don't want to  
be watched well I do but I have mixed  
feelings shall we say I feel that there are  
mixed feelings sometimes of wanting to be

watched and not be watched and that's  
where performance that's where I begin to  
kind of either that's where I leave and I  
realise that I just stay there for a short time  
or something will

**II.i.48:00**

occur to sort of that something else an in  
another interest will happen and I'll kind of  
get over that initial and I'll realise well what  
was it psychologically so I might just follow  
my interest about that

**Russell:**

Yeah

**Charlie:**

because sometimes I do work in in the  
sauna but what I wanted to say was that um  
the ah and I and I work it's just out of self  
development really more than anything and  
awareness

**II.i.48:30**

um it's not work either any other work um  
the interesting thing about this conversation  
that I just sort of want to clear up for you  
because that was the original question um  
yes I did want to talk to him but I didn't I  
wanted I didn't really know what to sort of  
you know where to sort of talk to him at

**II.i.49:00**

like I didn't feel comfortable in expressing  
myself in any of those sort of areas that I'd  
sort of seen him crossing um and then I  
rememb I remember he went into the steam  
room and (*he laughs a little*) I recall that he  
received oral sex or he gave oral sex in the  
steam room and immediately I (*he laughs a  
little*) I just went oh well um he's not that  
interesting (*he laughs*)

**II.i.49:30**

if he's sort of run you know if he's I guess it  
was a judgement yeah I just thought that  
somehow he was different from just rushing  
into things with people um

**Russell:**

Ah sorry earlier you had thought that

**Charlie:**

Yeah

**Russell:**

But once you saw him um offering

**Charlie:**

Or yeah making offerings

**Russell:**

What's the term yeah

**II.i.50:00**

receiving oral sex

**Charlie:**

Yeah or

**Russell:**

Once you saw him receiving oral sex

**Charlie:**

Or or giving it I didn't know because I didn't go in to the steam room with him

**Russell:**

Yeah

**Charlie:**

But um yeah I don't I just guess I didn't feel that there was any real place for me to go up and talk to him in those in the areas and I guess the locker room that area is bright it is fairly lit well lit

**II.i.50:30**

and yeah maybe I felt I do feel more I'm aware that I do feel more in tune with myself in those more lit areas more in tune with everyday transactions people are either dressed in there or getting ready to go in or getting ready to leave and they kind of yeah I don't know so just to keep it simple

**II.i.51:00**

yes I feel more at ease in those lit areas in the foyers and stuff because going in those other areas I feel that I don't quite know oh not that I don't know because I that's bullshit I do know what exactly what to do

**Russell:**

Yeah

**Charlie:**

I just feel more at ease and and more myself in those areas

**Russell:**

*(I laugh a little, then)* Okay and

**II.i.51:30**

I want to ask you some more questions about the incident of the conversation you went to have a break did you go to have a

break and discover that he was at the lockers

**Charlie:**

Yeah I don't know

**Russell:**

Okay was your locker because there are series of bays there was your locker in the same

**II.i.52:00**

bay as his locker

**Charlie:**

No

**Russell:**

When you went and sat down to have your cigarette did you sit down opposite your locker bay or did you sit down opposite his

**Charlie:**

I think I didn't I think I sat down um neither I sat down in the middle there are only two benches and for me it's just finding an available spot

**Russell:**

Okay

**Charlie:**

and sitting

**II.i.52:30**

on it it's not a question of who who I'm facing at that point

**Russell:**

Okay could you see him getting dressed from where you sat

**Charlie:**

No I think I said I didn't realise who got there first but I think I was there first

**Russell:**

Yeah

**Charlie:**

and then he went to get go home

**Russell:**

Right okay

**Charlie:**

Yeah

**Russell:**

And did he come and

**Charlie:**

I'm pretty sure

**Russell:**

say sit beside you when you were talking or were you talking across the space or did you walk up to

**Charlie:**

Yeah I think he came and sat beside me

**Russell:**

Okay and so you were in your towel  
**II.i.53:00**  
was he kind of getting dressed

**Charlie:**

Yeah

**Russell:**

or was he still

**Charlie:**

No he was getting dressed

**Russell:**

Was he say putting on his shoes or had he finished getting dressed

**Charlie:**

Yeah no he was he was getting dressed from beginning to end

**Russell:**

At his locker or near you

**Charlie:**

At the locker

**Russell:**

Right okay

**Charlie:**

which happened to then be near me as well

**Russell:**

Right okay and he stayed talking with you after

**II.i.53:30**

he'd finished getting dressed

**Charlie:**

Oh he took a long time because he sat down to you know dry his hair or something and put his socks on and blah de blah and just assemble himself I suppose like he wasn't that's one of the things that charmed me about him *(he laughs a little, then)* he wasn't he didn't appear to be the sort of guy that was in a hurry in one of those places and you know and I kind of keep away from guys that just look like

**II.i.54:00**

they're on speed because they're just so yeah you know this guy just appeared relaxed and that's what appealed to me about him um yeah that he was relaxed and you know he continued that whatever performance right up until he got changed you know he didn't change a lot and that was nice about him

**Russell:**

You said that you tend to feel much more at ease when you're in the locker area

**II.i.54:30**

did you get the sense that from what you've just said that he was at ease wherever he was unlike you

**Charlie:**

Yeah yeah well on that particular evening anyway

**Russell:**

Yeah oh that's you know of course now just I'm wondering now to what extent is that a is that something that he has as a quality that you would like to have

**Charlie:**

**II.i.55:00**

*(he yawns, then)* I haven't thought about it

**Russell:**

Fine *(the sound of a motorised gardening equipment being used directly outside the building suddenly and loudly intrudes - it continues unabated for the next five minutes)* that doesn't worry me does it worry you *(Charlie indicates no worries)* okay

**Charlie:**

Um yeah I haven't thought about it quite

**Russell:**

Um

**Charlie:**

But oh yeah I am aware that that that's a nice quality to have for sure

**II.i.55:30**

but I'm aware that's that qual that particular quality in a person also limits them to some experience and to some extent like not going in a sense with the flow like a person who always wants to who always wants to be in control doesn't really is always relaxed or something yeah and there's something quite like they're not from that place *(he laughs a little)* like he didn't seem from the that

**II.i.56:00**

place but in fact when I spoke to him yeah he's frequented it quite regularly just not at the times that I usually go but anyway sorry that's a bit off the point or off not off the point but just adding more to it

**Russell:**

Well I'm I'm going I'm going to change the topic

**Charlie:**

Yeah

**Russell:**

Because there's a few other things that have come up in the time we've got available that I wouldn't mind touching on can you tell me about the word frequent *(I pronounce it as in the infinitive to frequent)*

**Charlie:**

**II.i.56:30**

I can't frequent no I sort of that was a word frequent

**Russell:**

It's a word that you spoke when you used when you talked to me the first time um and it's a word you've used a couple of times today and it's a word that other interviewees I've had have used talking about frequenting places rather than say going to them or visiting them

**II.i.57:00**

or maybe in addition to saying visiting and going but using that term frequenting

**Charlie:**

I think I've s I first heard that word from you

**Russell:**

Oh yeah

**Charlie:**

Yeah and I think I'm just I use it when I'm speaking to you

**Russell:**

Yeah

**Charlie:**

um as sad as that sounds um yeah it's something that sort of

**Russell:**

**II.i.57:30**

It's interesting because it's interesting you say that because I'm not aware it's a word I use that's why I hear it when other people use it because I think oh that's interesting they think of frequenting saunas whereas I don't

**Charlie:**

Right

**Russell:**

So if I've used it

**Charlie:**

Yeah

**Russell:**

then that's interesting

**Charlie:**

Yeah you use two words

**Russell:**

Oh yeah what's the other one

**Charlie:**

Frequency and regularity

**Russell:**

I

**II.i.58:00**

might ask about frequency and regularity but in terms of the verb as to frequent something I can't think of any place that I think of myself as frequenting which it's almost like it's a word the police use you know um and yeah I'm really interested because a couple of people

**II.i.58:30**

I've spoken with have used that term so for instance I've well no I'll leave it at that you've answered it you've told me you know you think you've heard me say it and you've picked it up from that is it a word you use to apply to other places do you frequent the supermarket

**Charlie:**

No

**II.i.59:00**

probably not I don't know whether I frequent the supermarket I go regularly to the supermarket

**Russell:**

That's fine um can I change the topic again I want to ask you about light because this thing

**II.i.59:30**

you've been really clear about the brightly lit aspect of the lockers that it's really brightly lit and you've also been clear about how sometimes being visible to others is an issue for you as well (*the sound of the gardening equipment diminishes as it moves away*) and I'm not seeking

**II.i.60:00**

a clarification of a possible contradiction in that either what I'm curious about though is I remember the first time we spoke you talked about the dark area as being the dark area at Volcano as being a place you didn't want to go into very far at all and that you weren't there very long and that you left

**II.i.60:30**

very swiftly let's go back to this day you had this conversation with this man did you on that day have any did

**II.i.61:00**

you go into a dark area

**Charlie:**

Can I say I don't think that Squirt has any

**Russell:**

Fine

**Charlie:**

really and the particular one I'm thinking about at Volcano is black and there's an explicit entrance and exit whereas the one at Squirt it has the same entrance and the same

**II.i.61:30**

exit so it's just you end where you begin

**Russell:**

Oh right okay

**Charlie:**

Whereas in Volcano you begin and end at a different place that's very different

**Russell:**

Well then let's talk about the one at Volcano because when I asked you about the one at Volcano when you went that first time

**Charlie:**

Yeah

**Russell:**

I asked you if you left it the way you had gone into it

**Charlie:**

Right

**Russell:**

That is you'd left by the same

**II.i.62:00**

entrance and you said you had

**Charlie:**

Yeah

**Russell:**

But now you're clear that there's an exit that  
or that you can enter one way

**Charlie:**

Yeah

**Russell:**

and exit another way

**Charlie:**

Yeah I haven't I mean I haven't I think I've  
been to Volcano maybe once in the last year  
quite possibly

**Russell:**

Do have you been in the dark area

**Charlie:**

Well I did recently

**Russell:**

Oh yeah

**Charlie:**

Um

**Russell:**

**II.i.62:30**

And did you

**Charlie:**

And I ran (*laughing*) I ran through it pushing  
pushing all these other bodies aside it was  
quite silly people must have I mean I just  
thought you know I don't want to get  
cornered here and I don't want to be here  
I'm merely doing this to kind of get past  
something ah this fear or this curiosity or I  
just don't want I don't have an interest in  
kind of hanging out in that area um in that  
place do you know what I mean but I really  
wanted

**II.i.63:00**

to know where all the men had gone I found  
(*he laughs*) I found them all in there it was  
something I don't know it seemed like there  
was about twenty bodies in there or more it  
was just heaving I thought with people and I  
was really kind of um yeah I just wanted to  
leave but I wanted to trace myself and I  
could hear people hitting their heads trying

to get out (*he laughs*) it was a bit like a um  
yeah an experience

**II.i.63:30**

that I'd had before

**Russell:**

Can I ask you did you know how to get to  
get to the exit from the entrance

**Charlie:**

Well see that's the dark no because there  
was absolutely no light in one particular  
corner of this mazy thing

**Russell:**

So did you leave by the way you came in  
(*Charlie laughs*) or did you leave by a  
different way

**Charlie:**

No this way I decided I was going to leave  
by the exit

**Russell:**

Right

**Charlie:**

And I'm kind of walking out like Eddie  
Munster with my hands like

**II.i.64:00**

and my arms completely outstretched

**Russell:**

Yeah

**Charlie:**

You know just gunna in the in the in the  
ready pose like I'm gunna choke I'm gunna  
choke someone if they're in my way

**Russell:**

You mean like Herman Munster

**Charlie:**

Herman Munster you know that sort of thing

**Russell:**

Yeah

**Charlie:**



where he goes (*he demonstrates*)

**Russell:**

Yeah

**Charlie:**

That's how it was (*he returns to his seat*) I was taking these little steps with my arms really outstretched going I've got to get out of here out of this yeah but I was just curious about it and I didn't want to be kind of touched by anyone I just felt my whole boundary my body myself

**II.i.64:30**

being really too exposed

**Russell:**

Is that is that is that the only time you've been through the dark area

**Charlie:**

That yeah that evening yeah

**Russell:**

Okay

**Charlie:**

Yeah

**Russell:**

And did you find your way through it easily enough

**Charlie:**

Oh yeah it's not I knew from I knew from the whole sort of perspective of the building that it it wasn't you know it wasn't anything that was

**II.i.65:00**

too big a deal yeah

**Russell:**

Can I ask you how did you know that one of the doorways was an entrance and that the other one was an exit

**Charlie:**

Well no that's just purely subjective that's purely

**Russell:**

Yeah

**Charlie:**

Neither of them are ex nei they're both the same

**Russell:**

So it's just that

**Charlie:**

They're both exits

**Russell:**

the one you went into was the entrance

**Charlie:**

Yeah

**Russell:**

Yeah they're both

**II.i.65:30**

exits they're both entrances

**Charlie:**

They're both entrances yeah

**Russell:**

Okay then did you go into on that first visit you said you went in went a certain distance stopped and came back out

**Charlie:**

Yeah

**Russell:**

Okay this time did you go back in through the same one you'd entered that first time

**Charlie:**

Quite possibly

**Russell:**

But you don't know for sure

**Charlie:**

Yeah I don't know for sure

**Russell:**

That's okay

**Charlie:**

But quite possibly I think I did because the entrance and exit that I'm thinking of that I went in

**II.i.66:00**

to put my head in the first time seemed to be the one that most people regularly went into

**Russell:**

Oh yeah

**Charlie:**

So the other exit entrance didn't really have as much appeal to me because it was not it didn't seem to have as many people coming and going and the reason for that is because there's that big circular bed thing right near one of the entrance exit doors

**Russell:**

Yes

**Charlie:**

which keeps so people don't have to sort of go through any maze of darkness

**II.i.66:30**

in that area they can just sort of put their head through the entrance exit door you know make take three steps still there's still light

**Russell:**

Yep

**Charlie:**

and they can be there

**Russell:**

Okay

**Charlie:**

So that's

**Russell:**

so is that the one is that the entrance you came in the one near that big circular bed

**Charlie:**

Entrance exit thing

**Russell:**

Yeah yeah

**Charlie:**

Yeah that's the one yeah

**Russell:**

Okay right

**Charlie:**

It's more clearer to see just what I think it's clearer there's more light yeah in that

**II.i.67:00**

yeah I remember you saying you had an experience of where you were

**Russell:**

Yeah um

**Charlie:**

observing in an area like that

**Russell:**

Yeah um I've go on

**Charlie:**

I mean I don't want to say anymore just because it might not be but you were observing something taking place and the people that were the subject or the objects I suppose

**II.i.67:30**

um of your gaze weren't aware that you were actually there

**Russell:**

That's correct

**Charlie:**

Yeah

**Russell:**

The dark area has been reconstructed since we last spoke and that little alcove that was my loved hiding place because I although I'd had that one experience of standing there almost an hour there were many other occasions when I went back and would never

**II.i.68:00**

stay quite so long again but would stay for an extended period until I could see until the dark area was no longer dark and I could see and not be seen but that area's been reconstructed and that little alcove no longer exists and I feel a bit sad about that there used to be a third entrance-exit as you put it and that

**II.i.68:30**

no longer exists so my time of standing in the dark area letting my eyes adjust and then watching people has gone but one of the I'd be interested in trying to work out if there's another similar type of possibility in there I think what I told you that first time was that I was watching someone

**II.i.69:00**

who was watching people who hadn't realised I was there within centimetres of his body (*a silence, then*) when I grew up our toilet used to be

**II.i.69:30**

outside and all I have two brothers and a sister all four of us grew up being scared of the fact that the area behind the little toilet building was very very dark at night and we would always be quite scared going to the toilet not because of the toilet itself but the dark area just behind it and we've often talked about that but somehow

**II.i.70:00**

or other we collectively grew up with that that was our kind of scary place and I don't know what we were scared of I still don't know did you have any kind of dark areas that (*I laugh a little*) you were scared of before you were scared of the dark area at Volcano

**Charlie:**

I mean

**II.i.70:30**

you know what child isn't afraid of the dark really it's sort of loaded on loaded on

**Russell:**

Was that a general fear of the dark that you had

**Charlie:**

No I don't really I don't I don't actually really kind of fear the dark

**Russell:**

Yeah

**Charlie:**

at all in a sense but I don't want to be touched I don't want my body to be touched basically (*he laughs a little*) when I haven't you know said

**II.i.71:00**

yes god's sake you know there's such a you know there's a real difference between being afraid of the dark and wanting to walk through a maze full of groping men basically

**Russell:**

So it's it's really simply that

**Charlie:**

It's not yeah

**Russell:**

It's that thing about permission then

**Charlie:**

Absolutely

**Russell:**

Yeah

**Charlie:**

for god's sake you know it's so (*he growls*) errrr yeah it just there's something that makes me kind of like the other night this this guy said sorry to me

**II.i.71:30**

and I said for a moment there was a pause and then he went (*laughing a little*) and touched me on the arse after he'd said sorry and then walked on so he'd obviously had the thought or something in his mind prior to it and had apologised before interfering with me okay yeah I can say well that's funny it's really funny ha ha ha but then I can take that further and

**II.i.72:00**

go well you know what sort of justification are we talking about just because he said sorry and I'm in this venue what are the laws basically what are what are for me what are the laws about um yeah about those places and and you know where I'm I'm reading that they're safe places for men to go but are they really

**II.i.72:30**

um are they really (*he laughs a little*) it sounds like a kind of beginning of some kind of a horror documentary or something

**Russell:**

Well no I mean are you saying that

**Charlie:**

*(checking the timer on the recorder)* It's almost seven

**Russell:**

It's going to run out soon um are you saying though that within the sauna it's possible for you not to feel safe

**Charlie:**

Yes

**Russell:**

Right

**II.i.73:00**

but it is that another way of saying within the sauna it is possible for you to feel safe

**Charlie:**

In the sauna I have a very different experience of myself and um the question of safe seems to be magnified when I go in there

**Russell:**

All right

**Charlie:**

The question

**II.i.73:30**

of yeah that's that question am I safe seems to somehow drip through my sort of subjectivity repeatedly

**Russell:**

So in a sense you become more aware of that question when you're in the sauna than when you're on the street outside the sauna

**Charlie:**

Yeah possibly yeah yeah yeah there's

**II.i.74:00**

yeah *(a silence, then)* yeah I think I have a relationship with the street you know I have a relationship with the city you know I'm familiar with it I know where I've where I can walk and where not to walk and you know in the saunas I'm not you know I'm still a novice you know and I don't really want to grow to

**II.i.74:30**

being someone who's old and knows saunas really well like you know I just feel that I'm ready to kind of just yeah experience them for what they were this last twelve months that I've started going and yeah I really want to kind of not need them or if I do need them I want them to really change for me I want to change what I feel in them like why did it have to be you know

*(the minidisc fills and the recorder switches itself off automatically)*

**II.i.74:59**

*(Charlie speaks for a few more minutes, developing his theme with increasing eloquence. When he stops, we realise the recorder has ceased functioning earlier, but only by a minute or two.)*

END OF CONVERSATION

## appendix 13: Albert I

*The transcript documents a conversation with Albert that took place on a weekday afternoon at his flat in suburban Melbourne. I timed my daily swim so that it would finish just before our recording session was due to begin, but when I arrived at the pool, not far from where Albert lives, I discovered him in the crowded changing room subtly but discernibly engaged in picking up an impatient-looking younger man. Albert approached me and without lowering his voice assured me that our interview would begin within the hour as planned. Hearing this, the young man frowned. After swimming my laps, I cycled to Albert's flat. There was no response when I pressed the intercom but almost immediately Albert drove up in his car and ushered me into the building explaining as he did so how he had managed to pick up the young man, bring him back to the flat, engage in a bout of hurried but satisfying sex, exchange phone numbers, drive the young man back to his car parked at the pool, and return for the recording session with me, all in the time it took for me to finish my swim. Albert shares his flat with his beloved dog, here known as Doggy, and a male flatmate, here unnamed. Doggy sat with us throughout the recording session, whining, panting, and suffering from an infection.*

**Russell:**

I.i.00:00

Um we're running now

**Albert:**

Okay let's start

**Russell:**

So ah I want to um begin with some origins so what I want to ask you about initially is um do you recall the very first time you ever went to a sauna

**Albert:**

Not the time but I know where it was yes

**Russell:**

Oh do you know where it was

**Albert:**

I.i.00:30

Yeah Sauna X in

**Russell:**

In

**Albert:**

In Sydney

**Russell:**

Right okay and you don't recall the occasion though

**Albert:**

There have been so many times the original one would be really hard to identify I mean I can remember the way the venue was then um right down to the details of you know there being sheets on the on the beds

**Russell:**

Oh yeah

**Albert:**

I.i.01:00

And the steam room was positioned in the centre of the building rather than where it is at the moment if you like at the front um and the mazes were a lot darker of course this was in the late middle seventies would have been around nineteen seventy-six seven

**Russell:**

Right okay so in telling me these things are you drawing on say a series of visits in that period

**Albert:**

Um the vi

I.i.01:30

the visits in that period seventy-six or so would have been when I started going to a sauna

**Russell:**

Okay

**Albert:**

Um seventy-five saw a a marked change in my lifestyle um so there's a collage of what the sauna was like in that period before it was renovated

**Russell:**

Okay and so in a f but the first visit in a sense is blended in or vanished in some

**I.i.02:00**

way with the subsequent visits

**Albert:**

Yeah yeah

**Russell:**

Yeah

**Albert:**

Yeah yeah there's

**Russell:**

Okay

**Albert:**

That's become a seamless Sauna X has always been Sauna X except when they change their décor and I can tell you when that was

**Russell:**

Fine what about what about the events leading up to the visit do you have um a strong knowledge of what those were did you happen in there by accident

**Albert:**

Oh no no

**Russell:**

Did someone take you

**Albert:**

It was always a very delib it always has been

**I.i.02:30**

you know a very deliberate choice I never have gone out with the view that I'll go out you know have a drink tonight and see what happens it's always I've gone out and I'll go to the sauna so it's always been a very deliberate choice and I should imagine with hindsight that the first time was also a deliberate choice I very rarely do things by accident or spontaneously sadly

**Russell:**

But again you don't recall that choice being made

**Albert:**

**I.i.03:00**

No no

**Russell:**

Right

**Albert:**

No but I can I would guarantee that it was a deliberate choice

**Russell:**

Yeah that's fine

**Albert:**

because it's consistent with everything else in my life

**Russell:**

Were you living in Sydney at that stage or visiting

**Albert:**

Um I was visiting

**Russell:**

Um can you recall then how you came to know that Sauna X existed it was was it called Sauna X then or was it called

**Albert:**

Oh it's been called several things

**Russell:**

At that stage was it Sau

**Albert:**

It was called Sauna X Sauna W Sauna V um what else has it been

**I.i.03:30**

known as Sauna U

**Russell:**

Yes

**Albert:**

Um just trying to think what else it has been known as there were a couple of other names along the way there [unintelligible] too but I I think at that time it was Sauna X [unintelligible] it's gone back to its oldest name

**Russell:**

Do you recall how you first heard of it or came to know it existed

**Albert:**

I'd be playing my hunches um I think if you go back and check

**I.i.04:00**

the what later became Campaign formed out of a group called Syd in Sydney called Campaign Against Moral Persecution as in CAMP Inc [Ink?] they had a newsletter

**Russell:**

Yep

**Albert:**

which advertised various venues around town and I suspect that um it would have been through that um more than anything else so

**I.i.04:30**

I've always been a keen follower of the press and related things

**Russell:**

And the final do-you-recall question then is do you recall when you first heard that such places as saunas existed or when you first came to know that such places as saunas existed

**Albert:**

I should imagine not long before I went there

**I.i.05:00**

um

**Russell:**

But you're imagining that rather than

**Albert:**

Yeah yeah I mean I'm just imagining that as you do with a new venue or these days at least you you go there to check it out and I I can't see why going to Sauna X would have been any different at that stage even

though we have you know sort of issues around criminality and hiding and all that sort of stuff going on

**Russell:**

Yeah

**Albert:**

*(attending to the dog now tangled in the recording equipment)* Doggy [unintelligible] paws

**Russell:**

**I.i.05:30**

*(I laugh a little, then groan as I attempt to untangle her)* That's all right ah there's just a few too many wires for her

**Albert:**

*(calling the dog)* Come here baby

**Russell:**

*(this is a question)* Her

**Albert:**

Her

**Russell:**

I'll just put that there okay

**Albert:**

Are you all right

**Russell:**

Um

**Albert:**

Recall prompts next prompt

**Russell:**

No no I don't want

**I.i.06:00**

to prompt you too much on it the thing that interests me about what you've just said is you're the first of my interviewees who has no vivid or specific sense of that event as distinct and that may say something about the interviewees I've you know

**Albert:**

Well do you want me to hypothesise on that

**Russell:**

No no not at all no no I'm very happy with what you've told me I'm extremely

**I.i.06:30**

happy with what you've told me

**Albert:**

No no I would hypothesise on it that because of my own comfortableness with the site the inverted commas trauma or the event-ness to depathologise it is not there

**Russell:**

Yeah

**Albert:**

because there [they're? their?] walking in and out of gardens parks houses bars they don't hold that event status

**I.i.07:00**

that say you know my first dance party did or something like that

**Russell:**

So your first dance party you have a very strong sense of

**Albert:**

Oh yeah

**Russell:**

Oh right

**Albert:**

Yeah

**Russell:**

And that has a strong sense of occasion

**Albert:**

Occasion event

**Russell:**

and vivid event

**Albert:**

Because there were a whole lot of other things tied up with that [unintelligible] tied

up with er going with my then boy then boyfriend for the first time taking um speed for the first time

**Russell:**

Right

**Albert:**

*(laughing a little)* Having a threesome for the first time with him at least

**I.i.07:30**

um so that's all keyed up with an event but these days no curiously I can remember the first time I went to the newer saunas when they just opened

**Russell:**

The newer ones in Melbourne

**Albert:**

In Melbourne yeah

**Russell:**

Oh yes

**Albert:**

I and I can remember going to the new Sauna Y when it first opened

**Russell:**

In Sydney

**Albert:**

In Sydney um

**I.i.08:00**

I can remember going to Volcano on its opening night I can remember going to Splash on its opening night I can remember going to Squirt on its opening night

**Russell:**

This is interesting because did you get invited to these opening nights or were you so clear that you didn't um I'm I'm now thinking in particular of Volcano Splash and Squirt um were you very determined that you were not going to miss on their opening nights

**Albert:**

No I was on their guest list *(he laughs)*



**Russell:**

You were on the guest  
list okay  
**I.i.08:30**

**Albert:**

A person to be invited because he brings  
with him a whole coterie of other people

**Russell:**

Right now how did you get on the guest lists

**Albert:**

Well the oldest one is the Volcano one ah in  
Melbourne

**Russell:**

Yeah

**Albert:**

And

**Russell:**

The oldest sauna or the oldest guest list

**Albert:**

Probably the oldest guest list um that I'm on  
and that's I think they used the membership  
list of one of the gay hotels

**I.i.09:00**

in those days probably either I think it was  
called Blades

**Russell:**

Right

**Albert:**

It was in Alfred Street where um I can't  
remember whatsername um woman died  
Queenscliff restaurant

**Russell:**

Mietta's

**Albert:**

Mietta O'Donnell had a restaurant in Alfred  
Street er Place in the city

**Russell:**

Right so you'd been a  
**I.i.09:30**

regular at the hotel and then through the  
hotel

**Albert:**

which had a membership list

**Russell:**

Which had a membership list how did that  
operate can you tell me a bit about that

**Albert:**

You pay your two dollars you get your  
medal medallion and you get on a mailing  
list

**Russell:**

And would the mailing list be for events or  
did the medallion mean was this the kind of  
hotel where you had to queue on busy  
nights

**Albert:**

Um it was well we're talking about days  
before legality

**Russell:**

Right

**Albert:**

and so being on a mailing list having a  
membership badge um

**I.i.10:00**

sort of certified you as not being undercover  
police

**Russell:**

Right

**Albert:**

and therefore a safe patron

**Russell:**

Right

**Albert:**

to have in the venue um because I mean  
those were the days of police raids and all  
that sort of stuff and and the way to get  
around that was by making sure your

patrons were not likely to jeopardise the establishment whatever the establishment was

**Russell:**

So Volcano in Melbourne opened in what nineteen seventy-nine eight

**I.i.10:30**

something like that

**Albert:**

Ah about there yeah late seventies yeah

**Russell:**

Okay and there was then clearly a a sense that people who were on the hotel list would be suitable people for the sauna list

**Albert:**

I suppose that's what it was assumed yeah

**Russell:**

Yeah

**Albert:**

Yeah I mean

**Russell:**

Do you think that's a reasonable assumption that people who go to gay pubs now

**I.i.11:00**

ah

**Albert:**

These days no

**Russell:**

are linked up very strongly with saunas

**Albert:**

No these days there there there's a significant overlap

**Russell:**

Yeah

**Albert:**

but they're separate clientele

**Russell:**

Right

**Albert:**

Um you know if you do your Venn diagram you'll find a a sizeable overlap but there's there is clearly a group of men who don't go to saunas and don't go to hotels who do go to saunas or who don't go to saunas

**Russell:**

Right

**Albert:**

But there's a fairly large intersection

**I.i.11:30**

the Periodic Survey would say for example about a third of men go to saunas and hotels because they asked that question ah three years ago

**Russell:**

Are you one of that third

**Albert:**

I do both yeah

**Russell:**

Yeah okay you DO both

**Albert:**

I'm socially mobile (*he laughs a little*)

**Russell:**

Okay can can you just say that you DO both can you just tell me a bit about that you DO

**Albert:**

Do in a sense that I go to

**Russell:**

Right okay

**Albert:**

Um

**I.i.12:00**

I wouldn't I wouldn't add any attach too much to the doing to the do

**Russell:**

Yeah

**Albert:**

Um that's going to be fun to transcribe isn't it um but more in the sense that I go to both and my weekend going is usually preceded by having a drink because my inhibitions go down and the sex is dirtier

**I.i.12:30**

as opposed to mid-week going where I've had nothing to drink and it's less carnal

**Russell:**

Right

**Albert:**

in that sense of carnal being dirty being filthy being drunk being off your face being uninhibited

**Russell:**

Do you mean pleasurable

**Albert:**

Pleasure's the same no carnality is is what's that about it's um I don't rim mid-week *(he laughs)*

**I.i.13:00**

because I haven't had anything to drink unless they're really cute but after I've had a bit to drink then I'll do go to boundaries that I normally don't go to it's not so much the alcohol that that grants the space to go to the boundary but it's more it seems more of a thing to do when one is a bit drunk

**Russell:**

When you are a bit drunk

**Albert:**

When I am a bit drunk yeah

**Russell:**

**I.i.13:30**

Right

**Albert:**

Although I have been known to do those sort of boundary type things when perfectly sober

**Russell:**

Do you there's so many things to follow up here um let's go back to the opening nights for a moment

**Albert:**

Okay

**Russell:**

um because I'm really curious about them because you've been present at three historic occasions

**Albert:**

At least *(he laughs a little)*

**Russell:**

Yeah um

**I.i.14:00**

what can you tell me about the your experience of the opening night at Volcano your experience of the opening night at Splash and your experience of the opening night at Squirt I guess with a view to sort of getting a sense of what different types of experiences they were

**Albert:**

Okay I think the first thing that stands out is that the freshness of the venue and that needs to be explored particularly from my own background

**I.i.14:30**

for the sense of it not having been made a sexual space by fucking um

**Russell:**

It was virginal

**Albert:**

It was virginal yeah

**Russell:**

Like wedding night sheets *(I laugh a little)*

**Albert:**

Like wedding night sheets everything was crisp everything was clean the carpet smelt clean the paint smelt fresh um

**Russell:**

Was that sexy

**Albert:**

No

**Russell:**

Right

**Albert:**

The air wasn't thick with men if you like

**Russell:**

Yeah

**Albert:**

**I.i.15:00**

Um great phrase must remember it the walls weren't dripping with men

**Russell:**

Right

**Albert:**

Um yes I think virginal is but not virginal in the sexy sense

**Russell:**

Right so is that is that a similarity between all three of those opening nights

**Albert:**

Yeah because they were all new venues

**Russell:**

Yeah

**Albert:**

They hadn't been taken over they were newly painted they were you know

**Russell:**

It's hard to imagine Volcano (*I laugh*) like that

**Albert:**

Volcano being

**I.i.15:30**

fresh and virginal um yeah I mean it I think something that's important for your work is that the sense that the space hadn't become sexualised

**Russell:**

Mm mm

**Albert:**

Um in the sense that when you move into a new home it's not YOUR home until it's got your paintings on the wall you know your choice of carpets your rubbish in the linen room um your smell on the lounge and all that sort of stuff

**Russell:**

Right

**Albert:**

It's very I think it's a very basic

**I.i.16:00**

animal instinct of marking territory

**Russell:**

Yeah I was just about to say like a dog marking territory yeah

**Albert:**

Yeah yeah and you know and that's what happens

**Russell:**

Yeah

**Albert:**

Um people come in they walk around they get confident with the space they proceed to fuck in the space it then becomes a charged space

**Russell:**

So how did YOU make Volcano YOUR territory that night

**Albert:**

I probably didn't have sex in fact I'm pretty sure I wouldn't have had sex

**I.i.16:30**

because it was very much a here's-how-beautiful-this-here-space time

**Russell:**

Yeah

**Albert:**

Um and in fact it was all clothes on it was actually you know a formal opening with speeches and all the rest of it um

**Russell:**

Right how weird did it feel weird

**Albert:**

Oh it felt very strange it sort of it it felt like going into a display home (*I laugh*) um

**Russell:**

What time of the day did it happen

**Albert:**

Oh early evening

**Russell:**

What so sevenish

**Albert:**

Seven seven thirty yeah

**Russell:**

**I.i.17:00**

Yeah yeah with drinks and nibbles (*this is a question*)

**Albert:**

With drinks and nibbles and standing around with men in suits and

**Russell:**

Did you have what did you eat do you remember

**Albert:**

What did I eat oh god I can't remember canapés of some sort um

**Russell:**

Yeah

**Albert:**

Um

**Russell:**

Which part of the building were

**Albert:**

Upstairs in the lounge

**Russell:**

Right okay

**Albert:**

And you were free to wander through the rest of the building and um you know have a look around but and and the the facilities weren't operating

**Russell:**

So the steam room had no steam in it

**Albert:**

The steam room had no

**I.i.17:30**

steam the dry room had no dry the pool had water but wasn't heated and the spa wasn't running

**Russell:**

So men in

**Albert:**

Very much the display home

**Russell:**

So men in suits were walking in and out of the steam room with no steam

**Albert:**

Yeah looking at it yeah

**Russell:**

Oh how amazing and how dim was the lighting level for it

**Albert:**

Quite bright

**Russell:**

(*laughing a little*) Quite bright

**Albert:**

You could see I mean Mr Volcano wanted to sh Mr Volcano wanted to show off how good his venue was

**Russell:**

Yeah

**Albert:**

And part of that is that it's all new it's all clean it's all shiny it's all spick and span

**I.i.18:00**

um it was a display home you know the the baby (*he laughs a little*) hadn't been bought across the hearth you know whatever metaphor you want to use

**Russell:**

Who which people made speeches

**Albert:**

I think Mr Volcano obviously spoke as the proprietor um I think various gay community leaders there may have been someone of the order of say Jamie Gardner who was

**Russell:**

Oh yeah

**Albert:**

active in gay politics at that time

**I.i.18:30**

um

**Russell:**

So the sauna was linking up with community activism consciously

**Albert:**

I think so I mean it just needed a a a person who was able to be an out gay man without consequence to whom the rest of the community could aspire

**Russell:**

Yeah

**Albert:**

You know Jamie was someone who was out who we recognised and can say well if Jamie goes there it must be fine

**Russell:**

Right

**I.i.19:00**

like an endorsement

**Albert:**

An endorsement yeah yeah yeah endorsement that's very good um

**Russell:**

So and did it that night open for business as well

**Albert:**

I think now this is a bit fuzzy I could confuse here with Splash um but it became a point where the visitors left

**Russell:**

Yeah

**Albert:**

You know cocktail hour was over at nine o'clock

**Russell:**

Yeah

**Albert:**

and business started at nine o'clock

**Russell:**

(*laughing a little*) Right

**Albert:**

**I.i.19:30**

Um and you know I remember it er er at Splash um my first first time I had sex there it was very much like you know breaking the virgin as it were um well this place is no longer a virgin for me done the nasty here um this space is now part of my space this now is part of

**I.i.20:00**

my sexual arena in the sense that I remember the first time I had sex in my bedroom in here

**Russell:**

Right

**Albert:**

Um it became my bedroom

**Russell:**

Right

**Albert:**

as opposed to a room in which my bed led rested

**Russell:**

Right

**Albert:**

Um

**Russell:**

Did tell me about the opening night of Splash then

**Albert:**

Again it's a similar thing there it was it was a a um huge production event

**Russell:**

**I.i.20:30**

I can imagine (*I laugh a little*)

**Albert:**

A huge production event because the whole complex the hotel the bar

**Russell:**

Oh everything opened

**Albert:**

Everything opened on the same night and um the proprietor had a very extensive mailing list from another hotel

**Russell:**

Yes

**Albert:**

It was same owner um and er it was very lavish lots of drinks the lights were on throughout it um

**I.i.21:00**

went with friends

**Russell:**

People were moving

**Albert:**

People were moving between all venues

**Russell:**

between the various venues within The Zone yeah

**Albert:**

Yeah and it was it was all very much um I think I think my friend friend of mine referred to it you know as as Kate's Pleasure Dome (*I laugh a little*) Kate's Pleasure Palace

**Russell:**

Where did Kate come from

**Albert:**

As in the proprietor

**Russell:**

Oh right that was

**Albert:**

Katie

**Russell:**

Katie oh yeah okay

**Albert:**

That's the proprietor

**Russell:**

Yeah

**Albert:**

Um

**I.i.21:30**

and it was again it was very much here's how how magnificent I am here's how almost gaudy this place is now men turn it into something dirty something sexual no value judgement attached to dirty

**Russell:**

Well can I just ask which one did they turn it into for you something dirty or something sexual

**Albert:**

I turned

**I.i.22:00**

it into sexual

**Russell:**

Right

**Albert:**

And something dirty

**Russell:**

Right and other men turned it into

**Albert:**

Ah well it failed as an enterprise so it didn't achieve in becoming an established sexual site

**Russell:**

My my recollection of the information was that the other venues in The Zone lost the money and that Spla

**Albert:**

Yeah the sauna was the last to go

**Russell:**

But that Splash itself was not losing money is that

**I.i.22:30**

**Albert:**

It was just breaking even

**Russell:**

Right yeah

**Albert:**

Um it was the whole complex was too big for Melbourne at that time and wrongly located

**Russell:**

Yeah yeah it's a sad loss that the that Splash is gone

**Albert:**

Oh it is it had I had some good times there but um and the vision of it as a pleasure palace

**I.i.23:00**

um and being very upfront about being a pleasure palace um was good it it it was good in the sense that it was very open and upfront about sexual fantasy it catered for that

**Russell:**

Can you

**Albert:**

Almost too much

**Russell:**

tell me a bit how you

**I.i.22:30**

understand it catered for that

**Albert:**

Oh you know rooms with lofts rooms with slings fantasy theme rooms

**Russell:**

I remember the fantasy theme rooms

**Albert:**

Um

**Russell:**

Did you ever book into any

**Albert:**

I had sex in a couple of them but never in never in

**Russell:**

Did you book into them or did the other person

**Albert:**

Oh the other person did (*I laugh*) but never um you know never did I go into THE BOXING ROOM to have THE BOXING FANTASY it just it happened to be the room that somebody was using um

**I.i.24:00**



I'd rather

**Russell:**

That one was called The Ring as I recall

**Albert:**

I think it might have been yes

**Russell:**

Yeah and with the little pair of boxing gloves on the coverlet of the bed

**Albert:**

Yeah yeah

**Russell:**

What else was in that room

**Albert:**

Um

**Russell:**

that catered to the fantasy other than a pair of boxing gloves

**Albert:**

I just think some posters that's about it

**Russell:**

Yeah

**Albert:**

I I'm just trying to think what else was there I mean and the bed was the bed with sheets um was a different frame to the other rooms so in the

**I.i.24:30**

country room whatever it was called The Stockade or whatever had a wooden rustic bed where I

**Russell:**

Yeah

**Albert:**

The other one had an iron frame bed or something like that that was

**Russell:**

Yeah the country one also had a saddle in the room

**Albert:**

And had a saddle yes had a saddle

**Russell:**

Yes I recall that

**Albert:**

I mean that was cute but from the onset I was I was convinced it wouldn't work it was too forced um there was no spontaneity about it and I think for me at least sexual experience is about the spontaneity

**I.i.25:00**

and the use of the space and if there happens to be a saddle where I'm having sex um let's make that useful

**Russell:**

Yeah

**Albert:**

Rather than here's a saddle and in this room we'll have these fantasies

**Russell:**

So if other men booked in to these rooms that and then you went in with them because you'd you'd pay separately for that

**Albert:**

Yeah

**Russell:**

An an additional charge

**Albert:**

Presumably they'd made

**I.i.25:30**

a choice that they want this room or that room for

**Russell:**

So did

**Albert:**

For some other reasons

**Russell:**

So did you find that those other men in your experience were attached to the particular décors in the room or they'd just chosen a room

**Albert:**

I think they'd chosen at random you know there's these rooms which one do you want pick a number between one and five

**Russell:**

Right so you didn't find them trying to um lasso you into some kind of cowboy fantasy or

**Albert:**

No no no no

**Russell:**

anything like that

**Albert:**

None of that none of that

**Russell:**

Right

**Albert:**

Um not in

**I.i.26:00**

I mean I think sling rooms are a slightly different thing

**Russell:**

Yeah

**Albert:**

Um if because of the connotations with leather sex and a sling um if one goes into a room with a sling in it as opposed to the room next door that doesn't there are expectations made by the presence of the sling that aren't made by the presence of a saddle because a saddle is really for riding horses

**Russell:**

*(I laugh)* Yes

**Albert:**

A

**I.i.26:30**

sling really only has one connotation

**Russell:**

*(still laughing)* Yes I understand

**Albert:**

You you can't lay back on [in?] a sling and pretend it's Sunday afternoon in in the south of France *(I continue to laugh)* um whereas you know you can sort of have a room with horses and and with saddles and bales of hay that's what was in it bales of hay

**Russell:**

Yeah

**Albert:**

Um and you can think you're out on the Ponderosa um and have s and

**I.i.27:00**

it's not as forced

**Russell:**

Right

**Albert:**

Or it or rather more exactly the saddles and the bales of hay are forced whereas the sling because of its connotations within our community speaks of a particular activity that is legitimated or desired in that space we'll say let's say for example when I go to Sydney and I go to Sauna Y um

**Russell:**

I haven't been to ah Sauna Y yet

**Albert:**

I always well it's got a sling room

**Russell:**

Yeah

**Albert:**

It's also

**I.i.27:30**

got a it's got a private sling room and a public sling room

**Russell:**

Oh yeah

**Albert:**

And you know it's always a highlight of my trip to Sydney to go and inverted commas have a ride in the swing

**Russell:**

Right

**Albert:**

Um and it's quite a deliberate choice and it's usually on the last night because in a public sling you're not exactly discreet and I'm not going to be in town for another three months and everyone will have forgotten

**Russell:**

That's interesting

**Albert:**

Except me

**Russell:**

You say that's usually the case

**I.i.28:00**

how does that do you mean to say well let me let me bring up a couple of things here you've mentioned about having a drink before going to a sauna on the weekends but not on a weekday

**Albert:**

Yeah

**Russell:**

Um that there's this usual um event in Sydney the last night the Sauna Y sling

**Albert:**

Last night gets gets a bit dirty

**Russell:**

How do how do these things fit in with what you told me earlier about

**I.i.28:30**

your attachment to spontaneity do they

**Albert:**

Ah there is none there's no spontan it's the last night in Sydney I now is the night to use the sling because I'm not going to be here for another month and who cares if I I won't see anybody on the street the next day not that I'm embarrassed about being in the sling but I won't see anybody the next day who'll say oh that's the guy who had his arse in the air in a sling getting done by everybody

**Russell:**

Right

**Albert:**

**I.i.29:00**

Well by selected everybody (*he laughs a little*)

**Russell:**

(*I laugh a little*) Do you get to select when you're in a

**Albert:**

Oh yeah

**Russell:**

All right that's fine

**Albert:**

Power to the bottoms

**Russell:**

Okay the Pat Califia would disagree (*we laugh a little*) the um

**Albert:**

Those phalluses in my case are definitely not disembodied

**Russell:**

I'll ask you a bit about that in a minute

**I.i.29:30**

but um does this mean then that spontaneity is also a choice for you you choose sometimes to allow yourself to be spontaneous

**Albert:**

Yeah yeah

**Russell:**

And other times there is what would you call it the other times

**Albert:**

Control over my experience say

**Russell:**

To render it usual

**Albert:**

To render it usual so

**I.i.30:00**

that the um the day after a dance party for me is a time of spontaneity or structured spontaneity

**Russell:**

Right

**Albert:**

Because I've been out I've been dancing I've been in the back room I've had drugs um I'm drug fucked the consequences of that I'm feeling particularly sexual and cock hungry (*he laughs a little*) um and so it's

**I.i.30:30**

get as much while it's there because that's what you've set up to do and and

**Russell:**

That's what you've set up to do

**Albert:**

That's what I've set up to do and it's and I mean that's what a lot of other people've set up to do too

**Russell:**

Yeah

**Albert:**

And that's why saunas are exceptionally busy the day after after dance parties because that space allows people to be as abnormal and spontaneous seemingly um as they

**I.i.31:00**

want to be

**Russell:**

How does that space allow YOU to be abnormal and spontaneous

**Albert:**

Well instead of saying you know there's only going to be one root had tonight there may be several or today let's not limit limit sex to night-time um and the chances of doing boundary things um

**I.i.31:30**

are higher because the other people there are similarly so disposed it's very hard to rim somebody or let yourself be rimmed when the other person doesn't want to do it it's very hard to be fisted when the other person doesn't want to be fisted and it's very hard to fist when the other person doesn't want to be fisted but there needs to be you know a consensual time when this becomes a possibility and

**I.i.32:00**

being drug fucked creates that consensual time um

**Russell:**

And so a knowledge that there's a kind of a community event where there'll be recreational drugs being generally used is it puts the

**Albert:**

Expectations

**Russell:**

Yeah expectations

**Albert:**

I mean there's the man who shall remain nameless who I almost inevitably see the day after a dance

**I.i.32:30**

party and we alwa inevitably have sex together

**Russell:**

Oh yeah

**Albert:**

And it's inevitably extremely filthy in that it's a drug fucked um totally carnal about bodies minds don't exist um pushing each other to boundaries whichever way we're going

**I.i.33:00**

um no relational stuff not even the slightest hint because outside of those times we don't even acknowledge each other

**Russell:**

Did this happen after Red Raw this year

**Albert:**

Sure did (*he laughs a little*)

**Russell:**

Did it happen after Red Raw the previous year

**Albert:**

Sure did and it happens after Sleaze Ball in Sydney and it happens after Inquisition in Sydney

**Russell:**

So

**Albert:**

**I.i.33:30**

So the rest of the times we meet

**Russell:**

you and he are on the same party circuit

**Albert:**

On the same party circuit so let's call him for the sake of the exercise Paul um Paul does the same parties that I do we know each other socially and semi-professionally ah we don't talk to each other socially or semi-professionally because we actually have nothing in common um whereas

**Russell:**

Speech-wise

**Albert:**

Speech-wise whereas sexually when disinhibited ah

**I.i.34:00**

we make exceptionally good sex with each other because we both have the same dirty carnality about our sexual experience he's similar to me in that that that he's you know um structured spontaneous it's the only time when he gets to be to allow the space

for that spontaneity for that messiness of self

**I.i.34:30**

because both of us have dare I say some somewhat ah responsible positions that require clear decision making um

**Russell:**

In your professional lives

**Albert:**

In our professional lives

**Russell:**

Can can I just ask given that there are this this may seem obvious to you but for the record given that there are six saunas in Melbourne

**I.i.35:00**

how is it that you and it is at a sauna after the party

**Albert:**

Yeah

**Russell:**

that you meet him um how it is that you both end up at the same sauna

**Albert:**

Because we both end up at the same sauna quite often but

**Russell:**

So whi

**Albert:**

only engage each other when both drug fucked

**Russell:**

So which sauna did you end up at after Red Raw

**Albert:**

Rear Entry

**Russell:**

Right

**Albert:**

Um now something along the course of the night will be said and I'll say you know (*he performs both sides of a conversation*) hi Paul how are you oh I'm good Albert

**I.i.35:30**

I'll see you later on in the day probably (*the performance ends*) arrangement made

**Russell:**

Did that happen at Red Raw

**Albert:**

Yep and at Sleaze Ball and at Inquisition and at Mardi Gras

**Russell:**

Now the conversation you just related to me which was typical to what extent was that specifically actual at Red Raw

**Albert:**

Those are the exact words

**Russell:**

Right and where did that happen at Red Raw

**Albert:**

Passing each other on the dance floor he had a bunch of people with him I had a bunch of people with me

**I.i.36:00**

you know (*he enacts the conversation*) hi Paul good to see you havin' a good night fucking fabulous I'll see you later probably (*the performance ends*) and that's all the social discourse that we've ever had with each other

**Russell:**

Yeah

**Albert:**

Um professionally I can gi you know he knows my professional background I know his professional background ah and when we do see each other in professional spaces

**I.i.36:30**

it's it's where we didn't know we didn't know that side of each other because it's probably better when we deal with each other professionally that we don't know that side of each other

**Russell:**

Right so how how how many years has this been going on

**Albert:**

About ten

**Russell:**

Ten

**Albert:**

Yeah

**Russell:**

So in the conversation

**I.i.37:00**

you didn't mention Rear Entry

**Albert:**

Never

**Russell:**

Again this may seem obvious to you

**Albert:**

Never never we never mention or in Sydney we never mention in Sydney I go to Sauna X after a dance party

**Russell:**

So the venue is in let let's just take the this recent specific incident though

**Albert:**

Okay

**Russell:**

The venue was understood

**Albert:**

Yes

**Russell:**

So were you going to the venue because you knew you'd be able to meet up with him at that venue or were you going to that venue and if he had never shown there

**I.i.37:30**

it wouldn't have made any difference

**Albert:**

Wouldn't have made any difference but inevitably he does

**Russell:**

Right

**Albert:**

Because that's the venue that I go to

**Russell:**

Right

**Albert:**

I mean he will have had sex with several other people in the course of the day and so will I

**Russell:**

Yeah yeah

**Albert:**

Um it's just that when we're both there at the same time it seems like an exceptionally good idea when we're both drug fucked

**Russell:**

Yeah

**Albert:**

Whereas I've been there when he's been altered and I've said no Paul it won't work or when I've been altered and he's come up to me and said no it won't work just stop there

**I.i.38:00**

I need to go to the toilet

**Russell:**

Oh sure no problem

**I.i.38:04**

*(I switch off the minidisc recorder for a toilet break, then we resume)*

**I.ii.00:00**

And we're back on

**Albert:**

Okay

**Russell:**

Um I want to go back to the opening night of Splash

**Albert:**

Okay

**Russell:**

You talked about the first time you had sex at Splash did you have sex at Splash for the first time on the opening night at Splash or was it a subsequent

**I.ii.00:30**

occasion

**Albert:**

No it wasn't the opening night it was two or three days later

**Russell:**

So was that a suit night again the opening night at Splash

**Albert:**

Yeah oh very much

**Russell:**

Were you in a suit

**Albert:**

No no but there were men in suits

**Russell:**

Right okay two or three days later

**Albert:**

Yeah and that was just a matter of that was the next time I had the opportunity to get back there

**Russell:**

Oh right you were just too busy

**Albert:**

Just too busy with

**Russell:**

other things

**Albert:**

With

I.ii.01:00

life yeah

**Russell:**

It with life as

**Albert:**

Getting on with other things

**Russell:**

Yeah

**Albert:**

With with my was I working at that stage  
no I wasn't with my studying

**Russell:**

Yep okay the Squirt opening was that suits  
and speeches

**Albert:**

Um not so much suits and speeches but  
there were certainly speeches

**Russell:**

Right

**Albert:**

and dignitary and you know

I.ii.01:30

and a sense of occasion about it um

**Russell:**

Where did hat that happen

**Albert:**

Around the bar thing

**Russell:**

In the front part of the sauna

**Albert:**

Yeah

**Russell:**

Right okay between the entrance and the  
lockers

**Albert:**

Yeah yeah and the sa the opening of The  
Academy which has since closed

**Russell:**

Yes

**Albert:**

That was a particularly big tits and glamour  
show um including you know drag

I.ii.02:00

queens performing on the bar it was a  
spectacular

**Russell:**

I went there once I think

**Albert:**

Yeah

**Russell:**

and then it quietly vanished

**Albert:**

It did the Melbourne wasn't big enough to  
maintain

**Russell:**

There was

**Albert:**

that many saunas

**Russell:**

There were seven at that stage

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

Both it was The Academy and um

I.ii.02:30



Splash were all about the same time um and from the opening of Volcano was the decline started the decline of Suburb A from Volcano Rear Entry was started by Mr Rear Entry

**I.ii.03:00**

who poached the staff from Volcano

**Russell:**

Right

**Albert:**

who later bought into Rear Entry and subsequently are the the principal owners of Rear Entry the original consortium of owners of Rear Entry it's changed a bit but but the one two two of the owners are the original owners

**Russell:**

Right

**I.ii.03:30**

so you were at the opening of The Arcarmy the opening of The Arcarmy or Academy

**Albert:**

Academy

**Russell:**

The Academy yeah the opening of Volcano of

**Albert:**

Rear Entry

**Russell:**

Rear Entry you were at the opening of Rear Entry

**Albert:**

Yeah because Mr Rear Entry opened that

**Russell:**

And you were at the opening of Splash

**Albert:**

Yeah

**Russell:**

and Squirt

**Albert:**

Yeah

**Russell:**

That's five saunas in Melbourne

**Albert:**

Yeah and they've all got that sense of event

**I.ii.04:00**

they may as well have been launching a book that sense of event because that's the sense of event that was there you know glasses of champagne and finger food and speeches and lots of smiles and a few pretty boys dotted around to entice you to come back you know

**Russell:**

**I.ii.04:30**

Suddenly I feel melancholy (*Albert laughs*) about about this I um don't know what it is

**Albert:**

Well there's a lot of history there

**Russell:**

There is there's I mean it's a history that hasn't been written of course and ought to but that's a separate issue I guess

**Albert:**

That's a separate res postgraduate research project for both of us

**Russell:**

Oh (*Albert laughs*) yeah but I'm also interested in there's something about

**I.ii.05:00**

it isn't just that there's a lot of history but that you've been an active part of history

**Albert:**

Yeah oh yeah very much I mean there's very much the sense that that with some humility I say that Rear Entry has a good reputation because I fuck there a lot (*laugh*) um

**Russell:**

How much humility is in that

**Albert:**

Oh somewhat vain really um

**I.ii.05:30**

and I suppose unlike making-a-gross-generalisation the majority of people I'm actually quite proud of being um known to be somewhat of a sexual athlete um it's not something I'm embarrassed about

**Russell:**

Yeah yeah

**Albert:**

Um I'm quite happy when people say oh that's you know so and so over there and

**I.ii.06:00**

god he's a good root

**Russell:**

Yeah

**Albert:**

Um it is something I think our our enfleshed our our carnate nature we we downplay too much as gay men um but after all you know we're about same sex desire same sex attraction call it what you will um it's about the sweaty bits and there's a sense in which the

**I.ii.06:30**

identity stuff about the sweaty bits has to do with making them sweaty um was it Bruce Parnell's report who quoted somebody else who's since been misquoted um it because it's warm moist and intensely human and I'm rather proud of being warm moist and intensely human

**Russell:**

But you're also rather proud of I mean this this is one of the things that

**I.ii.07:00**

um tell me do do you mind if we discuss your work I mean

**Albert:**

That's fine

**Russell:**

Right okay

**Albert:**

I'll discuss it as far as I want to

**Russell:**

Yeah yeah and and you have no concerns about the fact that it may be identificatory

**Albert:**

That doesn't worry me

**Russell:**

Sure

**Albert:**

I'm I'm intensely proud of being warm moist and intensely human (*he laughs a little*)

**Russell:**

That's all right one of the things the interests me then is that you are professionally a researcher

**I.ii.07:30**

and you it appears are with your talk of boundaries an explorer at least in other levels

**I.ii.07:45**

*(Suddenly Albert's flatmate unlocks the front door and comes in. I switch off the recorder even as I hear the key in the lock. Albert introduces me to his flatmate and then insists on continuing with the recording session while his flatmate busies himself around the flat. I decide to continue, check the recorder, and switch it on.)*

**I.iii.00:00**

Okay and now we're back on (*I gasp suddenly*) oh (*a moment of suspense as I check the minidisc recorder*)

**Albert:**

Did you press the four wrong buttons

**Russell:**

No I didn't we're fine (*Albert laughs a little*) I forgot that's it's more intelligent than I am

**Albert:**

*(laughs, then)* Machines are always more intelligent

**Russell:**

Um

**Albert:**

I mean the professional self grew out of the sexual self and that's a that's common pattern for me um to intellectualise my experience

**I.iii.00:30**

in order to make sense of it and each of my degrees has been about intellectualising an assumption or assertion about me that was either right or wrong so that my education degree is very much in reaction to you know initially being told oh you don't have a brain you shouldn't go to a university you should be getting [unintelligible] and do that well I think I've

**I.iii.01:00**

proved reverend brother who said that wrong um my theology degree is about you know the experience of being a person with a faith commitment and a gay man worked out on paper my masters degree is written after I retired with with HIV infection and in some ways was a reflection back on my experience

**I.iii.01:30**

of teaching um this is with hindsight because it's about safe sex education and the needs of gay adolescents in Victorian schools

**Russell:**

Yeah yeah

**Albert:**

Um and a sense that as an educator I had been partially successful in that I established networks albeit informal within my student groups where they were free to talk about themselves developing which is you know the guts of my my masters

**I.iii.02:00**

um my PhD work is that I've been going to saunas for forty thirty odd years it must mean something (*I laugh a little*) it all hasn't been waste time and walking in circles um and so it's very much the articulation of a lifetime um of sauna going ah by looking at what other people have experienced and how they have made sense of their space and their experience

**I.iii.02:30**

um and because of my familiarity with their space and their experience then it's made it exceptionally easy in interview to draw out from them what their wer what they were fumbling to say um they'd be fumbling around for words and and to some extent I'd I'd capture what they want with phrase

**I.iii.03:00**

ah now you could say that I was leading them on and putting words in their mouth but the phrase fits so I talk about you know the group of boys who arrive at the sauna um after a dance party together and and the participant's you know telling me about how they sat in the spa together and they quite deliberately chose who they were going to have sex with for each one you know right you know Russell you will go with him

**I.iii.03:30**

and

**Russell:**

Yeah

**Albert:**

you will go with him and you will go with him I just said to him you're a bunch of little dogs hunting in packs it (*he snaps his fingers*) clicked with him yes that's what we were doing my metaphor worked now you could say I was putting words into his mouth or I was actually a very accurate vehicle of interpretation of his experience and I prefer to say I was an (*he laughs a little*) an accurate vehicle for interpretation of his experience because it fit fitted so well my metaphor fitted the rest of it cos that's exactly what they

**I.iii.04:00**

did the pack gathered observed the prey identified which prey was going with whom did the deed did the hunt reassembled as a pack and talked about the spoils fits beautifully and each of my interviews very early in my interviews um there's a point at which I get on to the wavelength of the participant and once I'm there

**I.iii.04:30**

um inside his world then it's just so easy to dir direct him or not to direct him that's the wrong word to be with him as he explores his experience so that he you know he talks about being fisted five times in one night there's no sense of shame in that in me because I can understand that because it's it's an experience in my space

**I.iii.05:00**

that I I comprehend it's not a foreign language um you know I remember talking to a sociologist a priest sociologist in fact about my work and he didn't know that I was a gay man which in itself was pretty odd but anyway (*I laugh a little*) he said he said to me are you gay and I went of course I am but he said there's no way a gay anyone other than a gay

**I.iii.05:30**

man could get that sort of data because there's there's so much of the insider quality of it so you take you know a female researcher who will remain unnamed one of my criticisms of her work is that she conducts the interviews herself and she is necessarily outsider to the experience

**I.iii.06:00**

and it's very hard to explain you know what homosexual experience is homosexual sexual experience is to someone who doesn't participate in the experience um hence the phenomenology in my my research

**Russell:**

To what extent do you find that

**I.iii.06:30**

the tuning in that you do in an interview draws on a skill of as it were tuning in in a sauna

**Albert:**

Oh it's the same process it's a human skill of tuning in to another person just applied to different situations um just as in an interview within the first

**I.iii.07:00**

five minutes I've worked out where I can see where this interview is possibly going to go in the cubicle within the first thirty seconds my decision is made almost the the direction of this experience is pretty well set hence the experience with with Paul earlier when we're not drug fucked is it won't go where we want let's not bother even to try um

**I.iii.07:30**

in in other experiences I go into a cubicle with somebody or I'll establish contact in a corridor or in a room or whatever and quite often I withdraw not because they reject me but you're not going to go where I want tonight you're not going to accompany me so let's not take you where you don't want to go um now that that's just a human

**I.iii.08:00**

a human interaction skill that that I apply to all other areas of my life and why shouldn't my sexual practice be any different to my social practice um there's no boundary there need not be any boundary and there isn't there isn't for me and it's curious when you start to discuss certain you know parts of that experience with other people that I did in my interviews that other people actually have it although they haven't articulated

**I.iii.08:30**

it um for example um if I can call myself an experienced fucker an experienced fucker myself or anybody else for that matter can tell by the touch of a sphincter whether there's going to be penetration in that experience or not from the first touch I mean it's say well *(he notices that I'm nodding and laughs a little)* I mean you're nodding in agreement you've become

**I.iii.09:00**

part of the interview *(I laugh a little)* ah because you know that's true

**Russell:**

Yeah

**Albert:**

It's it's in our experience it's in our ability as people though often we don't acknowledge it in the same sense that when you shake hands with somebody you think this is a nice person because the way they what they communicate in their shaking of hands just as they communicate a whole heap of meanings about

**I.iii.09:30**

the way they allow themselves to be touched in other parts of their body particularly in other parts of their body that we name as sexual a sphincter for us is fairly sexual um mine or anybody else's and *(he laughs a little)* there's a whole heap of communication I mean the way a person gives head gives you a world of meaning the way a person kisses gives you a world of meaning the way a person

**I.iii.10:00**

masturbates in front of you gives you a world of meaning or refuse to masturbate in front of you gives you a world of meaning um and it and I think the well tuned person can pick up on that

**Russell:**

What interests me is the this thing about

**I.iii.10:30**

there's a a term you haven't used that I'm going to introduce so I'm just want to acknowledge you haven't used it yet and that is the term erotic is there an erotic dimension then to your research given that you're even though there's no physical contact between you and your interviewees in your interviews there's there

**Albert:**

**I.iii.11:00**

I think I'd want to

**Russell:**

You're drawing on that same kind of

**Albert:**

Yeah I think I'd want to have a look at the way I use the word erotic in that I don't demarcate

**Russell:**

Well you haven't used it

**Albert:**

No I I but I would use the word erotic in that I wouldn't demarcate it off from the rest of my experience

**Russell:**

Ah right

**Albert:**

It's part of every experience the erotic is part of all experience

**Russell:**

Right right

**Albert:**

Ah it's a part of watering the garden it's a part of laying

**I.iii.11:30**

in the sun at the pool it's a part of sucking a cock it's a part of having a glass of water with someone

**Russell:**

Yeah I completely agree with this (*I laugh a little*)

**Albert:**

The experience the experience is charged with all those levels of meaning

**Russell:**

Yes

**Albert:**

um if we are able to be receptive to that but so often our socialisation has detuned us to the potential

**I.iii.12:00**

eroticism of watering the garden you know of looking at a little shoot coming out of the ground and thinking god that's sexy (*he laughs a little*)

**Russell:**

Yeah

**Albert:**

Because it is it's it's about sex it's it's a

**Russell:**

Yeah I think bulbs are very sexy (*I laugh a little*)

**Albert:**

(*laughing a little*) A Mr Plant and a Mr Stamen and a Mr Whatever-it-is get together and (*he whistles a little*) up comes a plant and that's actually sexual that's actually erotic um you know Mapple Map

**Russell:**

Mapplethorpe's flower photos are photos of genitals yeah

**Albert:**

We said it together we said it exactly at the same

**I.iii.12:30**

time

**Russell:**

Yeah

**Albert:**

Mapplethorpe's photo photographs are exactly that that sense I think he was a man who was deeply aware of the erotics of everyday life um I think that might be the name of a book if it isn't it should be um and it's that sense that I'm also deeply aware of the erotics of everyday of the spiritual of everyday life of the human-ness of everyday life and all things function at all times um it's just

**I.iii.13:00**

at times we tune in to different aspects of the experience more than others but they're always there

**Russell:**

So well can you tell me then a bit about the ways in which the sauna is spiritual for you

**Albert:**

Oh that would be getting a bit too close into my own thesis work (*he laughs*)

**Russell:**

Oh would it

**Albert:**

Um

**Russell:**

All right then I'm quite happy

**Albert:**

No well I

**Russell:**

You know I'm quite happy to let it go if you don't want to discuss it

**Albert:**

No no I

**I.iii.13:30**

can I can talk about it in terms of the the you used the phrase the virgin space

**Russell:**

Well perhaps well

**Albert:**

In sense of the terms of the the sacral space

**Russell:**

Right can can I ask though instead of and forgive me if the distinction's inappropriate but if instead of you theorising it you were able to give me some testimony about

**Albert:**

Oh when

**Russell:**

a spiritual experience

**Albert:**

Okay

**Russell:**

in a sauna

**Albert:**

Ah when I in my other life go to church

**Russell:**

Yes

**Albert:**

**I.iii.14:00**

I wear a particular set of clothes I walk in a particular way I speak in a particular way I move in a particular way when I go to a sauna I wear a particular form of dress I walk in a particular way I speak in a particular way and I move in a particular way essentially from from from from a phenomenological point of view it's the same experience except one's called religious

**I.iii.14:30**

and spiritual and the other is called sexual you know the passing of the amy bottle is as religious experience

**Russell:**

For you

**Albert:**

For well I think essentially when you sort of strip all the extras away from it you watch what people are doing to the passing of a communion cup because there's the same delicacy the same delicacy you can't spill what you have um the erotic foreground if you like the Gestalt

**I.iii.15:00**

metaphor ah the erotics is to the foreground whereas the the spirituality is to the background in the amy bottle whereas in the communion cup the erotics is to the background and spirituality is to the foreground but you're still dealing with the same process the same action the passing of something that is held to empower ah I'm trying to get the overlap of the two experiences

**I.iii.15:30**

something that is going to empower or emphasise or solidify um the experience that's being engaged in to that extent communion and the passing of the amy bottle in my mind are essentially the same

thing just as wearing a towel and wearing vestments at the church are essentially the same thing

**Russell:**

So when you put your  
**I.iii.16:00**  
 towel on do you now have um a very particular um practice in

**Albert:**

It's very structured for me it's as structured as getting ready to go to church

**Russell:**

Can you now tell me can you narrate that structure for me

**Albert:**

Well this is part of my my stuff where I ask people to tell me about the inside of their locker (*we laugh a little*)  
**I.iii.16:30**  
 and again that reflects back on how they can gauge what sort of sexual experience they want I mean my locker is very tidy

**Russell:**

Right

**Albert:**

cos it's it's structured spontaneity my towel is very deliberately positioned without looking sleazy I mean I'm not not showing off bits of arse or bits of dick it's it's in fact it's slightly folded probably about an inch and a half to

**I.iii.17:00**

two inches um

**Russell:**

around the top

**Albert:**

Around the top

**Russell:**

Yeah

**Albert:**

so that it it and then vees down just below my abdomen to below my belly button

**Russell:**

Yeah

**Albert:**

and sort of follows the the line of my

**Russell:**

Those muscles

**Albert:**

Those muscles here

**Russell:**

Yes

**Albert:**

and looks gorgeous (*I laugh a little*) in the same sense that when I put on church drag or even when I put on in occasions that I've been to stuff where you've been required to wear academic dress um my academic hood is always sitting just so

**Russell:**

**I.iii.17:30**

Yes

**Albert:**

on my left shoulder because that's how it works

**Russell:**

What about your key

**Albert:**

My key is always on my left wrist ah half way up the arm turned under so it doesn't rattle

**Russell:**

(*laughing a little*) Ah all right I have to ask you a bit now first of all

**Albert:**

Because I'm a right handed [sic] and I masturbate with my right hand and I can't do it with my left hand because it rattles and there's nothing worse than hearing rattle rattle rattle rattle rattle

**Russell:**

Why is there nothing worse than that do you mean hearing your own key rattle

**Albert:**

Or anybody else's

**I.iii.18:00**

rattle

**Russell:**

Oh do you

**Albert:**

It ann

**Russell:**

Do you get irritated by hearing other people's keys chinkle rattle

**Albert:**

Yes bec

**Russell:**

Rattle is the term you've used

**Albert:**

Yeah rattle um because it introduces something into the space into the that is irrelevant or for me is irrelevant the fact that I'm wearing a key is a structural necessity to keep my goods secure because I don't want to lose my wallet my phone whatever

**I.iii.18:30**

um and as such it's a structural necessity I'd be quite happy and in fact occasionally very rarely if I know the staff who are on I'll leave my key with the staff very rarely do I do that because it's a structural necessity

**Russell:**

So you see the key then as an something outside it's not like it do you

**I.iii.19:00**

have when when you have church what you call church drag on

**Albert:**

Yeah

**Russell:**

is there anything that's a structural necessity that has to go with the church drag in the way the key goes

**Albert:**

Probably my car keys in my in my trousers pocket

**Russell:**

Right *(laughing a little)* keys again

**Albert:**

Yeah well it's a it's a structural necessity

**Russell:**

Yeah yeah

**Albert:**

Um it's actually irrelevant to to the

**I.iii.19:30**

the experience in the sense that the way one dresses to go er a sex club say like The Basement or somewhere like that is very relevant you know wearing an arm band or wearing a body harness or whatever

**Russell:**

Yeah

**Albert:**

is a very deliberate mode of dress um I don't pretend that my little elastic with my key on it is an arm band because it's not it's a structural necessity um

**I.iii.20:00**

in the best of all possible worlds we wouldn't have them because we could all trust each other and leave our clothes in nice little neat piles

**Russell:**

Um I remember my first visit to a mosque and they said oh you leave your shoes here and I said oh who's looking after them and I realised I'd just been so insulting in saying it because it was unheard of for a pair of shoes to go

**Albert:**

To go missing from a mosque

**Russell:**



This was in this was in Istanbul

**Albert:**

Yeah yeah

**Russell:**

But I remember

**I.iii.20:30**

the shock and that I realised I had to make this enormous leap in thinking like that that's suddenly reminded me of that

**Albert:**

See see I mean there's the same thing as as the sexual and the spiritual overlap and that there are some things that are structural necessities like it was only in in recent years say that churches have started to use burglar alarms because the sense of the sacred in the community is not as high as it was and churches are fair game for thieves

**Russell:**

Right

**Albert:**

whereas twenty years ago churches were

**I.iii.21:00**

left open all day and nothing was ever stolen these days people don't have the same respect for for the organisation for the ministry the sacral whatever you want to call it and so we have to lock them we have to use a security system

**Russell:**

This noise though when it's somebody else's it irritates you if it's somebody else's key the noise irritates you

**Albert:**

Yeah

**I.iii.21:30**

if I'm in a cubicle and you know that person's key is rattling I'll either take it off them and put it on their towel and say let's get rid of that noise and again at the human level they realise though not consciously that it is an irritant and the sex proceeds quite happily very much

**Russell:**

**I.iii.22:00**

I actually find the key to be quite different from that myself but we don't need to pursue that now (*Albert laughs a little*) we can always talk about that another time my my my I'm not saying

**Albert:**

Oh for some of my participants

**Russell:**

for others I'm just talking about

**Albert:**

the key was very much this is where I've locked out my old self my outside self this is the key literally in the Alice in Wonderland sense this is

**I.iii.22:30**

the key to the other world um

**Russell:**

It

**Albert:**

Have a look at Alice in Wonderland and the way Alice in Wonderland uses keys because it fits

**Russell:**

Yeah I'm just thinking though of something even a bit more basic than that but no we'll leave that for the moment the um so you have it on your wrist left wrist

**Albert:**

Left wrist and turn the key back

**I.iii.23:00**

under so that it doesn't with the tag if there's a tag attached or medallion whatever is the case in the venue so that it doesn't rattle

**Russell:**

Ah why not your ankle because many men do

**Albert:**

Many men do why not my ankle because I've always put it on my wrist (*I laugh a little*) and that's

**Russell:**

Right

**Albert:**

where I probably first put it on the first visit to to Sauna X

**Russell:**

Do you have any recollection of ever putting it on anything other than

**I.iii.23:30**

your wrist

**Albert:**

Except for Suburb A where it used to be on a thong around your neck

**Russell:**

Yes I think it still is from my most recent visit

**Albert:**

Um and that

**Russell:**

Like dog tags

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

And that just gets in the way

**Russell:**

of

**Albert:**

sucking a dick it gets in the way you don't want someone's key in your face

**Russell:**

All right YOU don't

**Albert:**

Or they don't

**Russell:**

Right

**Albert:**

You don't want things dangling where things dangling are structurally inconvenient

**Russell:**

**I.iii.24:00**

Right it's like Sir Robert Helpman's line about nude ballet

**Albert:**

Nude ballet it would be fine if everything stopped at the same time

**Russell:**

*(laughing a little)* Yeah all right so you you don't um go to Suburb A very often

**Albert:**

Not these days no

**Russell:**

And the key would be one of the off putting things about that

**Albert:**

Um these days it would be if I went to

**I.iii.24:30**

Suburb A at I would probably wind it up a sufficient number of times to put it on my wrist anyway

**Russell:**

All right what about at Squirt where there's now am I getting this confused there's the metal thing the like a little metal number that Squ a little metal tag with the number and the key and they often clink together

**Albert:**

Yeah that's why I talked about the dog tag where you just clip them flip them up underneath the elastic so there's no noise

**Russell:**

So you'd flip both under the elastic

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

There's no noise

**Russell:**

Have you ever taught someone else to do that

**Albert:**

**I.iii.25:00**

I suspect I have but I can't recall

**Russell:**

That's fine

**Albert:**

Because it's sort of one of those little as it were tricks that gets rid of the jangly key

**Russell:**

Can you remember the last time when you witnessed something in a sauna in Melbourne

**I.iii.25:30**

preferably but it doesn't have to be that completely surprised you

**Albert:**

My first response is to say nothing ever happens in saunas surprises me um

**Russell:**

**I.iii.26:00**

Well for instance have you ever have you ever been in the steam room and a woman has been there

**Albert:**

No no I wouldn't be in a sauna with a woman not a gay sauna where there's no place for women in a gay male space when it's demarcated as such ah

**Russell:**

One of my interviewees is a person of more than twenty years sauna going experience is absolutely convinced that interstate

**I.iii.26:30**

he was in a gay sauna in the steam room and a woman and I ah and my term was a real woman and he said yes a real woman was in the steam room

**Albert:**

I think the closest thing I it initially shocked me but then I got very comfortable with it very quickly was a drag queen

**Russell:**

Oh yeah

**Albert:**

um arriving in drag stripping off but still leaving the head the hair and face on

**Russell:**

Yes

**Albert:**

That I think

**Russell:**

**I.iii.27:00**

Has this only occurred on one occasion for you

**Albert:**

I've seen it happen a couple of times at Rear Entry in fact there's a young boy who's a drag queen who um is a furtive drag queen because his parents don't know and he takes his clothes with him to the sauna and does his make-up and puts his frock on at the sauna and then goes out for the night

**Russell:**

Right this would be at Rear Entry

**Albert:**

At Rear Entry yeah

**Russell:**

So he's near other gay venues

**Albert:**

So he's near other gay venues

**Russell:**

Yep yep

**Albert:**

and leaves his clothes there his  
**I.iii.27:30**  
male clothes there and goes out as a  
woman and comes back um but that d but  
that doesn't actually surprise me I just think  
oh yes that's a good use of space

**Russell:**

Have you seen though people um with  
make-up and hair like drag make-up and  
hair

**Albert:**

in the spa

**Russell:**

and towel

**Albert:**

And towels around here as if they have tits  
but they clearly don't have their tits in

**Russell:**

Oh right

**Albert:**

But they're still sort of you know being being  
drag queens at a sauna um I long  
**I.iii.28:00**  
as they're not disruptive I don't find that a  
problem disruptive in so far as they disrupt  
the sexual space

**Russell:**

I saw at Volcano once a man a man it was  
a man in a wig a kind of a Barbara  
Streisand wig and red satin bra and panties  
in lying in a cubicle with the door open  
forever just forever

**Albert:**

To in obviously  
**I.iii.28:30**  
with the view to having sex dressed like that  
ah that doesn't surprise me I think ah I'm  
just thinking what does surprise me  
extremes of choice

**Russell:**

Oh yeah can you give me an a specific  
example

**Albert:**

Well for an exceptionally attractive young  
man exceptionally attractive young man will  
go off with what I perceive to be the ugliest  
of all creatures

**Russell:**

Can you think of a recent instance

**Albert:**

I can think of one yeah where

**Russell:**

Can you describe that

**I.iii.29:00**

*(The minidisc runs out of recording space  
and the recorder switches itself off. I load a  
fresh disc and we resume. Albert lies back  
along the sofa.)*

**Albert:**

**I.iv.00:00**

I'll go into psychotherapy mode that'll make  
it even better right I'm ready say when

**Russell:**

Okay we're back on

**Albert:**

Okay let's you know just draw the picture  
again

**Russell:**

Now I would like you to describe for me this  
recent incid how recent was it

**Albert:**

Oh well it's not that recent it'd be over a  
year by now

**Russell:**

Over a year and which venue did it

**Albert:**

It was at Rear Entry

**Russell:**

At Rear Entry and you saw this young man

**Albert:**

Exceptionally young man under twenty  
probably probably in fact under eighteen  
probably

**I.iv.00:30**

but

**Russell:**

He certainly appeared under eighteen yeah

**Albert:**

Yeah very boyish features very slim very  
fair skin very blonde hair beautifully  
maintained you know the sort of young kid  
who clearly I can see him in my mind's eye  
clearly had spent hours on his personal  
presentation um and I'd cruised him a bit  
earlier in the evening and I got very clear  
indications that I

**I.iv.01:00**

he wasn't interested in me though I was  
exceptionally interested in him um and let  
that be as it may he went into a cubicle with  
a man who's is quite tall ah very unkept [sic]  
hair

**Russell:**

Was this man taller than you

**Albert:**

About my height

**Russell:**

Yep

**Albert:**

Um very unkept hair ah you know three-day  
growth on his face exceptionally

**I.iv.01:30**

obese like you could lift up rolls of his  
stomach um I mean exceptionally obese  
well I'm thirty-two he'd be easily easily a  
fifty inch waist

**Russell:**

Yeah

**Albert:**

and that would be probably gener  
generously tight

**Russell:**

Yeah

**Albert:**

on him um you couldn't tell the front from  
the back hairy gorilla sort of a monster *(he  
laughs a little)*

**I.iv.02:00**

and this slim little callow-faced beautiful boy  
and he went into a cubicle together and I  
just sat there and thought ya just fuckin'  
never can tell

**Russell:**

No you can't can you

**Albert:**

Um somewhere there was some connection  
that worked for both of them

**Russell:**

Can I ask where did you watch that from  
you saw them go into a cubicle which  
cubicle was it

**Albert:**

As

**I.iv.02:30**

you stand at Rear Entry facing the cubicles  
on the left hand side walkway down it was  
the last one before the little opening room  
that opens into three or four other  
[unintelligible] room there by themselves

**Russell:**

Yes so in that more or less open corridor bit

**Albert:**

Yeah I mean

**Russell:**

And where were you standing

**Albert:**

I was just standing at the end of the corridor  
just

**Russell:**

Which end of the corridor

**Albert:**

The the coffee lounge end

**Russell:**

Yeah

**Albert:**

Um just standing loitering

**I.iv.03:00**

and they came the other way and went into the room together

**Russell:**

Right so when you say you were standing loitering you mean you were um

**Albert:**

Just standing against the wall

**Russell:**

Against the wall

**Albert:**

passing the time of day

**Russell:**

Right

**Albert:**

Or time of the night um and I was just absolutely astounded absolutely astounded because [unintelligible] just it was A [?] and so totally not A [?] um a friend of mine was there and I sought him out and said

**I.iv.03:30**

you know you know that little cute number that I was chasing yeah you know the monster yeah

**Russell:**

Guess what

**Albert:**

They're in a room doin' it and he went what the fuck and he articulated it as I did you never can tell

**Russell:**

So when you say something like you never can tell do you mean I never can tell or people never can tell

**Albert:**

People never never can tell I mean you can't

**Russell:**

Because you CAN tell sometimes

**Albert:**

Well but this is one that I would never have picked

**Russell:**

Yeah

**Albert:**

**I.iv.04:00**

You know monsters do not get off with Adonises

**Russell:**

Well they do (*I laugh a little*)

**Albert:**

Well they do I mean I've seen it happen but it's one of the rarer occasions um usually you can pick I can pick at least what people are picking in each other the muscle Marys

**I.iv.04:30**

pick up the muscle Mary in each other the bimboes pick up the bimbo in each other short queens pick up the short queens or the really tall queens because they're insecure in each other you know the older men pick up the younger men because they want a daddy son type relationship blah blah blah blah blah blah ah these things are working at a very primitive level and I don't think people can articulate them terribly well to themselves but coming back to the thing of being well tuned um

**I.iv.05:00**

I can pick up what's going on

**Russell:**

Do you think of yourself in the sauna sorry do you experience yourself in the sauna as someone with expertise

**Albert:**

Yeah oh yes yes and there are other people with expertise who know what's going on who know who by virtue of long experience know what's going on

**I.iv.05:30**

and the regulars can sort of say when they see two people come in the door half an hour apart he will get off with him

**Russell:**

Hmm I've certainly had that experience of being at somewhere where it wasn't very heavily populated and there's somebody who seems eminently outstanding and sure enough let's say it would be ten fifteen minutes later someone else will arrive who I think yes

**Albert:**

He will get off with him

**Russell:**

that person and the other

**I.iv.06:00**

person they will join up

**Albert:**

Now when you get when I get the vibes from someone that they're a younger man looking for an older man and I don't happen to fit quite fit the criteria um I know when I see an older man that that will match up um thinking of a recent example of a young friend of mine who visits me from time to time um from another state visited me and another friend of mine who lives in Melbourne

**I.iv.06:30**

who's a man of my own age came over and as soon as they lay eyes on each other (*he snaps his fingers*) it was endgame

**Russell:**

Yeah

**Albert:**

It was endgame from then on and had I thought about it beforehand I should I would have been aware I would have consciously worked that out because of the human-ness the in-touch-with-the-human-ness experience um

**Russell:**

**I.iv.07:00**

Can can I ask you a little bit about identity because you've talked you've used terms like gay man

**Albert:**

I use them interchangeably

**Russell:**

Oh right

**Albert:**

I'm not politically correct

**Russell:**

Oh that I've no but I'm

**Albert:**

I mean I

**Russell:**

Ah let me ask the question

**Albert:**

Okay I was anticipating the question

**Russell:**

Um but you the other thing I was interested in was you were also talking earlier

**I.iv.07:30**

and at first this may seem unrelated about boundaries in activities like you you know that there are boundaries in activities I'm just wondering the extent to which you understand or have any sense of when those boundaries get shifted does your identity shift with them or does your identity get fulfilled in some way

**Albert:**

No my identity moves to fit the available space

**I.iv.08:00**

it's still me whether it's in to use the fluid analogy whether it's in ah a five hundred ml jar and only taking a quarter of it because there's only twenty mls in it two hundred mls or whether it's in a two hundred ml jar and completely full it's the same identity it just moves and shifts um to fit the space available so that the the me that is in church

**I.iv.08:30**

is not dissimilar in fact it is exactly the same me that sucks cock and these hands are

the same hands that pull cock and give communion there's no disassociation it's the same me it's the same identity um

**Russell:**

What about in a situation though now do you adopt identities

**I.iv.09:00**

for the benefit of others in in the sauna

**Albert:**

No

**Russell:**

Like for instance when you talked about meeting a younger man who's interested in older men and you don't fit the criteria do you ever feel inclined

**Albert:**

No I I can't

**Russell:**

to exacerbate your age or make yourse

**Albert:**

No I can't play I can't play daddy

**Russell:**

Right

**Albert:**

unless it's a natural feeling I can't I'd as soon as play daddy as I don't know think of something bizarre jump off a mountain to my death because it just

**I.iv.09:30**

can't happen

**Russell:**

So as you cross the threshold into the sauna

**Albert:**

To play the daddy you have to be the needy boy

**Russell:**

So as you cross the threshold into the s into the sauna from the street and vice versa do you experience um an alteration of rhythm

um of a sense of who you might be or who you might be

**Albert:**

I don't

**Russell:**

making yourself

**Albert:**

Yeah I don't other people do

**Russell:**

**I.iv.10:00**

Right right you know other people do because they've told you so

**Albert:**

Yeah

**Russell:**

Yes I know other people do because they've told me so too

**Albert:**

Married men will take off their wedding ring and leave it in their locker or whatever I mean that's an example um

**Russell:**

Have you seen a married man have you seen a man take a ring off and leave it in a locker

**Albert:**

I have data on a married man taking a ring a ring a wedding ring off and leaving it in a locker

**Russell:**

But you haven't personally witnessed that

**Albert:**

No I haven't witnessed it

**Russell:**

Yeah that's fine can I als

**I.iv.10:30**

can I ask you um because we've also talked a lot about the relationship between the



sauna and the gay community and historic links there and your part as a participant in history with that but I'm also wondering now about this other world that is less identifiable

**Albert:**

I went I think what you're hitting hitting at [sic] is say something like Q&A at the hotel in Fitzroy I went

**I.iv.11:00**

there and felt totally out of place

**Russell:**

Oh right did you

**Albert:**

Yeah because I am not queer or alternative in that sense

**Russell:**

Oh right this is interesting

**Albert:**

I felt totally out of place

**Russell:**

So how long did you last there

**Albert:**

Ten minutes

**Russell:**

Jesus

**Albert:**

I just had to leave

**Russell:**

I have to tell you two people I know from Sydney have each been there on visits to Melbourne and have are people who are deeply involved in gay

**I.iv.11:30**

community in Sydney and each of them has come up to me and suddenly talked about this enormous relief they had at being able to find a place that they felt happy in and tremendous relief yeah tremendous relief neither of these men is a man who is er interested in saunas um you know personally anyway

**Albert:**

Well see Q&A as an identity or that queer identity is about in my mind and the boys and

**I.iv.12:00**

women who go there as I understand [unintelligible] understand their deconstruction of queer is or alternative is it's about an identity in the head not an identity in the flesh um and I would tie that identity stuff in with historically with the emergence of HIV where um having identity in the flesh became a liability so identity shifted

**I.iv.12:30**

into the head where it could not be contagion

**Russell:**

What I was going to ask you though wasn't about queer

**Albert:**

Okay I gave you an interesting bit of information then

**Russell:**

No no you did you gave me a fantastic piece of information I don't know whether it's of any use to my research (*we laugh*)

**Albert:**

Most of my information's fantastic

**Russell:**

But it was

**Albert:**

Whether it's useful or not is another question

**Russell:**

I'm completely fascinated with it

**Albert:**

Yeah

**Russell:**

But um what

**I.iv.13:00**

what I was going to ask about is like it's more to do with the world of not so much the married men who are gay and aren't out but

men where the notion of gay doesn't really well perhaps if I preface it by asking a question would you agree with me that to describe the way in which men have sex with other men in prison

**I.iv.13:30**

as gay would be inaccurate

**Albert:**

Yes that's that's not gay that's homosexual sex

**Russell:**

Yes I would agree that okay

**Albert:**

And it's homosexual sex of necessity

**Russell:**

Right now what I'm interested in is what er have you witnessed of homosexual sexual encounters in saunas as distinct from gay sexual encounters and how do you tell the difference

**Albert:**

Well I haven't witnessed it but in in my own body

**I.iv.14:00**

of data I do have a man who goes there and his words are to suck cock cos my wife doesn't have one are you a gay man no I'm not are you a heterosexual married man yes I am but I like sucking cock

**Russell:**

Have you

**Albert:**

and my wife doesn't have one (*he laughs a little*)

**Russell:**

So in your thirty years of experience well it isn't quite thirty is it really

**Albert:**

Oh just about

**Russell:**

All right

**Albert:**

Sixteen seventeen

**Russell:**

**I.iv.14:30**

Well let's definitely say a quarter of a century

**Albert:**

[unintelligible] sounds fuckin' old love

**Russell:**

of

**Albert:**

Anyway in my long experience

**Russell:**

You've not yourself felt you've experienced having sex with someone who was not gay but who was engaging in homosexual sex you've not been able to detect that

**Albert:**

No because

**Russell:**

You've not been aware of that

**Albert:**

Well I've not been aware of it because I wouldn't have done it I would never be just a disembodied phallus

**I.iv.15:00**

um because of the the sense the total human-ness of the situation I mean I just when when I have sex with somebody it's all of me you may not know all of me but you're getting all of me um example that young man that I picked up this afternoon and brought home I knew he'd become data (*I laugh a little*) ah when he was in my bedroom he noticed I have a

**I.iv.15:30**

crucifix on my wall in my bedroom and he said what's that and I pointed to the crucifix and I said it's a crucifix oh why I'm a practising Catholic and sucked his cock there was a problem for him and if it continues to be a problem I'll never see him again and if it continues to be a problem

**I.iv.16:00**

I never want to see him again if it's not a problem I may in fact see him again I have no problem with that it's *(he laughs a little)* there's no disembodiment of who I am in the experience because you get all of me because I bring all with me

**Russell:**

Yeah but you can't

**Albert:**

I don't leave

**Russell:**

furnish a cubicle with a crucifix

**Albert:**

No but I bring me

**Russell:**

Yeah

**Albert:**

who will have no problem with a crucifix will

**I.iv.16:30**

have no problem with um you wearing a crescent moon if you're an Islamic person or whatever or if I sometimes wear a crucifix or whatever those things in so far as they don't intrude are irrelevant

**Russell:**

Have you worn a crucifix at a sauna

**Albert:**

I used to wear a cross yeah I used to wear a cross a lot a little one but I don't wear it anymore

**Russell:**

But it didn't dangle around your neck

**Albert:**

No

**Russell:**

as much as the keys at

**Albert:**

*(he moves towards me to offer me a closer view of the chain round his neck)* As you notice my chain

**Russell:**

Is oh yes I can see it

**Albert:**

Is appropriately small

**I.iv.17:00**

*(he tugs at the chain)*

**Russell:**

So it won't interfere was that a conscious choice

**Albert:**

Oh yes

**Russell:**

or a fortuitous one

**Albert:**

No no very conscious choice

**Russell:**

Okay

**Albert:**

Um very conscious the because the jeweller who who made this chain for me is a gay man and ah I said now love I want this so it won't get in the way when I'm givin' head and we literally draped a gold chain around my neck *(he demonstrates how the chain will not fit over his chin and thus obstruct his mouth)* [unintelligible]

**Russell:**

Right

**Albert:**

It fits

**Russell:**

Right

**Albert:**

It won't

**I.iv.17:30**

get in the way that's the closest it'll get in the way in which case you can just let it flop down because there's nothing more annoying than getting a cock wrapped up in gold chain (*he laughs a little*) [unintelligible] erotic [unintelligible] but for me it's not

**Russell:**

I think I'm getting towards the end of my questions but I want to ask you a bit about boundaries this term boundaries that

**I.iv.18:00**

you've used

**Albert:**

That I used

**Russell:**

very early on

**Albert:**

Yeah

**Russell:**

You talked about um that there are boundaries um of well what what is bounded is it experience or practice that gets bounded and are they bounded in the way you again you used the ter the image of the Venn diagram

**Albert:**

Yeah

**Russell:**

Is it that there are is it a boundary in the way a Venn diagram is um

**I.iv.18:30**

er a visual representation of a set and there are things in the set and things which are not in the set

**Albert:**

Yes to which you add fuzzy logic where things are in-ish

**Russell:**

Oh yeah so is that if something's in-ish is that like a threshold

**Albert:**

Yeah it's sort of you know is a teacup a teacup or a mug it's cupsy

**Russell:**

Right okay

**Albert:**

Um

**Russell:**

So do you have a clear sense you have a sense of your boundaries

**I.iv.19:00**

the thing that interests me about the concept of the boundary that you've offered is that it's a spatial one

**Albert:**

Yeah

**Russell:**

So

**Albert:**

And it's also a relational one I mean you know you don't fuck people that you know um our chances of having sexual [sic] are now probably zero

**Russell:**

*(laughing a little)* Yes

**Albert:**

and they were initially because we're in the same field

**Russell:**

So when you said also though you don't fuck people you know YOU don't fuck people you know

**Albert:**

**I.iv.19:30**

Yeah I don't fuck with people I know

**Russell:**

Right and that that's

**Albert:**

Nothing personal

**Russell:**

But you spoke of that as though that were a rule

**Albert:**

It is

**Russell:**

But it's a rule for not just

**Albert:**

For me

**Russell:**

you personally

**Albert:**

And for a whole lot of other people

**Russell:**

Yeah

**Albert:**

Um you know I don't fuck my flatmate

**Russell:**

Yeah

**Albert:**

because it would complicate life too much

**Russell:**

Yeah

**Albert:**

Um I don't fuck my friends because it would complicate life too much I don't fuck my friends' ex-boyfriends because it would fuck complicate my life too much

**I.iv.20:00**

um it's that that they're boundaries um had I not known you from a bar of soap on Sunday night I probably would've cruised you but because of the boundaries that I have to set to which you

**Russell:**

This is when we bumped into each other at Volcano yeah yeah

**Albert:**

Yeah to which you have acquiesced um there's a demarcation fine ah

**I.iv.20:30**

there are other (*he puts on a voice*) pillars of the community (*returns to his usual voice*) who that I'll meet at saunas and meet in back rooms or whatever um you know in group orgy section sessions and they'll be doing the nasty or doing the deed that's a bit vague having sex with somebody else right next to me and there are hands going past me to grope them but they won't touch me and I won't touch them

**I.iv.21:00**

it just doesn't work that way (*for the first time since his arrival, Albert's flatmate comes into the room*) so you don't fuck your flatmate (*Albert's flatmate passes through the room and leaves through another door*) flatmate leaves the room (*he laughs a little*)

**Russell:**

How

**Albert:**

Or your flatmate's boyfriends

**Russell:**

How did how do those do you have an awareness of how those boundaries have been developed

**Albert:**

It's like a kinship system it's it's aping to some degree

**I.iv.21:30**

a kinship system

**Russell:**

And you're aware of that is what's happened with you

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

Yeah and you know my friends will say well sisters don't fuck each other it's it's you know bad karma to fuck your sisters or your sis or your sister's husband in that (*he laughs a little*) sort of network of things um I wouldn't consciously have sex with your boyfriend now that I know who he

**I.iv.22:00**

is had I not known I may have but I don't now I do now I won't

**Russell:**

Have you met my boyfriend

**Albert:**

Yeah I've met him with you somewhere along the line

**Russell:**

Right

**Albert:**

Um I think we at least I have met him and I can identify him from the rest of the world as it were

**Russell:**

Oh probably at the pool

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

I think so yeah he I mean he's off the list because of boundaries um and that's does that answer your question about boundaries

**Russell:**

It

**I.iv.22:30**

does I'm also though thinking about when but they're not the boundaries you were talking about when you were talking about having a drink

**Albert:**

Yeah and the other boundaries are you know the things that you know if I I was walking along the street and a cute boy

walked past I'd no sooner go and grab his crutch whereas in a sauna I would um the boy I picked up this afternoon I told you he'd become data the boundary

**I.iv.23:00**

was that you know you don't actually get an erection in the shower at the pool you get half an erection but with great control (*I laugh a little*) structured spontaneity

**Russell:**

Yeah

**Albert:**

You maintain it all ah and you don't physically touch each other in public view so we went to the little dunny at the back of the

**I.iv.23:30**

the pool near the car park made physical contact there and then came home and we were all over all over each other that was the boundary now I'll see him say tomorrow at the pool and he'll be with people and they would never know that he and I engaged sexually because we don't want to share I don't want to share the boundary with other people unless he wants to as well

**I.iv.24:00**

you know in the sense that I could have had sex with your boyfriend and you would never know from me and say the the guy who is does have a partner that I do see occasionally I see him and his boyfriend together and his boyfriend has no idea that

**I.iv.24:30**

we do each other regularly you know little things like when I make a sexual innuendo it's always to you not to the one that I'm doing

**Russell:**

Yeah

**Albert:**

quite deliberately unless you were exceptionally tuned into my way of doing things you'd never pick it up because I'm structurally spontaneous

**Russell:**

Can you describe for me the thing I I'm not quite sure whether you want to stand by it now the thing about rimming

**I.iv.25:00**

on (*I laugh a little*) weekends only

**Albert:**

[unintelligible] weekends only um

**Russell:**

Then what's what's that kind of boundary  
how do you know that boundary (*the  
flatmate passes through the room again*)

**Albert:**

It fits with the under the the rubric if you like  
of dirty in so far as not every day you know  
it's it's a practice I don't do every day it's a  
special occasion

**I.iv.25:30**

um for a whole heap of reasons um and I  
need to make sure that those reasons  
whatever the practice is are in place you  
know I'll I'll um rim but and be rimmed only  
when I know that the rimmer and the rimmee  
are both recently washed now

**I.iv.26:00**

that only can happen at a sauna because I  
we assume that we've all had washes  
recently um I won't you know rim in a park  
because god knows where their arse has  
been um and my own arse for that matter I  
won't even offer my own arse um because  
it's bad practice to engage in that particular  
practice

**I.iv.26:30**

without having observed the the  
necessaries whatever the necessaries may  
be I'm trying to extrapolate them

**Russell:**

Yeah

**Albert:**

That may be required for that to happen you  
don't do you don't fist unless you've well  
and truly douched beforehand you don't  
offer someone your arse unless you well  
and truly douched beforehand the boy this  
afternoon I would have quite happily got  
fucked by him but I haven't douched so that  
was just

**I.iv.27:00**

not on in fact I said [unintelligible]

**Russell:**

Sorry I missed that

**Albert:**

In fact I said so

**Russell:**

Yeah

**Albert:**

I said I'd like you to fuck me but not today I  
haven't washed it's not on the agenda um  
and if those boundaries aren't accepted then  
you can fuck off because you're not having  
sex with me and most often you can pick  
that up from the very start

**I.iv.27:30**

which brings up that other point of knowing  
the sphincter you know um

**Russell:**

I don't think I have any more questions  
today but do you have anything you want to  
ask me

**Albert:**

No

**Russell:**

(*I laugh, then*) Um

**Albert:**

That was easy no

**Russell:**

Fine let's leave it there

**Albert:**

Okay

**I.iv.28:01**

(*I switch off the minidisc recorder*)

END OF CONVERSATION





## appendix 14: Colin I

*The transcript documents a conversation with Colin that was recorded at his home, a house in suburban Melbourne. Colin usually lives alone but at the time of the recording he had several members of his family staying with him. He made lunch when I arrived, and then we retired to his room to eat it and to record. His room epitomised the rest of the house in microcosm: spacious, light, lived in. The fact that we were eating affected our talk. The first part of the conversation, in particular, was often slowed down by the need to properly chew food. Accordingly I have rarely noted pauses and silences in this section. Nor have I noted the ongoing clatter of cutlery and crockery as we ate. One of Colin's younger relations, here known as Sam, roamed around the rest of the house while we worked.*

**Colin:**

**I.i.00:00**

I've got no problems in that way

**Russell:**

Well it's on

**Colin:**

Probably about the only thing in my life I haven't got problems with

**Russell:**

*(I laugh a little)* Um so you've been interviewed before *(I laugh a little)*

**Colin:**

Oh yeah yeah

**Russell:**

But not about these matters

**Colin:**

Well I have I have spoken to a psychiatrist however

**Russell:**

Oh really

**Colin:**

**I.i.00:30**

In a way that's a bit like an interview

**Russell:**

Yeah I guess it would be um when I spoke when sorry when you spoke to the psychiatrist ah were you was the psychiatrist someone who was ah gay

**Colin:**

He is yes

**Russell:**

Yeah was that important for you

**Colin:**

**I.i.01:00**

Not entirely basically um someone else had suggested him um I think one of the basic things for me at this well through my life and um well this stage is is that I er you know I'm turning sixty-seven this year and I still in a way have not

**I.i.01:30**

arrived at a practicable sexual identity I've had two affairs in my life um ah of any length at all and not a great length but um and they were both with women and they were both sexually extremely enjoyable um what I didn't like was and I think probably because of my own very timorous nature in those matters in

**I.i.02:00**

terms of approaching someone and risking refusal um the women that I had the affairs with in fact had made the running for me and and basically every day it was well what are we going to do today Colin and you know sort of thing and really it was in the end it was kind of unacceptably boring at that level

**Russell:**

Right

**Colin:**

Um um ah

**I.i.02:30**

I've fallen madly head over heels in love once I would say and that was with a guy who is who's straight er it we both handled it appallingly and ah I was about thirty at the time and ah he would've been about twenty-five and we are now extremely good friends after a lapse of quite some years

**I.i.03:00**

um we you know sort of came back together and shared a house and everything very happily

**Russell:**

Yeah yeah

**Colin:**

Mm um so my visit to a psychiatrist really I think was um to try and I think the main issue we tried to discuss was my sexual identity

**I.i.03:30**

and if you want I could um I don't know whether this would be of interest to you or not but I I filled a notebook ah

**Russell:**

Oh yeah

**Colin:**

Not entirely about our stuff it was about my what I feel about life and you know what I was thinking at the time

**Russell:**

Which period was this in relation

**Colin:**

This was until comparatively recently um it was it was the last couple of years

**Russell:**

Yeah

**Colin:**

really mm

**I.i.04:00**

and ah I don't think there's anything in that book that I wouldn't want you to see um might um [unintelligible] it was a very strange mix of things so it may or may not be of assistance to you in in what you're thinking about you know and what I have to give to the interview (*laughing a little*) I wouldn't give it to the psychiatrist because it actually included some comments about him which I thought he might take ill (*I laugh*) I've actually told him I want to leave and um

**I.i.04:30**

and one of the main reasons being that he is gay and I think that that he has a an agenda in determining my in seeing my stuff I'd rather go to funnily enough I'd

rather go to I don't mind a person being gay but I see this particular guy as as being um

**I.i.05:00**

he loves to know what I'm thinking um etcetera etcetera etcetera ah but I don't think he really has any room in his mind or heart for the idea that that one might actually speaking in terms of partners be you know heterosexual enough that a woman partner would be the wise choice or the natural choice

**I.i.05:30**

I don't think I'll have a partner anyway now but ah I might have someone who lives in another house who's a partner like my sister has funnily enough

**Russell:**

The when you talk about a sexual identity

**Colin:**

Yeah

**Russell:**

do you imagine that there's I mean what are what are you talking about

**Colin:**

Ah

**Russell:**

Ah is is what do you imagine that to be because you're talking about it as though it's

**I.i.06:00**

something you haven't quite achieved or hadn't quite achieved at the time you were seeing the psychiatrist

**Colin:**

Well um I suppose it's a lifestyle really um if you like perhaps coming from my generation or something like that and

**I.i.06:30**

and ah whether you're as it were a family person or not having children it would be too late now I suppose of course a partner that I would take would most likely would be too old to have children and I love the idea of children um and I it's interesting there was a guy um who I came across in

**I.i.07:00**

I suppose university days and a bit and after who was um gay and very happily so you know very pointedly so I suppose and he ah is someone in certain ways I don't like but he he came out with some interesting

stuff a couple of times and one of which was that he saw he didn't see

**I.i.07:30**

people in terms of whether they were gay or straight he saw them in terms of whether they were inclined towards a married or a single life (*I laugh a little*) and I think that's quite interesting

**Russell:**

Hmm

**Colin:**

Um maybe it doesn't have an immense amount to do with where I am at the moment because I can't imagine getting married ah or in either sense you know to either a man or woman ah

**I.i.08:00**

I don't know there's the one to one relationship thing as opposed to having a small group of friends one relies on um which I think I WOULD like um but I don't know that I could take it well I'd be very picky anyway in terms of living with

**I.i.08:30**

someone you're actually that you were actually um having sex with um living with someone who's a good friend I've experienced and enjoyed and have handled and would again I think but um I think that the moment you actually live with someone who's a partner I mean a sexual partner um statuses are taken up in that relationship um

**I.i.09:00**

ah and fought for and chosen and etcetera etcetera um but I don't know that it's I don't think I'd be very good at that particular game at the moment

**Russell:**

Was that some did you live with the two women you had the long affairs with

**Colin:**

No no I I they weren't long affairs I mean

**I.i.09:30**

I I suppose one of them was more than a year but the other wasn't even

**Russell:**

Right

**Colin:**

I suppose in an on and off way it was

**Russell:**

Yeah yeah

**Colin:**

But um

**I.i.10:00**

at the moment I'm in a funny time really of reassessing actually what friendship is and what it means and who friends are and um and what relationships are I mean it's very interesting having these ah two boys and their father and and and ah Sam here because um

**I.i.10:30**

they're ah it's been an extraordinary time so far for me um having to make allowances to for other people's um needs and to and to voluntarily lose possession of naturally one's space both physical and emotional

**Russell:**

**I.i.11:00**

Do you feel you have to be on better behaviour in your own home with them around or

**Colin:**

Oh

**Russell:**

Or

**Colin:**

Um I think that um in terms of respectable behaviour um I've felt that too much even with quite close friends I find it embarrassing to

**I.i.11:30**

present someone to them that I'm prepared to accept as a sexual partner but not as a friend

**Russell:**

Right

**Colin:**

Sometimes I bring some rough trade home or something like that

**Russell:**

Yeah

**Colin:**

There's only a couple of people that um I'd be prepared to do that in front of and even then I'd be worried because they can be pretty rough (*I laugh a little*) and actually funnily enough I've kind of stopped that because

**I.i.12:00**

because I don't like um I find too much that if you've met someone just sexu and I've I've got a problem here I think that ah I've even met I can think of one lovely guy young guy that I met and we went home to my place and um he's a sweet fellow and we we you know had a a slept together for the night and had sex and the next

**I.i.12:30**

morning you know I think he was looking forward to increasing our relationship I was I was sort of saying well if we meet again you know and he was deeply hurt by that and so I did actually happen to meet him again but um he just that was it ah you know a couple of times I've experienced um only the last time that I had sex which was a couple

**I.i.13:00**

a few weeks ago with anyone else I mean um (*we laugh a little*)

**Russell:**

Yeah

**Colin:**

The other is very frequent ah but um um ah he you know wanted to swap numbers and he he was a nice guy and really affectionate and everything but the idea of a c of a relationship um in a way starting that way

**I.i.13:30**

I find is a reversal to me I prefer to meet someone and I prefer sex to be connec you know I prefer sex to be part of an orchestration as opposed to

**Russell:**

A trigger

**Colin:**

Yeah hmm and um I may not be right there

**I.i.14:00**

I have been known to be wrong about several things (*I laugh*)

**Russell:**

Where um

**Colin:**

Excuse me would you like that (*he indicates something on his plate*)

**Russell:**

Mm I'll have that one but just that one thanks

**Colin:**

Well (*indicating its pair*) have that one if you feel like it because this is about all I'll need

**Russell:**

Good um so where do do your where do your visits to saunas where have they fitted

**I.i.14:30**

in with all this

**Colin:**

Well

**Russell:**

And I'm aware that from things you've intimated that there isn't necessarily a large number of those visits

**Colin:**

No I think um I mean I've sort of I think that just the desperation for sexual company

**I.i.15:00**

is um all that's ever driven me to saunas I don't go there and think oh whacko I'm really looking forward to a lovely sauna in that place (*I laugh*) I don't mean that I'm talking not talking about the steam

**Russell:**

Yeah

**Colin:**

baths [unintelligible] that sort of the relish of it is is um it's not something I relish and it's not something I do well unfortunately I sort of go along there and

**I.i.15:30**

I don't go for older men and um um I'm extremely shy about um approaching younger men and they don't usually approach me so I'm actually very ignorant about how to handle it I think is probably a very important thing and and in that ignorance fearful of it

**Russell:**

The way you talk about it it makes it sound as though

**I.i.16:00**

you see it as being there's an acquired knowledge there's a way of visiting the sauna that's like a skill or something

**Colin:**

Yes I remember you I remember at [unintelligible] it was something you were saying when we last met of of um of people who think that there is the mode that you go into

**Russell:**

Yeah

**Colin:**

if you like and I must say that I suspect if one went often

**I.i.16:30**

and without in fact you've given me ideas *(he laughs a little)* I think in a way the way to go would be to go quite regularly to some place and perhaps would tend to go on the same nights and and just see what happens and I've never done that I've never observed other people's sexual behaviour in never just relaxed and observed it I've always felt that I was a participant

**Russell:**

Yeah

**Colin:**

**I.i.17:00**

but not a very good one and um

**Russell:**

Is that bec you felt you weren't a good one because what you'd gone for wasn't what you got

**Colin:**

Um yeah I suppose so um and also um ah because I was aware of my own it just brought

**I.i.17:30**

my own fears and timidity up before my face uncomfortably

**Russell:**

But yet you'd gone

**Colin:**

Yeah I'd gone

**Russell:**

And you went more than once

**Colin:**

Oh yeah

**Russell:**

Yeah

**Colin:**

Yes I've been to both the the Suburb A one and the um Suburb I one um

**Russell:**

You're the only person I've spoken with who has been to the Suburb I one

**Colin:**

I prefer it

**Russell:**

Right

**I.i.18:00**

I've been there once I one I felt there's one other one I haven't been to um which is the Suburb E one

**Colin:**

Suburb E

**Russell:**

Mm there's one at Suburb E it's the if you like the sister one of the one in Suburb A

**Colin:**

Right

**Russell:**

They're the same business but I've not been there and I've actually met someone now who has and it's made me curious about it but um it

**I.i.18:30**

yeah the one in Suburb I I went to just the one occasion but I'm interested that you prefer it so what what what is it that you prefer about it you prefer it to the one in Suburb A

**Colin:**

It seems to me to be a little less stylish

**Russell:**

Right right yeah

**Colin:**

if that's a

**Russell:**

No that's very helpful

**Colin:**

I'm I just it's more straight up somehow I mean I haven't been there for years

**I.i.19:00**

but um I've never I've never liked the Suburb A one very much I did get a big surprise one night at Suburb A I arrived there I mean I've only been I could number it on one hand I think

**Russell:**

Yeah yeah

**Colin:**

when I've been there ah well I was really just leaving um and

**I.i.19:30**

um because the place was kind of there was no nothing happening and um almost with relief I was sort of I had done my duty and it hadn't worked out [?] I don't know that sort of feel a bit ah and I'd done my watch on the deck (*I laugh a little*) and um um as just sort of gone to my locker

**I.i.20:00**

this gorgeous young sort of builder type came in just lovely longish blonde hair and a very lovely kind of solid but not overdone build all of that and um I said um mm I'd I I said oh it's a you're a bit late it's closing up and he said isn't

**I.i.20:30**

there anyone here and I said not really he said well you're here (*I laugh*) and I honestly my heart missed a beat [unintelligible] and um and so I took him up on this and and um he he wanted to be

fucked and um which most of them seem to want and ah I don't know exactly where my preference lies

**I.i.21:00**

I think it prefer I think I prefer just laying there (*he laughs a little*) and being fucked probably but I'm very bad at it and it's happened very rarely ah um I like sucking actually I think that's my favourite (*I laugh a little*) occupation um but er anyway um so we we made it then and I was I was

**I.i.21:30**

quite astonished that I just didn't dream that he would be interested in making it with me and he did have a bit of a look around to see

**Russell:**

if you were telling the truth

**Colin:**

Yeah

**Russell:**

(*laughing a little*) Yeah

**Colin:**

And if there was anyone else that kind of took his fancy I suppose but er he came back to me and um there were a couple of other people there not nearly attractive as I am (*I laugh a little*) but um

**I.i.22:00**

I have to say that the with men the few sexual encounters that I've had that have been enjoyable are so few that I can I can remember them basically

**Russell:**

This was an enjoyable encounter quite apart from the

**Colin:**

It was enjoyable enough yeah

**Russell:**

Yeah yeah

**Colin:**

Mm

**Russell:**

The um

**Colin:**

And I spent ages trying to find a condom  
and and he got a bit impatient you know I  
should have been more organised than that

**Russell:**

**I.i.22:30**

They didn't have them around

**Colin:**

Well yes they did but they didn't I didn't  
know how to get hold of it and and I so I  
had to go to the desk and

**Russell:**

Oh right

**Colin:**

etcetera etcetera etcetera

**Russell:**

So in a sense you were un

**Colin:**

Un unskilled

**Russell:**

Well I was go that wasn't the term I was  
going to use

**Colin:**

Oh okay I was what

**Russell:**

I was going to say unfamiliar with the venue

**Colin:**

Oh yeah okay

**Russell:**

and how it worked at that stage

**Colin:**

Unfamiliar

**Russell:**

but your first thought was unskilled

**Colin:**

I suppose

**I.i.23:00**

it was yes

**Russell:**

Is

**Colin:**

But I do think skill comes from knowledge  
and commitment knowledge through  
application and commitment

**Russell:**

Right

**Colin:**

as well as well as from talent I think I'm  
pretty talented but I'm unskilled

**Russell:**

Right right no I understand that yeah the  
oh can I ask you for a few um forensic  
details about this

**Colin:**

Yeah okay

**Russell:**

Um

**I.i.23:30**

but ah more to do with um location so  
you're in the locker area there ah first of all  
can we can we kind of roughly date this  
how many years ago are we talking

**Colin:**

Oh

**Russell:**

In the nineties

**Colin:**

Yeah

**Russell:**

Yeah

**Colin:**

Yes um

**Russell:**

The first half of the nineties or the second half of the nineties

**Colin:**

It was when I was living here so it's less than twelve years ago um

**I.i.24:00**

but I would say I'd say possibly about eight or ten years ago so we're talking early nineties perhaps

**Russell:**

Now

**Colin:**

First half of the nineties

**Russell:**

You've got a fairly vivid recollection of this event

**Colin:**

Yes

**Russell:**

Good can what I want to do is I'll ask you some questions and I'd really like you to just give me the answers you feel confident about if you if you're not sure don't deduce the answer

**I.i.24:30**

even if it seems logical that that must have been what happened

**Colin:**

Yes

**Russell:**

don't worry about it

**Colin:**

No

**Russell:**

Okay it's just the stuff that you know for sure and even if it's you think oh look I know that's what I'm recall [sic] but it couldn't have happened that way

**Colin:**

Yeah

**Russell:**

that doesn't matter either it's the stuff you feel

**Colin:**

So it's what I recall

**Russell:**

Yeah

**Colin:**

Okay

**Russell:**

But that you feel very confident with that you know

**Colin:**

Ah so if I if I think that's what I recall but it's possible it mightn't have happened I don't come up with it

**Russell:**

No if you if you if you have

**I.i.25:00**

a very strong sense that that's what happened

**Colin:**

Yeah

**Russell:**

you that's what you give me

**Colin:**

Okay

**Russell:**

Yeah even if you think logically it doesn't make sense

**Colin:**

Okay

**Russell:**



That's is that all right

**Colin:**

Yes

**Russell:**

Great um did you have an upper locker or a lower locker

**Colin:**

I can't remember um

**Russell:**

That's all right

**Colin:**

my s my recollection of it the picture is that I had a that say there were there was a high

**I.i.25:30**

and a low and I had the lower one

**Russell:**

Right and did he have a high one or a low one

**Colin:**

I don't know

**Russell:**

Right

**Colin:**

He was along from me (*he indicates with his right arm*) at the lockers but he was quite a few lockers along he kind of

**Russell:**

To your right

**Colin:**

Yes

**Russell:**

You're gesturing to your right

**Colin:**

to my right yes

**Russell:**

Yeah

**Colin:**

And he was and he was ah he would have been um ah four metres away or something like that

**Russell:**

Yeah how many steps do you think that is

**Colin:**

Well I would say that would be about six

**I.i.26:00**

steps probably

**Russell:**

Yeah okay

**Colin:**

Perhaps perhaps more

**Russell:**

Yeah

**Colin:**

Depends whether one's tripping or (*I laugh*) or pacing

**Russell:**

Um because the lockers there are organised in like a dead end L shape aren't they

**Colin:**

Are they

**Russell:**

Like there's a ah

**Colin:**

Well my memory of them is that um there's a room and there's might be lockers around the edges lockers in the middle

**Russell:**

Oh right okay and

**Colin:**

I could be wrong there

**Russell:**

No no no it might

**I.i.26:30**

have changed since so that's fine and the  
is there was he between you and the  
entrance

**Colin:**

Yes

**Russell:**

or were you between him and the entrance

**Colin:**

No he was between me and the entrance

**Russell:**

Right so you were deeper into it

**Colin:**

He had just entered

**Russell:**

Yeah

**Colin:**

when I spoke to him

**Russell:**

Right

**Colin:**

I initiated the conversation

**Russell:**

With

**Colin:**

him

**Russell:**

Saying it was a bit late

**Colin:**

Say yeah I wanted to say something to him

**Russell:**

Yeah

**Colin:**

because I just for obvious reasons

**Russell:**

Yeah

**Colin:**

**I.i.27:00**

But it was something very noncommittal and  
it was also something very negative

**Russell:**

How impulsive was that did I mean you're  
saying it was noncommittal and it was  
negative is that like in reflection you think

**Colin:**

It didn't risk a refusal because it did not  
make a proposal at all in my mind he saw it  
as a proposal I certainly didn't

**Russell:**

But

**I.i.27:30**

it was an offer of some sort

**Colin:**

No not from me it was it was I would the  
well the only offer it was was to be a  
companionable presence in a room

**Russell:**

Yeah

**Colin:**

which I was about to leave so it wasn't I  
didn't take a deep breath and think (*he  
pronounces it in French*) courage before I  
said it

**Russell:**

Yeah

**Colin:**

It was something that was easy enough to say because I knew that I had a complete exit and um and I didn't

**I.i.28:00**

I didn't even begin to hope that it meant anything else

**Russell:**

How cons

**Colin:**

That's why I got such a shock at at his response

**Russell:**

It's interesting because you there's a great deal of complexity in what you're offering me in terms of your analysis of it now

**Colin:**

Yeah okay

**Russell:**

At the time did you have time to think all that

**Colin:**

I don't think I had time to to suss all that but I do think that um through

**I.i.28:30**

life ah you um you find that there are things you'll opt for which include those thoughts which are being had at some time

**Russell:**

Right

**Colin:**

So I don't think I thought right I can get out there um I wasn't talking in those terms at all

**Russell:**

Yeah

**Colin:**

I was bas all I thought was um I want to say something to him and and yes I want to make contact

**Russell:**

Yeah

**Colin:**

So I suppose in a way

**I.i.29:00**

there could have been a flash in the back of my mind of of of hope yeah

**Russell:**

But the thing you knew was that you wanted to make some sort of contact

**Colin:**

Yeah

**Russell:**

Yeah did you need to raise your voice to speak to him at that distance

**Colin:**

Not much no um ah no I didn't there was no one else there

**Russell:**

Yeah

**Colin:**

and ah it was obvious that I was speaking to him

**Russell:**

Yeah

**Colin:**

You know we'd sort of nodded

**I.i.29:30**

or something probably

**Russell:**

Yeah

**Colin:**

and um so I was speaking um not all that much louder than this I would have

**Russell:**

But you have a very rich and resonant voice

**Colin:**

Well I've got a

**Russell:**

You're quite aware of that

**Colin:**

*(putting on a voice)* Mahn of the thee-arh-tuh  
*(I laugh)*

**Russell:**

The do you think of your voice as being one  
of your assets

**Colin:**

*(he laughs, then)* Um oh yes but not in I I  
must um qualify

**I.i.30:00**

that remark in that ah um I believe it's it's a  
voice that I can play with

**Russell:**

Right right

**Colin:**

I don't believe it's one of my assets because  
it's I have been told it's a very nice voice  
people like hearing it on the phone and  
things like that and that's nice and I feel  
settled about that I don't I don't disagree  
with them but I don't think hello I'm Colin I've  
got this voice

**Russell:**

*(laughing)* Yeah

**Colin:**

I I er

**I.i.30:30**

*(laughing a little)* I I I use it a lot I'll speak  
to people in accents sometimes and I have a  
good ear and um

**Russell:**

Yeah

**Colin:**

Ah ah so that's yes that to that ex I  
suppose my ear and my voice together are  
are quite an asset

**Russell:**

Because one of the things I'm thinking of is  
your decision to just talk to someone as  
they're arriving is it's kind of

**I.i.31:00**

interesting for me because I don't think of  
saunas as being places where people are  
initially vocally sociable

**Colin:**

Yeah okay

**Russell:**

So ah it strikes me as being um a bold

**Colin:**

A bold thing to do *(he laughs a little)*

**Russell:**

Yeah for me it seems

**Colin:**

Yeah

**Russell:**

For me I would be feeling bold in that  
situation I can't recall

**Colin:**

Well

**Russell:**

a situation where I've dared speak to  
someone at the lockers

**I.i.31:30**

and and for me it would be daring to

**Colin:**

Oh well I I think I see it in a very opposite  
way in a way that I that I see you know um  
I I see talking to someone as ah if you can  
talk you don't have to do you know in other  
words going up to someone and feeling  
them up or something like that um I see as  
very much more difficult thing to do than to

**I.i.32:00**

talk to someone

**Russell:**

Oh right *(I laugh a little)*

**Colin:**

Unless we're in a completely I mean that um that extraordinary kind of um ah hellhole down in in The Basement um you know

**Russell:**

Oh yeah

**Colin:**

in Moor Street ah I quite like that because because it is completely anonymous and actually ah I once went there with a friend

**I.i.32:30**

um I've been there a few times actually not many but a few and um I went with a friend and ah and I was massaging this really rather beaut back in this room where there's just enough light that you can somehow see your way round but it's it is very anonymous and this guy was really liking it and we sort of came out together and this friend of mine just sat (*he indicates a spot nearby in the room*) there the whole time and I was completely I mean I was

**I.i.33:00**

just *completely (he makes a sudden sucking sound)* just

**Russell:**

Locked

**Colin:**

locked by it

**Russell:**

Yeah

**Colin:**

I couldn't behave normally with this guy and I think if that hadn't happened I think we would have had a very good time but he eventually kind of gave up you know because I there was the television there and we were just sort of sitting there but I was I was just thinking I I was furious with the friend for doing that and I actually really quite recently and it happened some years ago told him about it

**Russell:**

(*laughing a little*) Oh right

**Colin:**

**I.i.33:30**

(*putting on a voice*) Oh I never knew (*I laugh*) (*he reverts to his usual voice*) I said well that's what happened (*he laughs a little*)

**Russell:**

Um if were there are there other parts of the sauna where that um that ability to you know initiate a conversation seems more difficult

**Colin:**

More difficult

**Russell:**

Yeah or do you I mean the lockers

**I.i.34:00**

I can understand even though I wouldn't do it myself but would you in the steam room would you find yourself starting to chat to someone have you

**Colin:**

No I I think what I would do is is as it were look nod smile

**Russell:**

Right

**Colin:**

That sort of thing

**Russell:**

Yeah

**Colin:**

But and I have I have actually um sat in a steam room next

**I.i.34:30**

to someone and and started you know touching them up putting my hand on their knee or something like that

**Russell:**

Rather than talking with them

**Colin:**

Rather than talking with them um but I haven't found that it's worked there's one time when there was this actually gorgeous guy um again and stunningly beautiful sort of a man in his early thirties I suppose um

**I.i.35:00**

and he was sitting there and no one was doing anything I think everyone was scared in a way ah

**Russell:**

Were you

**Colin:**

Well yes but I I um I can't remember how I got into position to do it but I I started massaging his shoulders you know the way we do very much in theatre the sort of just that fairly simple thing but he had the most gorgeous shoulders and it was a pleasure

**I.i.35:30**

to massage them and he was getting into it he loved it and he eventually laid back down on the seat and um and I started sucking him off and then everyone else moved in

**Russell:**

Yeah

**Colin:**

because of course someone else had made the first step and ah I just went away after that I didn't like that now what I should have done I saw him later actually walking along the passage and really looking pretty lonely

**I.i.36:00**

and I should have said just ah this was at Suburb A I should have said come upstairs and get on one of those massage things and I'll do you you know and ah I think he would have and I think it would have been a nice way to meet

**Russell:**

But you didn't

**Colin:**

But I didn't again I was um too timid to do that I think and um

**I.i.36:30**

people don't know that that's how you feel I don't think I mean they'll they'll think you don't want them or

**Russell:**

Mm it's interesting that I mean I've certainly been in similar situations where part of me has been imagining or trying to imagine what the other person is imagining (*I laugh a little*) the situation to be

**Colin:**

Yeah yeah

**Russell:**

and realising oh they

**I.i.37:00**

must think I don't like them you know

**Colin:**

Yeah

**Russell:**

I mean and but it yeah breaking through that

**Colin:**

I suppose I mean for you to be talking like that means you've already broken through further than I usually do in that in that you put some analysis into it and you and and some empathy of where the other person's coming from and for me I regress into feeling far too concerned

**I.i.37:30**

about what people think of me um as opposed to what impression I might be making on them in terms of whether they think I'm like them or not it's too much at on a level you know I I become a sort of wallflower about it and that's unfair on the other person (*he laughs a little*) apart from anything else

**Russell:**

Oh I know I agree I completely agree with that it is

**I.i.38:00**

and it's certainly

**Colin:**

We could continue this while I make the tea by the way I don't mind I mean we can be careful how we talk in front of Sam but

**Russell:**

Um I'd rather turn it off

**Colin:**

Oh okay

**Russell:**

while we make the tea and then come back

**Colin:**

Okay

**Colin:**

and have it here

**Colin:**

Okay well just we must remember where we are

**Russell:**

Yeah that's all right no that's all right

**Colin:**

Upstairs in the Suburb A sauna

**Russell:**

*(laughing a little)* Yes

**Colin:**

That's one of my favourite places

**Russell:**

Okay

**Colin:**

*(as he walks out of the room)* Okay

**Russell:**

Just a sec

**I.i.38:25**

*(I switch off the recorder and join Colin while he makes tea in the kitchen. Once the tea is made, we carry it back into his room, switch on the recorder and resume while he pours.)*

**Colin:**

**I.ii.00:00**

*(the sound of pouring, then)* There's loads more tea and it's strong enough that we could top it up with hot water I think which will make it hotter okay there's some bikkies and there's more more bikkies I mean

**Russell:**

Oh I used to like these Full-O-Fruit

**Colin:**

*(mumbling with his mouth full of biscuit)* Mm what do you mean used to

**Russell:**

These're a kid memory these ones

**Colin:**

Oh

**Russell:**

**I.ii.00:30**

Mm I didn't know they still made them

**Colin:**

Yep they're one of the few biscuits that have a low fat content and fairly natural sugar content *(we chew)* and they also happen to be extremely pleasant

**Russell:**

Mm they're great

**Colin:**

They're not like thick iced biscuits which I also now and again just glut sort of feelings about but I tend not to touch those now

**Russell:**

Let's

**I.ii.01:00**

go back to the lockers

**Colin:**

Okay

**Russell:**

with the um shall we call him the blonde builder

**Colin:**

Oh yeah

**Russell:**

All right okay um so he said to you well you're still here and you said that you felt like for a moment you're heart skipped a beat then what happened

**Colin:**

I said something like um

**I.ii.01:30**

um no if he [unintelligible] I don't think he said you're still here I think he said and you're leaving are you

**Russell:**

Right

**Colin:**

And um I think that my reply was well I could stick around you know

**Russell:**

Right

**Colin:**

Something like that and um and

**I.ii.02:00**

it appeared he was interested and then then he went I think I'm not sure exactly but I think he went off sort of looking around a little bit and then he and then I and then he went and lay down in one of those little cubicles

**Russell:**

Oh yeah

**Colin:**

with the door open

**Russell:**

Oh really

**Colin:**

Mm

**I.ii.02:30**

something like that and I went in there

**Russell:**

Well can we just go back to the lockers again because while this conversation was happening were you at your locker was your locker open

**Colin:**

Yeah

**Russell:**

And were you in the process of getting dressed

**Colin:**

Yes I think I already had sort of my shirt on or something

**Russell:**

And he was in

**I.ii.03:00**

the process of getting undressed

**Colin:**

Well he was in the process of coming in with the intention of getting undressed yes

**Russell:**

Right so did you

**Colin:**

Well I suppose he I think it's possible he'd already started

**Russell:**

So did you as it were change direction then

**Colin:**

Yeah

**Russell:**

and proceeded to get undressed again

**Colin:**

Yeah I mean I really can't remember whether I'd just put my underpants on or something you know

**I.ii.03:30**

but I think I had started getting dressed um as opposed to still you know ah getting dried or something with the towel maybe just putting the towel on again

**Russell:**

So did you start getting dressed sorry did you start returning to your towel state after

**I.ii.04:00**

he had left the lockers

**Colin:**



I think I one way or another I made it obvious by the time he left the lockers that I was available

**Russell:**

Right

**Colin:**

And that was in response to hi his quite ah unambiguously showing interest

**Russell:**

What time of the day is this all happening

**Colin:**

**I.ii.04:30**

I'm not quite sure but I'd say it was I don't know what time they close but it's er it was sort of late in the evening you know ten eleven something like that

**Russell:**

And how long had you been there at the premises

**Colin:**

I don't know I don't think well my memory of it is that I hadn't been there for terribly long you know maybe half an hour or something like that

**Russell:**

**I.ii.05:00**

So

**Colin:**

I hadn't been there all night and people had gradually left or anything like that

**Russell:**

Right

**Colin:**

It was a comparatively short visit

**Russell:**

Right

**Colin:**

Not that it ever is a terribly long visit because I really find *(softly)* I don't know I don't think I'd ever be in one of those places unless something happens for any

**I.ii.05:30**

more than an hour um and even when something's happened um I've left afterwards so I they've always been fairly short visits I suppose maybe more than an hour but I'd say about an hour

**Russell:**

**I.ii.06:00**

He he headed off and then you discovered that he was in one of these rooms and lying down

**Colin:**

I think that's that's my memory of it

**Russell:**

With the door open

**Colin:**

Ah yes very definitely and I think that's how he played it if you know what I mean

**Russell:**

Was he lying face down or face up

**Colin:**

**I.ii.06:30**

Ah face up I think

**Russell:**

In his towel

**Colin:**

And he looked at me

**Russell:**

And he looked at you right yeah

**Colin:**

Um um I can't remember if he had his towel on or not

**Russell:**

Fantastic that's fine no problem what about um back at the lockers when he'd

been talking with you had he been looking directly at you or had he been indirect

**Colin:**

**I.ii.07:00**

Oh no he looked at me to address me

**Russell:**

Yeah

**Colin:**

Mm mm

**Russell:**

Very steady and

**Colin:**

Just very well at first it appeared to me just ordinarily conversationally

**Russell:**

Yeah

**Colin:**

Um I mean I would be making it up if I said that the look changed when he but it probably did when he sort of as it

**I.ii.07:30**

were mentioned his availability

**Russell:**

Yeah you went into the cubicle with him

**Colin:**

No he was there and I

**Russell:**

Sorry

**Colin:**

As I recollect

**Russell:**

He was in he was in the cubicle and then you went into it with to you joined him

**Colin:**

He was in the cubicle with the door open and I went in and joined him

**Russell:**

Right

**Colin:**

That is my memory of it

**Russell:**

Yeah did you shut the door

**Colin:**

Yeah I s yeah I should think so

**Russell:**

You think you did but you don't you don't

**I.ii.08:00**

have a vivid

**Colin:**

I don't have an important recollection of it but

**Russell:**

Yeah it's more that you deduce

**Colin:**

I assume I did

**Russell:**

Yeah

**Colin:**

I wouldn't want anyone watching or or joining

**Russell:**

Can you describe the cubicle

**Colin:**

I think it had ah

**Russell:**

The things you're certain about with it

**Colin:**

Well my I I have a an immediate picture that

**I.ii.08:30**

um if that's the cubicle the door was there the bed was there and I came in that way but I don't think that's the case I think it was like that but it was ah just an ordinary cubicle sized cubicle about I suppose ah about six foot by

**I.ii.09:00**

I don't know I can't remember what size they are there's enough room

**Russell:**

Big enough to lie down

**Colin:**

Oh big enough to to have a sort of you know one of those rather narrow massage table things as I I think ah

**Russell:**

At floor level or raised

**Colin:**

No up

**Russell:**

Yeah and can you walk around all four sides of that

**Colin:**

I'm getting mixed up with the two places now because ah but um but um

**Russell:**

**I.ii.09:30**

If you want

**Colin:**

I feel with Suburb A that you couldn't

**Russell:**

Yeah

**Colin:**

That it was against it was in a corner as it were

**Russell:**

Yeah

**Colin:**

Mm

**Russell:**

Did the cubicle have a ceiling of its own

**Colin:**

I don't know

**Russell:**

Was the door on hinges or did it slide

**Colin:**

On hinges I think

**Russell:**

Did it open outwards or inwards

**Colin:**

It opened inwards I think yeah

**Russell:**

**I.ii.10:00**

What about the light

**Colin:**

My memory of closing it is doing that (*he demonstrates*)

**Russell:**

What about the lighting could you control that or was it fixed in some way

**Colin:**

I I certainly um if it was controllable I didn't realise

**Russell:**

Right okay

**Colin:**

and I didn't do anything about it

**Russell:**

Were there any other furnishings like chair or anything like that

**Colin:**

Not as I remember

**Russell:**

Right a rubbish bin

**Colin:**

**I.ii.10:30**

*(he laughs a little, then)* I can't remember one no

**Russell:**

That's fine um a condom dispenser lube dispenser

**Colin:**

No that you had to go up to the desk to get that or up nearby

**Russell:**

Right and thus the excursion you had to make

**Colin:**

Yes that I had to make yeah

**Russell:**

So you you were a little um judgem a bit judgemental about yourself in that regard you I got the

**I.ii.11:00**

impression

**Colin:**

Yes well I was I was fussed because I could have done it better and and ah I'm not feeling a a darkly moody judgement of myself

**Russell:**

Yeah yeah yeah

**Colin:**

but ah it it was so avoidable the

**Russell:**

You could have gone to the desk first and then

**Colin:**

Of course I could have

**Russell:**

Yeah

**Colin:**

Yes and been prepared and

**Russell:**

Did you have any indications of that's what other people did

**Colin:**

**I.ii.11:30**

Not on the night no

**Russell:**

No

**Colin:**

I mean now I know but ah I think that was the first time that ah that um I'd fucked at a public place mm

**Russell:**

Did you think of that as a public place

**Colin:**

**I.ii.12:00**

I didn't think one way or the other really about that

**Russell:**

Well you've just called it a public place

**Colin:**

Yes well it's

**Russell:**

Do you think of it as a public place

**Colin:**

Well I what I meant was if you didn't know where the condoms were and ah and you had to suss it as a place that you didn't didn't know

**Russell:**

Do you think of the Suburb A sauna as a public place

**Colin:**

A public place oh I see I see it as a venue like um and to that extent public

**I.ii.12:30**

but also it's a specialist venue so to that extent it's not public

**Russell:**

Right and within the venue are there public and not public areas

**Colin:**

Oh yes yes there's a sort of a viewing area with television and um and that's a completely public area um there's of course that the sort of dark walkway that you have in so many places and that

**I.ii.13:00**

has one too

**Russell:**

Is there one [?]

**Colin:**

It's funny to funny to think of the description of that to do with whether it's public or not it's ah because um I certainly see it as a very much more intimate that any visual commitment any catching of eyes or anything like that in that space is very very different from catching

**I.ii.13:30**

someone's eye in a television area

**Russell:**

Right

**Colin:**

Because the television area you could still be catching eye because you think them attractive but you could be catching their eye just in an ordinary social way

**Russell:**

YOU could be

**Colin:**

Well one could be

**Russell:**

Yeah

**Colin:**

because you're you know there's something silly on that screen or there's or or looking for something or anyone

**I.ii.14:00**

everyone's there I don't I don't see it as a very what I don't like about the television area is you know I don't like watching people watching telly

**Russell:**

Um recently I was at a place where um ah a young man started talking to me about how hilarious he thought the pornography was because the scene that was being involved was of a man in bed with his wife who

**I.ii.14:30**

had her face pack on for the night and another man and this the husband were meanwhile surreptitiously engaging in an extremely full on sexual tangle and this um young man who was watching the pornography just thought he his term was oh that's hilarious but it it was more that he wanted to start talking to someone about it because he just couldn't believe someone had

**I.ii.15:00**

made a piece of pornography with this scenario but in order to watch it where we were he had to stand on the threshold of a cubicle and there was something quite strange about um in fact it became clear within seconds that he was being extremely direct he just wanted to chat because he genuinely found the whole thing hilarious

**Colin:**

Yeah

**Russell:**

and he wasn't really

**Colin:**

Well also he

**Russell:**

setting up anything else

**Colin:**

No he wanted to I mean I think there's

**I.ii.15:30**

no place more lonely than those places if you're not feeling right for it

**Russell:**

Right

**Colin:**

Ah and um the relief of just being able to chat with someone and be a human being

**Russell:**

Yeah

**Colin:**

I think is immense

**Russell:**

Yeah yeah well he was I mean he just couldn't believe even things like that they'd bother to put a face pack on her and you know that there was all of this going on

**Colin:**

Oh

**Russell:**

He thought but it was yeah there was something very loud about him it seemed as a result

**I.ii.16:00**

because he was on the threshold of a cubicle he seemed loud

**Colin:**

What a threshold of a cubicle cubicle that you were in or

**Russell:**

No

**Colin:**

Or

**Russell:**

No he was

**Colin:**

cubicle that someone else might have been in that he been with or

**Russell:**

A cubic

**Colin:**

I mean what's wrong about being on the threshold of a cubicle

**Russell:**

Nothing's wrong about it

**Colin:**

Well what's special about it

**Russell:**

It was more like that um probably a short time earlier that had been a completely different kind of

**I.ii.16:30**

place and a short time later it probably was again with other people it's like

**Colin:**

What the cubicle or the room it faced onto I mean the cubicle I assume if you were watching television and he was standing in the doorway of a cubicle there were cubicles around the area where the television was showing

**Russell:**

Yes the television was up high

**Colin:**

Oh yeah

**Russell:**

and actually up high in the cubicle so that if one locked the door of the cubicle you could still see the television's position

**Colin:**

**I.ii.17:00**

[unintelligible] position for a television

**Russell:**

Yeah it's one of the newer saunas so that people have the options of being in a cubicle where they can still keep viewing the television set

**Colin:**

While they get on with whatever they want to get on with

**Russell:**

Yeah yeah

**Colin:**

Gee *(he laughs a little)*

**Russell:**

And so there was something about this um yeah like a border zone like this is a place that could become private and had been almost certainly earlier and would be again at some stage

**I.ii.17:30**

later

**Colin:**

And you feel this boy had not occupied and was not about to occupy that room

**Russell:**

Yeah in those ways that's correct

**Colin:**

Right

**Russell:**

Yeah but that's what was kind of interesting was he didn't care about that and I quite enjoyed that

**Colin:**

Care or even know

**Russell:**

Oh no he knew I'd seen him *(laughing a little)* operating earlier

**Colin:**

Oh I see oh right

**Russell:**

He knew exactly what what he was doing ah he was just quite clear that if other people wanted to kind of observe shared understandings

**I.ii.18:00**

or decorum that was their business he was out to do whatever he felt like

**Colin:**

Terrific

**Russell:**

He was very skilled

**Colin:**

Yeah

**Russell:**

at that I would say yeah

**Colin:**

Was he attractive

**Russell:**

Oh yeah yeah

**Colin:**

Always helps

**Russell:**

He knew that too he was very highly groomed

**Colin:**

Oh right all that yeah

**Russell:**

That kind of he knew what he was doing but [unintelligible]

**Colin:**

So why did he talk to you do you think

**Russell:**

Because I was there and he found it hilarious and he was going to talk to whoever

**I.ii.18:30**

came along and tell them that it was hilarious

**Colin:**

Mm right

**Russell:**

But it also was I think a way in which he established that somehow or other he was

free of something too it established an independence

**Colin:**

Right

**Russell:**

Um a directness ah a certain degree of empowerment that he could do whatever he felt like he didn't have to fit in in some way he could make the rules

**I.ii.19:00**

so he could sit there and say the pornography's hilarious you know as distinct from quietly getting off on it or something um yeah that's all can we go back to Suburb I can you describe the um sauna at Suburb I for me

**Colin:**

Well to the to the best of my memory

**I.ii.19:30**

**Russell:**

Yeah that's [unintelligible]

**Colin:**

But I'll just first of all top this tea up with hot water

**Russell:**

Okay

**Colin:**

A short enough journey that you won't even have to turn that off (*he stands and starts to leave the room with the tea*) you can have a little talk with it yourself

**Russell:**

Mm no no (*Colin laughs*) I'll turn it off again

**Colin:**

Okay

**I.ii.19:44**

(*I switch off the recorder and join Colin in the kitchen while he tops up the tea. Then we return and resume.*)

**I.iii.00:00**

It's funny I don't need pornography anyway I find that ah um I do like pictures of pretty guys like for instance those one of that model that you were pointing out in the

**Russell:**

Oh

**Colin:**

little St Kilda publication

**Russell:**

Yep yep

**Colin:**

Ah um ah but I guess my memory and my imagination are are more fun than depending oh except there's one or two some

**I.iii.00:30**

very nice French pornographic films they're much more about the lead up to it and sort of seeing something you know someone's erection behind their pants and

**Russell:**

Yeah I think um the Cadinot ones a man called Cadinot a director

**Colin:**

Oh yeah

**Russell:**

He's done a whole lot in France

**Colin:**

Has he

**Russell:**

Mm

**Colin:**

There's one lovely one about this farm boy who (*he laughs a little*) who just can't get any time to do his work well everyone you know the village priest and the other farm boys (*I laugh a little*) and etcetera all comes around

**I.iii.01:00**

for his favours and he's gorgeous you know really lovely and ah and it's not this awful



that awful (*he sings a bit of rhythm*) dum da da dum dum sort of music going on behind it

**Russell:**

(*laughing a little*) Yes

**Colin:**

Those American porno yes which are so (*an emphatic groan*) ah depressive depressive

**Russell:**

Well it's like American television isn't it really (*I laugh a little*)

**Colin:**

I I guess so except yes it's like it's like Days Of Our Lives or The Young And The Restless you know no one cracks a smile and there's don't ask

**I.iii.01:30**

anyone how they are because they'll tell you you know (*he affects an American accent*) oh I went to my psychiatrist this morning and ah we decided that I have this problem ah (*he reverts to his usual voice*) you know who wants to know do you want some more tea

**Russell:**

Yes please can you tell me can you describe the Suburb I sauna for me

**Colin:**

Oh yes um (*he pours a cup of tea*) well um best as (*he pours the other cup of tea*) as honestly it's a

**I.iii.02:00**

long time since I've been there and um

**Russell:**

What you know

**Colin:**

Okay well there's a downstairs and an upstairs or there was when I was there I'm pretty sure and um upstairs were cubicles and with little tables in them for you know massage tables narrow ah and um which I suppose would pass muster in a police raid or something as massage tables as opposed to something you get off on um the

**I.iii.02:30**

um I seem to recollect going along a passage and there's off to the right there's a

steam room and um and the showers and other stuff beyond it somewhere um I that's about it really I don't

**Russell:**

What kind of building is it

**Colin:**

It's an old building I think

**I.iii.03:00**

and ah and it has that old sort of you know I mean when I went there anyway it's sort of not new and spruced up looking at all it's it's it was it was clean and okay sort of thing but

**Russell:**

Was it purpose built

**Colin:**

I doubt it my feeling was that it was an old building that had been altered to be a sauna

**Russell:**

**I.iii.03:30**

You said it was clean

**Colin:**

Well it wasn't dirty as I recollect

**Russell:**

What do you mean

**Colin:**

Using that word a lot um well it was I mean to me it had a the visio you know the vision that was going through my head as I said clean was scrubbed natural timber seats in the in the sauna part

**Russell:**

Oh yeah

**Colin:**

Um um but not not squeaky clean um

**I.iii.04:00**

specifically not squeaky clean it was not kind of all tiled and all um

**Russell:**

Like hospital clean

**Colin:**

It wasn't hospital clean at all it was kind of just kept okay and ah and not swanky not um not dolled up very workman-like sort of quality about it

**Russell:**

And you said that you you preferred that

**Colin:**

Yes

**Russell:**

So what were

**I.iii.04:30**

at the risk of repeating yourself then what what did you prefer what were the qualities you found attractive

**Colin:**

The the casual quality of a of a old building [sic] that's been fitted into I think um as opposed to I mean I think the Suburb A one's also a building which has been altered to accommodate that or it was anyway

**Russell:**

Yeah

**Colin:**

Um

**I.iii.05:00**

but to me it's been altered it's just more (*a silence*) more locker roomy or something as opposed to sauna-y more sort of

**I.iii.05:30**

metal and tile and um gloss or something ah than there's a familiarity about the about the the Suburb I one for me it's only a feeling

**Russell:**

Oh please (*I laugh a little*) um

**Colin:**

I guess I've lived all my life in in houses

**I.iii.06:00**

that I've well after I grew up and you know I've owned eight houses

**Russell:**

Wow

**Colin:**

Ah this is the eighth so

**Russell:**

Yeah

**Colin:**

Um because I've had you know one wherever I've been living

**Russell:**

Yeah

**Colin:**

In Melbourne then in Sydney then at least two overseas then back in Melbourne and I had a little holiday house which I sold ah because I didn't use it and then another house in I always had one house in

**I.iii.06:30**

one part of Melbourne and I've owned three different houses in Melbourne in one very early on which I actually never lived in because I immediately got a job in Sydney um and um and ah these other two and they've all been old buildings that I've altered myself um and so I have um a jaundiced eye when I see other

**I.iii.07:00**

people's alterations which have have no grace about them at all (*I laugh a little*) and I guess that's if that's if I'm going to use a word that would show a difference between those two venues that would be the word I could use as it's you feel I suppose with some buildings that they may be altered to be what they are but they it's been done with a view to

**I.iii.07:30**

that being what they now are with the Suburb A one my feeling is that it could be altered tomorrow into a gym or an office space or something like that I but it's only again it's not a it's not a feeling backed by any of my um quite recently knowledgeable um architectural and building um observation

**Russell:**

Have can I ask you on a s

**I.iii.08:00**

I mean because you have that um rare thing of being like a trained and experienced architect and a trained and experienced

actor have you found similar feelings with stage sets

**Colin:**

That that I um well funnily enough you see in a way okay interesting area stage set sauna

**I.iii.08:30**

set um ah I've not I've accepted a stage set as home really I think whenever I've worked on it that I can think of there's only one time when I've actually been unhappy about the stage set and that was because there was a door that I had to use a lot and in a special way and it was an extraordinarily difficult door to use

**Russell:**

**I.iii.09:00**

Right

**Colin:**

and I complained to ah to the world famous set designer and I said (*I laugh*) I think you've made a magnificent set and ah and um

**Russell:**

the door's got to go (*I laugh*)

**Colin:**

And but this this door is fucking awful (*he laughs*) and he was deeply offended silly fucker anyway um it was the it was er with a production of a well known musical and um

**Russell:**

Oh right

**Colin:**

The guy who designed the sets for that they were wonderful sets I thought for our production

**Russell:**

Yeah

**Colin:**

but they um

**I.iii.09:30**

they and this guy is a very top designer in England um as is the director like a top

director um but ah god he was touchy I suppose one should be flattered in a way you know (*putting on a voice*) oh there there dear (*he reverts to his usual voice*) you know it would be not as good a reply as you know how dare you or whatever he said I can't remember what he said what he said (*putting on a voice*) what's was well

**I.iii.10:00**

you're just going to have to use it (*he reverts to his usual voice*) something like that

**Russell:**

So when you say you've accepted them as home

**Colin:**

Yes

**Russell:**

Without going into that

**Colin:**

Well that's what they are I mean you've been you've been given your script

**Russell:**

Yeah

**Colin:**

and you've been given your environment and your job over four weeks is to to familiarise yourself with and accommodate those

**I.iii.10:30**

what you've been given

**Russell:**

Right

**Colin:**

Um and so you're very anxious to make it work I suppose or very anxious is not necessarily the right word predisposed you know there's not necessarily an anxiety about it and so you say well that's my world you know okay um um I mean I I've disagreed with certain sets funnily enough two Shakespearean ones when we did ah Romeo and Jul ah when we did um Midsummer

**I.iii.11:00**

Night's Dream overseas ah the set for that was pathetically inappropriate ah and when we did another of Shakespeare's plays ah at university at at um MUD MUDC ah sorry not MUDC ah we also did a production at university but um the production for MTC

**Russell:**

Oh yeah

**Colin:**

Um

**I.iii.11:30**

ah the set was you know all very clever and interesting but not necessarily a very good set to work on

**Russell:**

I heard about it and

**Colin:**

It was a silly production I thought oh you'd expect to see little bunnies' ears coming up over the top it was

**Russell:**

Yeah

**Colin:**

What [misheard: well it?] didn't have the darkness or the anything of great interest about it [unintelligible] I felt it's a pity because there were some good people in it not a bad playwright either (*I laugh a little*)

**Russell:**

**I.iii.12:00**

Um this process of accepting it

**Colin:**

Yeah

**Russell:**

as home of accommodating it it's interesting you talk about YOU accommodating IT

**Colin:**

Yeah

**Russell:**

Yeah

**Colin:**

Um yes

**Russell:**

Is that a does those processes in any way transfer to your experience of Suburb I or Suburb A in varying degrees or ways

**Colin:**

Well you see basically I think

**I.iii.12:30**

I would have said that the difference between them although we've discussed the architectural difference you know ah the difference between them for me was not so much the ah venue as the clientele there seems to be a different feel about about it at at Suburb I um it's more matter of fact somehow it's it's it's not again this matter of style it's not it's not a style

**I.iii.13:00**

feel about it ah in quite the same way there's people going there to get their rocks off you know and they and they there's one dear old guy that I went around the last or the time before last that I was there and ah and he I'd see him at work once before and out of curiosity basically I accepted it this the second time where he goes and he goes little old you'd expect him being around the gee gees I think

**Russell:**

Yeah

**Colin:**

You know sort of funny little old guy and he

**I.iii.13:30**

um he says ah sort of just leans into everyone's ear and sort of says (*he speaks rapidly*) do you want a massage no suck no fuck he said (*I laugh a little*) (*rapidly again*) just a massage (*he slows down again*) and um and various I heard a couple of the sort of rather cute young guys one of them talking to the other and saying he's really good you know (*I laugh a little*) but ah anyway so I I I said oh yeah okay and I I went went along and I mean I still recollect

**I.iii.14:00**

the quite gorgeous feelings that he gave me with this massage

**Russell:**

Oh wow

**Colin:**

Ah and and how sweet he was that he he didn't he didn't um he m he made no power play for emotional space um and ah and yet he

**I.iii.14:30**

he did want certain things he he wanted to lie down on the thing with me just for a little while and um then he at the end he asked me whether basically whether I wanted to be finished off or not (*I laugh a little*) and um I said yes and ah and I think both of those things he actually wanted to do um

**Russell:**

And you did this in a

**Colin:**

In one of the cubicles

**Russell:**

In a cubicle yeah

**Colin:**

**I.iii.15:00**

He went up there and he started massaging me

**Russell:**

With the door shut

**Colin:**

And he knew what he was d um I'm not quite sure

**Russell:**

Yeah

**Colin:**

Er um I'm not sure of that funny I I think perhaps it wasn't

**Russell:**

Right

**Colin:**

Um

**I.iii.15:30**

but there's not that you know that ah horrible mixture of sort of people being on their on their style being you know um style ponies er and that that um oh looking around

**I.iii.16:00**

you know the the ah ah somewhat desperate looking about but I mean I even find that in some gay bars you know they're just there's all that

**Russell:**

How how do you know it's desperate what do they do

**Colin:**

Well it has a desperate look about it

**Russell:**

Yeah what is that that looking about

**Colin:**

It's I guess it's slightly covert [pronounced like covered]

**I.iii.16:28**

*(The minidisc fills and the recorder switches itself off. A fresh disc is inserted and the conversation resumes.)*

**Russell:**

**I.iv.00:00**

Okay yep I want to I want to come back to um a word you've used a few times in different contexts and just ask you about it um and it's the word it probably the most obvious word in some ways

**Colin:**

As I recollect

**Russell:**

No

**Colin:**

*(laughing a little)* Oh right okay

**Russell:**

The word feeling

**Colin:**

**I.iv.00:30**

Oh yeah

**Russell:**

When you've talked about there's a feeling about these places can you just tell me what you're talking about when you say there's a feeling

**Colin:**

A general definition of the word

**Russell:**

Um un um not so much a general definition but unpack what you're talking about for me when you're talking about a feeling when YOU'RE talking about feeling what are you talking about a state of mind a physical sensation a

**I.iv.01:00**

mixture

**Colin:**

An awareness of presence

**Russell:**

Yeah

**Colin:**

maybe um ah that's the off the cuff answer ah um a you know a vibe a feeling of of of a receiving of a vibe ah it's a ah one could say

**I.iv.01:30**

I suppose that a feeling is either something that you receive or that you promote and I suppose it's a bit of both you receive impressions and you're you're fed with something and um oh I think one's reactions can be can be very visceral you know I mean that that that

**I.iv.02:00**

um I mean you can immediately be moved to tears or you can you can find you're feeling tight at the back of the jaw and clenching your teeth or you know so um I suppose the feeling eventually shows as symptoms in your own reactions so

**I.iv.02:30**

if in other words if it's a if you react in fear it's not a feeling of fear that's put that into you it's it's the feeling that something is that the situation is such and such and that you um that you are worried by it or that you love it or whatever

**Russell:**

When when you've gone to the sauna at Suburb A you've been more than once there

**Colin:**

Yes

**Russell:**

And the same with Suburb I more than once there

**Colin:**

Yes

**Russell:**

**I.iv.03:00**

Has it been the case that there's a consistent feeling so that when you've as you've gone back there

**Colin:**

I've remembered it

**Russell:**

the feeling is

**Colin:**

back again

**Russell:**

recognised you recognise the feeling

**Colin:**

I've in

**Russell:**

Or does it change radically from time to time

**Colin:**

I've um when I think of the two places

**I.iv.03:30**

I my mind has as it were a picture a memory of them both as being different and er

**Russell:**

Different in the way they appear or different in the way they feel

**Colin:**

Different in the way they feel

**Russell:**

Right okay

**Colin:**

Um and I mean they are different in the way they appeal [sic] although they each have a little door in the middle of nowhere and um they're very

**I.iv.04:00**

um off the scene

**Russell:**

Yeah

**Colin:**

ah and kind of hidden in that way ah

**Russell:**

So there are some qualities they share

**Colin:**

I guess so ah yeah

**Russell:**

and then within that there are distinct feelings

**Colin:**

I mean the main quality that they share is me going in

**Russell:**

*(laughing a little)* Yeah fantastic

**Colin:**

Um and I go in with all my worries and and preconceptions ah and etcetera and um

**I.iv.04:30**

as we speak I I really am sort of it comes to mind that I should be more receptive of THEM more receptive of of them when I go in there as just being a place which being more receptive of myself I can relax in

**Russell:**

When you say should

**Colin:**

Yes well for my own pleasure and good

**Russell:**

Yeah

**Colin:**

ah that

**I.iv.05:00**

it would be more efficient more mature more productive for me if I were less on guard and I'm extremely on guard when I go to those places in ways which um which I think going to a more general psychological situation of of ah you know the the old story of whether one feels loved or not and all that sort thing

**I.iv.05:30**

I'm not very good at feeling loved

**Russell:**

One of my interviewees said that he didn't think saunas were places where people who couldn't deal with rejection should be at *(laughing a little)* he probably said it without as many tangles as I just put it

**Colin:**

No no no no no no I see what you're saying well I can understand that remark and in a way agree with but I suppose um ah

**I.iv.06:00**

the two things that come to mind is as you say it are one should take leaps from time to time and ah also um our own desperation can drive one to take those leaps and ah desperation can be a great teacher at times

**Russell:**

Yeah

**Colin:**

Um I know that some some of my best work for instance I wouldn't say has been

**I.iv.06:30**

desperation but it I've been dr I've had to do something I've been landed with doing something um and thought oh shit I've got to do it you know and you know seven times out of ten that's what's what's made me get off my arse and and do it

**Russell:**

Do you find that you've had any awareness of drawing on your professional skills when you've been at a sauna or have you

**Colin:**

Yeah

**Russell:**

Somehow the thought

**I.iv.07:00**

that your professional skills are things that aren't available or it's just not occurred to you to draw on them or

**Colin:**

Funnily enough I think of ac my skills as a theatre person um as an actor as a director I think it's slightly different ah but um as an actor I find that I have um we were talking about talents and skills and I believe I have very real talents

**I.iv.07:30**

but I've been um I've wasted an immense amount of um opportunity and ah opportunity in how I've developed those talents those skills *(his attention shifts to the door of the room)* sorry I'm just having a look here *(he goes to the door)*

**Russell:**

In case someone's at the door

**Colin:**

I don't know *(he opens the door and there's no one there)* no

**Sam:**

*(suddenly coming along the passage towards Colin's room)* Hey Colin

**Colin:**

Oh it was you hi

**Sam:**

**I.iv.08:00**

I'm just going to see what time the buses are going

**Colin:**

Okay *(he shuts the door of the room)* um *(we hear the front door shut as Sam heads out)* um *(the phone rings and Colin answers it)* hello oh hello

**I.iv.08:17**

*(I switch off the recorder while Colin takes the call. When he hangs up he confirms that he is expecting visitors soon. We resume.)*

**I.v.00:00**

*(as he walks to the door and opens it)* I'll leave the door open so that I can hear if anyone comes to the front door because there's a sock on the knocker

**Russell:**

Oh right

**Colin:**

because the door sometimes bangs at night and the knocker hits the I suppose I could take the sock off but *(I laugh a little)* I haven't done it

**Russell:**

Um

**Colin:**

By the way if it's any help to you I'm certainly prepared to meet again if we need the time because

**Russell:**

Oh we'll have

**I.v.00:30**

another

**Colin:**

Yeah

**Russell:**

follow up session anyway and I've found what's what we've covered's really interesting for me I mean there's been I've noticed I've recently been listening to some of the very early interviews I did

**Colin:**

Mm

**Russell:**

months ago

**Colin:**

*(offering tea)* Want some

**Russell:**



Yeah just a little bit thanks and I've noticed that um that since then there's been certain patterns or tendencies in the way

**I.v.01:00**

I've been approaching the interviews

**Colin:**

[unintelligible]

**Russell:**

and I've kind of broken a lot of that today which I've really enjoyed doing

**Colin:**

That's good

**Russell:**

Sort of getting out of getting out of a mould with it and rummaging around a bit more you know um

**Colin:**

I think particularly for a f

**Russell:**

and trusting that something will be there

**Colin:**

I think the first interview has to be a bit of a bus tour anyway you know what I mean and then

**Russell:**

Well the first interview was quite

**Colin:**

And then you see what you want to go back and visit

**Russell:**

The first interview oh with you oh yeah yeah yeah there's

**I.v.01:30**

I mean I've yeah it is um

**Colin:**

You're a very comfortable person to talk to

**Russell:**

Oh that's good *(I laugh a little)* I'm pleased

**Colin:**

Well because you're not only I mean an interviewer could be terribly sort of passive and um you know comforting in that way but I don't see you in that way I see you as an actual conversationalist and um and ah

**I.v.02:00**

that you allow enough room for issues to come up and although they may not be of direct interest to you in the interview I'm sure they flavour it for you and they and you allow that to happen I've just heard the front gate *(we hear the front door open)* oh no *(moving toward the door)* that's Sam back it is it's Sam

**Russell:**

There's one

**Sam:**

*(in the passageway to Colin)* I missed the bus I'll get the next one

**Colin:**

*(returning to the table)* Oh well okay

**Russell:**

One of the things I um notice though *(Colin gets up and heads back to shut the door of the room)* yeah that'd be good

**Colin:**

Go on

**Russell:**

**I.v.02:30**

Um is the skills I have in these situations are very different from the kind of conversational skills that someone say would employ at a bar or somewhere like that and I find that ah and this is all *(laughing a little)* I'm quite happy this is being taped *(Colin laughs)* but I I find that um

**Colin:**

*(putting on a voice as though making a public announcement)* And I'm here to say that yes yes go on

**Russell:**

*(laughing a little)* Yes no but

**I.v.03:00**

I find that and I've been thinking about this this week because I've had to go to some gay venues and be there to distribute surveys to people

**Colin:**

To pick yes er stuff you were talking about before

**Russell:**

Yes this casual work I've been doing which isn't to do with my own research

**Colin:**

Yeah

**Russell:**

And part of what's occurred is that I've been suddenly involved in these fantastically light and bantery conversations

**Colin:**

Yeah

**Russell:**

with people you know just trying to get them to do the survey

**Colin:**

Cajole them yeah

**Russell:**

Yeah and you know most

**I.v.03:30**

of them have been quite happy to do it but want a little bit of prompting or something like that and I've enjoyed that and I've enjoyed the wit and the flair but I've also noticed as I've been at those places that many of the men I've approached are men who've arrived by themselves and are so grateful

**Colin:**

that someone wants to talk to them

**Russell:**

that someone someone's wanted to talk to them and that they've suddenly got a reason for being there

**Colin:**

Yeah

**Russell:**

rather than waiting for something to happen

**Colin:**

That's

**Russell:**

That they're quite happy even though they've gone to

**I.v.04:00**

a gay bar to be (*laughing a little*) filling in a survey for about ten minutes

**Colin:**

Yeah yeah yeah yeah yeah

**Russell:**

um because it gives them it immediately anchors them that they belong that somebody wants them there and I'm also aware that I'm thinking that because that's what I'm imagining I would be feeling

**Colin:**

(*laughing a little*) Yes

**Russell:**

That if I'd arrived by myself I wouldn't be able to just sit down and turn to the person next to me and say oh gee the

**I.v.04:30**

cricket's (*laughing*) going pretty [unintelligible]

**Colin:**

Yeah yeah yeah

**Russell:**

you know because I've d no interest in the cricket and um and I find that I'm always pleased when conversations do spring up unusually

**Colin:**

Yeah

**Russell:**

in a place but I I'm not in I need a I need a proper purpose or role and I find that if I respond to something

**I.v.05:00**

like a role I'm given or somebody begin else begins the conversation

**Colin:**

Yes

**Russell:**

then that's okay

**Colin:**

Yeah

**Russell:**

One

**Colin:**

That's I mean you see how much can you see that coming out at a sauna

**Russell:**

Well

**Colin:**

as opposed to a bar

**Russell:**

I'm thinking entirely of it but I'm just I'm just curious I'm just wondering about how much I want to disclose

**I.v.05:30**

on record but (*we laugh a little*)

**Colin:**

I see

**Russell:**

Because but I'm thinking of conversations that have happened in saunas

**Colin:**

Yeah

**Russell:**

because I I'm a person who is quite happy to be at a sauna (*Sam calls out an unintelligible farewell*) for anything up to

**Colin:**

(*to Sam*) See ya

**Russell:**

(*to Sam*) Bye (*returning to Colin*) anything up to six or seven hours and utter three or four sentences in that time

**Colin:**

You're sorry you're happy to do that

**Russell:**

Yeah

**Colin:**

Yeah

**Russell:**

I've I've been in that situation more than once and been quite content and

**I.v.06:00**

to be in a world of silence

**Colin:**

Yes

**Russell:**

for a while and I really really lov have loved that quality on the other hand I've been also on occasions found I've found that people have wanted to start talking and I've suddenly felt this dreary pall come over me about oh I don't want to be a conversationalist here

**Colin:**

All right

**Russell:**

And then there have been

**I.v.06:30**

some rare I've had the most extraordinary conversations

**Colin:**

Well isn't it possible that there are the ones that the dreary pall has come across with um was when someone's been making conversation because it's sort of just this very ordinary reason that they you know it's

their nearest easiest way of touching up that they'll start a conversation with someone and that might lead in some sort of passive way to them

**Russell:**

It's

**Colin:**

getting it off

**Russell:**

Um my experience has been that it's more afterwards

**Colin:**

Oh

**Russell:**

that the conversation

**I.v.07:00**

has begun

**Colin:**

Did you feel the earth move stuff yes [unintelligible]

**Russell:**

No not that

**Colin:**

I'm joking I'm joking I'm joking

**Russell:**

*(laughing a little)* Not the not that one but it was more um it'd be things like oh yeah so what's your name what do you do

**Colin:**

*(laughing a little)* Yeah yeah yeah yeah

**Russell:**

and um

**Colin:**

And what's your phone number *(he laughs)*

**Russell:**

I haven't been asked my phone number

**Colin:**

Oh

**Russell:**

People have offered me theirs and I don't offer mine um but people have offered

**I.v.07:30**

me theirs and no one's I'm just trying to think I can't recall any time when anyone's specifically asked me oh no I'm telling a lie of course there is one person who asked for my number he didn't ask for my number he asked if he could contact me

**Colin:**

And you said no

**Russell:**

which is the same thing um no in his case I ultimately gave it to him but ah he was someone

**I.v.08:00**

ah who had a need it wasn't about necessarily you know any future erotic contact or anything like that it was he needed someone to talk to

**Colin:**

Yeah

**Russell:**

But he didn't use it

**Colin:**

All right

**Russell:**

He didn't use it

**Colin:**

He might've lost it he might have

**Russell:**

Yeah

**Colin:**

etcetera he might have felt inadequate

**Russell:**

Oh I think I was quite discouraging because I

**I.v.08:30**

was really hesitant about giving it to him which is another thing for me that sense that I like the sense that my home

**Colin:**

Yes

**Russell:**

is a different world

**Colin:**

Yes

**Russell:**

from that world ah it it's more like it gives me more options

**Colin:**

I agree it's it's one of the really in a way dangerous things I don't mean necessarily

**I.v.09:00**

fraught with terrible dangers but um of bringing people home

**Russell:**

Yeah

**Colin:**

because they know where your home is and they'll walk to it that's happened to me twice they'll they'll find it again and they'll knock on the door

**Russell:**

Right

**Colin:**

and ah they they're inadequate people and been interesting what that um lets you in for

**Russell:**

But one of the other things that interests

**I.v.09:30**

me is when you talked about how I mean I I got the impression that one of the things that appealed to you about Suburb I was the ways in which it struck you as being home-like

**Colin:**

Yes

**Russell:**

in in your sense

**Colin:**

A certain familiarity about it yeah

**Russell:**

In your sense of home

**Colin:**

Yeah

**Russell:**

And one of the things that interests me is precisely the opposite

**Colin:**

That it's it's unhome-like

**Russell:**

Yes

**Colin:**

It's completely different

**Russell:**

Yeah I'm I'm very interested

**I.v.10:00**

and engaged by the fact that I'm at a place which is

**Colin:**

In a completely foreign environment

**Russell:**

Yeah and like travelling it's like when I'm travelling in a foreign country and I find the same kinds of ah irritations and excitements that go with that the sense of this isn't the way I want it I have to somehow or other tackle this or

**Colin:**

Yeah

**Russell:**

this person doesn't speak my language

**Colin:**

Yeah

**Russell:**

How do I solve this problem

**Colin:**

Yeah yeah

**Russell:**

and get what I want

**I.v.10:30**

or this place is not to my taste but it's the only place available at the moment so what do I do about that

**Colin:**

Yes I've I it's funny for me um um I have to force myself to stay quiet

**I.v.11:00**

quite often in in rehearsal and things like that I I for a mixture of reasons ah I'm too inclined to want to be the one that says something and um seven times out of ten that's not a profitable idea it's better to say nothing and and people eventually come to you and I'm ah I have to be very conscious about that if it's going to happen I've one or two times I've consciously done it

**I.v.11:30**

and it's paid off um and funnily enough I've just [unintelligible] recollect as you're talking um there was a bar at up in in Kings Cross um that's no longer there ah the what was it some Bums Up or something (*I laugh*) [unintelligible] um damn what was it

**Russell:**

Bums Up

**Colin:**

Something like that

**Russell:**

As distinct from Bottoms

**I.v.12:00**

Up

**Colin:**

Bottoms Up Bottoms Up

**Russell:**

Because bottoms up's the drinking phrase

**Colin:**

Yes of course (*we laugh*) (*putting on a voice*) interesting psychological trip (*reverts to his usual voice*) um yes I think it was the Bottoms Up but um I think that it did have that double meaning it was a well known haunt and and it doesn't exist anymore but um I remember sitting there and and as I say not being very adept at picking people up

**I.v.12:30**

in bars um I'd bought this book at a bookshop nearby a very good bookshop up there and it was um it was a very funny book and I just decided to buy myself a beer and sit up against the wall where there's a place you can put your glass and and read the book and um I'd been reading it and I'd be laughing now and again um you know I'd

**I.v.13:00**

just suddenly something caught my fancy and I'd be pissing myself laughing just for a moment and after a little while someone came up and talked to me because they just really nice young guy and who ah who said I I just had to come and talk to you because you looked so happy (*we laugh*) and um it was a bit of

**I.v.13:30**

a revelation to me that you looked you know that I I just looked content and happy in myself and he wanted to join in on that (*he laughs a little*)

**Russell:**

One of my interviewees talked about searching um some time ago spending time searching for a gay venue where there would be a n what he called a normal smiling

**I.v.14:00**

face or a something that was normal which was a genuinely happy smiling face

**Colin:**

Yeah

**Russell:**

Something something words to that effect and that most of the time he saw smiles that were li were like something that was applied like a mask that concealed some other kind of quality

**Colin:**

I've sometimes find that the I've been thinking this recently um that one could be

**I.v.14:30**

much better company sometimes if one cared less

**Russell:**

*(laughing a little)* Yes

**Colin:**

You know

**Russell:**

Well that's one of the things that I realise about this young man laughing at the pornography the other night that another thing that made him seem quite independent was he was just enjoying it he was openly enjoying he was uninhibited about an emotional display

**Colin:**

Yeah

**Russell:**

Ah in a place where

**I.v.15:00**

people had congregated *(laughing a little)* to organise to have sex here was this uninhibited laughter and of course the implication being that very few if any of the other people in the building

**Colin:**

Yes ah

**Russell:**

were relaxed and laughing

**Colin:**

Yeah exactly

**Russell:**

or happy in some way

**Colin:**

Yeah

**Russell:**

I mean what's your recollection of people in s in Suburb I and Suburb A

**Colin:**

I agree that they're

**I.v.15:30**

unless that it's a couple of friends there laughing about stuff or something like that it's ah always been a bit solemn although funnily enough in in the difference I would make is my memory of of Suburb A is that it's solemn my memory of of ah Suburb I is is that it's just people getting about what they're doing you know they're there they're and they're observing and they're receptive

**I.v.16:00**

etcetera etcetera but they're not not doing the big smile or anything like that they're just hanging about hanging out and um um you know it's seems to me to be okay you know a good thing

**Russell:**

So when you talk about the kind of sense of style that you're aware of at Suburb A are you talking about people putting energy into being to offering um a

**I.v.16:30**

solemn persona

**Colin:**

Ah no um ah

**Russell:**

So that rather there being a feeling of solemnity it's more that they make a show of solemnity

**Colin:**

Well

**Russell:**

Or is that not it

**Colin:**

What's what's that nice that ah beaut line out of ah Company ah it was the song where she the

**I.v.17:00**

um um Here's To The Ladies Who Lunch that wonderful song and ah um oh what's it looking not glum looking single syllable word looking something choosing a hat (/

*laugh a little*) um it's a lovely lovely line  
Elaine Strich just does it superbly

**I.v.17:30**

um I think it's not solemn but it's a similar

**Russell:**

Yeah

**Colin:**

There's a mm solemn sound to it nuh can't  
remember it

**Russell:**

Nuh

**Colin:**

But um some of his wording is just so apt  
um

**I.v.18:00**

ah so it's that it's I'm maybe reading a lot of  
that in you know thinking they're style ponies  
and things like that whereas in fact they're  
just people gulping back as much fear and  
etcetera as myself ah but determined to  
keep a face on it and possibly it's exactly  
what I look like too

**I.v.18:30**

*(a silence, then)* I mean I would certainly  
wouldn't think of myself as a style pony

**Russell:**

But you do think of yourself as being more  
like the men at Suburb I direct and  
workman-like

**Colin:**

I don't know whether I'm more like them but  
I'm I find them more appealing

**Russell:**

Right

**Colin:**

I don't mean that I don't mean that in a as  
in a preference for rough trade

**I.v.19:00**

or something like that

**Russell:**

Yes I'm aware of that

**Colin:**

Um ah but um it's how I like to be with  
people

**Russell:**

Yeah

**Colin:**

and ah ah yeah I suppose I like to I don't  
know I'm not quite sure um I find at times  
that I like to think that I can ah spin a bit of  
wit along with the next man um and then at  
times ah I like to think I'm this nice normal

**I.v.19:30**

you know sane sort of person you know ah  
and ah ah

**Russell:**

I I think I might want to finish up in a minute  
or two

**Colin:**

Yeah

**Russell:**

Can I ask you just one um really basic piece  
of information can you tell me when roughly  
the first time was you

**I.v.20:00**

went to a sauna and when was the mo the  
last time the most recent time just to get a  
sense of the frame of this experience

**Colin:**

Well I think the first I think I think the first  
time I went into a sauna was in Suburb A in  
um sorry

**I.v.20:30**

in um Suburb I um and it would have been  
sort of around nineteen eighty or something

**Russell:**

Right

**Colin:**

maybe

**Russell:**

Yep

**Colin:**

Um I don't think I I don't think I've ever been  
into a sauna overseas or in or in ah



**I.v.21:00**

even in Sydney both of which I've lived you know I've lived overseas for a total of about eleven years on and off two two years at one stage and then um nine years another stage ah Sydney I lived for four years um at the end of the sixties but I didn't really start to I didn't really come to accept my

**I.v.21:30**

I didn't come to a stage where I would be accept people labelling me which I see as their need um um as it as being gay until um must have been about um nineteen eighty something like that and I I remember the specific occasion

**I.v.22:00**

when when I was you know someone let out that I saw as being young very normal sexually um person and an important friend um eventually asking me a question that I would either have to lie or shut up or tell him the truth and I chose to tell him the truth and I and and being convinced in myself that

**I.v.22:30**

that I could be ruining a friendship on the spot that was very important to me so it was I really was my heart was beating like that and ah and of course what I found after I had taken this big step was um the look of relief on his face was memorable that at last you know something that he had been pretty aware of anyway could just be you know

**I.v.23:00**

joked about or whatever we wanted to do

**Russell:**

Right

**Colin:**

It was a great gift on his part

**Russell:**

The most recent time

**Colin:**

Mm (*a silence*) be more than two years ago say three or four years ago

**Russell:**

Yep yep

**Colin:**

**I.v.23:30**

But I must try again actually I must I must go over to (*I laugh*) to ah Suburb I and um and our conversation this time has been

very informative for me I mean a lot more informative in a way than some sort of talk with a psychiatrist (*I laugh*) in that um in that there's been a very different agenda and um it's a very pleasant one it's very

**I.v.24:00**

it's ah it's good (*he laughs*)

**Russell:**

Well I'm glad

**Colin:**

Yeah yeah

**Russell:**

Okay

**Colin:**

So I may have more information by the time

**Russell:**

(*I laugh, then*) I'm sure you have more information anyway

**Colin:**

(*he laughs, then*) Yeah

**Russell:**

Well we'll leave it there for now

**Colin:**

Okay

**Russell:**

Okay good ta

**Colin:**

I've got your form

**I.v.24:21**

(*I switch off the minidisc recorder*)

END OF CONVERSATION



## appendix 15: Mark I

*The transcript documents a conversation recorded in Mark's office late on a Friday afternoon. The office was situated at a university campus in Melbourne and while we talked sounds of end-of-week workplace banter permeated the corridors of the building. Only one such episode is noted in the transcript but they occurred frequently. When I arrived, Mark was ready to begin and with few preliminaries I set up the recorder and switched it on.*

**Russell:**

**I.i.00:00**

Right that means we're going um one of things I want to kind of ask you to start with but I've asked a few people ah is can you remember the first time you ever went to a sauna

**Mark:**

Yes I can remember the first time that I went to Volcano

**I.i.00:30**

and I was with my then American boyfriend so it would have been in nineteen eighty-one or possibly early nineteen eighty-two and

**I.i.01:00**

it freaked me out a bit

**Russell:**

When you say it was the first time you went to Volcano are you pretty confident then that that was the first time you'd been to a sauna

**Mark:**

Yes I think that I'm pretty sure that was yes I'm pretty sure that was my first time yeah

**Russell:**

Was it his the American boyfriend's

**Mark:**

His what

**Russell:**

Was it his first time

**Mark:**

No no and so he was

**I.i.01:30**

behaving in ways that um I found quite strange because er I wasn't only physically um lost in this strange place I was also not um appraised of the sort of protocols and um

**I.i.02:00**

and behaviours that that took place in a sauna I had absolutely no idea no idea

**Russell:**

Was it his idea to go

**Mark:**

I think it might have been I don't recall exactly

**Russell:**

Right okay

**Mark:**

But I think it might have been

**Russell:**

Did you go in the daytime or the night-time

**Mark:**

I think it was the evening I'm not altogether clear though

**Russell:**

Sure

**Mark:**

It was a long time

**I.i.02:30**

away

**Russell:**

That's fine um during the course of this discussion one of the things that ah I'm really interested in is when you have a very strong ah confidence NOW even if it logically doesn't add up but you feel quite confident about something yes I know that that's

**Mark:**

Yeah

**Russell:**

that's what I know um and if you don't  
**I.i.03:00**  
know then that's no problem

**Mark:**

Sure

**Russell:**

Um was it a weekday or a weekend

**Mark:**

I have no idea I recall though going back  
subsequently some years later and bumping  
into someone who I knew socially not  
sexually who offered me a guided tour

**Russell:**

**I.i.03:30**

Right

**Mark:**

and ah that completely that experience  
completely changed the way that um I was  
able to approach saunas from that point on  
because I actually knew the lie of the land  
um I'd had a I'd been taken by the hand and  
led through each episode in the building and  
um explained

**I.i.04:00**

ah had explained to me exactly what went  
on there and so I knew what the rule well I  
had a much better idea of what the rules of  
the game were and so um that was really  
the the ah transformational experience for  
me the first experience was um quite brief  
and and frightening

**Russell:**

**I.i.04:30**

When you said you freaked out on the first  
experience um what lead what leads you  
now to that conclusion like what happened  
that makes you think that you freaked out

**Mark:**

Oh

**Russell:**

What happened for you

**Mark:**

Ah what happened for me was that let's see  
we were we were um in the steam room  
and um some guy in there started um

**I.i.05:00**

handling my boyfriend's genitalia um and  
that I took great umbrage at that um at the  
time and couldn't understand how he could  
conceive of allowing it to happen but I'd I  
had no idea that when you go into a steam  
room whether you're with your boyfriend or  
not you leave yourself open to that kind of  
um

**I.i.05:30**

ah ah physical interaction with total  
strangers so um I did I didn't realise that  
um that he'd probably been putting out come  
and get me vibes anyway and um

**Russell:**

Had you had you been walking around the  
building with him

**Mark:**

Um not that I recall no um

**I.i.06:00**

er he seemed to take charge and I was like  
a um an Arab wife following up the rear

**Russell:**

*(I laugh a little)* Okay um do you have a  
clear sense that you went into the steam  
room with him or you bumped into him there

**Mark:**

Oh no we were we went into the steam  
room together

**Russell:**

Right

**Mark:**

We

**I.i.06:30**

spent the whole time in there together

**Russell:**

Right

**Mark:**

in in Volcano but I wasn't um emotionally or  
in any way prepared for um sexual activity  
that might have moved outside of the two us

**Russell:**

So what's your sense of how you came to go then it was it to get a bit of an insight to have a look at this place find out what it was or to go there to actually

**I.i.07:00**

use it

**Mark:**

I think I went along because he wanted to go there when I went the second time it was to satisfy my own curiosity

**Russell:**

But several years lapsed between the two

**Mark:**

Yes yeah

**Russell:**

Did several years lapse primarily because the first experience had been so problematic

**Mark:**

Not ah not fundamentally no um I'd been overseas

**Russell:**

Yeah

**Mark:**

**I.i.07:30**

and um so I just hadn't been around

**Russell:**

Um the first time I went to Volcano was only about three or four years ago and I'm aware that it's physically altered over the years so what would have been the notable changes between nineteen eighty-one and say the end of the nineteen nineties

**Mark:**

Oh er

**Russell:**

**I.i.08:00**

that you're clear about

**Mark:**

The major changes have been the addition of the cyber lounge and the ah ground floor bar area I don't recall them there previously

**Russell:**

**I.i.08:30**

Yeah

**Mark:**

Um but

**Russell:**

What about the heavy duty area upstairs

**Mark:**

I don't remember clearly

**Russell:**

Sure but the facilities in the downstairs area the pool

**Mark:**

The pool the wet saunas the dry sauna the maze area

**I.i.09:00**

that's fundamentally unchanged

**Russell:**

Right and showers

**Mark:**

Showers fundamentally unchanged and the video lounge on the first floor it's fundamentally as it was

**Russell:**

Which video lounge

**Mark:**

The um ah the sort of sit around and smoke and watch the big screen

**Russell:**

Oh Hollywood

**Mark:**

Yeah

**Russell:**

Right as distinct from the

**Mark:**

porn lounge

**Russell:**

Right okay has the porn lounge altered much

**Mark:**

Not that I can remember

**Russell:**

Right

**I.i.09:30**

um how old were you that first time when you went with your boyfriend

**Mark:**

I was about twenty or twenty-one

**Russell:**

And he was older

**Mark:**

Yes he was about twenty-five or twenty-six

**Russell:**

And much more experienced

**I.i.10:00**

about such things

**Mark:**

Oh yeah he he was um ah when I reflect on it I think he was probably considerably more experienced in a whole bunch of different sexual arenas that I had no awareness of

**Russell:**

Right all right I want to go back before that first visit do you have any sense of when or how you

**I.i.10:30**

became first aware that such places as saunas may exist

**Mark:**

I don't remember how or where or when that happened actually oh I do remember and it was when

**I.i.11:00**

I was in discussion with someone about Bette Midler (*I laugh a little*) and they explained to me that her career started in gay bathhouses and I had no idea what they were and so I got them to explain to me what's a gay bathhouse

**Russell:**

Right that's identical

**I.i.11:30**

with me it was the Bette Midler publicity for me

**Mark:**

Right

**Russell:**

and I had this image of some big tiled bathroom with her standing in it and all these men and me thinking it must reverberate a lot (*we laugh*)

**Mark:**

Yeah hmm

**Russell:**

What kind of image did you associate with her singing in or performing in a gay bathhouse

**I.i.12:00**

plumbing (*this is a question*)

**Mark:**

No I think um my vision of it was much more um ah like British public baths

**Russell:**

Oh yeah

**Mark:**

Like something out of Steaming

**Russell:**

Yeah yeah

**Mark:**

Um but maybe that's just because in some respects I equate Diana Dors with um

**I.i.12:30**

er Bette Midler

**Russell:**

Is that because you'd seen the film Deep End

**Mark:**

I don't know the film

**Russell:**

Diana Dors is in it and it's set in a sw in a swimming pool a bath a bath a swimming pool with a bath complex attached to it in London

**Mark:**

Oh

**Russell:**

It's a Skolimowski film Jane Asher

**Mark:**

Well no I have seen it I thought that that was Steaming but you might be right it might be Deep End I've seen Diana Dors

**I.i.13:00**

as the matron at a British bathhouse in a film

**Russell:**

She was she was a customer in this bathhouse

**Mark:**

Ah right

**Russell:**

with a soccer fantasy

**Mark:**

No I don't that doesn't ring a bell

**Russell:**

The film is about a young boy and it's his first job

**Mark:**

No

**Russell:**

and he gets quite sexually confused

**Mark:**

No don't know that one no I'm thinking of still the the film version of Steaming

**Russell:**

Steaming right how curious

**Mark:**

Which has her in kind of um

**I.i.13:30**

a starched uniform

**Russell:**

How interesting (*laughing a little*) that she's done two baths movies (*we laugh*) I haven't seen Steaming

**Mark:**

Well that was my vision

**Russell:**

Yeah

**Mark:**

of of what a um a gay bathhouse was I imagined um older um ah wrinkly um masseurs um brutalising young chaps with

**I.i.14:00**

um ah towels wrapped around them by brutalising I mean you know with massage

**Russell:**

Yeah

**Mark:**

and sort of you know sweaty vinyl benches and um and the whole thing being much more sort of locker room rah rah um jolly hockey sticks and you know men standing around naked in a in a swimming pool tossing a ball between them and nonsense like that

**Russell:**

Right

**I.i.14:30**

but that's not what you found

**Mark:**

No no no it was um

**Russell:**

Is it fair to say that everything you've just listed is something that was absent

**Mark:**

No the sweaty vinyl benches were there the locker rooms were there the swimming pool the swimming pool was there there wasn't any ball tossing there well there was but of a different variety

**Russell:**

Yeah

**Mark:**

Um no it all

**I.i.15:00**

just seemed a lot more um er reduced in scale and suburban and rather tacky than I'd imagined but I suppose also I'd been reared on the um the grandeur of of Roman baths and the the mysteries of the hamam and and I had a romanticised view of what um a an aquatic

**I.i.15:30**

gentlemen's leisure centre might be like

**Russell:**

When you say you'd been reared on those can you just give me a bit more information about that how did those um

**Mark:**

Oh they're osmotic myths I think they sort of percolate through classical literature and um

**Russell:**

Is this stuff you were exposed to at school

**Mark:**

I think so yes and I always thought it had

**I.i.16:00**

a bit of a sexy edge to it

**Russell:**

Yeah

**Mark:**

And ah and that may well be what led me to be curious about um ah visiting Volcano in the first place

**Russell:**

But you don't know for sure

**Mark:**

I don't know for sure

**Russell:**

Yeah

**Mark:**

I'm speculating

**Russell:**

Okay you went back a few years later and bumped into someone there by chance

**Mark:**

Yeah

**Russell:**

**I.i.16:30**

who literally led you by the hand

**Mark:**

Yes

**Russell:**

Okay now can you tell me a bit about um first of all that person who you bumped into was that somebody who you already knew was a person who'd gone to places like Volcano or

**Mark:**

No

**Russell:**

Right okay

**Mark:**

Ah well I knew that um I knew this person was gay but I didn't know that he was er that I was likely to bump into him in Volcano but then again I

**I.i.17:00**

I hadn't thought about it either

**Russell:**

Right



**Mark:**

It hadn't occurred to me

**Russell:**

Right had so it's probably fair to say that in the two visits apart from bumping into him and arriving with your American boyfriend a few years earlier you hadn't actually encountered anyone you knew or recognised from outside

**Mark:**

No

**Russell:**

Okay so you bumped into this um was this person a friend or an acquaintance

**Mark:**

**I.i.17:30**

Um an acquaintance really

**Russell:**

Yeah okay and do you recall precisely where you bumped into him or how

**Mark:**

In the locker room and I think my mouth must have fallen open (*I laugh*) um and we probably simultaneously asked each other what are you doing here but um ah I must have communicated my um er

**I.i.18:00**

discomfort to him or my lack of familiarity because he offered to take me around

**Russell:**

Right and you had just arrived when you bumped into him

**Mark:**

Pretty much yes

**Russell:**

If he was in the locker area had he just arrived or was he leaving or were you not sure

**Mark:**

Oh I think he was just perambulating through I'm not sure I think it I got the feeling that he'd been there for a while he seemed pretty relaxed

**Russell:**

Yeah um so he took you through now can you

**I.i.18:30**

tell me as best you can can you give me an account of that tour

**Mark:**

No I can't exactly because I don't um I don't recall exactly where we started and exactly where we finished and what order we did things in and also as you've pointed out the ah the architectural assemblage there has changed over the years

**I.i.19:00**

and I've in a kind of passing on of the mantle I've given other people a guided tour on several different occasions so um that all starts to melt into a singular memory which is doing the guided tour of Volcano and I don't know which is the part that I did with him and which is the the part that I've done

**I.i.19:30**

subsequently

**Russell:**

with others

**Mark:**

So I can't be accurate yeah

**Russell:**

If you can't give me a kind of um a classical linear narrative account is there anything that is there for you like the sound of his voice um a particular moment of commentary of his part a moment where you had a question that you either did or didn't answer

**I.i.20:00**

a turn of a corner

**Mark:**

There was a there was the point at which we entered um a space on the ground floor which was very dark and it has a large um padded circular podium in it um and

**I.i.20:30**

I recall asking him what this was about and he explained to me that it's where people could um have public sex and others could

join in um that was a bit like a car accident for me (*I laugh a little*) um

**I.i.21:00**

in that um I found it fascinating and compelling and at the same time repellent um that's the nature of disgust I suppose um we're fascinated by the things that revolt us um but what really ah made it extraordinary for me was that he pointed out that um

**I.i.21:30**

on a mezzanine level hovering above this circular podium was um and and he took me up there and showed me it was this strange sort of cantilevered viewing area that was hidden behind a screen where in order to see down you actually had to um get on your hands and knees on this padded surface or

**I.i.22:00**

or um prostrate yourself it was a bit like the um ah um area where women sit in a um orthodox synagogue you know behind the screen

**Russell:**

Yeah

**Mark:**

Um but but from there you could look look down I thought it was um

**Russell:**

Down to what

**Mark:**

Down to this

**Russell:**

Yeah

**Mark:**

public sex area

**Russell:**

Yeah

**Mark:**

This gloomy circular platform and um

**I.i.22:30**

and it fascinated me and um staggered me that this architectural conceit had been designed around the needs of voyeurs that there that that it actually

**I.i.23:00**

threw you into a cer that the activity of watching threw you into a certain position physically

**Russell:**

Were you training in architecture at that stage

**Mark:**

Yeah

**Russell:**

Had you finished your training or were you in the middle of it

**Mark:**

No I was in the middle of it

**Russell:**

Right

**Mark:**

or the early stages

**Russell:**

Yeah

**Mark:**

Or no the middle of it middle of it yeah

**Russell:**

When your friend talked to you about um you s did your friend use the term public sex I mean that's the term you used

**Mark:**

**I.i.23:30**

No um I don't recall what term he used

**Russell:**

Right okay but you're now bringing that term to whatever it was he described

**Mark:**

Yeah yeah

**Russell:**

Okay if he needed to explain that to you and indeed if you needed to ask that question was that because that area was empty when you were taken there

**Mark:**

It was at the time yes

**Russell:**

Right okay

**Mark:**

**I.i.24:00**

I'd if I recall correctly there weren't many clients when I was taken on that tour

**Russell:**

Do you remember which hand he held your left or your right

**Mark:**

I don't recall

**Russell:**

Did you hold his hand

**I.i.24:30**

or did he hold yours

**Mark:**

It was a bit of that it was a bit like um the um the disco connection it was like two or three fingers that were just establishing contact in a sort of slight

**I.i.25:00**

monkey grip version

**Russell:**

Right

**Mark:**

which is which um does several things

**Russell:**

So

**Mark:**

It it um it connects physically and removes a lot of insecurity it provides direction but it also um usefully signifies a kind of ownership

**Russell:**

On whose part

**Mark:**

Um on the part of the person who's

**I.i.25:30**

leading

**Russell:**

Right

**Mark:**

It's prob

**Russell:**

But it wasn't a clasp as such

**Mark:**

No no but it it it um it gave me the feeling that some sort of proprietorial air was being cast over the fact that we were doing this tour together and he was in charge

**Russell:**

Did is that a way of saying that he'd sent it that you were conscious then of him sending a signal or setting up

**I.i.26:00**

something which told other people hands off

**Mark:**

Yes

**Russell:**

Because his hand was on

**Mark:**

Yes

**Russell:**

Okay

**Mark:**

Yeah

**Russell:**

And that's something you associate with a disco culture

**Mark:**

Yep

**Russell:**

Is that something I mean now you're clearly aware of that are you a do you think you were aware of that at the time

**Mark:**

Ah

**Russell:**

Did you recognise that clasp at the time from disco experiences

**Mark:**

**I.i.26:30**

No I recognise it now but at the time it just made me feel safe

**Russell:**

All right okay so you felt unsafe in the building

**Mark:**

Um before I knew the la before I understood it yes

**Russell:**

Okay now this tour and this understanding because you s you've been talking about him taking you on a tour of the building and you've talked a bit about the architecture but then when I was asking you initially

**I.i.27:00**

you talked about how you had no understanding of the protocols so it wasn't so much an a lack of understanding of the architecture initially but of something else

**Mark:**

Well um I found the building very confusing initially because it it is a complete rabbit warren

**Russell:**

Right

**Mark:**

and there were I'm pretty sure that in my first experience of it there are major

episodes there that I just um I didn't experience because I didn't know that they existed

**Russell:**

Yeah yeah

**Mark:**

um and

**Russell:**

**I.i.27:30**

That's true of my first visit

**Mark:**

Yeah I found the complex spatially very confusing um but also part of his tour was um helping me to understand not only what happened but um how situations might be negotiated there

**Russell:**

Right and did you was your understanding then

**I.i.28:00**

that there were as it were um behaviours appropriate for particular parts of the building and inappropriate for other parts of the building

**Mark:**

Um I came out of that tour understanding that but um ah prior to that point no I had no idea I I well I wasn't sure I didn't know what to do um or

**I.i.28:30**

what one could do in this part or that part

**Russell:**

What happened after he had completed the tour

**Mark:**

I'm pretty sure he then let [sic] me to my own devices and I don't

**I.i.29:00**

remember exactly but ah

**Russell:**

Do you have a sense of where you parted

**Mark:**

Back at the locker room

**Russell:**

Right so there was a sense of completing something

**Mark:**

Yes yeah it was quite it was it was thorough and we started where we began

**Russell:**

So you finished where you began

**Mark:**

Oh er yeah yeah

**Russell:**

Yeah okay

**Mark:**

Well that for me  
I.i.29:30  
was the start in a way

**Russell:**

Oh right yeah okay so you set off again

**Mark:**

Mm

**Russell:**

Did you set off do you think in exactly the way the tour had set off

**Mark:**

Ah no I don't think so I think at the start of the tour we might have gone into the I the um café lounge on the first floor and I wasn't that keen on heading back there I don't  
I.i.30:00

like it much as a space or you know the as you know the ambience in there doesn't do a lot for me I'm pretty sure I headed back down to the um maze area and fastened upon some poor victim

**Russell:**

You said you've offered  
I.i.30:30  
similar kinds of tours

**Mark:**

Mm

**Russell:**

On about how many occasions since do you think you would have done that

**Mark:**

It feels like about four times

**Russell:**

Can you recall the most recent time

**Mark:**

Yes um I was with a  
I.i.31:00  
fellow who was on a tr ah trade mission here from Taiwan who was just in Melbourne for three or four days and ah we hooked up via

I.i.31:30  
the internet and I met him at his hotel we went out and had a nice dinner um he was very engaging company ah we went to a hotel which was a disaster and then

**Russell:**

Not his hotel

**Mark:**

No no we went to The Star in Hoddle Street which is chopsticks and walking sticks

**Russell:**

Oh yes (*I laugh a little*)  
I.i.32:00  
yes

**Mark:**

And that was very ugly because I was the youngest Caucasian there and he was the um ah the sexiest Asian boy there by a long stretch and um so it was a bit uncomfortable for both of us we stayed for one drink um because we were both getting daggers looks from everyone there um

I.i.32:30  
and I was actually heading back to his hotel and he asked if there were any um bathhouses in town so I took him to Volcano gave him the guided tour and um we got about half way through it and he just shoved

me inside a cubicle and I think we didn't bother completing the tour

**Russell:**

Right

**Mark:**

I suspect that there was  
**I.i.33:00**  
probably a reason why we couldn't go back to his hotel to have sex. I think he may have had colleagues there or whatever. He didn't make that clear.

**Russell:**

Yeah. Um, were you giving him the tour because he'd never been to a bathhouse as he call. He called it a bathhouse or you're calling it that today.

**Mark:**

**I.i.33:30**  
I don't remember what he called it.

**Russell:**

That's all right.

**Mark:**

Um, I gave him a tour because um, I think probably that was my paternalistic side coming out and also um, it's um, well, my own experience was that's a way of becoming comfortable.

**I.i.34:00**  
there.

**Russell:**

How long ago was this?

**Mark:**

About July last year.

**Russell:**

And it. How did you choose that as  
**I.i.34:30**  
being the one. One to take him to. Given that in July last year there were a choice of six saunas in Melbourne.

**Mark:**

Um, it was the closest.

**Russell:**

Right.

**Mark:**

but also um, ah, oh, cos we were passing through the city at that stage but also I wasn't familiar with the other city-based sauna because that had opened only recently and I hadn't been there at that stage.

**Russell:**

Yeah, it had only been open  
**I.i.35:00**  
two or three months.

**Mark:**

Yeah.

**Russell:**

by July.

**Mark:**

I hadn't. I hadn't ever been there and so I didn't want to go somewhere where I was going to be nervous and tentative and unsure and confused.

**Russell:**

Right. What makes you think you may have been that?

**Mark:**

I would have been in a place where um, I didn't know the layout.

**I.i.35:30**  
part of. Part of um, being able to operate successfully in a sauna is. Is um, knowing the territory.

**Russell:**

The physical territory.

**Mark:**

Yeah, yes.

**Russell:**

For you, that's the case.

**Mark:**

Yeah that's very important

**Russell:**

And are you confident  
**I.i.36:00**  
 that's the case for other people

**Mark:**

No I just project that onto them

**Russell:**

Right so you it was I may be asking you things that seem obvious here but it was important for you to be the confident know knowledgeable person

**Mark:**

Well I was

**Russell:**

in taking him around

**Mark:**

I was playing host

**Russell:**

**I.i.36:30**  
 Yes

**Mark:**

so I was taking him to remember he didn't know anything about Melbourne apart from where his hotel was and where the exhibition was being held and um and so I was taking him in hand so to speak

**Russell:**

Yeah

**Mark:**

for the evening and showing him a good time

**Russell:**

Yeah

**Mark:**

and so it was important for me to be in places that um

**I.i.37:00**

where I could be confident and familiar

**Russell:**

But are you a regular at The Star

**Mark:**

I've been there a few times previously

**Russell:**

Oh right right so were you confident and familiar at The Star

**Mark:**

Um

**Russell:**

For instance you sounded a little surprised at the fact that you were the youngest Caucasian and that he was the sexiest

**I.i.37:30**  
 Asian as you put it

**Mark:**

Well um I was ah I wasn't quite prepared for the sort of um hostility that I observed or felt

**Russell:**

Right

**Mark:**

And um and my guest for the evening was plainly uncomfortable

**Russell:**

So was it is it fair to say that that was a place you thought you knew and then it turned out it surprised

**I.i.38:00**  
 you in some way

**Mark:**

Yeah yeah

**Russell:**

So then you went to another place that you thought you knew

**Mark:**

Yes

**Russell:**

And weren't surprised

**Mark:**

I wasn't so surprised no

**Russell:**

Right okay were you surprised when he pushed you into a cubicle

**Mark:**

No I was kind of relieved actually I was wondering when he'd get around to it

**Russell:**

Right okay but that was up to him

**Mark:**

Um oh he made that move at that point but um I was er experiencing a bit of a countdown myself at the time and

**I.i.38:30**

um (*I laugh a little*) weighing up my options

**Russell:**

Did you arrive by cab

**Mark:**

No no I drove

**Russell:**

Right where did you park

**Mark:**

In the street outside

**Russell:**

Directly out in front

**Mark:**

Um not too far from the front door I'm pretty sure it was on the main street that we parked

**Russell:**

Are you aware there's a car park behind Volcano a very large one

**Mark:**

Oh I've

**I.i.39:00**

um I know that but I never use it um

**Russell:**

Do you know why you don't use it

**Mark:**

I recall hearing a customer there complaining about having his car broken into

**Russell:**

Right

**Mark:**

in that car park and I think that that's put me off ever using it

**Russell:**

Yeah

**Mark:**

But for the most part though when I've um used

**I.i.39:30**

Volcano I've been on foot I haven't had occasion to park there that often

**Russell:**

You hadn't been to the new sauna at that stage have you been since

**Mark:**

Yes yes I have twice

**Russell:**

Twice do you have a strong sense

**I.i.40:00**

then because that's going to be fairly recent of what the first visit to that sauna was like

**Mark:**

Yes yeah I went with my current boyfriend who took me by the hand and showed me around

**Russell:**

He'd been there

**Mark:**



Yes yeah

**Russell:**

Right ah is there anything that is remarkable or notable

**I.i.40:30**

about that visit

**Mark:**

Yeah um it's the first time since my very very initial visit to Volcano that I've ever been back to a sauna with my boyfriend

**Russell:**

Right

**Mark:**

And it was a very different experience this time

**Russell:**

**I.i.41:00**

Was it his suggestion to go

**Mark:**

*(a silence)* I don't remember

**Russell:**

Fine how was it different

**Mark:**

It was different because

**I.i.41:30**

I know and understand and am familiar with sauna protocols um and I know now also how within that environment to exercise aegis over or or a um sense of

**I.i.42:00**

propriatorship over another person how to express that to other clients and so um I I was quite comfortable with it that time

**Russell:**

Um you've just said something that um there

**I.i.42:30**

might not be much in it but I want to open it up if I can you just talked about how now you're familiar with sauna protocols but previously you used the term in the singular you talked about protocol now you're talking

about protocols in the plural can you just tell me a little bit about that

**Mark:**

Um

**I.i.43:00**

I suppose I was using um it singularly to describe a a um er a bunch of um a collection of actions and activities but they are indeed manifold there you know there's a whole bunch of things from how er you know from collecting your key

**I.i.43:30**

and towel to how it is that you change at your locker to um how you you communicate visually with other people when you're on the prow! how you get someone to um politely take their hand off you if you don't want it there all of those sorts of things they're they're they are protocols but they form

**I.i.44:00**

they fall under the um sort of generalised protocol of sauna activity

**Russell:**

So is this something this this kind of protocol it's something you've been explicitly

**I.i.44:30**

taught is that correct

**Mark:**

Ah it's a combination of being taught or having things explained to me and observing things um observing others and observing the people that I've been with

**Russell:**

So can you tell me then how YOU get changed at your locker

**I.i.45:00**

in terms of the protocol like what do you do or what is it that you ought to do because protocol seems to imply some sort of should and shouldn't about it is that fair

**Mark:**

Yeah yes um ah it may the these might be a bizarre set of of rituals that I've concocted merely for my own consumption

**Russell:**

Oh I'm if that's the case

**Mark:**

I

**Russell:**

that's no problem for me

**Mark:**

Yeah yeah

**Russell:**

I just would like to

**I.i.45:30**

hear them

**Mark:**

Um

**Russell:**

A couple of other if I can just let you know a couple of other interviewees have made um ah quite have specified um to me in detail habitual behaviours they have at their locker

**Mark:**

Yeah um

**Russell:**

And

**Mark:**

okay

**Russell:**

And you've liv and you have

**I.i.46:00**

and in each case I haven't asked them that I I have asked some other people about it but these couple that I'm thinking of have offered it up and you've now raised it as an area where there is a a protocol

**Mark:**

Yeah um ah there's only one um there's only one coat hanger usually and so um

**I.i.46:30**

shoes come off first and then trousers so you can hang your pants up and then your um shirt or whatever can go over the top but that means also that um you spend quite a lot of time standing there in your undies and

T-shirt which is um um not a bad thing (*I laugh*)

**I.i.47:00**

um ah

**Russell:**

Tell me but can you please explain a bit more about that

**Mark:**

Um because um you ah you're actually putting yourself on show in a

**Russell:**

YOU are

**Mark:**

Yes

**Russell:**

Yeah

**Mark:**

One is (*I laugh*) one is putting oneself on display um and um and you haven't quite graduated to the anonymity

**I.i.47:30**

of being yet another body with a towel draped around it you're actually in a transitional stage between the street and the sauna and so you're standing there in your undies and you're actually that means then that that you're one of the only people in the building just wearing undies and that can be quite a good look

**Russell:**

Do you always wear underwear

**Mark:**

Yeah and I nearly always have a T-shirt

**I.i.48:00**

on as well peeling the T-shirt off is quite important you take a step away from your locker and and

**Russell:**

A step backwards yes

**Mark:**

Yeah yeah yes and um peel it off quite slowly

**Russell:**

Do you tend to wait for an audience

**Mark:**

No not necessarily but I

**Russell:**

So if there's no one around at all do you still go through the same procedure

**Mark:**

Yeah because actually

**I.i.48:30**

you never know who might be looking anyway especially when you've got a T-shirt over your face

**Russell:**

Right okay so you peel it off slowly does that mean it comes off inside out

**Mark:**

Yeah

**Russell:**

Okay

**Mark:**

But then you get to fuss around for a few moments standing there just in your underpants pulling your T-shirt back into the right side out

**Russell:**

*(I laugh, then)* Ah um can I ask the T-shirt peeling is that an image you've derived from advertising

**I.i.49:00**

or is it from watching other people peel T-shirts off at lockers

**Mark:**

Oh I think I was um deeply affected by the Solarflex ad when it came out in the nineteen eighties

**Russell:**

Yes a very significant moment that isn't it

**Mark:**

Mm that was the first muscle Mary homoerotic ad that I'd ever seen for the Solarflex

**Russell:**

Okay so then you fuss around with putting the T-shirt

**I.i.49:30**

right way back

**Mark:**

Yeah

**Russell:**

Have you stepped back towards the locker or are you still that step back while you fuss around or is that not important

**Mark:**

It's not that important

**Russell:**

Okay then what

**Mark:**

Keys and well keys and wallet and um watch go inside the shoes

**Russell:**

Right but this presumably is before the pants have take have been taken off

**I.i.50:00**

or do you

**Mark:**

Yeah oh I just fart around in getting all of those things organised yeah

**Russell:**

All right okay oh but I mean the reason I ask the question is do you do it while you're in your underpants or do you do it before you've taken the trousers off to reveal your underpants

**Mark:**

Um I tend to empty my pockets take my trousers off but then the activity of of setting up the inside of my locker's done in my underpants

**Russell:**

**I.i.50:30**

What about your watch do you take that off at the same time as you empty your pockets

**Mark:**

Don't recall

**Russell:**

Right okay so it isn't so consciously cultivated at that level

**Mark:**

No

**Russell:**

Right okay there's a certain amount of um well it's hard to tell I suppose whether it's spontaneity or automatic behaviour

**Mark:**

It's more automatic I suspect

**Russell:**

Right okay why do you suspect that

**Mark:**

Um

**I.i.51:00**

because most of my dressing and undressing rituals are highly regularised but automatic

**Russell:**

Is that regardless of where you are whether you're at a sauna or whether you're at home

**Mark:**

That's right

**Russell:**

Right okay but is it fair to say that the format of your undressing rituals at the sauna is different

**I.i.51:30**

from your undressing rituals at home

**Mark:**

Yes

**Russell:**

Sorry I've used the word rituals is that a word you use to describe it or have I just introduced that

**Mark:**

Oh um if I haven't if it's a word that I haven't used um ah that doesn't make it any less relevant it is a ritual or it has aspects of ritualistic behaviour

**Russell:**

Okay well we haven't got beyond the underwear you're still you're still in your underwear

**Mark:**

I used to

**I.i.52:00**

then wrap the towel around me and pull my underpants down but now I don't care anymore and um and I've moved beyond that sort of um ah swimming pool locker room um shyness so now um I just almost defiantly ah drop my drawers and um pick 'em up

**I.i.52:30**

with my big toe and um fling them in the locker wrap the towel around me stick the key around my ankle and head off

**Russell:**

Always around your ankle

**Mark:**

No I used to put it around my wrist and then I saw some people with it up around their forearm which looked a bit less nancy (*I laugh*) and um ah and then um

**I.i.53:00**

I don't recall exactly but I was with someone one time who had their key around their key [sic] and that I thought was a very good solution

**Russell:**

Okay how do you know it's a bit less nancy as you put it to have it round the forearm rather than the wrist

**Mark:**

Well if you're wearing nothing at all except for a jingling um bracelet and a towel that strikes

**I.i.53:30**

me as being a bit nancy but um but wearing it around the um the upper arm also refers to um that it it makes cross reference to the sort of arm bands that um ah leather queens wear

**Russell:**

Ah yeah

**Mark:**

And so it refers to that sort of that um more butch mode of dress

**Russell:**

**I.i.54:00**

And what about the ankle then

**Mark:**

Well it's a it almost disappears there

**Russell:**

What's um you said that was a good solution um a solution to what

**Mark:**

What to do with your key

**Russell:**

Why you you strike that so that's a problem

**Mark:**

Um

**I.i.54:30**

well the wrist solution has a certain for me has a certain symbolic um ah um set of reference attached to it which are [sic] undesirable the um

**Russell:**

Undesirable

**Mark:**

In that um I don't I don't want to um portray myself

**I.i.55:00**

as a nellie queen in the sauna environment um however um wearing the key around the um bicep um refers to a particular aesthetic which I don't claim to be part of and by

association a set of practices which until recently um were

**I.i.55:30**

foreign to me so um ah I didn't want to advertise myself in that way either so the ankle was a good solution in that to me it was neutral and convenient although I guess probably what it also conveys is might convey is someone who's um been

**I.i.56:00**

in saunas enough to see that as a good solution so it signifies amongst other things that you're a sauna rat

**Russell:**

Putting it around the ankle

**Mark:**

Mm or it could do

**Russell:**

You talked about a jingling bracelet

**Mark:**

Mm

**Russell:**

Does it always jingle the key

**Mark:**

Um no but when no it doesn't because it's singular

**I.i.56:30**

however when you run your hand over surfaces it interferes and sometimes connects and makes a noise too

**Russell:**

Right

**Mark:**

And it can get in the way if you're trying to be intimate with someone and you've got a key round your wrist

**Russell:**

You wear a a watch on your left wrist

**Mark:**

Mm

**Russell:**

Was that the preferred wrist for your key when it was on the wrist

**Mark:**

Yes

**Russell:**

And on which ank do you have a preference for ankle then

**Mark:**

**I.i.57:00**

No not that I'm aware of

**Russell:**

Right

**Mark:**

But it probably generally goes on the same one I'd have to go through the physical motions to find out which

**Russell:**

What leads you to think it probably goes on the same one

**Mark:**

Because I tend to deal with robing and disrobing in an automatic way

**Russell:**

Right okay yeah

**Mark:**

An un quite unconscious way

**Russell:**

**I.i.57:30**

*(I sigh)* I mean what what interests me here is I mean it's it keeps interesting me like it's not the first time I've encountered it but this mixture of the kind of conscious and the unconscious in the term you used was portray that you portray yourself

**I.i.58:00**

in some way so is there's um is there a sense in which you put effort into regulating your appearance of how you're manifest in the sauna

**Mark:**

Oh um um yes yes

**Russell:**

Right okay

**Mark:**

Very much so and it's kind of interesting because ah you are um stripped down to essentials

**I.i.58:30**

there's no costume to hide behind but how you wear your towel is an important signifier

**Russell:**

I was wondering about that *(I laugh a little)* okay can you tell me how you wear your towel

**Mark:**

Um I wear my towel in a way that was described to me or first um demonstrated to

**I.i.59:00**

me in junior boarding house by a fellow who'd been brought up in India and um I suppose the best way I can describe it is to say that it um it um allows suggestive modesty

**Russell:**

**I.i.59:30**

*(laughing a little)* I don't know what that means at this stage

**Mark:**

Well

**Russell:**

*(laughing a little)* It's an interesting concept but I'd like to know a bit more suggestive modesty

**Mark:**

Mm in that um when when you pass the towel around um and you have the overlap

**Russell:**

Yes

**Mark:**

to tuck in with the overlap of the the length of cloth which is the overlap you double that back

**I.i.60:00**

upon itself so it forms a box pleat

**Russell:**

Yes

**Mark:**

and you tuck it in so that it actually coincides with your groin

**Russell:**

Right so it has that vaguely ancient Egyptian look about it

**Mark:**

Yeah yes

**Russell:**

Okay

**Mark:**

Yeah you end up with a box pleat coming right down where your sporran'd be

**Russell:**

Right

**Mark:**

So there's no way

**Russell:**

So you wear it symmetrically

**Mark:**

**I.i.60:30**

Yeah um and the it's it's suggestive modesty in that um you don't have ah or regardless of what state of erection you're at no one can actually visibly tell beneath your towel but because you've arranged a box pleat there um there's some sort of um there's something going on there which invites

**I.i.61:00**

oh er which because of the bulk of the towel invites further or warrants further investigation

**Russell:**

Ah I've read somewhere that geishas um in in the traditional sense when geishas were involved in offering erotic pleasure to clients um that the geisha would rarely in fact take any clothes off but that those

**I.i.61:30**

heavy and elaborate silk constructions are actually designed with a whole series of apertures and access points is is this this is what's immediately come to mind to me when you're describing the towel do you recognise that as a similar principle

**Mark:**

Um it's easy to get under but I take

**Russell:**

Even as it offers several layers

**Mark:**

Yeah yes

**Russell:**

Yeah

**Mark:**

But but um but because um it's been folded back into a box pleat the

**I.i.62:00**

actual area the physical area of overlap is not very much so it's really easy to get your hand in there

**Russell:**

Right

**Mark:**

But you can walk around with a boner and no one can tell

**Russell:**

Now if you were taught this at boarding school were you taught this by someone you had erotic entanglements with

**Mark:**

No

**Russell:**

Right okay um if you were taught this at boarding school how swiftly

**I.i.62:30**

do you think you adopted it when

**Mark:**

It's the way that I've always worn my towel ever since

**Russell:**

Right whether you're in [a] sauna or not

**Mark:**

Um it's the way when I think about wrapping a towel around me it's what I do

**Russell:**

Right when when you um go into a steam room do you wear your towel

**Mark:**

**I.i.63:00**

No

**Russell:**

Is that always the case

**Mark:**

Sometimes I'll wear it around my neck but I don't wear it around my body

**Russell:**

That won't vary from sauna to sauna

**Mark:**

No in recent years um I've tended to leave my towel outside

**Russell:**

**I.i.63:30**

That first time you went and you were in the steam room and you saw someone fondling your boyfriend's genitals were you wearing a towel

**Mark:**

Yes

**Russell:**

Right so some time after that came the time when you took your towel off to be in a steam room

**Mark:**

Yes

**Russell:**

Right okay can you specify when or if you can't that's no problem but

**Mark:**

Oh I think I can't specify exactly

**I.i.64:00**

when but I know that it had something to do with getting really pissed off at my towel getting all damp and soggy in there

**Russell:**

Yeah

**Mark:**

and not being able to get a fresh one

**Russell:**

Are you aware of other men though who wear their towels into steam rooms when you're in there

**Mark:**

Um I'm generally aware of those who don't

**Russell:**

*(I laugh)* All right

**I.i.64:30**

when was the most when was the last time you went to a sauna in Melbourne

**Mark:**

Um the morning of the march for reconciliation

**Russell:**

**I.i.65:00**

Before the march

**Mark:**

Yes

**Russell:**

during it or after it

**Mark:**



Before

**Russell:**

Right okay

**Mark:**

My boyfriend and I went out dancing at Freakazoid all night was it there we'd been out dancing all night somewhere and we were completely putrid and we wanted to we'd made arrangements to go on the march for reconciliation and there was a four hour window between lurching out of

**I.i.65:30**

the nightclub and the start of the march for reconciliation oh we'd been at that's right it was at ah the Redemption party

**Russell:**

Right

**Mark:**

Yeah um and so um we went to Squirt and had a nice sauna and shower and spa bath and freshened up and had a

**I.i.66:00**

snog in one of the cubicles and

**Russell:**

With each other

**Mark:**

Mm and then freshened up and went on the march (*a silence, then*) no that's not the last time the last time was the night before I left for overseas

**I.i.66:30**

[...] and um I booked the sling room at Volcano because we'd always been um laughing and joking with each other about sling experiences etcetera and so um as a um

**I.i.67:00**

as a way of um celebrating a last sexy night before I disappeared over overseas for three weeks we went to Volcano and booked this room and it was a very different experience actually because when you book a room they don't give you a locker they give you the keys to the room and the room has lockers in it so you walk through um a part of the um

**I.i.67:30**

ah sauna complex with everyone else wearing towels and you're fully clothed in

this case carrying a bag full of sex toys um and yeah so we had a night sort of in and out of the the sling room

**Russell:**

You said THE sling room

**Mark:**

Well I'm assuming that it's the only one but there I think ah there're about

**I.i.68:00**

four six maybe eight um rentable rooms up on the top floor in the heavy duty area which have different kinds of equipment in them

**Russell:**

Can you describe the interior of this room to me

**Mark:**

Um yes across um it's roughly square square in plan and across half of it there's um an area raised up on

**I.i.68:30**

a rostrum about half a metre and there's over that area a um heavy timber frame um rectangular with um a leather sling suspended from it by chains um on one of the adjacent walls was a mirror

**I.i.69:00**

and there are two lockers and a chair located in the flat floor area of the room

**Russell:**

This raised area is it possible to walk entirely around it

**Mark:**

No it [unintelligible]

**Russell:**

or does it join one of the walls

**Mark:**

It goes from wall to wall to wall

**Russell:**

So it's um

**Mark:**

Consumes half of the floor space

**Russell:**

Right okay

**Mark:**

So it engages with three of the walls

**Russell:**

Right and the sling what's its orientation in terms of the door

**Mark:**

**I.i.69:30**

Um it ah um at the usable end of the sling is back towards the door or the um ah standing area but in fact it's a it's a cow of a design because um ah the sling is positioned too far from the standing area to be able to stand up and fuck the person in the sling

**I.i.70:00**

um but the height of the sling and the position of this platform um is such that it's quite awkward and uncomfortable to do it kneeling down so I think that you know the basic ergonomics of the set up need a bit of revisiting

**Russell:**

That is if they've been designed for fucking

**Mark:**

Well that's true maybe it was a fist fucking sling room that we were in

**I.i.70:30**

but I

**Russell:**

It sounds to me that the ergonomics would be appropriate

**Mark:**

For fisting

**Russell:**

for fist fuck

**Mark:**

Yeah yeah

**Russell:**

Does that make sense

**Mark:**

Yes it does now actually that you point that out well maybe there's a a sling in another room which is more appropriately set up for fucking

**Russell:**

Or or maybe not (*I laugh a little*)

**Mark:**

Maybe not

**Russell:**

Um I some examiners will be reading this material at some stage and it's quite possible

**I.i.71:00**

that they have no idea what is meant by a sling

**Mark:**

Okay

**Russell:**

Can you offer what your description is of perhaps not slings generally but what this sling was you said it was suspended by chains and it was leather

**Mark:**

Yeah um it's a a um rectacular rectangular kind of um ah cross between a hammock

**I.i.71:30**

and a platform really um it's basically a um suspended surface upon which you recline um in such a

**Russell:**

Is it pliable

**Mark:**

It is

**Russell:**

or is it rigid

**Mark:**

It it's it's it's firm but pliable

**Russell:**

Yep

**Mark:**

Um it's got a head cushion of sorts at one end um and your butt hangs out over

**I.i.72:00**

the other end um and the position of the four chains upon which it's suspended is such so that um you can grip um the chains at one end with your hands and have your legs um ah physically attached to if you want to um the chains at the other end so your legs are up in the air

**I.i.72:30**

and your bum's hanging over the edge

**Russell:**

And you're swinging slightly

**Mark:**

Yeah yes the idea being that that um ah when you are um bottoming or submitting to um sexual penetration um you are um what's the word supine

**Russell:**

*(laughing a little)* Yeah that'll do

**Mark:**

Supine and suspended um ah so that um ah

**I.i.73:00**

the person who's sexually penetrating you can um swing you backwards and forwards and um ah control the penetrative act in that manner you you're rendered completely submissive um not inactive but submissive in a sling

**Russell:**

Did this room have a ceiling

**Mark:**

No oh

**I.i.73:30**

the ceiling floated above it was suspended above all of the cubicles in that area

**Russell:**

So the walls didn't go up to the ceiling

**Mark:**

That's correct

**Russell:**

All right did um that means sound could come in and go out

**Mark:**

Yeah

**Russell:**

Were you conscious of that

**Mark:**

Um conscious of it but it didn't bother me I've also in recent years gotten over being scared of making noises in a sauna given

**I.i.74:00**

that I've derived so much pleasure and entertainment from other people's noises there over the years

**Russell:**

Right but initially you were scared of making noises in a sauna

**Mark:**

Oh yeah yes I was a nervous nellie mm yeah

**Russell:**

So that was more an issue of personal fear rather than of protocol

**Mark:**

Mm yes

**Russell:**

Right

**Mark:**

Not wanting to make waves

**Russell:**

Um

**I.i.74:30**

can we stop there for a moment while I change the

**Mark:**

Sure yeah

**Russell:**

Yeah ta

**I.i.74:38**

*(The recorder is switched off and a fresh disc is inserted. We resume almost immediately.)*

**I.ii.00:00**

Um of the saunas in Melbourne I want to change the topic a bit um of the saunas in Melbourne is there a specific kind of place in one of them that you really

**I.ii.00:30**

enjoy that you're strongly attracted to that if you went to that sauna you know that that would be a major attraction for you

**Mark:**

I don't know about attraction I have um lingering fondness for

**I.ii.01:00**

a cop er er a couple of spaces

**Russell:**

Yeah

**Mark:**

which um er which it probably has to do with um being associated with good experiences um

**Russell:**

Can you tell me about one of those pl did you say places or spaces

**Mark:**

It's a particular place in a space

**Russell:**

**I.ii.01:30**

Yeah

**Mark:**

Um adjacent to the big flat podium in Volcano is a sort of anteroom where you emerge from one part of a particularly dark part of the maze there

**I.ii.02:00**

and there's a bit of a chamber and it's still extremely dark you actually can't see from one end of it to the other but there's a point at which

**Russell:**

This is the one that has a slight um involves a right angle turn it

**Mark:**

Yeah yes

**Russell:**

Yeah

**Mark:**

Yeah um so the back end of it which leads back into the maze is very dark

**Russell:**

Yes

**Mark:**

but at the end where it gives

**I.ii.02:30**

out onto the big circular platform there's or there has been at times a very small beam of light that physically enters through that opening and it's possible to situate yourself in that doorway so that that beam of light just falls across your body in a certain way

**Russell:**

What is that certain

**I.ii.03:00**

way

**Mark:**

Um it just runs across runs across the chest and depending where you put your arm it might catch a bicep or something like that

**Russell:**

So you've done that

**Mark:**

Oh yeah I've I've spent many a conscious five minute spell there just arranging myself in that little beam of light I see it as a very sort of um

**I.ii.03:30**

it's very Fassbinder (*I laugh a little*) it's very Querelle

**Russell:**

Oh

**Mark:**

If you recall Querelle he used a lot of

**Russell:**

Yes

**Mark:**

quite narrow beams of light falling across the face falling across the body and I like that space for the mystery at one end um the nervousness attached to the big podium area and the lingering space in between where you can

**I.ii.04:00**

arrange some fantasy of your own body

**Russell:**

Have you found that that's been a um place that then you can lead to that has led to some sort of seduction or is when you talk about a fantasy of your own body has it been more like a

**I.ii.04:30**

um an autoerotic behaviour

**Mark:**

Um I don't it it hasn't even been erotic well not sexual no it's been erotic but um and it's been it's been consciously deploying myself in a way that

**I.ii.05:00**

um that I find interesting it hasn't nec it hasn't been um I don't recall it being particularly successful as a stratagem um but um it makes it makes me feel

**I.ii.05:30**

like I look sexy whether I do or don't probably (*laughing a little*) it probably doesn't work at all which is why it hasn't been successful but um it's yeah it's a place I used to like hanging out I used to like

**Russell:**

When you say it makes you feel sexy can you just tell me a bit more about that

**Mark:**

Um

**Russell:**

If you can't then fine but if you can that'd be good

**Mark:**

**I.ii.06:00**

Oh it's just playing with that with that sort of playing with the theatricality of the lighting in [?] the space on the body

**Russell:**

Do can I just go back to the sling room for a moment you mentioned the mirror

**Mark:**

Yeah

**Russell:**

on the wall

**Mark:**

Yeah

**Russell:**

Was that mirror like a full length mirror

**Mark:**

Um yeah yes

**Russell:**

And

**I.ii.06:30**

was that something you played with when you were playing in the sling room

**Mark:**

Um oh had a go at it but um ah I found that the position of the sling framing was such that it interfered with the ideal sort of camera angle

**Russell:**

Right was that frustrating or irritating

**Mark:**

Um a little it wasn't a big deal

**Russell:**

**I.ii.07:00**

Have the mirror rooms at Volcano interested you

**Mark:**

Um later that evening

**Russell:**

Oh right

**Mark:**

The sling evening we ended up fucking in the mirror room um and I found it actually a bit overwhelming um and

**Russell:**

It didn't occur to you to turn the lights down in that room

**Mark:**

No because it wasn't about that it was about being

**I.ii.07:30**

in the mirror room but I found that the the sort of level of stimulus just yeah quite quite overwhelming it was um also um I didn't want to see that much of myself (*I laugh a little*) there's rather more of me than I anticipated

**I.ii.08:00**

one of the hazards about getting middle aged and fat is you know seeing yourself reflected three hundred fold in the mirror room and um ah so every extra pound gets replicated

**Russell:**

This is interesting because it seems to contrast with your carefree behaviour at the lockers

**Mark:**

Yeah

**Russell:**

where you said now you don't care

**Mark:**

But there's no mirror there and so I can imagine in my

**I.ii.08:30**

own mind that I look sexy you can't actually escape in the mirror room (*I laugh a little*) the reality the harsh reality is jiggling all around you

**Russell:**

(*laughing a little*) Right all right um

**Mark:**

And that's why for instance also that little slither of light falling across the body in that interstitial space can allow you to feel sexy because you can illuminate the parts of yourself that you feel might be desirable

**I.ii.09:00**

and there's actually no mirror for you to be able to tell whether or not it works it just feels like you're sexy whereas in the mirror room you can't escape the fact that um that sex is actually kind of awkward and often ugly and um not necessarily very

**I.ii.09:30**

sexy to look at

**Russell:**

I want to ask you um I want to use a series of terms and just I don't want a kind of um so much an explanation as just a simple response um for them they'd be very easy to theorise and I'd rather more a sense of what your what your gut reaction is about them

**I.ii.10:00**

do you tend to think of um the sauna as being a public place or a private place

**Mark:**

Private

**Russell:**

Do you tend to think of some parts of the sauna being more public and less private than others

**Mark:**

Yes

**Russell:**

Do you tend to think of the sauna as a gay place

**Mark:**

**I.ii.10:30**

Um yes and no um

**Russell:**

Without kind of arguing it

**Mark:**

Yeah

**Russell:**

can you just give me a bit of an just a simple kind of chunk

**Mark:**

Um mainly

**Russell:**

Mainly gay but there's something that isn't can you tell me what that is

**Mark:**

Ah it's people who don't think of themselves as gay but have same but have sex with other men

**Russell:**

**I.ii.11:00**

Like men in jails say or

**Mark:**

Yeah or men yeah in mainly heterosexual relationships

**Russell:**

Yeah

**Mark:**

who um ah go to the sauna and have a sexual experience and then kind of shower it away and go home

**Russell:**

Do you think of those men as being closeted

**Mark:**

Mm

**Russell:**

Have you met men there who you've not thought of as closeted who have sex

**I.ii.11:30**

with other men but who aren't gay

**Mark:**

No

**Russell:**

All right

**Mark:**

because I don't

**Russell:**

That doesn't make sense

**Mark:**

I don't know what you mean yeah

**Russell:**

Yeah okay that's all right do you tend to become more conscious of sexuality or gender when you're at the sauna

**Mark:**

Sexuality

**Russell:**

**I.ii.12:00**

So when you talk about people being a nellie queen is that a comment on gender or a comment on sexuality

**Mark:**

Sexuality

**Russell:**

Right

**Mark:**

The expression of one's sexuality

**Russell:**

Right so they're all men

**Mark:**

More or less

**Russell:**

*(I laugh a little)* Can you tell me a bit about the less

**Mark:**

Um ah some some are girlie men and um some are blokey men and

**I.ii.12:30**

some are try hard men um

**Russell:**

Can you tell me what a try hard man is

**Mark:**

Ah

**Russell:**

Or how you know a try hard man when you see one or when you encounter one it might not be visual

**Mark:**

Um they tend to um ah they tend to try and remain aloof um

**I.ii.13:00**

they they tend towards the statuesque in their department um and um they never kiss (*I laugh a little, then sigh once*) (*a silence*) it's as if they're they're they've got some um

**I.ii.13:30**

notion of of um maleness that is under threat in a male to male sex environment and so they they um cling on to um vestiges of or um some kind of imagined manhood in that environment

**Russell:**

**I.ii.14:00**

When you go to a sauna which of these men are you

**Mark:**

Ah

**Russell:**

Or are you something different again

**Mark:**

I think I'm something different again because now when I go to a sauna I go with my partner and that's something that's simply to do with

**I.ii.14:30**

indulgence on our part because we can in a sauna do stuff that we can't do at home

**Russell:**

So in a sense when you talked about portraying something earlier

**Mark:**

Hmm

**Russell:**

**I.ii.15:00**

does that apply now when you go with your partner

**Mark:**

No

**Russell:**

No

**Mark:**

No

**Russell:**

That was a previous

**Mark:**

Yeah

**Russell:**

kind of

**Mark:**

When I was going to saunas to find sex or have sex or indeed even sometimes when I wasn't because there are occasions when I've gone to the sauna basically to relax to have a sauna (*I laugh a little*) and a spa and and a swim

**Russell:**

**I.ii.15:30**

When you say to have sex you mean sex with other people because you and your partner may have sex

**Mark:**

Oh

**Russell:**

or whatever

**Mark:**

Yeah yes um yeah well to find sex



**Russell:**

Yeah

**Mark:**

Previously I used to go to saunas to find sex um but ah but now I go there to have sex with my partner

**Russell:**

Or you just simply go with your partner and whatever happens

**Mark:**

Yeah yeah

**Russell:**

So you do you need to portray anything

**I.ii.16:00**

when you go now

**Mark:**

Now no oh yes actually ah there is I need to portray that I'm with this man and we're at the sauna together and we're only interested in each other

**Russell:**

How do you do that

**Mark:**

Um basically by

**Russell:**

If I can ask sorry before we get into the I asked a general

**I.ii.16:30**

question the last time you went with your partner and you were away from the room that you'd booked privately

**Mark:**

Yeah

**Russell:**

how did you can you recall specifically a moment when you are aware of portraying that

**Mark:**

No specific one moment no um but I was aware of

**I.ii.17:00**

the need to portray some sense of proprietorship and so it was done mostly through touching through linking fingers or through being close physically to each other um or indeed um we um we ended up having sex in the steam room um

**I.ii.17:30**

but fended off interference or others joining in basically through I think the connectedness of what was going on between us

**Russell:**

Um which part of the steam room because that steam room has distinct parts to it

**Mark:**

Yeah um the low tiled platform in the er that that's sort of adjacent to the glass block wall

**Russell:**

Where the light comes through

**Mark:**

Yeah

**Russell:**

Right so you're

**I.ii.18:00**

in the lit area [unintelligible]

**Mark:**

Yeah

**Russell:**

Or the relatively lit area and when you say um did you actually have to physically fend people off

**Mark:**

Um no but um but there were other people in the room at the time

**Russell:**

**I.ii.18:30**

Was that a private moment or a public one for you and your partner

**Mark:**

Um

**Russell:**

from your persp from

**Mark:**

It was both

**Russell:**

You can only speak for yourself

**Mark:**

Yeah it well it was both it was kind of it it was interesting it's the first time that we've had um sex in a public place and we knew that what we were doing was um in the field of vision of other people but it was also private

**I.ii.19:00**

in that we were what we were doing was um ah very intense and between us two and something that we would take from that experience and and share with one another again and it was something special that we were doing something special that was happening to us um and something

**I.ii.19:30**

um which as it turns out um we both enjoyed a lot so it was very private in that regard

**Russell:**

The other men around did they kind of blur into some sort of anonymous audience

**Mark:**

They were anonymous I don't know who they are I couldn't recognise

**Russell:**

any of them

**Mark:**

No

**Russell:**

Were you

**I.ii.20:00**

were they an audience

**Mark:**

Um I think a couple of them were masturbating whilst they were watching well

whilst they were there so I'm assuming they are watching

**Russell:**

Did did you have a sense that you were performing in part for them or that it just so happened that they were in a position where they could watch

**Mark:**

I think more well it

**Russell:**

**I.ii.20:30**

Perhap let me put the question another way if they hadn't been there watching do you have any certainty about how different the experience would have been

**Mark:**

I think probably we still would have had sex in there because it had that element of that sort of little frisson of danger that anyone might have walked in at any stage

**Russell:**

Right so that sense of being in a public place was definitely part of it

**Mark:**

Yes yes

**Russell:**

But of having a private moment in a public place

**Mark:**

Mm

**I.ii.21:00**

my

**Russell:**

Have you and your partner ever kissed in a public place like um um a city street or a big shop or something like that

**Mark:**

Yeah and we quite often hold hands

**Russell:**

Yeah

**Mark:**

when we're walking around

**Russell:**

All right

**Mark:**

Um and we're mm

**I.ii.21:30**

I'm quite relaxed about displays public displays of affection um my boyfriend I suspect a little less so but he likes it so he's wrapping his head around it

**Russell:**

Is it more the case that you initiate that then

**Mark:**

I tend to

**Russell:**

Yeah did you initiate the incident in the stream room

**Mark:**

No I didn't

**I.ii.22:00**

no my boyfriend whispered to me fuck me I said here he said yeah so we did (*a silence*) quite variously and for some time he ["it"?] was pretty full on and

**I.ii.22:30**

only recently he told me that he really liked it so um I was [unintelligible]

**Russell:**

You hadn't discussed it at the time then

**Mark:**

(*this is a question*) Hmm

**Russell:**

You hadn't discussed it at the time

**Mark:**

No no and I wasn't sure whether whether he was enjoying it or going along with it but um he ah confessed to me recently

**I.ii.23:00**

that um he'd shocked himself by really enjoying the fact that it was public

**Russell:**

I'm near the end (*I laugh a little*) what's the most surprising thing you've witnessed in a sauna in Melbourne

**Mark:**

**I.ii.23:30**

(*a silence*) I've seen a lot of weird things

**I.ii.24:00**

the weirdest (*he sighs*) the weirdest thing that ever happened I didn't actually see but that just had to do with the sort of

**Russell:**

That's fine

**Mark:**

The nature of the experience

**Russell:**

Well witnessing's you know all sorts of things

**I.ii.24:30**

yeah go on

**Mark:**

Um I was in a cubicle at downstairs in the maze at Volcano and I was with a fellow who really loved eating arse and he I was on all fours and he sort of had my head shoved in a corner of the cubicle and he was munching away on my arsehole whilst I was beating off

**I.ii.25:00**

and um he really had his tongue buried in me and um I heard him making all these noises as I was cumming and um I sort of fell in a heap after I came

**I.ii.25:30**

and then swung around to find him with handfuls of um ah paper from out of the dispenser madly wiping the vinyl um mattress

**I.ii.26:00**

and um and then the stench hit me and I said to him you filthy bastard you've taken a dump while you've been eating me out and he said yep and it felt great so he'd um he'd um ah

**I.ii.26:30**

had his great sexual moment um whilst simultaneously cumming and shitting whilst

he had his tongue buried in my bum and whilst I was cumming which probably made

**Russell:**

*(A workplace conversation suddenly begins in the corridor on the other side of the door. I laugh a little.)* We won't worry about that

**Mark:**

Um I mean it probably makes certain kind of sense but um but that was that was

**I.ii.27:00**

my first um my first encounter with someone for whom the actual um physical activity of taking a dump was sexual and that surprised me

**Russell:**

**I.ii.27:30**

Yeah I don't know how I'd respond to that

**Mark:**

Oh I kind of laughed it off at the time and then told as many people as I could *(he puts on a voice)* you'll never guess what happened to me

**Russell:**

Did you tell as many people as you could

**Mark:**

I think I told quite a few yes

**Russell:**

When you say as many as you could

**Mark:**

Oh well

**Russell:**

you don't mean like you stopped people on trams or *(I laugh a little)*

**Mark:**

No no no

**Russell:**

No so who did you tell

**Mark:**

Um

**I.ii.28:00**

oh friends people that I lived with

**Russell:**

Who didn't you tell

**Mark:**

Um people on trams *(I laugh a little)* colleagues at work

**Russell:**

Right

**Mark:**

I just um ah I found it quite shocking in a way probably less so now

**I.ii.28:30**

but this was a couple of years ago

**Russell:**

Yeah yeah *(a silence)* if if there were something that you could physically alter at a sauna in Melbourne at a at a particular sauna in Melbourne what would it be

**Mark:**

**I.ii.29:00**

*(a silence)* I think I'd do a John

**I.ii.29:30**

Truscott *(I laugh a little)* and put black glass on the ceiling at Volcano over the cubicles that are on the middle floor adjacent to the bunk room there's a run of of a little corridor with I think three cubicles on one side and four cubicles on the other and there's usually some quite heavy sex that goes on in

**I.ii.30:00**

there

**Russell:**

Yeah

**Mark:**

They're great cubicles they're fantastic

**Russell:**

Yeah when you say heavy it it do you get that impression because um you're very conscious of noise coming from them

**Mark:**

Yeah yeah

**Russell:**

Yeah so am I that's quite interesting

**Mark:**

Yeah

**Russell:**

Until you said that I hadn't realised that but I always hear sex there whereas

**Mark:**

Yeah

**Russell:**

other other parts of the building doors will be locked but you might not hear anything

**Mark:**

That's right no you hear you get good noisy sex there but the trouble is because the walls um ah drop below the ceilings

**I.ii.30:30**

if you actually um stand up on um er your um bench bed thing and peer over the top you get silhouetted out against the ceiling and people know that you're looking

**Russell:**

And so the idea of the black glass would be to enable looking

**Mark:**

You could yeah yes

**Russell:**

without

**Mark:**

Yeah yeah

**Russell:**

All right

**Mark:**

You'd see a certain amount to go with the acoustic

**Russell:**

All right

**Mark:**

entertainment

**I.ii.31:00**

on quite a few occasions previously I've actually ended up taking one of those cubicles and getting off just on the sounds coming from around the place

**Russell:**

Is it a bench or a bed

**Mark:**

Well it's neither and both it's a raised boxed-in podium with a vinyl covered mattress

**I.ii.31:30**

on top well it's not even a mattress vinyl covered padding but it's yeah it's neith it's not a bed but it's not a bench it's a fucking-surface in a sauna

**Russell:**

One last thing have you ever consciously broken protocol with a view to provoking some effect or something like that consciously

**I.ii.32:00**

departed from protocol

**Mark:**

Not that I can recall

**Russell:**

Do you have a sense of yourself as somebody who has a m some quality of mastery in regard to protocol with saunas

**Mark:**

Um I feel competent in that environment

**I.ii.32:30**

I don't feel like I'm going to do something geeky

**Russell:**

I don't think I have anything else I want to ask you at the moment

**Mark:**

appendix 15: Mark I

Okay

**Russell:**

Is there anything you want to say or ask me

**Mark:**

Nuh no that's fine

**Russell:**

Okay we'll leave it there thanks

**Mark:**

Fine

**I.ii.33:00**

*(I switch off the minidisc recorder)*

END OF CONVERSATION

## appendix 16: Lydia I

*The transcript documents a conversation with Lydia recorded at her flat in an inner suburb of Melbourne. I arrived a little early to find her not at home. When she returned - she'd been at work - she was laden with shopping. In her kitchen, she unloaded the bags and made a pair of superb gin and tonics. We ferried the drinks and some rice crackers to the living room, set up the recorder, and got underway. From where I sat, I could see tree tops through the window and the fading light of fine weather in the late afternoon. Whenever Lydia cited the writer Pat Califia's name in the conversation, she pronounced it Califa.*

**Russell:**

**I.i.00:00**

Right we're on ah I want to start off by asking you about the women's events at saunas that you've ah attended first of all how many are we talking about then one two three

**Lydia:**

There's a major one I think the first thing we have to do is recap the history of Ladies Night and so there's

**I.i.00:30**

people like Ms A and Ms B and Ms C and all that kind of stuff so from the mid-eighties Ladies Night started doing these kind of glamour dyke events because before the mid-eighties dyke events were pretty much the Kingston Hotel (*I laugh a little*) and Miller shirts and all that kind of stuff which wasn't

**Russell:**

Where's the Kingston Hotel

**Lydia:**

Oh many years ago remember the Kingston Hotel is near um South

**I.i.01:00**

Richmond station um little girl bands like The Right Furniture used to play there and all that kind of stuff it's in a street behind the Epworth Hotel

**Russell:**

Yep

**Lydia:**

and they were kind of fairly unglamorous so I didn't really know those girls at those that time but would go to those kinds of events occasionally when I was with my ex-partner and others and um they actually started then promoting events and they were kind of they might take over a club

**I.i.01:30**

or whatever so by the time of you know Pat Califia and Macho Sluts and all that kind of stuff coming through they started actually holding more explicit events so in the early nineties I think it's probably about the one I wanted to talk about was ninety-three ninety-four it was around also the period when the Madonna sex book was happening

**Russell:**

Oh yeah

**Lydia:**

and all that kind of stuff

**Russell:**

Yeah

**Lydia:**

so

**I.i.02:00**

there's this trap first of all there was the thing in the mid-eighties through to the early nineties of becoming more explicit about a sexuality you've got this stuff coming out about kind of vanilla sex and all that kind of stuff so what I think's really interesting is that you've got this wave of kind of dykes kind of coming up with concepts like fuck buddies and etcetera etcetera and vanilla sex and all that kind of stuff

**Russell:**

Sorry can we just

**Lydia:**

Yeah

**Russell:**

pause there for a moment fuck buddies

**I.i.02:30**

was a term that was used

**Lydia:**

Yeah yeah

**Russell:**

within dyke circles

**Lydia:**

Yeah yeah

**Russell:**

Is that a term you used

**Lydia:**

Um n well you know I've always been ambivalent on what the nature of my kind of sexuality is where I've always kind of seen myself for want of a better word to be bisexual because my interest in a sexuality is based in an interest in the person and so I have always been fluid in terms of I'm more interested in having sex

**I.i.03:00**

with that person and also more curious about what sex would be like with that person

**Russell:**

Yeah

**Lydia:**

so my sexual life has been um immensely fluid but also not prescribed in terms of there's not particular things I like or dislike it's what is the kind of sex you have with that particular person it it's not a kind of fixed thing

**Russell:**

But was f

**Lydia:**

Fuck buddies was very

**Russell:**

As a term

**Lydia:**

Yeah

**Russell:**

**I.i.03:30**

rather than as a concept

**Lydia:**

Yeah

**Russell:**

you subscribed to

**Lydia:**

And let me talk a bit more about fuck buddies then

**Russell:**

Yeah

**Lydia:**

because that was also um not a conscious um militating against but trying to conceive of different sexualities um for girls having sex with one another because it still suffered from the whole thing about Queen Victoria couldn't imagine two chicks having sex together

**Russell:**

Yeah

**Lydia:**

and that all the

**I.i.04:00**

images of women having sex together were basically romantic paradigms um from a kind of feminist separatist stuff from those seventies on there was that kind of complete um concern about a penetrative sex um ex and you had you know entire kind of generations of women who had sex with one another who never penetrated one another so what was happening out of San Francisco and Pat Califia and On Our

**I.i.04:30**

Backs and all that kind of stuff was a whole reappraisal of what kind of sex would dykes have first of all and what did dykes look like so there's the militating between butch and femme

**Russell:**

Yeah

**Lydia:**

etcetera etcetera so from about the early nineties you got this explosion going on and really what has always intrigued me was that the model that was picked up was



essentially a gay male model so the whole concept of

**I.i.05:00**

environments where you could have anonymous sex um environments that looked at the notion of leather men culture um top and bottom who gave who takes etcetera etcetera became a thing that was being kind of flirted with so then it became really apparent that of course Ladies Night would start moving out of a nightclub environment and it wasn't kind of an odd or illogical step for them to hold events at places like Volcano

**I.i.05:30**

because then it was like well if you wanted to enact this kind of anonymous sex scenario you would find the environment or the mise en scene that was dedicated to that and the mise en scene that was dedicated to that was the bathhouse and so you got an event at Volcano what I think is really interesting and intriguing though was there was no not and you know the Ms Wicked thing was happening at the

**I.i.06:00**

same time

**Russell:**

Yes

**Lydia:**

so there is that lot lot of stuff talking about visibility so the big thing in lesbian stuff was being visible and visible meant as we know from a kind of may gale may gay history [sic] was all that stuff too about the way you formed your visibility was via sexuality by you know trying to sign that you had sex and these were the ways you had sex

**I.i.06:30**

so you got all the outbreak of the baby dykes and the jeans and the white t shirts the different coloured handkerchiefs in the back pocket and you had the kind of leather outfits going on it was completely and utterly kind of adopted

**Russell:**

Right so the visible signs crossed over from ah well established

**Lydia:**

They took a basic repertoire of signing and vocabulary

**Russell:**

Yeah

**Lydia:**

from a may gay culture

**Russell:**

Gay may gay

**I.i.07:00**

culture

**Lydia:**

Yeah

**Russell:**

What do you mean by may gay

**Lydia:**

Oh male male

**Russell:**

Male gay

**Lydia:**

culture yeah

**Russell:**

Right okay yeah okay so

**Lydia:**

And so you even had like little you know and then dicks with chicks exploded

**Russell:**

Yes

**Lydia:**

Ah no chicks with dicks exploded and you know having your pocket rocket and all this kind of stuff and this became very bemusing because there was a coterie who kind of led this so there was you know probably no more than thirty and that's kind of being very generous of inner sanctum

**I.i.07:30**

dykes who were at the forefront of this so whether it was Ms A or others at the same time too you had the whole kind of F to M stuff going on and all that kind of stuff which you know then would surface with that body of photographs of I can't remember her name at the moment from the Persona

Cognita exhibition of the women with moustaches

**Russell:**

Yes

**Lydia:**

Yeah so so that to me is the final conclusion

**I.i.08:00**

of that kind of performative you know every everyone's wanting to be performative about sexuality and so what you had within it was not a reimagining of a different kind of sexuality but adopting a set of well established stereotypes or archetypes from another culture and adopting it on top so there was this event at Volcano

**Russell:**

Oh sorry before we now get to Volcano

**Lydia:**

Yeah

**Russell:**

where were you in this you've described this

**Lydia:**

Yeah

**Russell:**

at the

**I.i.08:30**

moment from an anonymous kind of place

**Lydia:**

Yeah

**Russell:**

or an unidentified place

**Lydia:**

Yeah

**Russell:**

so where were you were you one of these thirty women or were you observing them but kind of interested or were you quite happy to participate in taking on um

**Lydia:**

Oh no

**Russell:**

things from gay male culture

**Lydia:**

Yeah no because I've always been quite bemused I was doing a lot of reading at that time

**Russell:**

Right

**Lydia:**

A lot of reading and um (*a silence*)

**I.i.09:00**

a lot of reading (*I laugh*) and I started to think a lot about um the whole thing about the notion of the safe word and the whole thing about sex as power and all that

**I.i.09:30**

kind of stuff remember at the same time um the Hellfire Club

**Russell:**

Yes

**Lydia:**

yes was going on and so you have magazines and I'll see if I've still got them and dig them out for you um where I just kind of became annoyed really because there is this I think when you talk about female sexuality and I don't want to become gender essentialist but I'll I'll just talk in general terms at the moment

**I.i.10:00**

you can't actually talk about a female sexuality I don't believe without actually running up against issues of power and issues of abuse so when you're talking about adopting a paradigm of anonymous sex based on leather men culture and the idea of top and bottoms and masters and slaves you start going oh hold on a minute here and then if you think that the women who have been held up traditionally this century last century

**I.i.10:30**

the twentieth century as being paradigms of being liberated females such as Anais Nin or um the woman who wrote *The Story Of O* if you actually dig deep only in the nineties did it start being revealed that they had

incestuous relationships or abused etcetera etcetera so when you talk about a female sexuality it can often be very complex in terms of those things about are there histories of abuse there whether they're physical

**I.i.11:00**

or sexual or emotional etcetera etcetera so I being a bit of an old feminist and particularly an old anarchist and all that kind of stuff found it very perplexing when you'd be looking at magazines like On Our Backs and you know there's a great range of gear there and there's also things like electronic equipment that you can buy to kind of give shocks to people and all this kind of stuff and you kind of start going

**I.i.11:30**

and you know and you think about rape and you think about all of this and so on an individual level you kind of become quite challenged because I did a performance um back in ninety-two um where I started a project with a name

**Russell:**

Yes

**Lydia:**

Yeah and I become

**I.i.12:00**

very silent when I talk about my work and so I was taken with the notion of the old notion of the body being a house of the soul and the whole idea of the metaphor of homes and safety and the desire for safe harbour within culture and yet the home is the place where most accidents happen most murders happen statistically

**I.i.12:30**

um women are murdered in the kitchen and men are murdered in the bedroom and Daniel Valerio exploded at this time and so there was this huge circulation in me of those kinds of issues of a pre-pube pre-pubescent abuse whether it was a sexual abuse or physical abuse whether there's a post-pubescent abuse um based in um rape and things like that

**I.i.13:00**

um and on and on it goes so when you've got this pure form of supposedly being safe and enacting then you have to actually start thinking about well enacting and how enacting affects behaviour and what are people performing and all that kind of stuff and in all of this I never was saying that an S&M culture was wrong I was more interested in how

**I.i.13:30**

the individual had arrived at this practice and were they truly free in it because there is a lot um writing about being liberated from one's body in pain by being able to understand pain and I don't know um if you kind of know that theory of um that while everyone thinks the top is the most powerful one in any S&M scenario it's actually the bottom who drives

**I.i.14:00**

it because it's their ability to actually stretch and go beyond that allows the top to be powerful and one could actually ascribe that to being a traditional role for women in culture if you kind of take on you know the the you know the paradigm of male patriarchy and all that kind of stuff so it was very confused in me

**I.i.14:30**

and instinctually I did a piece based in this [...] stuff where the second project the first project referenced a lot Karmain Chan and I've always been very taken by Daniel Valerio um

**Russell:**

Can you tell me who Daniel Va

**Lydia:**

Daniel Valerio was the first famous um toddler murder from a kind of de facto relationship and the photograph of him in the paper

**I.i.15:00**

is the one that I've often referenced of this little knowing boy with the bruised eye

**Russell:**

Right

**Lydia:**

And because of the media publicity of Daniel Valerio so Karmain Chan is the the best example of the stranger danger and that kind of stuff but Daniel Valerio was the symbol in the early nineties of actually this danger is not outside of the home it's within the home

**Russell:**

Yeah

**Lydia:**

It's it's from

**I.i.15:30**

people so within me there's a huge crossover between physical abuse and sexual abuse um and all that kind of stuff I think a way of framing this also is um I grew up with my mother in a bedsit where um I slept in the same bed as my mother until I left home when I was seventeen and my mother had a breakdown when I was four where post post that time she

**I.i.16:00**

never cleaned the house and so the home that I lived in no one ever came in the home from the time I was growing up in it to when I left home um so the whole kind of Miss Havisham scene from Great Expectations which is a keystone moment for me um because it was the first time I ever had any reflection on the circumstance that I was living in

**Russell:**

Yeah

**Lydia:**

um etcetera

**I.i.16:30**

etcetera so I did a performance where I arranged um a session with Mistress D from the House of Bondage in Nicholson Street where I um met her and gave her a brief and a commission which was to mark my body on the notion of um nails teeth knife belt cane

**I.i.17:00**

whip um and there's a level of forensic science which can actually um read in a murder how the person has been murdered and that in a lot um murders that kind of thing about how someone might have been raped or whatever gives indications of those things and I suppose I was interested in that thing about in sexual play you have scratching and biting

**I.i.17:30**

and so they're things of the body the belt is the thing of everyday life which is either you wait till your father gets home you know and that that image parent chastising the child I also went to a school um in primary school I was caned on my left hand for two years by Miss F because it was the sign of the devil because I was left handed and that was only exposed um at the end of grade

**I.i.18:00**

two because she split my knuckles I um this is at a state school interstate every teacher had a set of canes there was one teacher who was very famous because they [all] had names and personalities um in my primary school room there was Child G who

would always piss her pants at least once a week and would sit in a pool of urine because she wasn't allowed to clean herself

**I.i.18:30**

there was Child H who lived in constant fear and he was one of those boys who always held his dick we actually stripped Child J once and locked him naked in a press so he was discovered and humiliated um Mr K I was considered to be a rebellious girl I was constantly caned by Mr K from the grades five to seven um I took to wearing trousers and never wore dresses

**I.i.19:00**

from about ten to eleven onwards unless out of that environment because I was in my favourite yellow terry towelling mini one day and I had to go to Mr K and Mr K's speciality for caning you as a girl was to get you to bend over his desk and because your dress was short it would ride half way up your um buttocks and he would aim the cane marks directly

**I.i.19:30**

under your panty line so that when you sat it would hurt the most and there was a hierarchy of that the boys were caned on their open hands the girls were caned on the back of their legs um Mr L actually threw a blackboard compass at me once and I ducked and the blackboard compass went into the wall and quivered behind my head he would constantly throw dusters at kids and

**I.i.20:00**

clock them on the head etcetera etcetera um I used to be beaten by my mother a great deal um both by um her particular thing was if she didn't like what came out of my mouth she would slap me across the face um she had long nails so I would often get scratched on the face um to move me she would pull my hair

**I.i.20:30**

and grab my long hair and actually lift me up and drag me along um she progressed from rulers and at that time rulers actually had metal strips along the top of them which were a bit annoying when the rulers would break she'd move on to the wooden coat hangers um the culmination of that with my mother was an argument when I was about fifteen or sixteen when I was getting ready to go to school and

**I.i.21:00**

she beat me across the front of my body with an umbrella and marked my breasts up um at which time I became overtaken with the most extraordinary adrenaline rush I've ever had in my entire life where I lifted her up and started bashing her head into the bed-head and pummelled her face shitless

she wore full face make-up for two weeks because she was so

**I.i.21:30**

bruised and she never talked to me about it but she never laid a hand on me past that point um etcetera etcetera etcetera so that kind of violence of kind of not expressing oneself um and I adopted a thing of playing possum so when she'd start laying

**I.i.22:00**

into me I would basically fall to the ground offer my back and just let her beat me until so from about the age of um from about late primary on I used to fantasise about killing her um etcetera etcetera etcetera so very kind of intense environment to say the least um

**I.i.22:30**

so

**Russell:**

So I mean I find I find this very sobering all this [unintelligible] to hear [here?]

**Lydia:**

To get to the point I did this performance where I would go to Mistress D we have our session she doesn't cut me because you can't do that anymore but she does everything else um I then go to the venue to do the performance where I place people in the hallway of the venue

**I.i.23:00**

I come down to the top of the stairs I remove the nightie that I've got on um I walk and I pick up a rubber torch and a set of cards which has got on one side of it Love My Memory it's got on the other side of it an Alfred Steiglitz photo of a young toddler naked from the back holding you know a garland over their head underneath it is the legend Nails Teeth Belt Knife Whip I walk along the audience

**I.i.23:30**

I offer them the torch to examine my wounds I place their hands so that they can feel the welts etcetera etcetera I give them a card and I get to the other end of the hallway um at the end of the stairs after taking my nightie off I put on a pair of um black Greta Garbo pumps when I finally get to the other end of the hallway I put on a dress and I thank them all for coming and apologise for the lack of

**I.i.24:00**

seating etcetera etcetera etcetera and then go the next week I was canvassed by Mistress D to be um part of her um business because I'm very good she's not met

anyone like me I'm very good I can sustain quite a lot and I go I know how to withstand pain that's what I was raised

**I.i.24:30**

for so in terms of it being a sexual practice I pose the que I just pose the question what what is the drive behind it I started thinking a lot about um also

**Russell:**

Sorry that was a question that you not only pose now but you posed then

**Lydia:**

Oh I posed that very strongly back then

**Russell:**

Yeah

**Lydia:**

because there is always this thing about birching and whipping and S&M in Europe

**I.i.25:00**

it's called La Vice Anglaise it's seen to be a British thing

**Russell:**

Yeah

**Lydia:**

And if you think about British's the British's role in terms of the Victorian Empire the power base that Britain had from the late seventeen hundreds because of its navy it has always been seen to be um something that judges and every if you think about the images of S&M politicians we still have it in Britain their Te their Tory politicians

**I.i.25:30**

they come from class so when one comes to an S&M practice it's it's in terms of me well what position are you kind of letting go power of or adopting power or whatever so in all of this I'm still not judgemental about it as a practice what I am saying is I don't think it's as simple as that there's one reason as to why people engage in it and so at somewhere like Volcano

**I.i.26:00**

you have the cubbyholes downstairs but you still have the back rooms and the private rooms for the supposed heavy trade business so I kind of think within all of that if there was a drive in lesbians to make sexuality kind of visible and adopt different power positions to have a sexuality not

based in romantic love that wasn't vanilla  
that was about pure

**I.i.26:30**

desire I still pose the question where what  
what is the base of desire and and what are  
you enacting and what are you bringing to  
that that's all um

**Russell:**

Were you um because you attended um at  
least one of these nights at Volcano were  
you um vocal

**I.i.27:00**

and articulate about those questions

**Lydia:**

Oh no I did a performance and I've done it  
and I've also done other performances too  
at other events so I'll talk about that so all

**Russell:**

The per the performance at Volcano

**Lydia:**

Yeah

**Russell:**

That was your way of articulating the  
question or

**Lydia:**

No no I've I'm not that mean because it's  
about having fun because I pose those  
questions in the art gallery work really

**Russell:**

Right okay

**Lydia:**

Yeah and um and you know that had an  
accompanying installation and there's you  
know

**I.i.27:30**

the little

**Russell:**

I I recall because I was one of the people  
who was there ah I remember the wardrobe  
in particular

**Lydia:**

Yeah yeah

**Russell:**

And I remember you coming down the stairs  
and the things you've described very clearly

**Lydia:**

Yeah yeah um I think the other thing too  
for me the dri the drive of that performance  
was not so much about I think that I had a  
bee in my bonnet about yeah okay that's  
okay but it's

**I.i.28:00**

like it's real it's yeah it's real it's not kind of  
and this is your opportun you know your  
opportunity to consider the difference  
between real and fantasy so when you're  
fantasising about an S&M scenario or  
situation is it real or is it play so you know  
say at events like that there is these young  
girls for a while who had these cute

**I.i.28:30**

little private schoolboy outfits where one had  
you know the little English schoolboy  
knapsack on and they had the grey uniforms  
and the short cut hair and the other one  
would have the whip and I the cane and it's  
like I've just described my school experience  
so the other thing that I was also thinking  
about was that generational difference  
where you know the who I mean I think that  
it's fair to posit that your parents and my  
parents

**I.i.29:00**

lived in worlds where you know physical  
physical abuse was not an uncommon thing  
and they understood pain and their bodies  
and what it was to get a good clobbering  
and all that kind of stuff um you and I have  
varying ones of that and then you know um  
generation X or whatever you want to call it  
don't have that they you know the the  
whole school

**I.i.29:30**

system's really different now parenting's  
really different there's still extreme  
examples of it but it's not as common a lived  
experience as it once was in industrial  
Western worlds because that's the other  
thing that kind of was getting me a bit like in  
this idea of exploring pain and you know  
being a victim how then do you match that  
up against the other ways I mean it's not  
saying don't do it but it's like understanding  
that this is

**I.i.30:00**

a choice that you kind of have and that other  
people don't have choices and that I  
suppose I was very hyper at that stage  
about was there going to be a loss of an  
understanding of the experiences of people

who didn't have choice in in those scenarios in this kind of enacting one's sexuality so back to Volcano I'm sorry I segued you but I think

**I.i.30:30**

when you talk about bathhouse culture and you know the whole The Basement thing where you have the grade you know like the levels of heaven or whatever and then I think it's also an interesting thing once again to discuss in terms of female sexuality and male sexuality and all that kind of stuff about you know that kind of rough trade sex or whatever so I'll describe Volcano first um which is

**Russell:**

Well

**I.i.31:00**

perhaps we're now talking about the most recent time you visited Volcano

**Lydia:**

There's two things I'll talk about I'll talk about um (*my mobile phone rings*) there you go I can have a cracker

**Russell:**

(*reaching for the phone*) I'm sorry

**Lydia:**

(*reaching for a cracker*) Okay

**Russell:**

**I.i.31:30**

Sorry (*I switch the phone off*) I should have turned it off

**Lydia:**

That's okay at Volcano I'll talk about setting up and then the actual evening so

**Russell:**

Can I can I um perhaps ask a couple of questions

**Lydia:**

Go

**Russell:**

Your the evening was some the setting up occurred on the day of the evening

**Lydia:**

Yeah

**Russell:**

And your

**Lydia:**

Though there'd been a tour beforehand

**Russell:**

Ah the

**I.i.32:00**

tour was how long previous

**Lydia:**

Oh I can't remember probably a week or two weeks before

**Russell:**

Right okay now was the tour during opening hours

**Lydia:**

No

**Russell:**

Right okay I guess

**Lydia:**

The stink of phenol just amazed me (*she laughs a little*) because phenol was the detergent that um the disinfe it reminded me of my primary school experience

**Russell:**

Oh right that's very important

**Lydia:**

(*laughing*) Yeah

**Russell:**

Can I I'd like to hear first of all about the tour what you recall about the tour

**Lydia:**

No blokes were there there was only one

**I.i.32:30**

kind of bloke the rest was left to Ladies Night people to show around so

**Russell:**

So when you went on the tour it was

**Lydia:**

I was checking out places to do performance  
it

**Russell:**

Was was it just you and a bloke or other  
women and a bloke

**Lydia:**

No the bloke was just the door guy

**Russell:**

Yeah

**Lydia:**

and he was loading up the bar it's the  
Ladies Night girls

**Russell:**

Yeah

**Lydia:**

working out the logistics

**Russell:**

Yeah so

**Lydia:**

And

**Russell:**

So how many you were with some other  
women

**Lydia:**

Oh about four or five

**Russell:**

And the lighting in the building was it

**Lydia:**

**I.i.33:00**

Oh completely unglamorous

**Russell:**

Fine okay can

**Lydia:**

It's like the working lights up

**Russell:**

Work lights

**Lydia:**

Yeah

**Russell:**

Like on stage so what um like can you now  
tell me what that lighting was for the tour as  
distinct from

**Lydia:**

Basically we were allowed to sneak in  
before opening hours because you don't  
want to upset the clientele and turn them off  
by having fish in the building um (*I laugh a  
little*) and you know and it was pretty much  
it was just like any public

**I.i.33:30**

facility before opening hours which is all the  
work lights are on um the areas are being  
have been washed and are still kind of wet  
and smelly with phenol and stuff and um the  
first kind of culture clash was the whole  
domesticness you know so so the (*she  
puts on a voice*) you know the girls are  
finally getting into Volcano (*she reverts to  
her usual voice*) and the first thing is is that  
sort of bad lounge room area which is you  
know like

**I.i.34:00**

bad couches and carpet and and so Glen  
Waverley you know like

**Russell:**

Fine can you now when you say culture  
clash what I'm really interested in at this  
point is was that a culture clash for you

**Lydia:**

Nah

**Russell:**

or for the others

**Lydia:**



Um

**Russell:**

I'm interested in what were the in very much what happened for you

**Lydia:**

I'm very when okay when I check out venues I'm very pragmatic

**Russell:**

Yeah

**Lydia:**

Okay and I'm also been around long enough to know

**I.i.34:30**

that usually most things in the world aren't as glamorous as they appear

**Russell:**

*(laughing a little)* Yes

**Lydia:**

and that really um the suspension of disbelief by the user is what makes them glamorous kind of stuff

**Russell:**

Right

**Lydia:**

I was actually more surprised by the scale of the building

**Russell:**

How

**Lydia & Russell:**

small

**Lydia:**

it

**Russell:**

or how large

**Lydia:**

How small

**Russell:**

How small right okay

**Lydia:**

Because I kind you know I have an expansive

**I.i.35:00**

notion to sex kind of you know

**Russell:**

Yeah

**Lydia:**

And yeah I have an expansive notion to sex so I wasn't expecting it to be um aesthetically pleasing but I was expecting it to be I suppose slightly more um generous or expansive than it was so I think the sheer domesticity of the entrance is just fantastic

**I.i.35:30**

and I must admit I was shocked because it's so you kind of go up those pokey stairs and you come out and it's like a fucking lounge room let's face it and it's not a very glamorous it's neither appalling it's very middle suburbs there's no doubting about it and I'm kind of going ya got ya gotta be kidding *(laughing a little)* kind of thing you know because it didn't it I think after all the debates about

**I.i.36:00**

vanilla and being out there the pick up waiting area or the socialising area is so vanilla you know it's so nice

**Russell:**

Right can now you've already designated a few things here so I just I I want to sort of start getting a little bit forensic with some of that first of all the exterior of the building how much acquaintance had you had of the exterior of the building

**Lydia:**

Oh a man we both know and I always knew knew that it was there

**Russell:**

**I.i.36:30**

Right okay and you'd passed it a number of occasions

**Lydia:**

Yeah always knew it was there

**Russell:**

Okay all right um and that would have given some indication of the scale of

**Lydia:**

I didn't actually really think about it in that terms because I

**Russell:**

Oh yeah

**Lydia:**

Yeah because in in one sense I suppose that kind of thing about the facade is like I probably imagine this fan you know like the notion of the hidden garden the walled garden

**Russell:**

Yes

**Lydia:**

where you know I su ah yeah I suppose that's what I had in my mind

**I.i.37:00**

and you know there's the perfumed garden and all that kind of stuff where you kind of have that you have those architectural spaces which um once you go into them open up into these I suppose I had seen it in terms of a yes a pleasure garden and that and that notion from whether it's the Mogul garden or or whatever where you you don't put a lot of effort

**I.i.37:30**

into this

**Russell:**

So you'd been um you had imaginings of what may or may not be

**Lydia:**

No not I didn't take any expectation I'm there I'm you know I'm there to do a performance I'm being really pragmatic

**Russell:**

But surprising though being surprised however would seem to suggest that you

**Lydia:**

No it actually

**Russell:**

had conscious imaginings there were definitely

**Lydia:**

It was more when I got there it was like you go up the pokey stairs you come out into this

**I.i.38:00**

space and you go (*she puts on a voice*) oh small (*she reverts to her usual voice*) kind of yeah it's like I really no hadn't projected on anything it's like when I got there it's like I'm weighing it up and it's like big small medium it's

**Russell:**

Right okay

**Lydia:**

It's small and I

**Russell:**

What made what made the stairs pokey for you

**Lydia:**

Oh it's about the rake

**Russell:**

Yes

**Lydia:**

Yeah I'm not even sure it's

**I.i.38:30**

a regulation rake anymore I think what's interesting I keep talking domestic don't I in public buildings there's regulations as to rake and store and stair width

**Russell:**

Yeah

**Lydia:**

and all that kind of stuff and I suppose I might have been endowing it yes with that sense it's a public building where um the kind of rake of those stairs is pretty much

like a stair that been actually whacked into a brick veneer in you know in Keilor North

**I.i.39:00**

yeah so maybe that's the fir maybe that's the first point where I'm kind of thinking it's domestic yeah

**Russell:**

And then you come into this other area like you get to the top of the stairs

**Lydia:**

Yeah

**Russell:**

and then the very next thing is this open lounge

**Lydia:**

Um you come up the stairs there's the landing I think there's the kind of there's still the walled bit where you can have your door bitch moment and are you a member

**Russell:**

Yeah

**Lydia:**

and all that kind of stuff and I suppose yes I'm going oh great

**I.i.39:30**

I'm going to get behind the door and you get behind the door and it's not Hernando's Hideaway (*I laugh a little*) and some fantastic fucking you know den of iniquity it's a suburban lounge room you know slightly bigger with a few more couches and it was so frigging beige

**Russell:**

*(laughing a little)* Yes

**Lydia:**

You know let's face it *(laughing a little)* it's beige

**Russell:**

*(still laughing)* Yes it still is

**Lydia:**

you know and and so from that point I'm kind of going

**Russell:**

Was there anything that wasn't beige there

**Lydia:**

Oh there

**I.i.40:00**

were some bad prints you know bad poof prints of

**Russell:**

Of what

**Lydia:**

Oh you know the bloody you know California boys from nineteen eighty-two the muscle boy you know the blonde boy photos no heavy trade photos all very much within that kind of the you know the blonde boy the what I what I call the playboy [Playboy?]

**Russell:**

Yeah

**Lydia:**

images

**Russell:**

Yeah

**Lydia:**

Um I don't even think there were any dicks really and

**I.i.40:30**

oh and there was you know probably the usual kind of AIDS posters and all that kind of stuff and safe sex

**Russell:**

But you have no definite image of that

**Lydia:**

I probably note I probably noted yeah

**Russell:**

Yeah

**Lydia:**

Yeah yeah

**Russell:**

That's all right

**Lydia:**

They were being responsible proprietors kind of stuff um and yeah in that yes and what I did note well you can buy you can buy your lube and you can buy your rubbers and all that kind of stuff um

**Russell:**

Oh ah how was that organised then  
**I.i.41:00**  
you could you saw signage for that

**Lydia:**

Yeah I think yeah I can't remember if it's behind the bar or where you get towels or whatever and I can't even remember if there were things like not to use oil because it's no good with rubbers and all that kind of stuff yeah or just you know all your all your general public health stuff so it's really you know the two predominant images is the suburban swimming pool you know where you know the counter area where you can buy your goggles and

**Russell:**

**I.i.41:30**  
Yeah

**Lydia:**

Yeah and all that kind of stuff and this kind of slightly well it's not even really much larger than a decent living room let's face it

**Russell:**

We're in your living room at the moment

**Lydia:**

Yeah

**Russell:**

How much larger is it than this

**Lydia:**

Um it's a different it's a different size but it's probably a similar footprint to the entire flat

**Russell:**

Right it's proportioned

**Lydia:**

Yeah yeah that space if you actually  
**I.i.42:00**  
kind of

**Russell:**

extrapolate

**Lydia:**

If you extrapolate and have the because you've got the kind of the wall bit you and you come through and there's the lounge and there's the bar there and there might be what I remember to be the towel areas in front of the stairs going down

**Russell:**

Yeah

**Lydia:**

Yeah there's a there's an odd L shape in terms of the public public space there and I suppose the thing that I couldn't imagine was I couldn't imagine it peopled

**Russell:**

Right

**Lydia:**

**I.i.42:30**  
Yeah be and and I think

**Russell:**

By anyone

**Lydia:**

Well I was

**Russell:**

or were you thinking of it peopled by men or were you trying to imagine

**Lydia:**

No by

**Russell:**

forward for the women's event

**Lydia:**

No for men I was you know a big bloke really sometimes um I think what I was trying to match up was the difference in say the performative space of the bar or a nightclub and if I I probably didn't think about

**I.i.43:00**

I just assumed it and so I was probably assuming a bar a bar aesthetic of you know which are much more utilitarian surfaces hard surfaces whatever and you know when you think in anonymous sex you don't expect to walk into a beige (*I laugh a little*) Keilor North lounge room

**Russell:**

YOU don't

**Lydia:**

No but then I kind of will correct myself and go I have always postulated

**I.i.43:30**

right from the eighties through is everyone in Fitzroy and St Kilda think they're being so wild and I'm here to tell ya there's things goin' on out there in the suburbs which would just make ya hair curl you know so that's the other that and and I've always I've always thought that a much more interesting irony that that there are these obs assigned places that people go to to be wild but if we're

**I.i.44:00**

talking kind of aberrant kinky um whatever I reckon there's a lot goin' on

**Russell:**

Now you talked about this area as being a socialising and or pick up area

**Lydia:**

I was downright perplexed by it what its use is really

**Russell:**

So but you you described it earlier

**Lydia:**

Yeah

**Russell:**

in this conversation as that so I mean is that

**Lydia:**

I suppose

**I.i.44:30**

I started then thinking that the place was more like a men's club actually

**Russell:**

Yeah

**Lydia:**

and so once once I'd kind of matched up the kind of thing about I can't see how you could kind of I can't I can't imagine I'm sorry I can't imagine it kind of thing because you know it's so ceiling height and it's all low and there's not really a lot of space where you can jostle or you know just I think I was perplexed

**I.i.45:00**

that it wasn't a very good place to display oneself

**Russell:**

So that's interesting because I have displayed myself there so what do you mean when you say display I mean are we

**Lydia:**

I was working

**Russell:**

Are we talking about you imagining the men there still

**Lydia:**

Yeah

**Russell:**

at this moment yeah okay

**Lydia:**

and I think where I shifted gear was when I say I couldn't imagine displaying oneself there

**I.i.45:30**

what I was applying to it was the bar scenario

**Russell:**

Yes

**Lydia:**

So the way one displays oneself at a bar  
you can't do yeah

**Russell:**

Yes

**Lydia:**

The kinds of body positions you might adopt  
etcetera etcetera you can't you can't do it  
that way so then I go oh it's not a bar it's a  
club and once I kind of think oh Melbourne  
Club

**Russell:**

Yeah

**Lydia:**

Blokes sitting around

**I.i.46:00**

talking

**Russell:**

Yeah

**Lydia:**

Checking one another out (*laughing a little*)  
oh yeah I get it so you know so it's like yeah  
that that's then how I that's then how I  
understood it

**Russell:**

At at this very early stage before we've  
gone through the rest of the building

**Lydia:**

Yes

**Russell:**

were you also starting to entertain thoughts  
about the women's event that was coming  
up as well and

**I.i.46:30**

for instance how you might use

**Lydia:**

No I already had an agenda as to what I  
wanted to do there

**Russell:**

All right

**Lydia:**

and I was looking for the space in which I  
could do it

**Russell:**

Fine okay right now let's go on about the  
tour

**Lydia:**

Okay so isn't it interesting because I still

**I.i.47:00**

I think in terms of spaces it's not a bar it has  
a bar but it's not a bar and remember we're  
still talking a period where the whole new  
wave of bar things didn't happen hadn't  
already happened so things like Honky  
Tonks or um you know Troika or or that kind  
of culture hadn't hadn't hit yet I've ki I've  
said it you know it's a beige domestic

**I.i.47:30**

lounge room from Keilor North um but I still  
didn't ascribe the behaviour that might  
happen in there like um a family social  
gathering because that's not formal enough  
so I'm thinking codes of behaviour so the  
code of behaviour that I kind of arrive at is  
the paradigm of the men's club whether it's  
a football club whether it's the Melbourne  
Club

**I.i.48:00**

it still it looks like a lounge room but it's not  
it's not friendly I can't it's not it's not that  
kind of social relationship I think by talking  
about it being a men's club there's it's  
friendlier than a bar but it still has a formality  
about it where there would be coded  
behaviours you know so whether it's how  
blokes

**I.i.48:30**

behave around the keg at the football club  
event or um or how one might discuss  
business

**Russell:**

Yeah

**Lydia:**

Yeah there's it's still a I don't know what it  
is and I've never seen it but I still think that  
there there would be a consciousness I  
don't believe you'd relax there it's try yeah  
it's this it's like this joke I

**I.i.49:00**

have um when you're working with  
consultants you always have to keep things  
on a mates level so you while there is a con

there is a contract you have to keep it matey  
but you are stupid to ever think that they're  
your friend and I would believe the same  
thing is functioning in that en in that  
environment

**Russell:**

**I.i.49:30**

See now this is the hard question I guess  
what at a level of materiality and  
organisation what led to that conclusion

**Lydia:**

Because it's the context of what the space is

**Russell:**

Okay

**Lydia:**

That's that's that is that's that's the  
assumption and prejudice I'm bringing to it

**Russell:**

Yeah but is it a a a I

**I.i.50:00**

suppose what I'm asking now is is this if you  
like um a reasoned deduction or was it a  
kind of like an instantaneous recognition  
you've described the reasoned deduction  
what actually happened did you know this  
place was this

**Lydia:**

It's looking like a lounge room

**Russell:**

or did you think about it

**Lydia:**

No it's looking like a lounge room but it's not

**Russell:**

Okay good

**Lydia:**

Yeah it's

**I.i.50:30**

you know to use that word it's a simulacra

**Russell:**

Yeah okay

**Lydia:**

you know so I go in going bar I go fuck not  
bar because I I you know I'm bringing that  
association of you know if if you're looking  
for anonymous sex the bar environment or  
parks and rattling bushes is the way to do it  
so I walk in and it's like oh fuck it's not a bar  
it's pretending to be a lounge room but it's  
not a lounge room either

**I.i.51:00**

yeah

**Russell:**

That's all right

**Lydia:**

Yeah yeah

**Russell:**

I have one more question then

**Lydia:**

Yeah

**Russell:**

which is before we move and that is do  
lounge rooms are lounge rooms simulacra  
of lounge rooms

**Lydia:**

They can be yes of course I'm not that  
stupid and they're

**Russell:**

Oh I wasn't meaning

**Lydia:**

Yeah yeah but it but but a lounge room is  
a lounge room in the context of a supposed  
domestic environment

**Russell:**

Right

**Lydia:**

And so then to go and pace the size of a  
lounge room

**I.i.51:30**

in a non-domestic environment in fact a  
commercial business that is actually based

on providing a space where you have sex with people you don't know yeah but you know something I did know and became sad and it's probably my fantasy that afterwards I kind of thought that there would be old fellas who no longer consider themselves pretty enough

**I.i.52:00**

to cut it downstairs but because they want to be near it they still come and sit in the lounge room

**Russell:**

Right

**Lydia:**

That I did think that in this room there would be people who no longer went downstairs and I and I'm quite willing to admit that that could be a fantasy

**Russell:**

Oh no no of course

**I.i.52:30**

but it's interesting what we've got is there's this place and then there's down-

**Lydia & Russell:**

stairs

**Russell:**

Okay

**Lydia:**

*(she sings a rhythm like suspenseful soundtrack music)* Dhum dhum dhum dhum dhum dhum dhum dhum

**Russell:**

Okay so

**Lydia:**

And see it's signing the things of the club because off the lounge room area there's the massage room

**Russell:**

Yeah

**Lydia:**

Um I don't know whether I found out whether you know you get offered hand

relief or not and I suppose the hierarchy is actually quite interesting because see

**I.i.53:00**

downstairs is the com is the other communal area of the seething mass but upstairs is this fake lounge room there's the rooms that you can have massage in and then *(she sings a rhythm)* dhum dhum-dhum dhum there's the heavy trade room with the sling and all that kind of stuff um

**Russell:**

What level was the heavy trade room on

**Lydia:**

The same level

**Russell:**

Ah right okay

**Lydia:**

But down the back

**Russell:**

Right

**Lydia:**

So you know there's there's the lounge room area then there's

**I.i.53:30**

stair there's stairs down here but all right down this bit past the stairs or maybe the stairs are here or whatever

**Russell:**

Yeah

**Lydia:**

there's a a like a semi-corridor to the massage room which then has a door that leads out onto the other part of the lounge room as I call it but then separated from the massage room further back was the the rough trade room

**Russell:**

Right okay

**I.i.54:00**

the building is physically altered since you were there

**Lydia:**



Yeah okay

**Russell:**

But that's not surprising

**Lydia:**

And what what was interesting is there's exclusivity to the rough trade room because it's like you know that's like getting promoted you know

**Russell:**

In what respect

**Lydia:**

Um

**Russell:**

How did you experience that

**Lydia:**

I'll talk about that on the night

**Russell:**

Oh okay

**Lydia:**

Yeah yeah

**Russell:**

So with so but just to

**I.i.54:30**

leap ahead to that for a moment when the women were there it functioned in the way you've described that is it was like being promoted

**Lydia:**

Oh no there's if I talk about the inner sanctum of the thirty who really are

**Russell:**

Yeah

**Lydia:**

You know are seen to be the the real kind of macho sluts

**Russell:**

Yeah

**Lydia:**

Um th I'll talk okay we'll go in basically

**Russell:**

We don't have to

**Lydia:**

No no

**I.i.55:00**

no no

**Russell:**

Let's go with the no let's let's

**Lydia:**

Just stick to the the [unintelligible]

**Russell:**

Tour

**Lydia:**

Okay

**Russell:**

Let's go back to the tour

**Lydia:**

So with the girls there's there's they're kind of runnin' around like kind of crazed schoolgirls giggling and it you know because it it's like oh what's in here (*she squeals, then*) kind of stuff and I'm kind of you know like Sylvester's son kind of the shame the shame you know like

**Russell:**

Yes

**Lydia:**

You know

**I.i.55:30**

like get a grip for god's sake (*she laughs a little*) you know like um

**Russell:**

But did you say any of that or

**Lydia:**

No

**Russell:**

So did what form did it take the form of composure on your part or calm or

**Lydia:**

Well it's more like yes it's a sling people are strapped into it so you can restrict them and fuck them that's the idea? *(she laughs a little)* you know *(she squeals, then)* you know it's like

**Russell:**

Had you seen a sling before

**Lydia:**

Um

**Russell:**

**I.i.56:00**

In the flesh as it were

**Lydia:**

No but look I've been reading in the area of dark sex

**Russell:**

Yeah

**Lydia:**

since I was twelve basically

**Russell:**

So so the encounter with it as an actual thing rather than a read about or pictured thing was not particularly a big shift

**Lydia:**

Nuh

**Russell:**

All right

**Lydia:**

And I'd already done the Mistress D thing

**Russell:**

Yeah yeah I'm aware of that

**I.i.56:30**

yeah

**Lydia:**

And yeah it's more like it's like when I went to New York it's like my experience of New York was you don't discover it it's like you go oh yes I've been here yea yeah you know and really

**Russell:**

You recognise it

**Lydia:**

Yes

**Russell:**

Okay

**Lydia:**

It's like um

**I.i.57:00**

what you're actually doing is just confirming it you're not discovering it you know so my kind of experience was not discovering this is like oh yeah yeah kind of stuff

**Russell:**

When you said the other women were running around were they literally running around

**Lydia:**

Yes like yes they were like high school girls

**Russell:**

Right

**I.i.57:30**

is

**Lydia:**

Some not all of them

**Russell:**

Were

**Lydia:**

Because there's the cool ones who are the heavy dut leather girls leather and rubber girls and the only moment of confidentiality

I'll have in this thing is I'm going to talk a lot about Ms A and the mystique of Ms A but you won't be able to refer to her

**Russell:**

Yes I'm aware of that yeah

**Lydia:**

Okay

**Russell:**

I mean her name will be changed

**Lydia:**

Yeah

**Russell:**

and if there's identifiers

**Lydia:**

Yeah

**Russell:**

you know

**Lydia:**

So Ms A

**I.i.58:00**

is basically the godhead okay so Ms A's the godhead she's the one who you know is living the Pat Califia life she has the wife

**Russell:**

This is at this stage

**Lydia:**

Yeah

**Russell:**

Yeah

**Lydia:**

Yeah she has the wife she has the mistress she has various girlfriends and everyone wants to have the Ms A everyone wants Ms A to top

**I.i.58:30**

them kind of stuff um and I can't remember

**Russell:**

So she was present during this tour

**Lydia:**

I can't remember all I can mainly remember is Ms C and Ms B I think so Ms A is the the goddess of the kind of every possible combo you you can have there um and then you've got

**I.i.59:00**

the kind of um F to M gang um and I can't remember whether you know she was going through the operation then or not or starting the hormone treatment so you've got you know two examples of you know chicks becoming blokes and the rest are pretty much kind of you know then there's Ms C princess Ms C um super femme kind of stuff

**I.i.59:30**

and what I suppose I've always thought really amusing and then there's you know a couple of of Ms A acolytes

**Russell:**

Right you you're listing a large number of people

**Lydia:**

Yeah

**Russell:**

You did initially mention there were about four of five women on the tour

**Lydia:**

Yeah I'm just going through the hierarchy stuff

**Russell:**

Right

**Lydia:**

What I'm trying to say is the supposed real thing of people who might actually know how to actually use this environment for its purpose

**Russell:**

Yes

**Lydia:**

is

**I.i.60:00**

you'd be hard pressed to say it was more than a dozen

**Russell:**

Right

**Lydia:**

That's what I'm trying to say you know so so you've got this hierarchy where you know most of the girls would have kind of you know dildos and um the the smaller inner sanctum the the larger Ladies Night inner sanctum which is about the twenty to thirty might know and might

**I.i.60:30**

have kind of strap on dicks and dildos and yes we have penetrative sex and anal sex and all that kind of stuff

**Russell:**

Yeah

**Lydia:**

But in terms of what I would call the ritual S&M stuff it's very small number and so in terms of the rough trade room you know on the actual night there's this like purient [sic] kind you know this kind of ho it's like hoping (*she laughs a little*) someone might use it kind of thing

**I.i.61:00**

you know like very sad

**Russell:**

But at the tour

**Lydia:**

Back downstairs go downstairs there's the swimming pool area there's I can't remember if there's a spa or not then

**Russell:**

That's fine

**Lydia:**

Then there's the cubbyholes well the okay no there's the pool ar the wet let's call it the wet area so the wet area's here and you can either go that way or you can go that way then you've got this way what I call the labyrinth which

**I.i.61:30**

is not about hiding it's about creating a labyrinth that you can kind of press against

and mingle and all that kind of stuff there's not um there's not what you'd call exclusive space it's space that's been constructed for milling and all that kind of stuff

**Russell:**

Oh yeah can you tell me a bit about how the construction facilitates that

**Lydia:**

Oh cor ba you know a series of

**I.i.62:00**

corridors

**Russell:**

Yeah

**Lydia:**

I I think a labyrinth is the best that

**Russell:**

Yeah okay

**Lydia:**

Because um because there's there's only the two walls there's not the third wall or a fourth wall to give closure

**Russell:**

Right

**Lydia:**

So the so it's an enclosed space but you can't create an enclosure around you to give you privacy yeah that's that's not what that space is about then opposite that

**I.i.62:30**

is the um behind the kind of wet area is the large circular space with the large circular um platform in it which is once again a communal space but that's the vertical equivalent of the horizontal equivalent of the labyrinth but it seems to me the labyrinth is um about

**I.i.63:00**

for some reason I kind of think that the labyrinth's about clothing and not much nakedness and that the round space is about less clothing and more nakedness

**Russell:**

Okay now you said for some reason you think that let's first of all is think the most accurate word here

**Lydia:**

That's how you use the space isn't it I'm you know because for me the labyrinth and the corridors

**I.i.63:30**

is about um groping and gro and there's not much fun in groping something that's not covered because it's about the slipping it's about hand under cloth it's about undoing flies it's about lifting pulling cons you know tigh you know tightening a shirt pulling a shirt over

**Russell:**

So for you this

**I.i.64:00**

is an area this labyrinth this series of corridors is an area that would be most actively fulfilled in its potential if people were clothed

**Lydia:**

Par yeah because it's about it's about undoing and it's and I also see it's about testing trying out sampling

**Russell:**

Right

**Lydia:**

Um

**Russell:**

When you when

**I.i.64:30**

again are these things that were you were appraising as you went on the tour

**Lydia:**

Yeah I would have been I'm like that

**Russell:**

Yeah but you have you have no definite recollection now it's just that that's

**Lydia:**

No I would have been appraising the spaces for what ac what I believed what activities

**Russell:**

All right

**Lydia:**

Yeah because I I was of course I was interested in the performativeness of the space

**Russell:**

Yeah yeah

**Lydia:**

Yeah um

**I.i.65:00**

and wha and even if it's just towels the m for me the milling is about beginning to sample um where and not as committed so the more enclosed the space

**I.i.65:30**

is the greater the commitment yeah in a in a sense

**Russell:**

In what sense (*I laugh a little*)

**Lydia:**

Um well it's okay but it's also about different forms of display so say the the round room with the plinth that's not about viewing that's about

**I.i.66:00**

um like bundles of snakes in a in a sense that's not so much about eye but being in the midst of the potential of being in a heap of fucking in a sense yeah and so that it's not playing to the eye it's playing to the it's about being blinded it's about lo it's about losing sight um

**I.i.66:30**

to be in the sense a body yeah so so the way I ascribe the rou the round plinth space is that's it's it's not about standing back and looking or displaying to others um you know hands up while someone sucks your cock that it's it's not it's not fourth wall space it's about being in it's about being

**I.i.67:00**

in

**Russell:**

Yeah

**Lydia:**

and being blind um and I suppose it you know the way I would read it it's about multiplicity as well um or it or it might yeah yeah that kind of stuff um and it's about it's about fluidness of connection as well so I'll whip through the spaces

**I.i.67:30**

there's the labyrinth vertical milling space it's about sampling and checking it's also about um either displaying yourself or being viewed while you have sex with others kind of thing the round room is about not it's not ocular it's it's about in a sense blindness um then you have the cubicles which um

**I.i.68:00**

are the and by cubi and by cubicles they're cubicles they're not rooms it's still standing and still to this day I think it's amazing that Ms C stood in a Ms C and Ms B stood in a cubicle in nineteen ninety-three and didn't know what a glory hole was

**Russell:**

How do you know they didn't know what a glory hole was

**Lydia:**

They said what's this for there's a hole in the wall

**Russell:**

To

**I.i.68:30**

you

**Lydia:**

Well they were discussing it

**Russell:**

But did they ah say that to you what's this for

**Lydia:**

Yes

**Russell:**

So they were a seeking information from you about that

**Lydia:**

And it's like well what do you think it's for you stick your dick through it (*she laughs a little*) don't you know it's like you know it's like (*she puts on a voice*) duh

**Russell:**

So what you're calling the cubicles

**Lydia:**

Yeah

**Russell:**

were these um

**Lydia:**

Yeah

**Russell:**

spaces with glory holes

**Lydia:**

Yeah which replicate it's the replication of the public

**I.i.69:00**

toilet

**Russell:**

Yeah

**Lydia:**

with no doors

**Russell:**

Now when you talked about cubbyholes before what was that a ref

**Lydia:**

They're the longer rooms with the with the bench

**Russell:**

Ah yeah

**Lydia:**

and you can close the door

**Russell:**

Close it

**Lydia:**

Yeah

**Russell:**

Can you also lock it

**Lydia:**

You can

**Russell:**

Right okay

**Lydia:**

And so for me the hierarchy of character relationships the labyrinth is about multiplicity it's about display it's about sampling it's about display to pick up

**I.i.69:30**

it's about display to be picked up it also may be about display of being viewed having sex the round room's about blindness and just not knowing

**Russell:**

Yep

**Lydia:**

The standing cubicles are about having sex but not actually being that interested in seeing who you're having sex with so but there's still a visuality to it because

**I.i.70:00**

the whole thing of of the glory hole about framing and all that kind of stuff so you it still has an ocular element to it but it also has this element that you're restricting your you're you still are sighted but you're restricting sight it also is about being able to be viewed um in a fourth wall way and that the that the what I call the cubbyholes

**I.i.70:30**

are are about forming a group

**Russell:**

Of how many

**Lydia:**

Oh it could be it could be two it could be ten

**Russell:**

There were there were cubbyholes big enough for ten men

**Lydia:**

I probably exaggerate but more than more than more than two

**Russell:**

Right okay

**Lydia:**

Half a dozen

**Russell:**

Yeah okay

**Lydia:**

If they wanted to yeah so it's it's a it's it's similar to the round

**I.i.71:00**

room but there's probably more um but there would be roles there would need to be roles not roles but you see the round room has no character

**Russell:**

What do you mean

**Lydia:**

Um

**Russell:**

*(I laugh a little, then)* I'm curious I

**Lydia:**

That to be in there you let go of c there is no character to display

**Russell:**

Oh sorry there's no character for the person in the loun

**Lydia:**

Yeah

**Russell:**

They become characterless

**Lydia:**

Yes

**Russell:**

Okay the are you su now when you say  
there is no character

**Lydia:**

Well there's n you'd for me it's almost like  
it's the most polymorphously perverse of the  
rooms (*we start bingeing on the rice  
crackers, crunching away audibly and  
speaking through mouthfuls of food*) purely  
based in sensation

**Russell:**

Okay now I know what you mean

**Lydia:**

Yeah that's yeah

**Russell:**

Yep

**Lydia:**

Yeah

**I.i.72:00**

so it is very intriguing that within the one  
environment there are so many spaces that  
have different performative characteristics to  
them in in a way

**Russell:**

But it was nevertheless disappointing and  
sad that that environment was nowhere near  
as extensive as you'd have hoped I mean  
what you've now

**I.i.72:30**

described is something that seems large  
and elaborate and yet earlier in this  
conversation you described

**Lydia:**

It's awful to be chewing chipboard

**Russell:**

So the

**Lydia:**

My generosity is about generosity also of  
materiality

**Russell:**

Oh right okay

**Lydia:**

kind of thing um

**Russell:**

So is it four by two and chipboard

**Lydia:**

Oh yeah

**Russell:**

Right okay

**Lydia:**

You should have heard the girls complaining  
about the vinyl

**Russell:**

**I.i.73:00**

The vinyl

**Lydia:**

On the benches and on the round plinth

**Russell:**

Oh yeah okay yeah yeah yeah

**Lydia:**

(*she puts on a voice*) Ooh imagine lying on  
that (*she reverts to her usual voice*) kind of  
thing um (*we laugh a little*) you know um

**Russell:**

When you said I should have heard the girls  
complain about that did you hear the girls  
complain about that

**Lydia:**

Oh yeah

**Russell:**

And now this is I do this kind of thing with  
a lot of people I'm asking questions

**I.i.73:30**

do you have a specific memory of an  
instance of a girl complaining about that or is  
this an impression that is

**Lydia:**

Ms C



**Russell:**

Yeah

**Lydia:**

was appalled by the vinyl

**Russell:**

Now was this during the tour or during the event

**Lydia:**

During the tour

**Russell:**

During the tour appalled by the vinyl right and s

**Lydia:**

She couldn't imagine lying on it

**Russell:**

Right okay and said so

**Lydia:**

Mm

**Russell:**

To you or to the the group at large

**Lydia:**

Oh I can't remember to the group at large or whatever

**Russell:**

Yeah yeah okay fine

**I.i.74:00**

and was the man wasn't with you during this tour

**Lydia:**

Oh no

**Russell:**

So he just said oh go downstairs and have a look

**Lydia:**

Yeah yeah

**Russell:**

Okay fine okay right

**Lydia:**

Because

**Russell:**

Now as a result

**Lydia:**

Because it doesn't match her her notion of sensuousness kind of thing yeah

**Russell:**

But for you overall apart from the certain

**I.i.74:30**

kind of surprise at the um lounge room upstairs overall what you were taking in was information and recognising things that you may or may not have heard about er no recognising things you would have known of

**I.i.74:49**

*(The minidisc fills and the recorder switches itself off. Soon after, we realise that this has happened, I replace the disc, and we resume.)*

**I.ii.00:00**

Okay yeah we're back on

**Lydia:**

Okay

**Russell:**

So we'll just leap ahead to the night okay

**Lydia:**

Yeah so that they what I've just listed to you are the spaces

**Russell:**

Yeah

**Lydia:**

that were available so I had predicted that on the night there would be all these girls like Ms C who *(she laughs a little)* really wanted to have sex in this place because otherwise they wouldn't fulfil their wickedness

**I.ii.00:30**

and and their desire and their kind of whatever but I also knew that when it comes and I'm talking ten years ago now just about and I think that it might be different because girls are changing they're socialised in different ways but most certainly back then the whole premise and this is something I used to talk a lot with Mr M about is

**I.ii.01:00**

the whole premise behind being able to have anonymous sex or pick up is the ability to be able to gaze at people and to give gaze and to receive gaze back chicks can't do that they just it but p you know it just perplexes them because they're used to being subject to gaze so the idea of appraising and you know becoming you know um

**I.ii.01:30**

no got it round the wrong way they are used to being object of gaze so to become subject initiator of gaze um and then to that to kind of give signals or whatever and then that's there's that whole thing about once again it without pushing it too far um maybe the whole idea of a male sexuality and I'm not being rude here but tho but those things about visualised and externalised and

**I.ii.02:00**

all that kind of stuff I get very tentative about saying that because I am always nervous about gender essentialism and all that kind of stuff but it it can be it can be one factor it's not the only factor so there will always be perplexities where you know girls will be kind of on the tram with their poof friend and it's like yeah they go off they disappear you know and like they've had this whole kind of (*she laughs a little*) checking out scenario with a boy

**I.ii.02:30**

and you know or they may (*she laughs a little*) get off the tram kind of thing and you go how did that happen (*she laughs a little*) you know it's like

**Russell:**

That the boy has suddenly vanished

**Lydia:**

Yeah or or that you know or later goes oh yeah you know that you know and it's like and you're kind of sitting there going huh (*she laughs a little*) you know and and I've always been aware that there's this whole other thing that goes on with men in gay environments we haven't got a hope in hell in reading it Russell

**Russell:**

When you say we

**Lydia:**

**I.ii.03:00**

Gir women

**Russell:**

Women okay

**Lydia:**

Girls yes

**Russell:**

Because because when you said chicks

**Lydia:**

Girl

**Russell:**

can't work that way with gaze and that I think you said chicks

**Lydia:**

Yeah

**Russell:**

but let's just say women

**Lydia:**

Yeah yeah

**Russell:**

All right okay can YOU have YOU

**Lydia:**

Oh yeah yeah I've targeted people and and um but

**Russell:**

So you do stand by your comment then that it's not gender essentialist [unintelligible]

**Lydia:**

No but it takes longer I mean you know like

**I.ii.03:30**

you know I'm very sneering I'm not sneering but you know the whole lesbian scene of

and it it may be different now but you know like they all hang around and it comes three o'clock and you know let's all go back to so and so's place and you have toasted sandwiches (*I laugh a little*) and then you have to wait for everyone to go and you're stuck on this fuckin' couch and you know and round about six a.m.

**I.ii.04:00**

everyone might be gone and there might be a well what are you do you know and it's like give me a break you know (*she laughs a little*) it's like and then you're all everyone's kind of tired and sort of over it and like you know why can't you just have a fuck about twelve ki you know thing so there's that there's a different ritual

**Russell:**

Yeah

**Lydia:**

kind of thing there's a different ritual um

**I.ii.04:30**

there's a different ritual and I find it you know because I still think there's that confusion about love and sex and there's a you know there's a different different ritual um which is what I th in you know heterosexual terms what's really interesting is

**I.ii.05:00**

that you know the whole phenomenon of you know the the classic thing about women and sailors in port because um it's like it is this thing where you can't pretend it's romantic because they're in port and they're goin' next week and so there's a license there and I don't remem I don't know if you remember like do you remember in the eighties when um I think the Bicentennial stuff was going on and the boats were in um Port Phillip Bay

**I.ii.05:30**

and there was a trade going on down there that almost rivalled kind of what you would consider to be the libertineness of kind of gay gay male trade of

**Russell:**

Yeah

**Lydia:**

Of you know young heterosexual women kind of cruising Port Melbourne where the boats were in pickin' up sailors and you know havin' the time of their life and you know I don't I don't actually

**I.ii.06:00**

and once again there's also class hierarchies in dykes and so the dykes I'm talking about are pretty much middle-class dykes and there's a whole difference in terms of the kind of rooting rituals of say the western suburbs dykes or or whatever it's very different yeah and I can't give you any in insight into that but it's a bit more kind of um a bit more direct and and a bit more within

**I.ii.06:30**

the line of I don't know whether you've seen those T-shirts that some young girls have now which say go hard or go home (*I laugh a little*) you know um

**Russell:**

No I haven't seen those

**Lydia:**

Yeah so there is you know there is this new generation which is you're here for the sex you know and when it's over go home you know and if you can't get it up I'm not interested kind of stuff anyway back to the night so I

**I.ii.07:00**

my while I I go okay what's the positive thing I can do I predict that (*she begins a list*) one there'll be couples coming and their big thing is to have a wild moment having sex in this place and you know many of them had planned it many weeks ahead kind of stuff and worked out outfits and all that kind of stuff then there'd be the inner sanctum ones who would be kind of doing it and then there would be

**I.ii.07:30**

all the other ones who were hoping against hope that they might but nothing would eventuate on the evening

**Russell:**

And what did you expect the total population to be in terms of numbers

**Lydia:**

Oh the Ladies Night things were always well attended so a a I don't know how many you can fit in there but more than three hundred

**I.ii.08:00**

kind of stuff so what I thought I'd do is I would do a performance that in modelled them being active sexually rather than sitting and hoping so the um the Madonna book had just been released and of course they were all kind of (*she puts on a voice*) so

excited about that (*I laugh a little, and she returns to her usual voice*) and I'm kind of going yep well you can be

**I.ii.08:30**

you can be Madonna I go you can be Madonna so I've got my kind of Victoria outfit and I do my usual schlick stick with that but then the performance involved me getting up individuals from the audience and fetishising them in some way such as putting their hands behind their back and tying it with a black ribbon and then taking a Polaroid of that and then untying them giving them the ribbon

**I.ii.09:00**

and giving them the Polaroid or kind of getting them up and tying ribbon around their neck and taking that part of their body and some would then kind of take their top off and let me photogra and do a Polaroid of their breasts

**Russell:**

Now which part of the building did this occur in

**Lydia:**

In the lounge room

**Russell:**

Upstairs

**Lydia:**

Upstairs

**Russell:**

Yeah okay and was it an ongoing event (*Lydia lights up a cigarette*) throughout the night or was it

**Lydia:**

Did the did that structured that as the performance and then during

**I.ii.09:30**

the night went around and took Polaroids of them and would put people together who hadn't been together um or couples like there was this great coup um photograph I took of um this couple who I knew where they had had pearls around their neck and so I took them off and put them around their waist and the Polaroid is just of them standing side by side and it's just a crutch

**I.ii.10:00**

shot of them kind of stuff and that kind of lived on their kind of fridge door for um for you know a year or more

**Russell:**

So all the Polaroids you took you gave to the women

**Lydia:**

Back to them

**Russell:**

Okay the (*Lydia gets up and moves to the far side of the room*) you're fetching an ashtray are you

**Lydia:**

Yeah

**Russell:**

I'm just saying that for the record (*I laugh a little*)

**Lydia:**

Okay

**Russell:**

Um

**Lydia:**

No you offended me deeply

**Russell:**

No no no the

**Lydia:**

Because it was about them putting themselves in the frame

**I.ii.10:30**

of being sexualised instead of looking at Madonna and sexualising her

**Russell:**

Um what did they do with the Polaroids when you gave them to them I mean the women weren't were very wearing very many clothes sort of like

**Lydia:**

Upstairs they were

**Russell:**

Oh right okay

**Lydia:**

but then they all started encouraging one another and like you know I might tug at their top and they'd look at their girlfriends and they'd go on go on and so everyone was so

**I.ii.11:00**

happy at these (*she laughs a little*) perfect strangers were kind of showin' their tits to them and all this kind of stuff and they just they and and the thing is is they were hot they were raring to go and yet they would all sit there waiting for someone else to

**Russell:**

In the upstairs lounge area

**Lydia:**

Yeah and downstairs they bas basically treated it like a sauna not a sexualised sauna so the round room became

**I.ii.11:30**

a big gossip circle (*she laughs a little*)

**Russell:**

Yeah

**Lydia:**

Um there was bits of display happening around the pool but you know Ms N took that over no Ms O became the queen of the pool um

**Russell:**

How did sh when you say she became the queen of the pool what did she do

**Lydia:**

Oh do you know Ms O

**Russell:**

No

**Lydia:**

Oh

**Russell:**

But what did she do I'm interested when you say somebody became the queen of the pool

**Lydia:**

**I.ii.12:00**

Um

**Russell:**

what did they do to earn that

**Lydia:**

Oh she has enormous norks and loves her cleavage

**Russell:**

Yeah

**Lydia:**

and you know beautiful dyed redhead pale skin red lips

**Russell:**

Yeah

**Lydia:**

Like the the epitome of the lipstick blonde and you know she became the queen of the pool in in a sense because you've got all the kind of suburban dykes with their bad ha bad haircuts and

**Russell:**

But what did she do at the pool to become the queen I mean

**I.ii.12:30**

she was there obviously

**Lydia:**

Developed developed developed her coterie around her

**Russell:**

Um

**Lydia:**

So it was displaying that she had more friends and knew more people because the Ladies Night things were quite hierarchical

**Russell:**

All right

**Lydia:**

in that way

**Russell:**

Now physically how did she do that though like um there's a pool was she in the pool with her friends around her or out of the pool

**Lydia:**

Oh but out

**Russell:**

Sitting standing walking *(these are all questions)*

**Lydia:**

You take up residence on the side of pool surely you've taken up residence on the side of a pool

**Russell:**

Ah I don't I don't want to give away  
**I.ii.13:00**  
too many trade secrets initially

**Lydia:**

Um

**Russell:**

I have I certainly have

**Lydia:**

But but basically

**Russell:**

but when you say on the side

**Lydia:**

Look it

**Russell:**

was she sitting with her legs in the water or on the benches

**Lydia:**

Oh probably more forties glamour forty glamour you know you know how you can arrange yourself to your best advantage you have to tilt your s you remove your belly by tilting your pelvis you offer thigh you can offer yourself up so your breasts are available and it's flattering

**Russell:**

**I.ii.13:30**

So she's doing this at ground level beside the water

**Lydia:**

Yeah

**Russell:**

Okay so this is the th this is the kind of

**Lydia:**

Okay but that's within the context of there's a hi there was a hierarchy at the Ladies Night stuff

**Russell:**

Right

**Lydia:**

which were there were those who were part of the club and there're those who weren't

**Russell:**

Yes

**Lydia:**

and and there were and so upstairs and downstairs etcetera etcetera that would be signed because of outfits and behaviour and

**I.ii.14:00**

who you knew and

**Russell:**

Would that be signed at another club event which wasn't at a male sex venue as well

**Lydia:**

Yeah

**Russell:**

So that transferred

**Lydia:**

Yeah

**Russell:**

more or less intact

**Lydia:**

Just about yeah

**Russell:**

Yeah okay now when you say just about were there any were you saying that just to hedge your bets or were you saying that because you were aware of

**Lydia:**

Probably to hedge my bets yeah

**Russell:**

Right okay fair enough

**Lydia:**

Yeah

**Russell:**

Good all right

**Lydia:**

Um and so yes sex happened on the night but it was couples who would kind of go off and kind of be in the cubbyholes

**I.ii.14:30**

the wandless aimering [sic] in the corridors so let's talk about body behaviour you know like the most in so I read the space previously imagining how people would be in it and then the kind of wandless aimeri [sic] wandless strolling [sic] and and like you know it was like you know when people go and check out display homes or homes that are open for a viewing that's pretty much what it was

**I.ii.15:00**

so lots of looking in the cubbyholes and lots of sticking into the round room and thinking whether they'd be on the but you know the round room

**Russell:**

So the women were checking out the space more than they were checking out each other

**Lydia:**

Yeah

**Russell:**

Right okay did that did that um get sustained through the evening or as the evening wore on did they stop checking the space less as

**Lydia:**

It was miserable downstairs and much more fun upstairs

**Russell:**

**I.ii.15:30**

*(I laugh)* All right

**Lydia:**

Which I would imagine is the other way around um

**Russell:**

Why wha ah well we we won't

**Lydia:**

Well it had there was no energy downstairs

**Russell:**

Right

**Lydia:**

You know the one thing my projection on

**Russell:**

Social energy

**Lydia:**

En energy

**Russell:**

Energy

**Lydia:**

Yes so my my projection would be that in a performative space downstairs when men are in it there is a frisson in the air because

**I.ii.16:00**

there is a business to be done and that business was not there that night

**Russell:**

With the women

**Lydia:**

Yeah

**Russell:**

And what is that business

**Lydia:**

Wanting to fuck people

**Russell:**

Right okay and

**Lydia:**

Or

**Russell:**

So so for the men

**Lydia:**

No no signs of it no not okay yeah they wanted to fuck people but they didn't know how

**I.ii.16:30**

to do it because the way the space is they can't perform in that space

**Russell:**

Well what wa what was it about the way the space was downstairs that did not permit women to perform in that way

**Lydia:**

They don't know the codes so their desire is so (*she begins a list*) one one

**I.ii.17:00**

it's it's unfamiliar to them they don't don't so I would imagine it would be similar to a man going for the first time but it but usually they are in the minority and they have role models that they can then learn the behaviour from in this instance there were no role models for them or the or those who might have been capable of it are not in a great enough

**I.ii.17:30**

number to be able to model how to use the s how to use the space

**Russell:**

Did you have your Polaroid camera with you the entire evening

**Lydia:**

I probably got bored later on yeah and probably went home

**Russell:**

But your recollection is having the camera with you more or less throughout the evening as as um what's the word

**Lydia:**

Um I think that I gave up

**Russell:**

**I.ii.18:00**

Taking photographs

**Lydia:**

Yeah

**Russell:**

How many photographs would you have taken do you recall how many

**Lydia:**

Oh probably two rolls

**Russell:**

Which is about how many photos

**Lydia:**

It's about ten or something isn't there

**Russell:**

I don't I've never used a Polaroid so I don't know how many

**Lydia:**

Probably about ten

**Russell:**

Okay



**Lydia:**

Ten or twelve

**Russell:**

So and then there'd be like kind of the the staging of each photograph and whatever the aftermath was

**Lydia:**

And some people came up to ask for their photo to be taken

**Russell:**

Yeah

**I.ii.18:30**

yeah yeah did you decline anyone

**Lydia:**

No

**Russell:**

All right

**Lydia:**

Of course not

**Russell:**

So was your camera in a sense like um did it take the form of an accessory for the evening

**Lydia:**

No I suppose it was a way what's the metaphor

**I.ii.19:00**

they know how to beha they know how to model for a camera by actually getting them to do that and to be able to display for the camera I suppose I was encouraging them to do it without the camera

**Russell:**

And upstairs that seems to have been it er from what you said it sounds as though women had

**I.ii.19:30**

an experience of

**Lydia:**

In the communal

**Russell:**

giving permission

**Lydia:**

Yes

**Russell:**

Yeah okay

**Lydia:**

They loved it

**Russell:**

Yeah okay now what I'm now right the next series of questions I remind you that you you know you don't have to answer anything if you don't want to

**Lydia:**

Mm

**Russell:**

Did you need the camera that night

**Lydia:**

Um I needed the camera for the role I gave myself in the night

**Russell:**

Right okay

**Lydia:**

Because remember I was there

**I.ii.20:00**

to do the performance

**Russell:**

Right were you paid for your performance

**Lydia:**

No

**Russell:**

No no but I'm just wondering about the interest you might have had in being distinct

**Lydia:**

Um

**Russell:**

and that being marked as well you said for instance you were in your Victorian gear

**Lydia:**

Oh the Victoria outfit

**Russell:**

Which was

**Lydia:**

That's from the first um that's from an earlier art project **I.ii.20:30** um which is the girl one which is the black suede boots the leather cuffs with instead of a chain a blonde plait of hair um it takes the swathe of the bustle so there's just a black piece of crepe that swathes around and comes up into a big bow

**Russell:**

Yeah

**Lydia:**

It has a choker **I.ii.21:00** and then between the bow and the neck piece there are three chains that come up the

**Russell:**

Come up the back

**Lydia:**

Yeah

**Russell:**

Yeah

**Lydia:**

There are um two big clips they're just big hair clips rather than nipple clips because they need to be exaggerated and there's a chain that hangs there there's the head-dress which has um ostrich plumes and the fascinator

**Russell:**

And the ostrich plumes are black

**Lydia:**

Yeah it's all **I.ii.21:30**  
black

**Russell:**

Yeah okay

**Lydia:**

Um

**Russell:**

So it has a funerary dimension to it as well

**Lydia:**

Yeah it's it's from that yeah

**Russell:**

Yeah

**Lydia:**

but it's also um showgirl

**Russell:**

Okay

**Lydia:**

too

**Russell:**

Right okay

**Lydia:**

Yeah yeah

**Russell:**

Right did you go into the steam room wearing this

**Lydia:**

No

**Russell:**

Did you go into the steam room at all that night

**Lydia:**

No I can only vaguely remember the steam room

**Russell:**

Right

**Lydia:**

Well the steam room is very popular

**Russell:**

Yeah

**Lydia:**

because the role that women gave themselves is they were treating it like a health club

**Russell:**

Yeah okay

**Lydia:**

**I.ii.22:00**

Relaxing

**Russell:**

And for you it so you were

**Lydia:**

So the big step for them was to show themselves naked

**Russell:**

Right

**Lydia:**

So that's the bit that was that was their risk

**Russell:**

And although you were wearing a lot of things there was a sense in which you were naked

**Lydia:**

Mm

**Russell:**

Yeah okay but you had your Polaroid camera as well

**Lydia:**

I may have even got them to touch me

**Russell:**

So your role was one and

**I.ii.22:30**

your your attire is that what word would you use

**Lydia:**

Um construction um but I probably shed it like I probably I would have done the performance I would have allocated a certain amount of time to do photographs and then I would have got out of it

**Russell:**

Right but you don't recall that specifically when you say you would've it's as though you're speculating

**I.ii.23:00**

or

**Lydia:**

No I did and I would probably say that there were equal numbers of women who would talk to me when I was in the outfit and when I was out of it

**Russell:**

Right so does didn't make very much difference

**Lydia:**

Nuh

**Russell:**

Right okay did you take advantage of when you talk about the codes being inappropriate did you develop

**I.ii.23:30**

um behaviours or gestures in the course of the evening whereby you felt you were utilising the possibilities of the space

**Lydia:**

Nuh

**Russell:**

No

**Lydia:**

Nuh my main thing was to be fairly accessible really because the whole thing was

**I.ii.24:00**

to keep them comfortable it was a friendly gesture

**Russell:**

So were you in a position where you were sexually available in the way other women were sexually available or sexually interested in other women in the way other women there may have been sexually interested

**Lydia:**

Um

**Russell:**

Or were you there as it were professionally

**Lydia:**

Probably professionally

**Russell:**

Yeah okay

**Lydia:**

Yeah

**I.ii.24:30**

yeah I'm like that I had a job to do

**Russell:**

Right

**Lydia:**

kind of thing yeah but also too most of the women that go to those events don't interest me

**Russell:**

Yeah yeah

**Lydia:**

kind of thing um yeah they don't interest me

**Russell:**

(a silence,

**I.ii.25:00**

then) The space has been made by men I assume for men um and you've talked about ways in which women um I'll I'll introduce a term were baffled in relationship to it is that a fair term to use I don't mean puzzled so much

**I.ii.25:30**

as they were baffled in the sense that

**Lydia:**

I don't think they were even baffled you see um one thing I noted to talk about earlier th I think the im the image that they could draw on was either the health club

**Russell:**

Yeah

**Lydia:**

yeah but the other image is the seraglio or the hareem

**Russell:**

Yes

**Lydia:**

And that's definitely what they applied so um they weren't baffled they used

**I.ii.26:00**

two images that they had and applied those to them and so it wasn't so much that they were baffled they were in this space they knew it was a space for sex they didn't quite know how to achieve that in a sense um so they predominantly stayed within two

**I.ii.26:30**

images that they had which was of either the health club or the seraglio and the seraglio is a kind of depressing one for me because it's about a bunch of women waiting around to be chosen

**Russell:**

By a man

**Lydia:**

Yeah so it's still within that kind of um being passive object rather than active subject so intellectually

**I.ii.27:00**

they want to be active subjects but they don't know how to arrive at that but I do keep I have to keep saying I think that is definitely changing and so say when I'm kind of you know I'm at Honky Tonks with Mr P

and you know I'm interested introduced to  
Mr Q um who knows Honky Tonks well they  
 have kind of um co-ed toilets kind of unisex

**I.ii.27:30**

toilets and apparently it gets very active

**Russell:**

I've been to Honky Tonks

**Lydia:**

in the toilets

**Russell:**

I've been inside I found it interesting that  
 the toilet doors didn't exist

**Lydia:**

Yeah

**Russell:**

That the there's a view into the women's  
 toilets but not into the cubicles of the  
 women's toilets

**Lydia:**

Yeah

**Russell:**

and there's a view into the men's toilets but  
 not in not a view directly onto the urinals  
 but this absence of doors I found quite nice  
 apart from all the

**I.ii.28:00**

other detail

**Lydia:**

Yeah

**Russell:**

But um yeah I'm not surprised that  
 the toilets become places where people  
 might go into one that's designated for  
 another gender or but are you talking there  
 at that about those toilets being used for  
 prim primarily couplings between men and  
 women

**Lydia:**

He was not explicit on that

**Russell:**

Right

**Lydia:**

I tried drawing him on that

**Russell:**

Yeah okay yeah I'm not I mean the whole  
 place looks like you just go in there and  
 hose it (*I laugh*) ah that's the other thing

**I.ii.28:30**

that interested me I mean I've actually  
 spoken with a couple of other women um  
 did the thing about um I'm interested  
 because you talked about your first  
 awareness was of the cleaning product  
 involved and you also told me and this  
 immediately struck with stuck with me when  
 you talked to told me that your mother  
 stopped cleaning the house at the age of  
 four what about your awareness of things  
 like hygiene cleanliness

**I.ii.29:00**

because both of the other women have  
 talked about an awareness of um a lack of  
 cleanliness or a lack of hygiene and indeed  
 some men have done like terms like grotty  
 have been used or [unintelligible]

**Lydia:**

Ah but see that's what I mean by the  
 ungenerosity of the material

**Russell:**

Yeah

**Lydia:**

because when I say it's all four by two in  
 chipboard

**Russell:**

Yeah

**Lydia:**

Four by two in chipboard poor building  
 materials will always look grotty it's not that  
 they're unclean

**I.ii.29:30**

um

**Russell:**

Did you think you were in a clean space

**Lydia:**

Oh yeah

**Russell:**

or a cleaned space

**Lydia:**

Cleaned space

**Russell:**

A cleaned space

**Lydia:**

And I also felt that they would be obsessive about that

**Russell:**

Yeah because of

**Lydia:**

Because of all the paranoia of AIDS and all that kind of stuff

**Russell:**

Right

**Lydia:**

So yes while it looks grotty its baseline though is it would be obsessive

**I.ii.30:00**

about being clean um and that's why I laugh in a sense laughed when kind of um you know Ms C's complaining about the vinyl because like well yeah it's so you can wipe it down you dork (*she laughs a little*) you know it's like yes no it's not meant to be nice to lie on it gets covered in kind of cum and you

**I.ii.30:30**

know KY and sweat and all this kind of stuff and it's like yep it's meant to be wiped down it's meant to be non-porous it's you know it's

**Russell:**

Were women barefoot mainly

**Lydia:**

Um oh yeah downstairs unless they needed heels to kind of project their image

**Russell:**

Because you had boots

**Lydia:**

Yeah

**Russell:**

Yeah yeah

**Lydia:**

Yeah

**Russell:**

Um

**Lydia:**

For me see no

**I.ii.31:00**

it's not it it's kind of it's about it's about the utilitarianess of of the materials yeah yeah and that they're they're very jobbing

**Russell:**

What um then

**Lydia:**

So for me it's not grotty it's um it's not very glamorous or gener

**Russell:**

Yeah

**Lydia:**

You know there's no abundance in the materials

**Russell:**

Yeah I hear that word generous and [unintelligible]

**Lydia:**

Yeah

**Russell:**

It's it's interesting you say that because no

**I.ii.31:30**

one else none of the men none of the women have conceived around that term the idea that a place could be generous you know in the in the variety of ways that

you've articulated um is there anything you want to ask me

**Lydia:**

Um

**Russell:**

that you're curious about

**Lydia:**

**I.ii.32:00**

I suppose I'm more curious not so much in why you're asking questions about steam houses but more about for you what's the interest in in performativeness I suppose or is it a for me I suppose the question to you is is it is it about the person in the space and what they bring to it or is it what the space is

**I.ii.32:30**

kind of stuff

**Russell:**

*(I sigh, then)* I suppose my question is that same question *(we laugh a little)* which is is it the place or is it the person or is is somehow are do we make false distinctions you know like I'm interested you've got an interest in you've explored or examined an interest in what home

**I.ii.33:00**

is now for me home is interesting because I don't know how people can distinguish a place and the person in ma in talking about something like home

**Lydia:**

Okay

**Russell:**

because it seems to me there's very clear that those things are connected

**Lydia:**

Connected yeah

**Russell:**

in some fundamental way where to imagine them disconnected you know people say I feel at

**Lydia & Russell:**

home now

**Russell:**

you know um

**I.ii.33:30**

and they don't have to be home to feel at home as well

**Lydia:**

See I I will go back that what surprised me about Volcano is not the downstairs space

**Russell:**

Yeah

**Lydia:**

It was the upstairs space

**Russell:**

*(I laugh a little)* Well I could tell you things that are even more surprising like for instance being in I I'll this is one I've already put on the record but at the risk of boring the examiners um being in that building at

**I.ii.34:00**

when the music

**Lydia:**

Stopped

**Russell:**

wa being piped through the building was replaced with the soundtrack of a Julie Andrews movie that was being screened in the upstairs lounge

**Lydia:**

room

**Russell:**

area but that being piped though the entire building

**Lydia:**

Building

**Russell:**

Um and whether it's a heavy duty area which is now upstairs ah another level

**Lydia:**

Level

**Russell:**

up yeah ah or in the basement  
**I.ii.34:30**  
you know whe wherever it was

**Lydia:**

It could be very off putting

**Russell:**

It

**Lydia:**

to say the least (*she laughs*)

**Russell:**

It was it was very (*laughing*) focussing

**Lydia:**

Yeah

**Russell:**

It was really interesting

**Lydia:**

Yeah

**Russell:**

But um I guess I'm interested I'm for me I  
it this my research is about understanding  
myself

**Lydia:**

Okay

**Russell:**

and I'm finding the ways in which I've  
understood that these

**I.ii.35:00**

places are places that have been involved in  
a personal transformation now I don't I'm  
not claiming they're a cause at all but  
they've certainly become an occasion in the  
way that a gym might be a place where  
people get fit

**Lydia:**

Yeah

**Russell:**

You know um they don't cause the fitness  
but they bec

**Lydia:**

Yeah

**Russell:**

Become the occasion for it

**Lydia:**

I can remember being deeply admiring of

**I.ii.35:30**

the range of spaces downstairs like that  
description I gave you of what I imagine to  
be the the range of possibility of partnerings  
and performances I was I've always been  
deeply admiring of that I thought that was  
very sophisticated

**Russell:**

The other thing is this and that is that

**I.ii.36:00**

I'm really really interested in the fact that  
when I first started going which wasn't really  
very long ago I I would not claim to be an  
expert you know either as a practitioner or  
as a thinker about saunas but what I did  
know was that every directorial bone in my  
body was activated in a way that has  
happened on a few

**I.ii.36:30**

theatre projects for want of a better word ah  
and I felt like suddenly I was in the place  
where even like the distinctions between um  
director performer

**Lydia:**

Yeah

**Russell:**

audience

**Lydia:**

Yeah

**Russell:**

Such distinctions suddenly became um  
problematized or there isn't a word for what  
I'm trying to say but had were rendered in  
in new possible ways that I hadn't

**I.ii.37:00**



experienced in a theatre

**Lydia:**

You know the thing that amazed me about the spaces downstairs where I can apply that theory as to what I imagine each of the spaces elicits from the performer

**Russell:**

Yeah

**Lydia:**

um is that I think what I knew was that they had that they hadn't been arrived at from theory they'd been arrived at from practice and and that they had been made

**I.ii.37:30**

because the people who made this space had a lived understanding of what they required from a space and what was also interesting was that there's so many multiple choices there

**Russell:**

Yeah

**Lydia:**

in terms of dynamic of dynamics um so you've got to have this because there's those ones who like that and there's these ones who like this and and so that also is kind of so while it is not generous in its materials it's generous in terms of

**I.ii.38:00**

trying to take on board the the needs that the multiple needs of the different of the different peccadilloes of people who will come in

**Russell:**

But what you witnessed was a group of people who'd arrived raring to have sex

**Lydia:**

Well curious too

**Russell:**

Curious a sense of possibility in the air

**Lydia:**

And wanting to explore that side of themselves

**Russell:**

Yeah

**Lydia:**

and blah de blah de blah

**Russell:**

But then in the course of the

**I.ii.38:30**

evening effectively what occurred was they ended up socialising in familiar ways and it appeared that that ex personal exploration dimension didn't occur

**Lydia:**

But I don't

**Russell:**

Is that is that a fair summation

**Lydia:**

Yeah yeah

**Russell:**

Yeah

**Lydia:**

Yeah it was like flat champagne

**Russell:**

Right *(I laugh a little, then)* yeah

**Lydia:**

You know and it because I mean isn't it interesting

**I.ii.39:00**

because I was thinking about that only when I was at dinner I I seem to have fallen into this ritual of of dinner with um Ms R and Ms S and Ms T and Ms U and you know all old troopers from you know the early eighties and community arts and stuff and we you know have just in the last year have fall into this ritual of of kind of having dinner about four times a year and the way in which we can burble on and

**I.ii.39:30**

share and finish sentences and everyone tells stories and just it's kind of fantastic and you know when you were just talking I was thinking about how women are so good at that and blokes are supposedly not very

good at that and yet in this other space that same burbling and exchange and all that kind of stuff can happen in you know the environment of Volcano where there's all that fluidity

**I.ii.40:00**

and give and take and blah de blah de blah and that you know

**Russell:**

Did that happen with the women that they were chatty and burbling and

**Lydia:**

Um not in quite the same way as I was just thinking about it when I was at dinner the other night just kind of you know I was thinking like if you were filming this this is the perfect the perfect example of supposedly how chicks can communicate with one another kind of stuff where you can range from kind of work

**I.ii.40:30**

and love and future and go right well you know we've got Ms R settled now so we have to move on to Ms U because you know her life's a mess and blah de blah de blah and Ms T's been a bit whatever but we've got her on the path now so so the spotlight's off you you know it's been it was on Ms R a lot last year but she's doing okay so now Ms U's getting all the attention yeah it's kind of you know um and

**I.ii.41:00**

I kind yeah so it's just another I think observation to make about in that environment when it's peopled by men my I suppose kind of fantasy is that there is something akin in a nonverbal way to that kind of fluidity of giving and taking and who's in focus and who's not kind of stuff though then there are all those other things about lookism and and are there men who sit in

**I.ii.41:30**

the lounge room who don't go downstairs because they don't think they could cut it anymore

**Russell:**

Um if there are I haven't met anyone who's identified them

**Lydia & Russell:**

selves

**Russell:**

as that ah but when you described certain older men who may not be immediately physically competitive in some way um my sense is those

**I.ii.42:00**

men tend to go straight down

**Lydia & Russell:**

stairs

**Lydia:**

Okay

**Russell:**

But um for what purpose and what they had in mind

**Lydia:**

To be in it I think I think what I I think what I noted was that I I was aware that there might be a range of men who could no longer be active participants but they still wanted to be in the hurly burly

**Russell:**

**I.ii.42:30**

I don't believe um that distinction

**Lydia & Russell:**

occurs

**Russell:**

Um

**Lydia:**

Well then it's even more egalitarian than I think

**Russell:**

I I wasn't saying that it was egalitarian but I don't believe there are men especially older men who believe that they're going to go there and not be a participant in some way simply because the upstairs lounge area um is not an area I associate

**I.ii.43:00**

with those men those men I associate with the downstairs wet area

**Lydia:**

Okay

**Russell:**

and the cubicles

**Lydia:**

Cubicles

**Russell:**

Um and that includes men who aren't necessarily comfortable with having to go up and down stairs

**Lydia:**

Okay

**Russell:**

Some of whom are you know I mean yes they can go up and down the stairs but it's obviously they don't skitter and trip up and down the stairs they take it carefully um

**I.ii.43:30**

and I've seen men downstairs at Volcano who are elderly that's the word they're elderly and they're clearly there um they seem to have erotic interests and projects and I guess they're being fulfilled in some way

**Lydia:**

There's two Pat Califia stories I'd also like to draw your attention to

**I.ii.44:00**

um (*she moves to the bookcase*) [unintelligible] still there um and they're different in two ways (*she begins a list*) one because most of it's pretty schlock but there's two stories one's the um the Lily Of Praxis or something [unintelligible] get the right references [unintelligible] (*she returns to the sofa with two volumes*)

**I.ii.44:30**

okay

**Russell:**

So that's in Macho Sluts

**Lydia:**

In Macho Sluts it's the Calyx Of Isis

**Russell:**

Yeah

**Lydia:**

and the Calyx Of Isis is um a scenario where all the tops all the best tops in town get together to basically see how far they can take

**I.ii.45:00**

this bottom kind of stuff and so it's it's an epic cap it's it's basically a catalogue of what could be what could be done but it's it's the kind of story version of this thing about how tops can only go so far as in a sense the power of the bottom yeah but there's the the one that profoundly

**I.ii.45:30**

affects me more and I think it's The Surprise Party and it um (*she checks the table of contents*) sixty-three I'm I'm wasting your tape here (*she turns pages*) sixty-three nuh

**I.ii.46:00**

oh is it even in this I'll describe it first and then I'll find you the story basically um this dyke is picked up by the police um when she's on the street and is put in the back of this police car and is basically abused while she's cuffed and stuff but the the powerful and profound thing in it is the

**I.ii.46:30**

idea that kind of sucking cock or taking cock in the in your mouth is a much more profound experience than taking cock in your fanny or your arse because you are really fucking the the you're fucking the person because you're fucking their face

**Russell:**

Sorry taking the cock

**Lydia:**

Just the idea of being

**Russell:**

or giving the cock to the

**Lydia:**

**I.ii.47:00**

Taking well but but the idea is that in terms of all the orifices available the most intimate and the least anonymous is the face because that is the site of identity in one sense

**Russell:**

All right

**Lydia:**

In ter yeah in terms of person or whatever

**Russell:**

See I always think that one of the things about that um that I always find amazing is teeth (*I laugh a little*)

**Lydia:**

**I.ii.47:30**

Yes

**Russell:**

But I mean and I don't know whether it's a thing that occurs to you but every now and again it's the case that um someone it's a very sensitive part of me and of I think of other men and every now and again there may be the issue that somebody's teeth

**Lydia:**

Yeah

**Russell:**

just kind of cause um a little momentary

**I.ii.48:00**

soreness or you know whatever but of course the other option is that if people are forcibly if there's some forcing the teeth are a potential area of extreme retaliation

**Lydia:**

Yeah

**Russell:**

and so that it becomes the orifice that's actually an extremely um there there needs to be some bond of trust

**Lydia:**

Mm and that's what I think I'm highlighting

**Russell:**

Right

**Lydia:**

**I.ii.48:30**

And so if I was talking about that context earlier of all the background to this I in terms of my kind of stuff in the Califia stuff is that was probably the most powerful idea that I arrived at in any any of that for all the reasons that you've just talked about there because that the negotiation of that penetration is

**I.ii.49:00**

is much more interesting in one sense than I find it very interesting

**Russell:**

Shall we stop there

**Lydia:**

Mm

**Russell:**

Okay

**Lydia:**

*(she immediately turns back to the volumes)*  
Now is it in this

*(I switch off the minidisc recorder)*

**I.ii.49:25**

END OF CONVERSATION

## appendices 17–24



## appendix 17: Urdhvaretu I

*The transcript documents a conversation with Urdhvaretu recorded at my flat on a weekday afternoon. Urdhvaretu arrived on time and we immediately began. The transcript fails to reproduce the deadpan and ironic tone that inflected much of what he said. Nor does it effectively evoke the ambiguity of his silences or his moments of impenetrable reserve. On several occasions, unexpectedly and with cartoon-like glee, he would, as it were, slip into character, an activity that I refer to in the transcript as putting on a voice, and produce parodic comedy from the least likely material. We drank water while we talked.*

**Russell:**

**I.i.00:00**

All right (*noises intrude from the building next door*) we'll just ignore they're renovating out there um many years ago I think you told me that someone we both know took you and your friend off to a sauna and I'm wondering first of all is that the case and sec have I remembered that incorrectly or

**I.i.00:30**

did you tell that to me incorrectly and secondly it was that the first time you ever visited one

**Urdhvaretu:**

Ah no I don't think I told you that

**Russell:**

(*laughing a little*) All right

**Urdhvaretu:**

and I it's not true anyway

**Russell:**

Oh right okay

**Urdhvaretu:**

Ah um um there might be something behind it but if there was it wasn't a sauna

**I.i.01:00**

I can't remember what it is what it was

**Russell:**

Do you remember the first time then that you went to a sauna in Melbourne

**Urdhvaretu:**

Ah I don't remember the first time but I remember the first phase

**Russell:**

The first phase

**Urdhvaretu:**

Mm the first kind of period in my life when I went to saunas

**Russell:**

So the first visit wasn't isolated it was one of a series of visits

**Urdhvaretu:**

Well in some sense in the sense that I

**I.i.01:30**

went back again

**Russell:**

Yeah okay

**Urdhvaretu:**

um but I couldn't say whether I went you know first day on Tuesday and the next day on Thursday

**Russell:**

Yeah that's fine

**Urdhvaretu:**

Okay so um

**Russell:**

Um at any stage when I'm asking you these questions um the thing that is most useful for the work I'm doing is the things that you can speak of with confidence or certainty even if they don't make

**I.i.02:00**

sense in some cases whereas things that seem to be logically deducible that you more or less have to deduce them on the spot they're they're less important for me is that kind of clear

**Urdhvaretu:**

Um maybe

**Russell:**

*(laughing a little)* All right okay

**Urdhvaretu:**

So you can tell me if you think that I'm deducing

**Russell:**

Um well I might ask you if

**Urdhvaretu:**

Okay

**Russell:**

If you have deduced something

**Urdhvaretu:**

Right

**Russell:**

All right

**I.i.02:30**

so you talked about a phase so can we maybe just talk about that term what do you mean by a phase

**Urdhvaretu:**

Ah I mean that there was a period and I couldn't really say how long it was a couple of years maybe um where I went to saunas and then it stopped

**Russell:**

Right and that was in Melbourne

**Urdhvaretu:**

In Melbourne yes

**Russell:**

And

**I.i.03:00**

how many years ago would we be talking

**Urdhvaretu:**

Um this is when I was at university so early eighties

**Russell:**

Yeah okay and there's no specific  
**I.i.03:30**  
memory you attach to the first such visit

**Urdhvaretu:**

No

**Russell:**

No okay do you know how you came to start going

**Urdhvaretu:**

Um I went with my friend um but I don't remember ah who first learned of it

**Russell:**

Right

**Urdhvaretu:**

My guess would be that it would be my friend but

**I.i.04:00**

I don't remember

**Russell:**

Right that's fine

**Urdhvaretu:**

I can I have a vague a memory of the the the sensation of trying to navigate an unfamiliar place but it has no particular content in it just

**Russell:**

Can you tell me what that vague memory though is

**Urdhvaretu:**

No it's just the um

**I.i.04:30**

no all it is is the standard sense that you know you know that at one point these rooms and corridors were completely unfamiliar um but I don't remember the shift I mean I don't remember any particular details about going from not knowing to knowing the the layout

**Russell:**



Yeah okay um when you say you were going to saunas

**I.i.05:00**

was there a s a number of venues you would visit or just one only

**Urdhvaretu:**

No it was always Volcano

**Russell:**

Volcano okay um and its layout then was very different from what it is now or very much the same

**Urdhvaretu:**

Um I think it had one less floor

**Russell:**

Which floor (*I laugh a little*)

**Urdhvaretu:**

The top floor was missing

**Russell:**

Okay

**Urdhvaretu:**

If I'm not mistaken

**Russell:**

Yeah there's um

**Urdhvaretu:**

Because I can remember when I went

**I.i.05:30**

again it had become much bigger

**Russell:**

In an upward direction

**Urdhvaretu:**

Yes

**Russell:**

(*laughing a little*) Okay do you recall imaginings or awarenesses of saunas or sauna-like places before you actually went to one

**Urdhvaretu:**

**I.i.06:00**

I would guess no I don't remember I don't think so no

**Russell:**

Do you have any awareness of how you became aware that such places existed

**Urdhvaretu:**

No

**Russell:**

As I'm asking these questions are these kind of um blanks or negatives or

**I.i.06:30**

do they seem curious to you or

**Urdhvaretu:**

No no

**Russell:**

No not at all so you don't regard them as significant things that you would have bothered to retain

**Urdhvaretu:**

Um no I don't know um

**I.i.07:00**

I mean I think I would have I would be in the same position if you asked me questions about X University when did I first hear of X University did I think about universities before I went to them actually no that's probably not true because I knew about X University when I was at school so I'd have more information about that but

**Russell:**

And you

**Urdhvaretu:**

Um

**Russell:**

And your teachers wouldn't have taught you about saunas presumably

**Urdhvaretu:**

No

**Russell:**

No

**I.i.07:30**

so is so in terms of origins there's a sense now that they always were or

**Urdhvaretu:**

Do you mean historically or for me

**Russell:**

For you

**Urdhvaretu:**

No they weren't no no no because I started going at a certain point and then I stopped at a certain point

**Russell:**

But that point isn't certain

**Urdhvaretu:**

**I.i.08:00**

It was then (*I laugh a little*) I mean in terms I don't know when exactly it was

**Russell:**

Yeah yeah yeah

**Urdhvaretu:**

but I don't know a date

**Russell:**

Yeah okay

**Urdhvaretu:**

Um

**Russell:**

So you went for a couple of years and then you stopped how did you come to stop

**Urdhvaretu:**

Um I think I think I rarely enjoyed going there and um the sexual encounters were not successful

**I.i.08:30**

I don't think I mean it's all I don't exactly remember but um I don't rememb I didn't enjoy it very much in general and I found it an unsatisfactory place to go

**Russell:**

When you say you found it an unsatisfactory place to go do you mean the actual building

**Urdhvaretu:**

Layout no no

**Russell:**

No or do you mean then what by place

**Urdhvaretu:**

Um

**I.i.09:00**

as a venue where you expect good sexual things to happen so a place in that sense

**Russell:**

When you stopped do you have a clear awareness of of the process of stopping

**Urdhvaretu:**

No

**Russell:**

No

**Urdhvaretu:**

No and I

**I.i.09:30**

would say that the um I didn't think I I I didn't go in a um very regular fashion so the whole series would be intermittent and and so on and so at some point I just didn't go back again um and then it wouldn't actually be and then a few days few years later I went to America and there were no saunas they'd been shut down

**Russell:**

Yes

**Urdhvaretu:**

Well they were

**I.i.10:00**

shut down

**Russell:**

Yes

**Urdhvaretu:**

*(putting on a voice)* San Francisco *(he reverts to his usual voice)* oh there was one in another city but I never went to it where I was livi studying in that other city

**Russell:**

So when did you resume

**Urdhvaretu:**

Um I don't remember the year um but I'm presume it was um in one of my visits back here and then

**Russell:**

**I.i.10:30**

While you were still in North America

**Urdhvaretu:**

Yes I think so I presume that's the case more deduction um and then since I've been living back here so since I've been living back here I've gone more regularly than at any time in the past

**Russell:**

So what has shifted then that's changed from the fir this is now the second phase

**Urdhvaretu:**

Yes

**Russell:**

Is that the appropriate term *(I laugh a little)*

**Urdhvaretu:**

Yes the

**I.i.11:00**

second phase

**Russell:**

Okay so since the first phase

**Urdhvaretu:**

With some transitionalism [sic] before my actual return to Australia

**Russell:**

Is that significant this transitionalism

**Urdhvaretu:**

Um no probably not just that it it's um you know being in Australia is like a kind of special occasion so um it just meant that it wouldn't take up the kind of regular volume

**I.i.11:30**

that it might if I had I been living here so it just meant that you know that it was something that I sometimes did when I was back in Australia back in Melbourne for relatively brief periods of

**Russell:**

So what has shifted though like you you seemed um seemed clear in some respects anyway

**I.i.12:00**

that there was um you were unsatisfied with these as places um as venues to meet people to have sexual experiences and that you stopped did that satisfaction change that degree of satisfaction alter

**Urdhvaretu:**

Mm yes

**Russell:**

In what way

**Urdhvaretu:**

Um

**Russell:**

**I.i.12:30**

or ways

**Urdhvaretu:**

Well it's a little bit tricky because my memories of phase one are on the vague side

**Russell:**

Yeah that's fine

**Urdhvaretu:**

Um ah I think on a very pragmatic level the um regular provision of lubricant made it a more pleasant place to go um and I suppose there must have just been something about my age or the way I looked on things so that

**I.i.13:00**

I was more likely to have a um a pleasant encounter there though I I think it's also not constant because it's I know there have been periods when ah I've gone

successively and the visit hasn't gone well and if that happens enough then it's oh I've had enough and I stop going for a bit um and then I go back another a later at a later point and um if things go well and then

**I.i.13:30**

it becomes a readier option to think of going there rather than just a waste of time

**Russell:**

That seems like a a very obvious series of relations is it as obvious as that like that if things are going well then you feel encouraged to go more frequently and then if things if the visits don't go well then you're discouraged and you decrease your visits

**Urdhvaretu:**

Um well it certainly works on the negative

**I.i.14:00**

side

**Russell:**

Right

**Urdhvaretu:**

Um well I mean I've always I've always thought of them as I just keep using the word place all the time for your

**Russell:**

That's all right you can

**Urdhvaretu:**

For your benefit

**Russell:**

No no you don't have to u say that for my benefit at all

**Urdhvaretu:**

No no no no no um

**Russell:**

But do you think of them as places

**Urdhvaretu:**

Well they are places

**Russell:**

Yeah that's all right okay

**Urdhvaretu:**

Yeah

**Russell:**

Well let's get that out of the way okay  
(*Urdhvaretu laughs a little*)

**Urdhvaretu:**

Um

**Russell:**

We don't we nei

**I.i.14:30**

we neither need to underline nor remove ourselves from these things

**Urdhvaretu:**

Yeah I'm just speaking naturally but it's just there's a

**Russell:**

Yeah okay an awareness

**Urdhvaretu:**

(*putting on a voice*) Insofar as one does (*I laugh a little, he reverts to his usual voice*) ah I've always thought of them as venues and with um um some serious down sides to them or or some kind of surprising inadequacies

**I.i.15:00**

um basically in the way people interact there um and I don't know presumably I'm you know a minute contributor to the the local culture um and I suppose if you if you have to describe what it is that hap what what it is that happens on a bad visit it consists of endless traipsing (*I laugh a little*) and people walking round and round and round and making the same kind of endless

**I.i.15:30**

looping through a space that appears to be very elaborate in the beginning but actually sort of contracts into a great point of tedium

**Russell:**

It contracts

**Urdhvaretu:**

Well just figuratively speaking um and also that when you get into that kind of rhythm um and maybe it's a bit like casinos and

there are no I suppose there are clocks  
anyway but um

**Russell:**

Suppose ah there are clocks

**Urdhvaretu:**

Yes

**Russell:**

Yeah

**Urdhvaretu:**

[unintelligible] Steve Bracks intervening (*I laugh a little*)

**I.i.16:00**

and saving us from sauna tedium but just  
the fact that so much time you can waste so  
much time there if you you know you can be  
there for hours and hours and hours um and  
and not get anywhere and by the end well  
never mind [unintelligible]

**Russell:**

I always um always if I visit a new sauna  
find where all the clocks are first first thing

**I.i.16:30**

but you have an awareness of the clocks not  
really being around or

**Urdhvaretu:**

No no no no ah and normally I wear a  
watch in any case um though

**Russell:**

You keep your watch on

**Urdhvaretu:**

I keep my watch on

**Russell:**

Oh yeah

**Urdhvaretu:**

Well um (*indicating his empty wrist*) I've got  
the little tan line here (*I laugh*) I've just lost it

**Russell:**

You're not wearing it today

**Urdhvaretu:**

It's lost

**Russell:**

Yeah okay oh sorry

**Urdhvaretu:**

Um well I know where it should be but um

**I.i.17:00**

though you don't want to [be?] seen looking  
at your watch in the sauna

**Russell:**

YOU don't

**Urdhvaretu:**

I don't no (*we laugh a little*) because it  
somehow suggests sort of fatigue and  
desperation

**Russell:**

To whom

**Urdhvaretu:**

Ah to you know one's own projection of  
other viewers of oneself I suppose

**Russell:**

Do you have any

**I.i.17:30**

is that purely something that you've um  
anticipated or do you have an experience of  
somebody catching you looking at your  
watch in such a

**Urdhvaretu:**

No

**Russell:**

No no experience

**Urdhvaretu:**

No experience whatsoever

**Russell:**

It's purely anticipatory

**Urdhvaretu:**

It's just anticipatory

**Russell:**

So if you were to look at your watch you would first of all make sure the coast is clear

**Urdhvaretu:**

I don't know how far I go (*we laugh*)

**Russell:**

You don't know how far

**I.i.18:00**

can you recall a recent time when you've looked at your watch in a sauna

**Urdhvaretu:**

Yes I think I at some point I always look at my watch

**Russell:**

Can you recall a specific recent instance

**Urdhvaretu:**

No

**Russell:**

Okay

**Urdhvaretu:**

Not enough to distinguish them from any other

**Russell:**

Yeah okay

**Urdhvaretu:**

But say I mean I think you know the my watch has got ah nice little or my other friend's watch in fact has got a nice little blue glow thing

**Russell:**

Yeah

**Urdhvaretu:**

and um I know that if I was in one of the the kind of dark spaces

**I.i.18:30**

where there are other people present you wouldn't be kind of flashing the time up (*I laugh a little*) it would seem like a lapse of manners or something

**Russell:**

I've seen one of those watches though in a dark space

**Urdhvaretu:**

(*he laughs a little, then*) Oh yes I suppose

**Russell:**

I don't know whether it was you (*I laugh a little*)

**Urdhvaretu:**

No I wouldn't

**Russell:**

But um I have seen I actually found it very helpful for orientation not for telling the time but just the fact that I was aware well there's a wrist and it was moving there and there and there

**Urdhvaretu:**

**I.i.19:00**

At the sauna I mostly go to there are no dark spaces

**Russell:**

Which sauna is that

**Urdhvaretu:**

Squirt there's been a de-darkening

**Russell:**

Oh right oh well because I was about to raise that there is a a darker area

**Urdhvaretu:**

Mm but it's not as dark as dark places (*putting on a voice*) used to be in the old days

**Russell:**

(*laughing a little*) Um and how dark is that let's how dark sorry

**I.i.19:30**

did dark places use to be in the old days

**Urdhvaretu:**

Um well the dark room the dark the darker portion of the wet sauna at Volcano was certainly black to behold from the outside and um

**Russell:**

Do you mean the steam room

**Urdhvaretu:**

Mm

**Russell:**

That area

**Urdhvaretu:**

The back part of it

**Russell:**

Yeah yep

**Urdhvaretu:**

Um not absolutely dark when you're in there um

**Russell:**

**I.i.20:00**

I agree it is dark to look into

**Urdhvaretu:**

And there's a middle bit in the labyrinth at Volcano which is quite dark next to the big couch circular couch or or maybe even that one isn't as dark as it used to I don't think it is I think there's been a de-darkening program

**Russell:**

Do you so you

**I.i.20:30**

associate the darkness with the old days or very very dark areas with the old days I mean how tongue in cheek was that phrasing

**Urdhvaretu:**

Oh that was tongue tongue in tongue in cheek but

**Russell:**

Yes but how tongue in cheek

**Urdhvaretu:**

Um

**Russell:**

A hundred percent (*I laugh a little*)

**Urdhvaretu:**

No not in the sense um oh well to strip it back I will just say that um I have an impression

**I.i.21:00**

that before sometime earlier there was you know saunas were more ready to have areas of virtually full darkness and it's only it's quite recent that um Squirt altered the sort of what had been covered window wall

**I.i.21:30**

to make it distinctly lighter so it's now murky but it's nowhere near kind of black space

**Russell:**

It's interesting because that area they've actually stripped the paint back off that the there was a glass wall that was painted black and that's been scraped off

**Urdhvaretu:**

They've cut shapes in it

**Russell:**

Cut shapes yeah do you get the sense that was the staff or that it was the clients

**Urdhvaretu:**

Oh no it's the staff

**Russell:**

Right okay

**Urdhvaretu:**

You don't see the clients doing renovations

**Russell:**

**I.i.22:00**

Well I haven't seen the clients do the but it seems ra ah like a rather unrefined job

**Urdhvaretu:**

Is it

**Russell:**

Oh ah my memory of it at the moment my very recent memory of it at the moment

**Urdhvaretu:**

Um I think it's more in the line of ah you know sort of contemporary art

**Russell:**

*(I laugh a little)* All right um but the other thing that I was really aware of

**I.i.22:30**

about that is not so much the amount of light it lets into that corner or that that area as the view it affords of the showers

**Urdhvaretu:**

Right

**Russell:**

and I'm conscious of myself and other men spending time now peering through the glass at the shower area that's not something you've become aware of or

**Urdhvaretu:**

Um yes I am aware of

**I.i.23:00**

that

**Russell:**

All right okay *(I laugh a little)*

**Urdhvaretu:**

Um I suppose that just seems the less important element

**Russell:**

For you

**Urdhvaretu:**

Mm

**Russell:**

Can you tell me now a bit more about the more important element

**Urdhvaretu:**

Um

**I.i.23:30**

well I suppose ah in saunas there's there's some kind of fundamental reserve that people um exhibit um and partly to do with I'm sure it's got to do with more than one thing but it's it's got something to do with the kind of hierarchy of

**I.i.24:00**

attractiveness you have a kind of image that um you know people wish to discriminate who they come into sexual contact with and the that coming into sexual contact um oh well you know the the identity of the other party um is determined by you know information that you have about them

**I.i.24:30**

predominantly visual and so the more light there is the more you know about the other person and the less light there is the less you know and so um the less present standards of bodily attractiveness are and so a dark place is somewhere where you're closer to a situation where anybody can have sex with anybody um and an example

**I.i.25:00**

of that *(putting on a voice)* if I can recall from my own past (I laugh, and he returns to his usual voice) is um ah someone who was um sort of enthusiastically engaging with me in a dark space in this case ah an upstairs room at the sauna in Melbourne which used to be jet black and no longer is or it's actually I can't remember I haven't been there for a while um

**I.i.25:30**

ah having sex with this person and then we I think I made the suggestion that we should go somewhere else but then as soon as he saw me he disengaged and left um

**Russell:**

You're absolutely confident that that was the reason for him

**I.i.26:00**

leaving that he could now see you

**Urdhvaretu:**

Um I think so yes I mean my presumption was that um he had the notion that he was having sex with you know a being of a certain kind and that he'd had some kind of um you know imagined sense and that this was disturbed by actually um ah seeing me

**I.i.26:30**

it's a supposition but the timing was pretty I mean certainly my impression was that we he left the room intending you know we left the room intending to go off somewhere else and then he he changed his mind um so I suppose the an advantage of of the dark places is



**I.i.27:00**

that um it's easier for um things to cross the line where um reserve is left so um sort of indiscriminate I don't even know if group sex is exactly the word but sexual activity with you know um a number of people being involved all

**I.i.27:30**

at once or at least simultaneously um is more likely to occur when it's dark um and it strikes me that that particular room we were talking about before at Squirt overlooking the showers is now a less frequently active place because the light is different

**Russell:**

Mm um I'd agree that it's a less frequently active place

**I.i.28:00**

yeah or the or or rather that the activity there is different from what it used to be or appears different from what it used to be anyway to what extent do you put effort into consciously thinking of these things I mean you've given me some

**I.i.28:30**

fairly elaborate descriptions now like I'm in this occasion when I'm asking you these questions and there's a microphone and it's all being recorded but to what extent are you consciously appraising the situation in the terms that you've outlined here now

**Urdhvaretu:**

Um all the time I think um

**I.i.29:00**

ah I suppo it's it's ah an environment in which um um you know people behave in peculiar ways um [unintelligible]

**Russell:**

Do you think do you think of that as being a peculiar way for you to behave

**Urdhvaretu:**

No oh well peculiar in the sense that um well maybe I should just say particular it's a it's a an anonymous sexual

**I.i.29:30**

environment um not always anonymous but um I suppose um um my opportunities to observe people behaving sexually ah are reasonably limited um well oh I suppose I would say in general that people

**I.i.30:00**

people's sexual behaviour is a peculiar business in relation to you know the way people think about their lives and the way

they sort of ways more or less rational and decorous that people behave and people it's it's a regular conceit that for instance you know people who are in love behave in peculiar and extreme ways and you could extrapolate that and say people in a state of desire there are

**I.i.30:30**

elements of of that um and there's al- there's also a wide variety of ah styles of behaviour um of people there and so you can't help but notice um and in some ways a visit there is kind of fishing for a good style and and a bad visit is a a visit where either nothing happens or you only meet unsatisfactory styles

**Russell:**

**I.i.31:00**

of behaviour or

**Urdhvaretu:**

Mm and it's to do I suppose with um ah questions of intimacy and um

**Russell:**

For you

**Urdhvaretu:**

Well for everyone I think um well for me and the other person um and there's there's a kind of particular brand

**I.i.31:30**

of of sexual activity in I've never been a beat person but I presume it's the the same there although I've been to sex beaches so they probably no they're probably more like a sauna than a bea than a beat because a sex beach has got a kind of boundary where it's not just a kind of public toilet into which you know anyone might wander someone has gone there and um

**Russell:**

What's a sex beach

**Urdhvaretu:**

Um

**Russell:**

I this is a new term for me

**Urdhvaretu:**

**I.i.32:00**

Um well I just made the term up but um sometimes I go to a coastal town um I think it's in its declining years ah but there's a stretch of beach that you have to walk along you have to walk along the beach quite a distance to get there and there's um ti tree ah ti tree forest behind the beach and there's a labyrinth of paths and it's a nudist beach some people come and take their clothes off and they sit in little kind of bays um

**I.i.32:30**

in the shade and then people move back into the bush and go wandering around there are condom wrappers everywhere litter um and it's effectively the same as a sauna I would say except you have to cross the beach to get to the water

**Russell:**

So your experience of going to say a sex beach and your experience of going

**I.i.33:00**

to a sauna are are pretty similar

**Urdhvaretu:**

Um pretty similar yes I think maybe um ah it may be the case that there's more chance of amiableness at the beach so you do see you know groups of people standing um naked in the shallows chatting

**I.i.33:30**

um more people go there um as a group I think than happens than than tends to happen in saunas um um like it's a little hard to tell whether when you see a group talking whether they've come together or um

**Russell:**

To wh just to focus back on saunas um to what

**I.i.34:00**

extent do you consider your own style or styles of behaviour to be common or unique commonplace or unique

**Urdhvaretu:**

Um well it's certainly not unique um

**Russell:**

Is there anything you do that

**I.i.34:30**

you think of as being distinct and unique that's you (*I laugh a little*)

**Urdhvaretu:**

Oh um nothing comes to mind

**Russell:**

**I.i.35:00**

But it would be conversely inappropriate to say that you are identical with other people

**Urdhvaretu:**

Oh of course

**Russell:**

Yeah okay

**Urdhvaretu:**

Um but maybe there are kind of general groups or sort of there are definite styles of behaviour that that I recognise

**Russell:**

That you recognise yeah

**Urdhvaretu:**

Mm

**Russell:**

Okay can you describe a style of behaviour for for me

**Urdhvaretu:**

Yes

**Russell:**

Give me an

**I.i.35:30**

instance of

**Urdhvaretu:**

I'll I'll give you

**Russell:**

one of these definite ones

**Urdhvaretu:**

I'll give you an opposition and it's probably actually the principal opposition um

**Russell:**

Sorry whe oh I'm not sure what you mean by the term opposition here

**Urdhvaretu:**

Oh I'm going to give you two that are in my mind two two ways of of interacting with other people um that in my mind are distinctly opposed to each other

**Russell:**

Oh yeah okay

**Urdhvaretu:**

Um um I suppose it just comes down to

**I.i.36:00**

in one way it comes down to something like friendliness um I've always been even in phase one (*I laugh a little*) I can remember being struck by well actually I'm not sure it was phase one now um I have a very strong impression I don't know how long it goes back of um overhearing people conversing in cubicles um after having after or before or during whatever

**I.i.36:30**

having sex with each other and thinking of that um as an admirable thing and there was I've always one of the things um I've most enjoyed about going to saunas and it's something that I always ask someone who's just told me having that they've just had sex with someone at the sauna I always ask about the conversation that they had um and it does just this idea of um ah two strangers that are there and they're not

**I.i.37:00**

you know they're naked so they're not carrying the the you know the cloth of their status apart from whatever they manage to carry around in their voice and facial expressions um and just you know I have the impression that people often talk in a quite honest way and they talk um as if they've known each other for a long time um and it doesn't seem you know it doesn't seem a matter of people manoeuvring to impress other people or

**I.i.37:30**

um you know there's a kind of a gentleness in the voices um not that I really hear what they're saying it's more you can just tell that and I suppose it's I don't know it's sort of the sound the overheard sound of people talking and then my own experience of of um of of talking with people um so that's on the good side and ah and with that too

**I.i.38:00**

I mean presumably there must lots of times when um people have um unappealing sexual contact but good conversation um but there's a sort of world of ah

**Russell:**

When you say there must be you are you

**Urdhvaretu:**

I'm just surmising

**Russell:**

hypothes you're surmising that

**Urdhvaretu:**

I'm I'm I'm hypothesising well I suppose I was um

**Russell:**

Because you haven't experienced it yourself

**Urdhvaretu:**

Not to distinctly remember

**Russell:**

Yeah

**I.i.38:30**

okay

**Urdhvaretu:**

Um well let me just go and talk about the other side

**Russell:**

Yeah

**Urdhvaretu:**

[unintelligible: So?] I'm not being completely symmetrical um the the form of ah of sexual contact um ah that I find particularly unappealing at saunas and it seems to me it's a very common one um and

**I.i.39:00**

my friend has a very funny mime at illustrating this (*I laugh a little*) um but it's it's a forced sexual contact which is very much um ah focussed on erogenous zones sort of nipple and erection um and um well there's also a kind of long a sort of long standing question here that I have arguments with my friend

**I.i.39:30**

about (*I laugh a little*) um and that is the significance of the thing which happens quite a lot at saunas where um someone will come up to you and feel your genitals and

go away and er my friend's take on this is that um these people are expressly um driven by genital size and so they're touching the genitals just to as if to do a measurement and then they leave

**I.i.40:00**

I don't find this completely convincing given that it can happen in conditions where they could see um my take on this particular phenomenon and my friend finds it implausible (*I laugh a little*) is that um actually people want you to have an erection already um because and they don't want to have any part in in causing you to have an erection there should be an erection there already

**I.i.40:30**

so it's just like as if um sex should be going before they even arrive and that's the kind of measure of of of hotness and any sense of arousal as something which arises between people is um is outside this way of going about things um so I suppose my my opposition is a divide between

**I.i.41:00**

um a kind of ah objectified parcelled out um version of sex and something that has a more a wider range of of ah of contact and I'll give you just a little illustration which comes (*putting on a voice*) from the beach and not from the sauna (*he returns to his usual voice*) um (*I laugh a little*) I was there not long ago and someone walked up to me

**I.i.41:30**

and I said hello or hi or something and um as soon as I did that he turned his eyes aside and nodded so um and then I said to him he nodded I kind of gave him a little narrative of what he'd just done and after that he just became uncomfortable and left um

**Russell:**

You referred to him in his presence in the third

**I.i.42:00**

person

**Urdhvaretu:**

Yes yes um

**Russell:**

With a view to doing what with a view to achieving what

**Urdhvaretu:**

Um with a view to expressing um my opinion on ah on the level of interaction that he was

operating at um I mean in a way the the nod was less significant than the aversion of eyes and I suppose um I would have been

**I.i.42:30**

happy for you know things could have turned the corner at that point but in general I would say if you're not willing to meet my eye then I'm not interested in in um in engaging sexually with you um I suppose ah you know sexual engagement can be more or less narrow um and I'd rather that it be less narrow at some point it becomes a thing of contempt for

**I.i.43:00**

me

**Russell:**

Is it I mean um to to the two kind of opposing styles you've outlined or the two moments in opposing styles if you like one of them is a moment that would seem to precede some involved sexual engagement and the other one's a moment that follows it

**I.i.43:30**

and um in describing them as being opposing it sets up a possibility that for in what I'm hearing is you're you're saying that they're in some respects mutually exclusive is it not the case that an encounter could include both of those episodes

**Urdhvaretu:**

Um yes I was fumbling

**I.i.44:00**

with that question before um

**Russell:**

Well rather than say is it possible is it then your experience that one precludes the other

**Urdhvaretu:**

Ah

**Russell:**

That if the second style of coming up and quite

**I.i.44:30**

er in in an objectifying manner and grabbing you by the genitals or the nipples whatever occurs that you never get to find out whether this is a person who has conversation afterwards and

**Urdhvaretu:**

Right

**Russell:**

opens up and speaks in a gentle warm and wide ranging and more forthright way

**Urdhvaretu:**

Right um well I suppose

**I.i.45:00**

I mean there doesn't have to be anything wrong about grabbing genitals but if that marks if the sort of pre-labelled erogenous zones mark the whole limit of um of where the sex occurs um it's not going to

**I.i.45:30**

be very good um but whether or not that means

**Russell:**

For you

**Urdhvaretu:**

For me

**Russell:**

Yeah

**Urdhvaretu:**

Um then it's for me unlikely to to get anywhere um it's not likely to continue on that basis um I suppose my presumption is that the people who who operate on that level

**I.i.46:00**

exclusively are actually um are quite clear that they don't want contact of another kind that they're um you know they they want to keep engagement within kind of severely limited routines um you know almost in the style of a pornographic video or something

**Russell:**

**I.i.46:30**

And that's not what you want

**Urdhvaretu:**

No

**Russell:**

*(a silence, then)* I want to go back to the discussion about dark areas again

**I.i.47:00**

in relation to this um to what extent do you prefer a range of illumination or lack thereof

*(I laugh a little)* at a venue like you've now talked about the dark area being eliminated at Squirt

**I.i.47:30**

how do you feel about that do you feel oh good or do you feel er that's limited things a bit

**Urdhvaretu:**

Um I think I feel it's limited things

**Russell:**

All right okay

**Urdhvaretu:**

Um

**Russell:**

Then what are the things that it's limited for you

**Urdhvaretu:**

Um

**I.i.48:00**

well I suppose the ah I suppose the darkness is something to do with the suspension of discrimination both that that I practice and that that is practised upon me or past me or whatever um

**I.i.48:30**

um I suppose I think well as we were saying before the as I said before the darkness um allowed um allowed a kind of density of it allowed a situation where activity was easily triggerable and so it's somewhere where something

**I.i.49:00**

is going on something is kind of evidently going on um and I think there there's a a general rhythm um in say the steam room at um Squirt which is the illumination there varies for some reason from day to day but it's never very dark um in there you'll find that a lot of the time it's just men sitting

**I.i.49:30**

motionless and silent around the room and then every now and then um some you know combination of of ah events has allowed a kind of knot of people to get together and be um groping away at each other or whatever um and there's something good about ah when the reserve peels away and that happens um I mean in general

**I.i.50:00**

um people walking around in saunas are very careful um and restrained which is I think I remember *(putting on a voice)* from

phase one (*I laugh a little, then he reverts to his usual voice*) the er the paradoxicalness of this and just the sense that this is a place where people go and they take their clothes off and have sex with strangers and you would think that it would be somewhere um you would think that it would be a place of exuberance and it would be like a kind of orgy or something um but in general it's

**I.i.50:30**

not people are are very guarded um and they're very um careful with where they put their eyes and you know breaking the eye contact off before it triggers the attention of ah an undesired person um and that gives a kind of heaviness to the whole place that you've got these you know these certain sort of I don't know if

**I.i.51:00**

furtive is the word um a not a n a not openness people kind of people slinking around um being wary and a bit touchy um and when you have a group of people kind of thrashing around together or whatever um it does have some sense of um exuberance

**I.i.51:30**

and openness um that's nice

**Russell:**

Do

**Urdhvaretu:**

And that is um facilitated by low levels of illumination I think

**Russell:**

So for instance the um

**I.i.52:00**

your term's wet sauna

**Urdhvaretu:**

Mm

**Russell:**

The wet sauna at Squirt contrasts radically with the wet sauna at Volcano in that respect

**Urdhvaretu:**

Um because there's a dark room you mean at the back of it

**Russell:**

There's yeah

**Urdhvaretu:**

Um

**Russell:**

In which sexual contact seems constantly unreserved in my experience

**Urdhvaretu:**

**I.i.52:30**

There's not always some there's not always people in there

**Russell:**

True

**Urdhvaretu:**

Um there's still an element of reserve I think in the that darker place it's just a question of a lower threshold

**Russell:**

Right okay

**Urdhvaretu:**

Um

**Russell:**

But you'd put that down distinctly to illumination rather than for instance the more constricted shape

**Urdhvaretu:**

**I.i.53:00**

Right um

**Russell:**

that's there for instance in that darker area everyone is within reach simply because the walls are so narrow whereas the steam room at Squirt there are much larger distances involved it's a very big room

**Urdhvaretu:**

That's true but then the circular couch room at um Volcano is that's a large

**I.i.53:30**

room um that and it's another space where people get together

**Russell:**

And it's another dimly lit one

**Urdhvaretu:**

Though it's not a dark one

**Russell:**

True

**I.i.54:00**

do you do you try to um cultivate styles of behaviour that um make you fit in or do you try to be more proactive sometimes

**Urdhvaretu:**

Pro proactive (*this is a question*)

**Russell:**

Yeah in the sense of

**I.i.54:30**

um inventive um you've talked about the way in which um a quality of heaviness can emerge in the sauna um ah I saw a man at Squirt in the spa um recently who just suddenly called out to called out really loudly (*I speak louder*) what are you all

**I.i.55:00**

standing around looking glum for (*Urdhvaretu laughs*) just get in here and have a good time (*I stop calling*) and it was just like magic it everybody just thought it there was this instant agreement in the room something about not just him doing it but the moment was quite right there was this instant agreement in the room and people let go of that heaviness people were laughing and smiling

**Urdhvaretu:**

Right

**Russell:**

before they'd even taken a step there was the sense of humour

**I.i.55:30**

suddenly went through the room it was um have you ever taken on a similar kind of role not necessarily on that scale

**Urdhvaretu:**

Ah

**Russell:**

or do you try to con fit in

**Urdhvaretu:**

Oh I wouldn't say I try to fit in

**Russell:**

Right

**Urdhvaretu:**

Um ah

**I.i.56:00**

um probably I would say I'm too shy to be shouting out over the pool um

**Russell:**

Yeah I would be too (*I laugh a little*)

**Urdhvaretu:**

Um my friend noticed someone reading in a cubicle which I thought was very nice

**Russell:**

What were they reading

**Urdhvaretu:**

Don't know

**I.i.56:30**

um and there is one man er I think I've only seen him at um Squirt at um Volcano who is very chatty and he's always standing around having conversations in the corridors and um I think it's not with people that he you know knows from any other place and I just you know notice him as a kind of cultural exception

**I.i.57:00**

and there is an amount of there is an amount of conversation there but um my overriding impression is that it's conversation between friends ah and so then it becomes a bit like conversations between friends in the street as distinct from conversation with strangers

**Russell:**

**I.i.57:30**

My question was about your efforts to

**Urdhvaretu:**

Oh there aren't any as far as I can

**Russell:**

How do you account for that

**Urdhvaretu:**

Ah

**I.i.58:00**

I could just say shyness or um I suppose there's the I mean we were talking about the the background presentation of the way in which the way the background presentation of how other people appear

**I.i.58:30**

when you're there and that's a different level from engaging with people one on one um I suppose really it's the second one that one goes there for

**Russell:**

That you go there

**Urdhvaretu:**

Mm

**Russell:**

Have you ever gone without any erotic expectations

**Urdhvaretu:**

Er

**I.i.59:00**

*(a silence, then)* yes

**Russell:**

Just to enjoy the facilities

**Urdhvaretu:**

Um yes I think so I suppose there've been times when I've gone to Volcano um to get a massage and then stayed afterwards

**I.i.59:30**

that would be the very clearest ones um and then ah there are also times when um I've gone to the Squirt principally to go into the steam room and have a shower that kind of thing um

**I.i.60:00**

I would say it's not easy to determine or to remember the degree of erotic expectation um

**Russell:**

I mean I I've definitely had occasions where I've just had a few loose hours up my

**I.i.60:30**

sleeve it felt that way and then just suddenly thought oh no that's what I'll do I'll go there but not really with any big investment or anything but also knowing that

it was alwa there's something kind of there's always something interesting even if it's the fact that the place is a bit quiet you know for me and I'll

**I.i.61:00**

you know enjoy the facilities and just leave with no kind of big deal about that and I'd rather there however than say go um the steam and sauna spa at a public swimming pool

**Urdhvaretu:**

Right

**Russell:**

or something because there's still an a kind of an erotic ambience even if *(I laugh a little)* it doesn't look like one

**I.i.61:30**

um the other thing you mentioned early on that for want of a better word comes up a lot in the folklore around saunas that is in the way they're publicly represented and in I guess in some of the interviews I've done um and

**I.i.62:00**

that's the thing about walking around for hours um have you ever tuned into that as an experience that's kind of interesting in its own right or is it just purely a sign of failure like the sand running out or something

**Urdhvaretu:**

Ah

**I.i.62:30**

well I suppose it takes a while to know that you're actually doing it it's not as if any movement within there is a sign of failure um so I suppose it's a a gradual shifting to a mentality of fatigue

**I.i.63:00**

um there's a certain interest in the fact that it occurs but um it's exhausted pretty rapidly

**Russell:**

For you

**Urdhvaretu:**

Mm *(he yawns)* but one set of traipsing is like another set of traipsing

**I.i.63:30**

[unintelligible] kind of there's not much diversity of contact to it

**Russell:**



You've mentioned um three of the saunas in Melbourne so far have you been to any of the others that are still in business

**Urdhvaretu:**

Ah yes I've been to  
**I.i.64:00**  
 one in Suburb A I think it is

**Russell:**

Yes

**Urdhvaretu:**

High Street I went there once

**Russell:**

Once

**Urdhvaretu:**

Hmm

**Russell:**

*(I laugh, then)* And none of the others you haven't been to any of the other saunas in Melbourne

**Urdhvaretu:**

I don't think so

**Russell:**

Right okay do you have a preferred sauna you've said that Squirt is one that you seem to be

**I.i.64:30**  
 going to the most is it your preferred sauna

**Urdhvaretu:**

Mm

**Russell:**

What is it about it as a venue that you that leads to that

**Urdhvaretu:**

It's not beige *(I laugh a little)* it's got red walls they've got green towels so the colour is better um

**Russell:**

Are you saying this for my benefit or is this a substantial

**Urdhvaretu:**

No it's true

**Russell:**

Yeah no no it's fine  
**I.i.65:00**  
 I know it's true I'm

**Urdhvaretu:**

Um

**Russell:**

I'm just shocked to hear it *(I laugh a little)*

**Urdhvaretu:**

No there's something very [?] when you you know the image that comes to mind of Squirt er of Volcano is just this sort of beige smear *(I laugh)* I think upstairs it's maybe the maybe the walls are they have actually been doing it at um at Volcano they have been doing a kind of colourising thing and I presume they've they're doing it to try and keep up with

**I.i.65:30**  
Squirt that must have which must have taken some of their their custom um there's also the fact that it's um newer and um it smells better than Squirt er than Volcano

**Russell:**

When you say it smells better can you describe can you distinguish between the smells for me

**Urdhvaretu:**

Um

**I.i.66:00**  
 um only in the negative direction *(I laugh)* and that is that the steam room at um Volcano the last couple of times I've been there just smelt revolting

**Russell:**

But of what um what what was it that

**Urdhvaretu:**

Who knows it's some *(he laughs)*

**Russell:**

When you say it smelt revolting I I need information

**Urdhvaretu:**

Ah well I don't really know whether it was um

**I.i.66:30**

I mean I don't know if it's the case you know I suppose I'd have to be going again and again to verify I mean I have some ki impression that it was that it was just you know as you know so much time passes and you know the the cleaning is only superficial or something that you just begin to get some kind of mould

**I.i.67:00**

or something I don't know or someone committed some kind you know excremental monstrosity or something um so I don't know if it was just some if the smell that I'm thinking of was you know located on a particular day but I couldn't actually identify what it is it's probably a kind of

**Russell:**

But the range you've given are associations with decay in some way

**Urdhvaretu:**

Yes

**Russell:**

Okay all right okay

**Urdhvaretu:**

Yeah something like sort of the worst shower you could ever imagine being in (*I laugh a little*) um and

**I.i.67:30**

so strong I really just couldn't stay in there it just became just completely off putting um but on that score I have noticed a kind of ripening taking place at um Squirt so um

**Russell:**

A ripening

**Urdhvaretu:**

Yes it's

**Russell:**

In whereabouts

**Urdhvaretu:**

In the steam room

**Russell:**

In the steam room

**Urdhvaretu:**

Maybe it's just very hard to keep um places like that clean and I suppose particularly given that Squirt is

**I.i.68:00**

open twenty-four hours a day and also

**Russell:**

They do clean um I can ah bear witness to this

**Urdhvaretu:**

You've been there at six

**Russell:**

I have I have I've been there during the cleaning period in the morning it isn't strictly a full hour necessarily they don't necessarily do it by the clock but basically they do the other thing that's I find amazing at that moment is often they'll open up the rear door

**Urdhvaretu:**

Oh

**Russell:**

and suddenly there's a view out

**Urdhvaretu:**

of the city

**Russell:**

of the city and and it's

**I.i.68:30**

quite um it's like being there when the place is being dismantled or something it's like it's open to the world for a a while

**Urdhvaretu:**

I'm always struck when I'm there during daylight and you're suddenly seeing um daylight coming in under a door or through the um louvres

**I.i.69:00**

and grating whatever it is over the spa at  
Squirt um

**Russell:**

Over the spa right

**Urdhvaretu:**

Over the pool

**Russell:**

Because there's also like a is it a skylight or  
is it a an artificial light in the steam room  
there

**Urdhvaretu:**

Yes

**Russell:**

Just inside the door to the left

**Urdhvaretu:**

Yes

**Russell:**

which I quite like I quite like that little patch  
of light now I'm trying to think whether it's  
there at night or not

**I.i.69:30**

and I can't recall

**Urdhvaretu:**

It never occurred to me that it might be a  
skylight it is irregular

**Russell:**

So the kind of sense of the newness in itself  
or the c the bright colours the newness

**Urdhvaretu:**

They're not actually so much bright as rich

**Russell:**

*(I laugh a little, then)* Fine thank you

**I.i.70:00**

um and what goes with the newness is a a  
sense of hygiene I suppose is that fair or

**Urdhvaretu:**

Ah yeah I wouldn't exactly put it in in  
medical terms like that

**Russell:**

Right yeah okay

**Urdhvaretu:**

And um

**Russell:**

**I.i.70:30**

Well you talked about things being clean  
then

**Urdhvaretu:**

Yes

**Russell:**

Yeah okay

**Urdhvaretu:**

Yeah um

**Russell:**

Hygiene's not the your term

**Urdhvaretu:**

No it's not my term

**Russell:**

Great

**Urdhvaretu:**

It's a bit um a bit medical

**Russell:**

Yeah

**Urdhvaretu:**

and somehow suggests worlds of microbial  
paranoia

**Russell:**

Yeah

**Urdhvaretu:**

Um I'm thinking more in terms of sort of  
direct sensory um

**I.i.71:00**

whether a smell's off putting or um well I suppose on the other hand I do have a sense that these are places where copious quantities of semen are shed is shed are shed quantities um and um you know you don't mind cleanliness is giving you a little bit of distance from

**I.i.71:30**

that

**Russell:**

You don't mind it

**Urdhvaretu:**

No I don't mind it I mean and I suppose that somehow and maybe it's like a kind of ghost story or something but something about the ah the smell of the ah sauna at Volcano on a good day um that suggests just sort of layer after layer of semen that's been slowly kind of built up (*I laugh a little*) and is ingrained

**I.i.72:00**

in the fabric of the and you know sweat and everything

**Russell:**

Is that something (*laughing a little*) apart from entertaining me at the moment with that is it something that you're actually present to when you go

**Urdhvaretu:**

No

**Russell:**

No it isn't

**Urdhvaretu:**

Not really

**Russell:**

Okay all right

**Urdhvaretu:**

No I mean you do think of the people who have to clean the rooms there

**Russell:**

**I.i.72:30**

Can we stop there for a moment

**Urdhvaretu:**

Mm

**I.i.72:49**

(*I switch off the recorder, insert a fresh disc, and we resume*)

**Russell:**

**I.ii.00:00**

Okay um in I asked you um about your preferred sauna and you identified Squirt

**I.ii.00:30**

but then all the things you've given me so far about why you how you prefer it are to do with the building

**Urdhvaretu:**

Mm

**Russell:**

Um and yet earlier on when we were talking about um saunas as places one of the things that you were clear to foreground was

**I.ii.01:00**

not so much the building as it being a venue for certain kinds of um events to occur do you want to tell me a bit about the relationship between those two ah stages of our conversation

**Urdhvaretu:**

Um

**I.ii.01:30**

I think I'm drifting off into a little bit of confusion um I mean obviously the red walls are not a kind of sufficient enticement on their own um I mean there is the fact that it's distinctly smaller um which

**Russell:**

Smaller than Volcano

**Urdhvaretu:**

Yes smaller than Volcano

**I.ii.02:00**

um which ought not to be a good thing um on the idea on the notion that um a small circuit leads to early fatigue um I suppose that the apart from issues of what the steam room smells like um

**I.ii.02:30**

I probably go to um Squirt as against Volcano now um because the people there are more appealing to look at I suppose um there are less spherical men (*I laugh a little*)

um sometimes at Volcano um there seems a preponderance of um

**I.ii.03:00**

spherical Caucasian men and Asian youths involved in some kind of interaction ritual [?] but in any case the sphere quotient is much much higher and then I suppose there's also um something that ah my friend pointed out and it's completely obvious but I'm not altogether sure if I would've thought to bring it up on my own but

**I.ii.03:30**

um the people who work there have a different style to them so people who work at Volcano um are much more likely to look like they're at a leather bar they're they're likely to be older and more likely to have moustaches more likely to be paunchy

**Russell:**

It's interesting I always

**I.ii.04:00**

thought I've always thought that the ambience there is very much like the seventies

**Urdhvaretu:**

*(laughing a little)* Right

**Russell:**

That the staff

**Urdhvaretu:**

Okay

**Russell:**

That there's some conspiracy in the staff to dress as though they were all in San Francisco (*Urdhvaretu laughs a little*) in the seventies

**Urdhvaretu:**

Oh okay yes yes

**Russell:**

Ah whether there is or not I don't know the other thing I remember about um um the first person I ever encountered

**I.ii.04:30**

ever at a sauna was the man at the reception booth at at um Volcano and you know who was obviously the first you know I went up the stairs and there was this man there and um he was just so nice ah he was very socially awkward but I I just (*laughing a*

*little*) laid my cards on the table and said look I've never been to a place

**I.ii.05:00**

like this before and so he said oh well you've been to beats or something like that and I said well no not really (*I laugh a little*) and so he was a bit bewildered for a moment because he suddenly realised he had the onus of explaining something to me um and he said a couple of things that were really nice probably the most significant one of which was just remember once you're inside there you don't have to do anything you don't want to which um was

**I.ii.05:30**

I thought a wonderful thing to say to someone who'd arrived and a very empowering thing and I felt fantastic because he said it I felt like I was being looked after and now I could look after myself but the thing I remember about him was when I went he had to kind of fill out some details for me and as he was doing it he kind of he seemed to be having some problem and then he said oh can you can you do it I

**I.ii.06:00**

can't hear you properly and I looked at what he'd written so far and I realised he was almost entirely illiterate and I got really moved by that there was something about him working there and I wondered whether he was just some unskilled person and that was the best he could manage or whether he really liked it there and he happened to be

**I.ii.06:30**

almost you know illiterate I don't know but he seemed to have valuable like he was so eloquent in what he said to me that it wasn't as though he was stupid I didn't ever think that for a moment so whenever I look at the staff at Volcano I can't help but remember that very very first occasion and that man who I don't think I'd recognise if I saw

**I.ii.07:00**

him now whereas the staff at Squirt are very professional (*I laugh a little*) in the sense that I find them cheerful and efficient and groomed and trained or that they they give off some aura of skill it seems

**Urdhvaretu:**

**I.ii.07:30**

I don't know they just look like waiters

**Russell:**

Well I think that of waiters I don't underestimate waiters I mean there are professional waiters I don't think they're as

professional as profess as the most professional waiters are but um they seem incapable of being grumpy even at the end of really long shifts at the wrong time of the day

**I.ii.08:00**

and they don't ever seem messy you have nothing to offer about that (*Urdhvaretu shakes his head*) all right but the staff was a factor the staffing of the two venues distinctly differs

**Urdhvaretu:**

Um

**I.ii.08:30**

yes in some small way maybe it makes it more appealing but

**Russell:**

Sorry who is more appealing

**Urdhvaretu:**

The staff at Squirt

**Russell:**

Do they make you feel more welcome

**Urdhvaretu:**

Um possibly they do occasionally a little

**I.ii.09:00**

bit flirtatious um whereas with the people at Volcano where I probably wouldn't notice I don't think that I can't imagine that that's that important because the interaction you have that I have with

**I.ii.09:30**

ah the staff is fairly minimal it's coming and going basically and then seeing them walking around with a torch

**Russell:**

At Volcano

**Urdhvaretu:**

Both places

**Russell:**

Oh right I haven't noticed a torch at Squirt all right

**Urdhvaretu:**

And that's always a a ah somewhat intrusive

**I.ii.10:00**

moment this beam of light coming along someone moving around in rubber gloves and a bottle of White King with a bucket or something (*I laugh a little*) um so you know I don't warm to that person at that moment so I don't really care what they

**Russell:**

I never find that intrusive did for you what it breaks an atmosphere or a spell or something or

**Urdhvaretu:**

**I.ii.10:30**

Alters the lighting

**Russell:**

(*I laugh a little, then*) All right

**Urdhvaretu:**

Yes I find it I think I find it I mean yes because you're just there in such different capacities you know [?] them walking around cleaning up rooms

**Russell:**

Let's go back to where this

**I.ii.11:00**

started um the sauna you least prefer of the ones been to you've been contrasting Volcano with Squirt but you've also been to Rear Entry presumably more than once and to Suburb A once

**Urdhvaretu:**

Um and I've been to a sauna in Belgium now that I remember it

**I.ii.11:30**

that was my least favourite

**Russell:**

Oh that's interesting you went to it once only

**Urdhvaretu:**

Mm I think yes

**Russell:**

Which city in Belgium

**Urdhvaretu:**

Antwerp

**Russell:**

I have an article about saunas in Belgium

**Urdhvaretu:**

Oh do you

**Russell:**

for you at some stage I'll make a copy for you let's leave the Belgian one aside can we just focus on Melbourne your least preferred one in Melbourne

**Urdhvaretu:**

**I.ii.12:00**

Um well I suppose I would narrow it down um having been to High Street only once I can't really include it and there's there is a kind of there's a sort of geographical element to things that the other ones are just more at hand to me

**Russell:**

Yeah

**Urdhvaretu:**

Um [I'm?]

**I.ii.12:30**

you know more more likely to be in the vicinity so um it would actually be reasonably reasonably convenient for me to go to the Rear Entry one but I don't

**Russell:**

You don't drive do you

**Urdhvaretu:**

No I don't drive

**Russell:**

Yeah

**Urdhvaretu:**

Um

**I.ii.13:00**

it's a bit hard to know I mean I've had (*putting on a voice*) I've had some good times at Rear Entry ah but they they've been doing quite a bit of over the years mm exac exactly sure which years again but they've been doing some renovating it's

changed quite a bit um and I think it got worse as they changed it

**Russell:**

**I.ii.13:30**

(*I laugh a little, then*) What do you mean worse

**Urdhvaretu:**

Ah

**Russell:**

From the point of view of your use of the building

**Urdhvaretu:**

Mm

**Russell:**

or from the point of view of something that would be (*laughing a little*) in an architecture magazine

**Urdhvaretu:**

No no no no no well it's a form of architecture ah you know it could be in an architecture magazine

**Russell:**

I agree

**Urdhvaretu:**

[unintelligible] to talk about it but um

**I.ii.14:00**

no it's a question of the fruitfulness of the arrangement and there are some arrangements which promote ready contact with people and others which don't to me they kind of they sometimes I don't exactly remember what the beginning was what the start what the starting point was and I more more remember um you know this is a new structure and it's not working as well as the last one um

**I.ii.14:30**

does um they seem to go there more for these sort of pornographic viewing rooms that seems to be more a thing these kind of couches facing the television set um and I find that unappealing it's kind of deadening um

**I.ii.15:00**

it means people are sitting around looking at the television

**Russell:**

They're not always sitting

**Urdhvaretu:**

No that's right actually I don't mind the pornography room at um Volcano the little amphitheatre it's not an amphitheatre it's a theatre um

**Russell:**

I agree it is

**Urdhvaretu:**

**I.ii.15:30**

What

**Russell:**

A theatre

**Urdhvaretu:**

A theatre and not an amphitheatre

**Russell:**

Yes it's um Palladian isn't it

**Urdhvaretu:**

*(this is a question)* Mm

**Russell:**

It's it's like the Teatro Olympico

**Urdhvaretu:**

Don't know

**Russell:**

Palladio's theatre in I think it's Vicenza which I think was based on what a Roman theatre was supposed to be but I I don't know anything about Roman theatre stages really

**I.ii.16:00**

I can show you a picture later um

**Urdhvaretu:**

It's like a hippodrome with one end cut off

**Russell:**

Right so which is the least appealing then

**Urdhvaretu:**

Um Rear Entry

**Russell:**

And it is because something about the changes over the years make it not work well in some way

**Urdhvaretu:**

Um

**I.ii.16:30**

well I think I um I noticed changes that were um not for the good

**Russell:**

Can you describe one of those because um my acquaintance with it is fairly recent and so I'm not aware of changes over time

**Urdhvaretu:**

Mm

**Russell:**

**I.ii.17:00**

I'm thinking of a change that for you has been no that's not as good as it used to be

**Urdhvaretu:**

Yeah but the trouble is I can't remember exactly what what it changed from um I think again it was the reduction in um what is it dark public space they had some kind of couch paved

**I.ii.17:30**

area a bit like the room at Volcano that's got the circular couch in it

**Russell:**

Yeah

**Urdhvaretu:**

and um that was altered in various ways until finally maybe actually there was a maybe there was a yeah there used to be open dark spaces there there was a kind of big room somewhere that was

**Russell:**

This is upstairs or downstairs

**Urdhvaretu:**



No no no it's downstairs I think

**Russell:**

Oh right

**Urdhvaretu:**

Um and they got

**I.ii.18:00**

rid of it kind of gradually they had a small small kind of a small couched area that had entrances from different doors you you couldn't go round so you'd come into an area and there'd be like a shore a beach of this couch thing and then over the other side there'd be sort of exit things

**Russell:**

Yeah

**Urdhvaretu:**

Um

**I.ii.18:30**

I don't think I remember it in sufficient detail to be really cogent but I I think maybe that I never particularly liked it as a place maybe it's something to do with there was always this decision there about whether to stay downstairs or whether to go upstairs and um

**I.ii.19:00**

and there's this stairwell and I suppose stairwells in general are places of a particular kind of traipsieness because no one ever does anything in a stairwell and

**Russell:**

That's you've never done anything in that stairwell at Rear Entry

**Urdhvaretu:**

No I've never seen anyone I've never seen anything occurring on the stairs

**Russell:**

When you say do anything do you mean um have sex or do you mean a wider range

**I.ii.19:30**

of interesting events

**Urdhvaretu:**

No no I mean basically have sex or encounter in some way um so that the stairs

are I suppose people look at each other when they go up and down the stairs

**Russell:**

What I was about to say that that is an area for me whi where some very significant kind of look excha you know exchanges of looks

**Urdhvaretu:**

Right

**Russell:**

Of lookings have occurred

**Urdhvaretu:**

Okay

**Russell:**

And it's something about passing

**I.ii.20:00**

people and then the turn back so that um it almost invariably with people going the opposite direction so if I'm going up they're going down

**Urdhvaretu:**

*(he yawns)* Right

**Russell:**

And then there'll be this look back over the shoulder and of course because the stair has a landing halfway

**Urdhvaretu:**

Mm

**Russell:**

then if the kind of timing's right then you're both heading in a similar direction although one's going up and one's going down away from you're both heading away from the landing

**Urdhvaretu:**

Right

**Russell:**

**I.ii.20:30**

And so there's a sense of moving parallel and of looking down over one's shoulder or up over one's shoulder

**Urdhvaretu:**

Mm ah yes

**Russell:**

and and it's almost like people kind of  
(*laughing a little*) check in for later on or  
something um but you've not had an  
experience like that then (*Urdhvaretu*  
*indicates agreement*) right okay

**Urdhvaretu:**

No and I by I th I associate the going up  
and down

**I.ii.21:00**

the stairs with oh it's

**Russell:**

Traipsing

**Urdhvaretu:**

Traipsing yeah so it's a part where um the  
sort of tr sort of traipse awareness trigger  
area

**Russell:**

Do you start to count the number of times or  
be aware that you've been going up and  
down the stairs innumerable times

**Urdhvaretu:**

Um yes sometimes I have (*he yawns*)

**Russell:**

Right okay is it

**I.ii.21:30**

also something about a leading question is  
it something about um when you talked  
about having to decide between upstairs or  
downstairs an admittance that nothing's  
happening downstairs so I'll go upstairs

**Urdhvaretu:**

Yes yes

**Russell:**

Yeah okay

**Urdhvaretu:**

Yeah

**Russell:**

Okay

**Urdhvaretu:**

(*faintly*) Yeah

**Russell:**

So do you have a sense then that there are  
definitely zones within any given sauna  
where lots of things are possible

**I.ii.22:00**

and then zones where nothing happens

**Urdhvaretu:**

(*he yawns*) Well there are there are zones  
where things are not allowed to happen

**Russell:**

Such as where

**Urdhvaretu:**

Where the lockers are

**Russell:**

Where the lockers are

**Urdhvaretu:**

Mm

**Russell:**

Oh you're joking

**Urdhvaretu:**

No they'll come and tell you to stop

**Russell:**

They

**Urdhvaretu:**

Staff

**Russell:**

Really

**Urdhvaretu:**

Mm

**Russell:**

Where

**Urdhvaretu:**

Um

**I.ii.22:30**

ah Volcano

**Russell:**

Have you witnessed that occur

**Urdhvaretu:**

Mm mm

**Russell:**

Did that happen to you

**Urdhvaretu:**

No

**Russell:**

or did you see it happen to someone else

**Urdhvaretu:**

I I I was watching someone

**Russell:**

How interesting because recently again I was at Squirt and um something was happening beside the spa and a man

**I.ii.23:00**

the same man who called out to everyone suddenly kind of stopped and said hey are we allowed to do this here (*we laugh*) and I was amazed to hear him he who had done all this other stuff suddenly had this sense of oh are we allowed and I'm thinking allowed you know what

**Urdhvaretu:**

Was he joking

**Russell:**

No he was he was quite concerned for a moment about about something

**Urdhvaretu:**

**I.ii.23:30**

(*he yawns*) I think the answer is clearly yes as distinct from the lockers (*I laugh a little*) you're not allowed to do it in the lockers

**Russell:**

Well I said do you think the police are going (*I laugh a little*) to come and stop you but um so the lockers are off that's interesting before you'd witnessed this happen with the staff coming in and stopping were

**I.ii.24:00**

you aware that the lockers were a no go zone

**Urdhvaretu:**

Ah I don't know

**Russell:**

Yeah but they weren't a zone that you would have considered doing anything in like did you get a sense it was house rules or personal staff member style

**Urdhvaretu:**

Um when the intervention occurred do you mean

**Russell:**

Yes

**Urdhvaretu:**

Um I think they must

**I.ii.24:30**

have had a rule um but I don't know why that's why there's the ambiguity between say the shower upstairs at Volcano which is clearly available as an as an erotic um

**Russell:**

The one

**Urdhvaretu:**

You know the upstairs where th where it's red

**Russell:**

Near the heavy duty

**I.ii.25:00**

area

**Urdhvaretu:**

Mm

**Russell:**

Yeah

**Urdhvaretu:**

That's clearly a shower where people can have sex with each other but the one downstairs is part of the locker room it's got a hair dryer next to it and (*he yawns*) I suppose it's partly to do with you know [unintelligible] don't like copulating in entrances and cafes and it's

**Russell:**

I wonder if it's got anything to do with carpet

**Urdhvaretu:**

Mm it might do

**Russell:**

Whether it's cleanable

**Urdhvaretu:**

**I.ii.25:30**

And I suppose also there would be a thing that people don't don't want to get semen on their clothing that you don't have torch teams regularly searching the um locker area for

**Russell:**

stains

**Urdhvaretu:**

Stains and so on

**Russell:**

**I.ii.26:00**

Do you find yourself smiling or laughing much at saunas (*Urdhvaretu yawns*) you talked about the heavy atmosphere that generally pervades do you find that you become part of that atmosphere or that

**Urdhvaretu:**

Oh I think so yes

**Russell:**

Yeah you don't have experiences of some kind of play in relation to it or ironic detachment or

**Urdhvaretu:**

No not really not effectively

**Russell:**

**I.ii.26:30**

When I told you the story about the man calling out your face sort of lit up a bit (*laughing a little*) had you wished you'd been there or

**Urdhvaretu:**

Oh no no just a you know it's kind of a good thing

**Russell:**

Yeah but not a thing that you feel (*Urdhvaretu yawns*) that you can really get going yourself

**Urdhvaretu:**

**I.ii.27:00**

Um no

**Russell:**

Yeah

**Urdhvaretu:**

No um

**Russell:**

Or that you choose to anyway

**Urdhvaretu:**

Oh I mean I don't know that I mean it's a bit like ah um well it reminds me a little bit of um when people tell me to smile there's nothing makes me less inclined to smile than

**I.ii.27:30**

being told to do it so

**Russell:**

Yeah

**Urdhvaretu:**

um I suppose I don't really think that the feel and culture of the place gets changed by rousing exhortation I mean it's very funny and good when it happens but um I think you'd have to find some other way oh you know

**I.ii.28:00**

probably I mean maybe it's the case that um many people have reasons for for

wanting it to be as it is maybe they feel safer that way or

**Russell:**

You've you've clearly

**I.ii.28:30**

talked with your friend about um experiences or theories or hypotheses about saunas how often do those kinds of conversations occur for you with him

**Urdhvaretu:**

Ah it's hard to say um

**Russell:**

They've occurred

**Urdhvaretu:**

Oh a lot

**Russell:**

Yeah

**Urdhvaretu:**

Just you know whenever

**I.ii.29:00**

whenever anything ah you know they get triggered by something that happens there

**Russell:**

Yeah

**Urdhvaretu:**

seems unusual and interesting or um

**Russell:**

Is is he the only person you're involved in an kind of like an ongoing conversation with

**Urdhvaretu:**

*(completing a yawn)* Um mm yes I think so

**Russell:**

**I.ii.29:30**

I don't think I've got anything else I want to pursue now

**Urdhvaretu:**

Okay that's good

**Russell:**

There's anything you want to

**Urdhvaretu:**

No

**Russell:**

Okay we'll leave it there thanks

*(I switch off the minidisc recorder)*

**I.ii.29:50**

END OF CONVERSATION



## appendix 18: Kate II

*The transcript documents a second conversation with Kate recorded in a park near my place. Outside, the sun shone hotly, and we equipped ourselves with hats, water, and digestive biscuits. We found some grass to sit on, set up the recording equipment, and began. The conversation was recorded without interruption.*

**Russell:**

**II.i.00:00**

So we're on now okay

**Kate:**

We are now

**Russell:**

Yep

**Kate:**

Okay

**Russell:**

Well what I wanted to start with was um what you just talked about before we switched it on which was the photograph that that woman we know took um which you haven't been able to find

**Kate:**

No I was looking for it today

**Russell:**

Yeah

**Kate:**

I've just moved house so I can't find it

**Russell:**

But

**Kate:**

Um yeah I just pulled it out the other day

**II.i.00:30**

actually and looked at it

**Russell:**

Oh yeah

**Kate:**

and it was taken it's a Polaroid taken in the water with my head above the water and my hands up up to my my elbows with um fingering a pearl necklace ah my face is completely white um I think due to the make-up and the costume that I was wearing which was like a gold sort of a gold knitted old style circus costume

**Russell:**

Yeah

**Kate:**

**II.i.01:00**

Um came across more as sort of like ah a more sort of an ochre brown but with the water it just was really just highly distorted so the body is actually it's almost like a cardboard cut-out and just with the arms and the face being [unintelligible]

**Russell:**

In in the photograph is your body floating back in the water or are your feet grounded do you think on the base of the pool

**Kate:**

Um my feet are actually it's just the the head is yeah above the water um

**II.i.01:30**

and the legs are sort tucked underneath behind me so not not completely grounded but not completely floating

**Russell:**

Right okay the pearl neck is it a string of pearls or a pearl necklace

**Kate:**

It's a pearl necklace

**Russell:**

Yeah

**Kate:**

Yeah

**Russell:**

And you're holding it between your fingers  
now you demonstrated it so your finger  
your index finger and thumb on each hand

**Kate:**

Yeah on each hand

**Russell:**

is just holding it

**Kate:**

and just holding yep

**Russell:**

and with the other fingers splayed out

**Kate:**

Yep

**Russell:**

Okay

**Kate:**

Delicate

**Russell:**

and how high are you holding it

**Kate:**

In not high enough to obscure

**II.i.02:00**

my face

**Russell:**

Right

**Kate:**

but almost in line with with my neck

**Russell:**

Right

**Kate:**

So it's almost as if I've taken it from my neck

**Russell:**

Right not about to put it on but taken it off  
as it were

**Kate:**

Yep

**Russell:**

Okay now can you tell me about how that  
got posed and staged that photograph

**Kate:**

Um the woman we know was there

**Russell:**

Yeah

**Kate:**

the evening um taking photos of I think just  
quite a lot of people um so I was given

**II.i.02:30**

I also had an earlier a later Polaroid shot  
taken when I was in the shower um so that  
was again sort of done with the  
photographer being um quite low um and  
shooting up towards me

**Russell:**

Yeah

**Kate:**

Ah but so yeah it was taken yeah just sort  
of randomly it's just um she was just going  
around

**Russell:**

Whose idea was it to hold the pearls

**Kate:**

Ah it was my idea I just she sort of just sort  
of you know

**II.i.03:00**

turned and I just sort of [unintelligible] and I  
held them up it would've been

**Russell:**

So you spon you spontaneously went into  
that

**Kate:**

Yep

**Russell:**



little pose

**Kate:**

Yeah

**Russell:**

Had you been watching her take other photos

**Kate:**

No I'd ac I had just finished performing

**Russell:**

Right

**Kate:**

so I'd had started to clear things up and I was asked to actually go back into the water

**Russell:**

By

**Kate:**

By the photographer yeah

**Russell:**

Yeah okay and had she seen your performance

**Kate:**

Yes she had

**Russell:**

**II.i.03:30**

Right okay had she taken any photos while you were performing or had she just been one of the spectators

**Kate:**

Um I don't know about photos that she had taken she might have taken them during the performance

**Russell:**

Yeah but you didn't see any

**Kate:**

I didn't see that no I didn't see those

**Russell:**

And you weren't aware of any

**Kate:**

No I wasn't aware of any of those so yeah

**Russell:**

What was she wearing

**Kate:**

Oh she was she was definitely wearing not actually a robe

**II.i.04:00**

but I can't clearly remember what it was she was wearing

**Russell:**

Was she was wearing something though

**Kate:**

Yes

**Russell:**

She wasn't naked

**Kate:**

She wasn't naked

**Russell:**

All right was she barefoot

**Kate:**

Yes

**Russell:**

Okay

**Kate:**

Yeah

**Russell:**

Did she have her spectacles on

**Kate:**

Yes she did (*she laughs a little*) I had to mention that

**Russell:**

Sorry

**Kate:**

I was just about to say that

**Russell:**

All right

**Kate:**

Yeah she was wearing her glasses

**Russell:**

All right okay

**Kate:**

Yeah

**Russell:**

Um and the camera she was holding the camera

**Kate:**

**II.i.04:30**

Yeah

**Russell:**

Did she have anything else that she was holding

**Kate:**

No the camera actually was an older style Polaroid

**Russell:**

Oh yeah

**Kate:**

which was a a compact one which um would fold down quite flat

**Russell:**

Like a concertina version

**Kate:**

Yes a concertina one which would pop up

**Russell:**

Yep okay so it had that look like a concertina or did it just fold up and flip up a little bit

**Kate:**

Yeah it sort of had a it was um I know the camera quite well because it belongs to another

**II.i.05:00**

friend of mine

**Russell:**

Oh yeah

**Kate:**

So ah so it comes down to quite a flat piece almost like a folder then yeah you just pull the sides and there's sort of like black rubber with a little um braces on the side

**Russell:**

And and was the woman we know taking all these photos I mean did you understand that as just being her having mementoes of the evening I mean she gave you the photos she took so sh

**Kate:**

Yeah she gave me the photo and she was actually

**II.i.05:30**

doing that for other people too she would take photos of them

**Russell:**

Yeah

**Kate:**

and then give them the Polaroid

**Russell:**

Did you watch her taking photos of other people

**Kate:**

Yeah and hand them over

**Russell:**

Um and was it similar to what happened with you like that they just spontaneously posed in some way and she'd snap

**Kate:**

Yeah and she would yeah do them yeah

**Russell:**

Right okay and you saw that happening in this downstairs pool area

**Kate:**

Yep

**Russell:**

Did you see any of that happening upstairs

**Kate:**

**II.i.06:00**

No because I can't think if I was upstairs at because again there's this was the the performance night that I was there I'm just trying to think (*as if to herself*) go any earlier yeah I don't I don't remember yeah oh in the lounge area you mean

**Russell:**

Yeah

**Kate:**

In the lounge area ah I didn't see no I didn't see that but again there was lots of you know sort of groups of people getting together and

**II.i.06:30**

sort of lounging round

**Russell:**

Right okay

**Kate:**

Yeah yeah

**Russell:**

Now you've kept that photo all these years

**Kate:**

Yes I have

**Russell:**

How come

**Kate:**

Because I li I really really like it it's quite a surreal photo because it makes me look oh as a look incredibly it's it's incredibly doll-like it's almost um like two dimensional it's except for again like the hands

**Russell:**

**II.i.07:00**

Yeah

**Kate:**

which are quite sort of detailed and just the distortion of the water which I didn't get a chance to ask the photographer whether you know this you know because whether she was taking quite a lot of photos of people in the water um being you know a thing that sort of was some sort of thematic thing that she was looking at doing but anyway this particular photo um I think the flatness and the um the instant um

**II.i.07:30**

thing of a Polaroid I think is always

**Russell:**

So she kept no copies of any of the photos

**Kate:**

No

**Russell:**

because there are none are there

**Kate:**

There are none no

**Russell:**

And so she gave them all away

**Kate:**

That I don't know

**Russell:**

Oh right

**Kate:**

So again with this one whether she had taken previous photos of myself and and kept them

**Russell:**

Did you see her holding any photos that she'd taken

**Kate:**

She had like um like a little thing that she did I mean I think some people didn't didn't want them

**II.i.08:00**

so they they gave them back

**Russell:**

Sorry a little thing

**Kate:**

Like a little I can't be specific like a little sort of a bag like a over the shoulder thing

**Russell:**

Oh yeah

**Kate:**

Yep

**Russell:**

And so you think there may have been some in there

**Kate:**

There may have

**Russell:**

been some photographs in there

**Kate:**

*(she laughs a little)* There could have yeah could have well been yeah

**Russell:**

Yeah

**Kate:**

And also I think it had it would carry additional um um packets of film

**Russell:**

Right okay

**Kate:**

So it was sort of like

**II.i.08:30**

a

**Russell:**

When she handed you the photograph were you still in the water

**Kate:**

Um yeah I was because I I remember reaching over and just being and then getting a towel to wipe my hands and then getting out

**Russell:**

Oh great

**Kate:**

and waiting for

**Russell:**

Now what did you reach over

**Kate:**

I went just to the edge of the pool

**Russell:**

You went to the edge of the pool and reached up

**Kate:**

*(demonstrating)* Up

**Russell:**

*(referring to what Kate has just done)* You just gestured like a a looking up

**Kate:**

Yep

**Russell:**

Okay

**II.i.09:00**

right

**Kate:**

Then I hopped out pretty quickly so that I could get

**Russell:**

Did you get the towel first or see if you can get the sequence here you looked at the photograph while you were in the water

**Kate:**

Ah it was taken it was pulled out

**Russell:**

Yeah

**Kate:**

and then I went over to the edge of the the pool

**Russell:**

Yeah

**Kate:**

and started to climb out ah so it was passed to me

**Russell:**

Yeah

**Kate:**

Ah I grabbed the the white sort of corner

**Russell:**

Yeah

**Kate:**

then just reached over for a towel which  
**II.i.09:30**  
I had on the edge of of the the pool

**Russell:**

Right okay now

**Kate:**

And wiped my hands and got out

**Russell:**

when you said you had a towel on the edge of the pool the edge of the pool is at floor level

**Kate:**

Yeah it was the the section that um where there was a line of benches on one side of the wall with a with an entrance

**Russell:**

Yes

**Kate:**

and the pool sort of went around and at the ah so it the photo was taken just at

**II.i.10:00**

that section which leads off to to the showers

**Russell:**

Yes

**Kate:**

So it was that sort of thorough thoroughfare there

**Russell:**

Yeah

**Kate:**

um and I had a towel lying just on the side because I'd

**Russell:**

Yeah

**Kate:**

just just gotten in back into the water

**Russell:**

Okay

**Kate:**

and played round

**Russell:**

And were the lilies and candles still floating in the water

**Kate:**

Yes they were but in the partic in in my shot they were not in view

**Russell:**

Oh right okay

**Kate:**

So they just they were there

**Russell:**

In another part of the pool

**Kate:**

Yep

**Russell:**

Okay um

**II.i.10:30**

I've got a technical thing which was how did the candles not extinguish if there was movement in the water like how did they not tip over how were they constructed so that that could happen

**Kate:**

Um I think they were put in little um again not myself tak taking much personal

**Russell:**

notice

**Kate:**

sort of notice of it but I was assuming they were the c the little candles that you use for fondue

**Russell:**

Oh yeah

**Kate:**

The

**II.i.11:00**

little flat ones and I think possibly putting in were put into a a little floaty sort of thing (*laugh*) but with with I think with movement in the water they did go out and initially were set up just as a um as a sort of a initial sort of image on still water

**Russell:**

Right okay

**Kate:**

So I think yeah they did they got disturbed and um the lilies were a lot more um sort of coping with that

**Russell:**

Were they real

**II.i.11:30**

lilies

**Kate:**

Yeah they were

**Russell:**

Right like water lily

**Kate:**

Yeah water lilies

**Russell:**

lilies

**Kate:**

Yeah

**Russell:**

And they were just floating on the surface of the water

**Kate:**

Yeah

**Russell:**

Right yeah I was wondering about the candles after last time I was just wondering how could you do that like because you'd talked about how your performance had involved climbing in and out and you've just talked about climbing

**Kate:**

We dove into the water yeah as well

**Russell:**

Yeah

**Kate:**

Yeah

**Russell:**

And then women being in the pool later and

**II.i.12:00**

the scene with the candles sounded so nice  
but then I just thought how do they work (*I  
laugh a little*)

**Kate:**

Yeah I mean there was the occasional thing  
where I think for a little while it was kept up  
by a quite a few women where they would  
go out and I mean people were just you  
know they would have I don't know if they  
were actually smoking in the pool but um I  
think they would have had to get out but  
access to lighters so

**Russell:**

So the women had  
**II.i.12:30**  
because we're a fair distance from the  
lockers in this pool area

**Kate:**

Yep

**Russell:**

so the women actually had with them things  
like lighters and like you had a towel near  
you

**Kate:**

Yep

**Russell:**

but they had other kinds of

**Kate:**

Yeah I I'm trying to remember that I'm  
thinking the the section where you just walk  
in which leads off towards the showers  
there's a row of benches um they had set  
up ashtrays I think there were ashtrays  
there

**Russell:**

Oh yeah

**Kate:**

like so people could you know just sit and  
smoke

**Russell:**

**II.i.13:00**

Had those ashtrays been specially set up for  
that event or did you get the impression that  
they were standard

**Kate:**

Standard smokers please ashtrays which  
were on the floor so they were those trough  
ones

**Russell:**

But my question is

**Kate:**

Yeah

**Russell:**

had did you get the impression they were  
there a day earlier when the men were there

**Kate:**

Don't know yeah whether it was a general  
but it was sort of to me it sort of seemed a  
bit of a an odd place to

**II.i.13:30**

to have sort of cigarettes though the bench  
was very much you know a waiting sort of  
bench

**Russell:**

Yes

**Kate:**

I got the impression that um yeah I didn't  
think too much about had it been I assumed  
the ashtrays were always there so yeah

**Russell:**

Were many women smoking in that pool  
area

**Kate:**

Yeah

**Russell:**

(*laughing a little*) Right

**Kate:**

It was a bit of bit of a nightclub sort of

**Russell:**

Yeah you've mentioned that

**Kate:**

a set up it was really

**Russell:**

And the champagne as well

**Kate:**

Yeah the champagne was being sort of  
II.i.14:00

passed around

**Russell:**

Was that in glass glasses or plastic or

**Kate:**

I think they were yeah just the ah plastic  
cups

**Russell:**

Right

**Kate:**

So not even shaped like a a champagne  
glass they were just [unintelligible]

**Russell:**

And was the champagne bottle located or  
champagne bottles located down at the pool

**Kate:**

I think there was a little area we had to you  
had to go not actually right by the water

**Russell:**

Yeah

**Kate:**

to to you know go and get your champagne  
topped up

**Russell:**

Right

**Kate:**

*(softly under my next speech)* It was like a  
bar person

**Russell:**

Was there somebody doing  
II.i.14:30

that or was it self serve

**Kate:**

I think it had a couple of people sort of doing  
that as [unintelligible]

**Russell:**

But it was down near the pool area if not  
right beside it it was in that area not in the  
lounge area upstairs

**Kate:**

Oh okay that I can remember just people  
walking around with with plastic cups of

**Russell:**

Right

**Kate:**

So not actually seeing them yeah

**Russell:**

That's fine that's fine did you have any  
champagne

**Kate:**

No

**Russell:**

Right okay because you never drink  
II.i.15:00

on the job *(I laugh a little)*

**Kate:**

Yeah it was my not drinking on the job more  
yeah

**Russell:**

But you weren't on the job all night

**Kate:**

No

**Russell:**

Did the champagne run out



**Kate:**

Oh I think it yeah I think it it just sort of did run out and um but I I chose not to drink

**Russell:**

Fine

**Kate:**

Yeah (*she laughs a little*)

**Russell:**

Would you drink champagne at a club if you went to one

**Kate:**

Um not really no I tend to sort of if I go out to nightclubs to dance I tend to just

**II.i.15:30**

drink water

**Russell:**

Yeah

**Kate:**

So [unintelligible] or maybe the occasional beer but not

**Russell:**

But it maintained that club atmosphere then for you

**Kate:**

Yeah

**Russell:**

in your own conduct as well

**Kate:**

Yeah yeah and also at that also at that that period of time I was actually um just going through a um macrobiotic stage so

**Russell:**

Ah right

**Kate:**

that was more a personal choice of drinking so (*she laughs*)

**Russell:**

Fine fine were you smoking

**Kate:**

Um

**II.i.16:00**

prob yes rollie cigarettes I was still smoking yes

**Russell:**

Did you smoke any of them that night

**Kate:**

Did I I went up to the to the lounge area and I sat down there and I had a would have had a couple of cigarettes there yeah but not I didn't actually go down I just thought because my hands were wet and it was really stupid to roll a cigarette (*she laughs a little*)

**Russell:**

But there were women smoking downstairs

**Kate:**

Yes there were

**Russell:**

Yeah okay

**Kate:**

Yeah

**Russell:**

Presumably not rollies

**Kate:**

Yeah

**Russell:**

With wet hands anyway

**II.i.16:30**

okay

**Kate:**

Yeah going back to the photos um I think there was also again a couple of other photographers doing the um the be-seen

sort of you know photos for um MSO and all that sort of thing

**Russell:**

Oh yeah

**Kate:**

so they had um a few other sort of photos which I happened to get into as well one those you know in

**II.i.17:00**

the spa with a group of people so

**Russell:**

Right

**Kate:**

Sort of

**Russell:**

I'm going to come back to that later (*Kate laughs*) because something's actually happened [...] that um yeah we'll come back to that ah did the camera have a flash

**Kate:**

Um yes it did yep it was actually quite dark in the space

**Russell:**

**II.i.17:30**

Did you get the sense that it's usually that dark or had it been turned down because it made the candles more interesting

**Kate:**

Yeah um I think it would have quite possibly always be quite dark and really steamy that was always my impression that steamy to the point of yeah you could really see

**Russell:**

And was it steamy

**Kate:**

Oh only if you went in the in the wet sauna room

**Russell:**

Yeah

**Kate:**

But (*we laugh a little*)

**II.i.18:00**

I don't know I just sort of had this thing that you know there'd be mist all over the pool

**Russell:**

Before you got there

**Kate:**

Yeah before I got there I had this whole thing [unintelligible] be set up and they'd

**Russell:**

Where do you think that came from

**Kate:**

Um oh I think just from my I think an idea that I always sort of thought that you know like some steam rooms or or saunas were um yeah sort of large you know sort of wet wet areas which were very steamy (*she laughs a little*)

**Russell:**

Because I've seen um

**Kate:**

Imagined pictures of

**Russell:**

I have a photograph I

**II.i.18:30**

took at Bath of the Roman bath at Bath

**Kate:**

Yeah

**Russell:**

in winter and there's a layer of mist over the pool

**Kate:**

Oh how beautiful

**Russell:**

Yeah it is beautiful because the water comes up from underground at a really hot temperature ah still does um and

**Kate:**

Yeah it was almost the thing of reminiscent of ah you know filling filling the dance floor with with smoke to you know sort of make

**II.i.19:00**

people feel like they could just chill out a bit more or that was my little sort of reasoning to possibly having it fairly steamy and it's a bit daggy really but *(she laughs a little)*

**Russell:**

Do you really think it's daggy

**Kate:**

Oh no I suppose no maybe not maybe the the thing of it was always like if you go out to a nightclub they've always oh there was this period of you know they pump the floor full of smoke and then people get on

**II.i.19:30**

the dance floor so it just makes it a less you know sort of you know scary space to

**Russell:**

Have you been to Honky Tonks yet

**Kate:**

No I haven't

**Russell:**

They pump the bar with smoke

**Kate:**

*(laughing)* Okay

**Russell:**

at about twenty minute intervals the dance floor's not far away but it's the bar that gets wreathed in smoke *(Kate laughs again)* to quite spectacular effect actually

**Kate:**

Wow

**Russell:**

but um but I'm just getting more and more interested in this club thing I mean

**II.i.20:00**

that you've mentioned because it's like it had a lot to do with your sense of how you wanted to behave or how you felt

comfortable behaving was very much like how you would at a club is that correct

**Kate:**

Yeah oh I'm think I suppose for me personally it's never been in terms of like going out to a club and if there's music going and a few people I never had you know any problem getting out on the dance floor and dancing or just wandering

**II.i.20:30**

around quite comfortably and often you know going to going to nightclubs on my own with you know with pretty much the thing of like just meeting people there anyway people that I knew but it was never the thing like oh I have to turn up with you know with a few people thing sorry getting back to the specific question being

**Russell:**

Well just more that it's like that event for you that night I mean I'm just really saying

**Kate:**

Yeah

**Russell:**

what you've been saying

**II.i.21:00**

all along was it was like a club it was like

**Kate:**

Yeah they had set it up ah I think in that sort of thing of making it more with I think that they were hopefully hoping that it would you know sort of get a really good response and that they could have it quite regularly

**Russell:**

Right but when you say making it a bit more does that imply that the rest of the time it was a bit less

**Kate:**

*(we laugh a little)* Oh right

**Russell:**

A bit less like a club like that the women's night

**II.i.21:30**

was more like a nightclub atmosphere consciously you know cultivated and created that way

**Kate:**

Yeah

**Russell:**

and that that was consciously done to make it to make the place different from how it normally was used

**Kate:**

Yes yep

**Russell:**

Right because that wouldn't be appropriate that was less attractive

**II.i.22:00**

that was less interesting just to

**Kate:**

have it as a place where you just meet you know I yeah I suppose just meet people have sex (*I laugh a little*) um I don't know ah just have a sauna you know um as a and then using it as a as a social club as well um ah sorry I'm I'm

**Russell:**

Oh my

**Kate:**

Is that

**Russell:**

No I mean I guess I'm asking

**II.i.22:30**

I mean I've already got my own sense of it but yeah I'm just maybe I'm just asking you to state something that might be fairly obviously implied in everything else you're saying but

**Kate:**

Yeah

**Russell:**

That for you and presumably for other women there the idea of it being like a nightclub or a club atmosphere was much more preferable than what everyone

**II.i.23:00**

believed it was for the men when the men went

**Kate:**

Yeah right um because yeah again like I had no again for me having any sort of like oh you know it has to be set up like this or it needs to be like that again being quite open and I suppose having having the opportunity to go to you know a sort of um I suppose a a just a a a women only um venue

**II.i.23:30**

being and then it being a sauna um steam room yeah oh just another I suppose place where you can just hang out and but it's funny because it yeah whether it's that whole thing of you know again that thing of going back to again what I've previously said then talking to women about the thing of just like you know having a space because there was actually you know quite a few women that did get together and say well hey come on let's

**II.i.24:00**

you know let's organise a night and and see what happens but yeah to the best of my knowledge in Melbourne it's you know there's been there's been a few attempts but they've always you know it's just always been such a just doesn't continue

**Russell:**

**II.i.24:30**

Would it make would it be fair to say no that night was it more of a venue

**Kate:**

Yeah

**Russell:**

or more of an event

**Kate:**

It was more of an event I'd say

**Russell:**

Right

**Kate:**

with you know the the possibility of it being a venue thingie or a you know let's do this you know once a month in some ways yeah

**Russell:**

Right an event that could have with time become a venue

**Kate:**

Yes yeah

**Russell:**

Ah right

**II.i.25:00**

right no

**Kate:**

Yeah

**Russell:**

That's that's really interesting yeah

**Kate:**

Yeah

**Russell:**

Um when we talked last time I'm I'm going to move on to something else

**Kate:**

Yep sure

**Russell:**

When we talked last time you talked about um flirting and you told me a little bit about it then I'm just wondering if you could tell me a bit either

**II.i.25:30**

a bit more or even the same things again I don't mind um what do you do when you flirt but even better if you can can you remember a specific do you have a specific image or memory something you know you did that night at that event when you flirted

**Kate:**

Right um

**Russell:**

It doesn't matter how brief it was

**Kate:**

**II.i.26:00**

Well I'd have to say the actual performance was quite quite a oh well the whole piece was quite sort of flirty and sort of out there

um you meaning are you meaning like within that or sort of after all that

**Russell:**

Well well we can talk about that

**Kate:**

Yeah

**Russell:**

given that you've brought that up

**Kate:**

Yeah

**Russell:**

So um if I say okay that piece if you say to me that piece was

**II.i.26:30**

flirty then my question is how do you know

**Kate:**

How do I know

**Russell:**

Yeah what

**Kate:**

All right maybe I don't know that's the (*she laughs a little*)

**Russell:**

Oh no no no

**Kate:**

Yeah yeah yeah

**Russell:**

You seemed very clear about that

**Kate:**

Yeah right

**Russell:**

I would I'm not asking you to define

**Kate:**

Yeah

**Russell:**

flirty or anything but

**Kate:**

Yeah

**Russell:**

you might not have ever thought of this before so that's okay

**Kate:**

Right

**Russell:**

You know you don't have to apologise or justify

**Kate:**

Yeah

**Russell:**

It's more

**Kate:**

Oh it was it was quite I mean in that the contact between Jodie and I

**II.i.27:00**

um and crawling through a hole in the wall too (*she laughs a little*) was quite um yeah had you know [unintelligible] firstly coming out you know sort of um just head first and then climbing down and then having to to also then disappear the same way so that the last image is actually just you know sort of your head going through and then just your bum and your legs so you're basically being sucked into a hole so but not that that was necessarily a flirty thing (*she laughs a little*) but yeah

**Russell:**

But but

**II.i.27:30**

do you find it do you find that flirty

**Kate:**

Yeah

**Russell:**

Okay

**Kate:**

And then because you yeah I yeah I think it was also the response too from the audience who

**Russell:**

Yeah how did they respond

**Kate:**

Oh they were just cheering (*she laughs*)

**Russell:**

Afterwards or as you did it

**Kate:**

As you were doing as as we were doing it

**Russell:**

How did they cheer like what did they do did they was it like going whoo whoo whoo that kind

**Kate:**

(*she demonstrates, very loudly*) Oh yeah go yeah (*she laughs, then continues the demonstration, but softly*)

**II.i.28:00**

all right

**Russell:**

So they were really loud were they

**Kate:**

Yeah they were the loud and they were just whistling and clapping

**Russell:**

Did they Splash you

**Kate:**

Um no they didn't Splash us no

**Russell:**

Right so that they didn't

**Kate:**

Oh they I think at that point they'd start they'd got back into the water

**Russell:**

Yeah

**Kate:**

So sort of into the water [unintelligible] not that I have any memory of being

**Russell:**

That's that's all right

**Kate:**

Which yeah yeah

**Russell:**

That that's no problem

**Kate:**

Yeah so I suppose of

**II.i.28:30**

what again and then so after that it's it was just the thing of you know where you go around and just talking to various people and people people who do just come up to you and say you know thank you very much for the performance and and then just that sort of you know a few people who were just oh yeah I suppose it's just a genuine sort of whether they you know if they the

**II.i.29:00**

people that liked it saying yeah why did you do it and

**Russell:**

Is this still part of the kind of flirty thing for you

**Kate:**

Yeah a little bit yeah

**Russell:**

Okay

**Kate:**

And then it was just you know as sort of the night just sort of went on it was just sort of seeing you know people that were there and

**Russell:**

Do you remember any moment later on you know (*I laugh a little*) in

**II.i.29:30**

this rest of the night bit

**Kate:**

Yeah

**Russell:**

where you consciously flirted with someone

**Kate:**

Um no not where I consciously I think that not so conscience consciously flirted

**Russell:**

Right

**Kate:**

but again the I don't know the opportunities I suppose for I don't know seeing how things could could eventuate with you know a few people

**II.i.30:00**

and but then I also chose to sort of just be a bit of a watcher too so I didn't [unintelligible]

**Russell:**

A watcher a watcher role isn't flirty

**Kate:**

(*laughing*) Oh I don't know

**Russell:**

No no I'm just

**Kate:**

Yeah yeah

**Russell:**

I'm just just I'm just kind of trying to put out there what I'm hearing just to double check like you don't need to explain or justify it it's just more to

**Kate:**

To be clear yeah right

**Russell:**

To map it out a bit that's all

**II.i.30:30**

so a watcher role isn't flirty

**Kate:**

A watcher isn't flirty

**Russell:**

Doesn't feel flirty

**Kate:**

Oh I can't be yeah can't be so specific as in no I think yeah [unintelligible] yeah it's quite possible to also be watching and find moments that you can flirt I think I'm sure you can given you know the right sort of thing you can do that all the time

**II.i.31:00**

possibly (*she laughs a little*)

**Russell:**

If I ask you if you have any specific memories of flirting on that evening um you can always say for instance yes but I don't want to talk about it

**Kate:**

Right

**Russell:**

or you can say that

**Kate:**

Yeah cos I

**Russell:**

That's perfectly okay

**Kate:**

Yeah sure

**Russell:**

you know but then I at least get the information

**Kate:**

I think I'm trying to yeah I think because what I'm trying to do is to try and really analyse

**II.i.31:30**

it and try to which I'm probably not quite

**Russell:**

Yeah I'm

**Kate:**

Yeah

**Russell:**

Yeah I'm not asking you really to do that

**Kate:**

Yep

**Russell:**

but maybe to describe something rather than analyse it

**Kate:**

Right okay

**Russell:**

And not feel you have to analyse it like it's a school exercise where there's a right answer

**Kate:**

Right

**Russell:**

Anything you say as long as you believe it to be true

**Kate:**

Yeah

**Russell:**

is perfectly fine

**Kate:**

Yeah

**Russell:**

you know

**Kate:**

Which it yeah so yeah it's I I suppose that thing of like

**Russell:**

**II.i.32:00**

But if you'd rather



**Kate:**

can't [?] find the right words yeah  
[unintelligible]

**Russell:**

But the other thing is if you'd rather not say  
anything at all that's fine too just let me  
know (*I laugh a little*)

**Kate:**

Oh no it's I think my my thing is that I  
haven't tried to yeah whether I'm avoiding  
saying anything but it's more that I think I  
was trying to analyse it

**Russell:**

Yeah

**Kate:**

Trying to explain it like to get a sense of

**Russell:**

Let me go back

**Kate:**

Yeah

**Russell:**

Well I'll backtrack a fair bit if I say to you  
how do you know

**II.i.32:30**

it was flirty I'm not asking you to justify it I'm  
asking you to tell me how you know that now  
and you might never have thought about  
that you might think oh I just know it

**Kate:**

Yeah that's

**Russell:**

and that's fine

**Kate:**

Yep

**Russell:**

You can just take some time out to just sit  
there and think before you start putting it into  
words if you like um one of the things I'm

interested in in a lot of these conversations  
with people is trying to locate a place

**II.i.33:00**

where they get to talk about something  
they'd maybe not haven't talked about  
before

**Kate:**

Right

**Russell:**

So that they kind of almost on the spot have  
to find a way of talking about it and that can  
feel a bit funny but that's okay just take the  
time you need for it

**Kate:**

Yeah yeah I I suppose then what I'm trying

**II.i.33:30**

to say is that um that thing of being I  
suppose in a in a in a situation where you  
know also possibly having done a  
performance where just feeling just feeling  
quite high and which is really great you  
know and also you know you've just sort of  
put yourself out there as well so which sort  
of means okay then there's all these sorts of  
things that you know people who've looked  
at it and go oh okay this person they've  
already maybe assumed what you know you  
are

**II.i.34:00**

like just from you know sort of seeing that or  
you know read into that in a particular way  
so yeah so then you you've sort of a lot  
more um you know sort of immediately if  
you if you do hang around you know people  
do have that thing of like you know wanting  
to sort of they are interested in finding out  
more um so and then also you know you  
can sort of just put yourself in that little  
situation

**II.i.34:30**

where you can just sort of you know you  
can tell people are looking at you (*she  
laughs a little*) and it's sort of like you know  
[unintelligible] nice little one for the ego  
whatever but it's just that

**Russell:**

Without without actually seeing the people

**Kate:**

Yeah without actually seeing them

**Russell:**

Right

**Kate:**

That thing of of being looked at

**Russell:**

Right

**Kate:**

which is um

**Russell:**

Now at Volcano was there were there parts of the building where you were you could feel that happening more than in other parts

**Kate:**

Yeah it were it was sort of like concentrated  
**II.i.35:00**  
areas like down by the pool and then in the little lounge area

**Russell:**

Right

**Kate:**

Yeah yeah

**Russell:**

But in the steam room for instance you didn't have a strong sense of oh suddenly everyone's looking at me

**Kate:**

No oh absolutely not no

**Russell:**

Right okay

**Kate:**

No that was a bit more which is you know yeah and that was good because you know just sort of you know just putting yourself in a just being in a space too where you know ah I suppose you know just being able to switch and you know you can be a person that is you know is watching and

**Russell:**

**II.i.35:30**

Or being watched

**Kate:**

Or being watched yeah (*we laugh a little*) so whether the flirting comes in I don't yeah

**Russell:**

Maybe that's a bit of both

**Kate:**

Yeah

**Russell:**

When you were mak when you were I know you put the idea for the performance together very quickly

**Kate:**

Yeah

**Russell:**

in the afternoon we've

**II.i.36:00**

covered that before did you know did you and Jodie know that you were going to um make it flirty was that an effect you were hoping to produce

**Kate:**

Um

**Russell:**

or

**Kate:**

no well we had ah again I had done a few Jodie and I had have done a few sort of short pieces before and the process has always been again very

**II.i.36:30**

very short um ah and actually quite quite intense and sort of like oh you know sort of but more with the logistics of what we wanted to try and do so and again using um just really sort of non-theatre places like you know well using foyers like for Theatre A using a foyer there and just having objects like ladders tied to walls and basically using a space

**II.i.37:00**

as much as possible um yeah it it ended up being just that more that when you know it sort of got to the actual performance um I

suppose that that sort of came out more I mean we we had talked about I mean just the the sensualness of water um even though we hadn't actually you know sort of sort of talked about what

**II.i.37:30**

we were going to do and done all that sort of thing but the actual

**Russell:**

Had you done a run though of it

**Kate:**

Ah

**Russell:**

Of climbing down and climbing back up

**Kate:**

Yes we only did one of yeah we did one of those to see if we could physically do it

**Russell:**

Yeah

**Kate:**

So

**Russell:**

And when you did it were you aware then that it had potential to be very flirty

**Kate:**

Um no not at that point because it was more like oh my god this is really fucking hard

**Russell:**

Oh right

**Kate:**

So that was [unintelligible] like but

**II.i.38:00**

again it was that thing of and we were quite pressed for time for our the the technical rehearsal so that was where it was a little bit you know a little bit sort of dodgy and a bit scary going well you know if we had more time of course it would be we could really work this but then actually doing the performance that suddenly the time it was almost like having all this time suddenly ah where ah and it also being filled with an

audience where we had all the time to sort of

**II.i.38:30**

you know just to be really you know you could it you know just extend it and make it a performance as opposed to you know someone physically climbing up a

**Russell:**

So it was like a kind of

**Kate:**

rope so it actually

**Russell:**

an open improvisation almost

**Kate:**

Yes almost yeah

**Russell:**

You had a schematic structure

**Kate:**

Yeah

**Russell:**

but anything that happened was potential material that you could develop and work with is that

**Kate:**

Yeah yeah we did um again we gave ourselves a framework

**II.i.39:00**

so within that

**Russell:**

Yeah

**Kate:**

Within this little section you know we knew that you know once this certain point was covered we'd move on to the next thing but we and we knew exactly what that would be but within that little period yeah we actually had a little bit of free range which was which was quite good like so that things between us could be you know sort of played with and then how we also then sort of presented that to an audience so you know a bit trust there and

**II.i.39:30**

going okay like going well okay I'll trust  
what you're going to do

**Russell:**

I'm wondering how much does that kind of  
making procedure or process how closely  
does that model relate to say how you were  
after the performance when you were just  
wandering around

**II.i.40:00**

in the building um another customer  
another one of the another one of the  
women rather than I mean yes you were  
probably still a star but (*I laugh a little*)

**Kate:**

No but yeah it was pretty much like um that  
thing of going um yeah of just being another  
one of the women so

**Russell:**

But did you have little um rules

**II.i.40:30**

for yourself or little set pieces like oh I'll do  
this now and see what happens or or was it  
much more truly impulsive and spontaneous  
or were you calculating or strategic as you  
went around

**Kate:**

Around oh I think a lot I was quite  
spontaneous like I again moving around the  
space

**II.i.41:00**

and I suppose whether I didn't actually sort  
of go okay well I'm going to spend x amount  
of time here and but I did sort of make sure  
that I sort of covered the whole space I  
thought well

**Russell:**

Ah so that

**Kate:**

I wanted just to look around which I did and  
and then having the to go to I suppose  
locker areas I mean for the you know again  
for the practical reason of getting changed  
and and doing those sorts of things

**II.i.41:30**

and I suppose just lingering a little bit to  
have a look to you know see what's going  
down and and again it was also very much  
because of the way that night was also set  
up there were a lot of um again having that

feeling of it being like a nightclub so a lot of  
um women that were there were again  
women that I'd see whenever I went out  
dancing so you know it was sort of again  
you know various sort of friendship stages  
with certain people you know meet new  
people

**II.i.42:00**

or

**Russell:**

Did you meet any new people that night

**Kate:**

Um not really well no no I didn't that  
probably due to the fact that I didn't you  
know make that much of an effort to sort of  
go [unintelligible]

**Russell:**

Did you get the sense that people tended to  
stay in their their the friendship groups

**Kate:**

Yes they did

**Russell:**

that they'd had before

**II.i.42:30**

they arrived there so that there wasn't sort of  
much meeting of new people

**Kate:**

No there was it was pretty much like a new  
groups of friends and and even you know  
within those you know sort of groups too  
they would there were always like a couple  
of women that were the ones that would  
always just go out or just disappear and you  
know sort of go off and and sort of meet  
new people but then they'd always just  
yeah just

**Russell:**

Just meet them or have sex with them

**Kate:**

Meet would have sex with them meet them  
to yeah

**Russell:**

Right

**Kate:**

**II.i.43:00**

Yeah

**Russell:**

Right

**Kate:**

Yeah but see that's the thing too like cos I'll go into I'm gunna digress because there was another sort of women's night sauna thingie which was at the um the St Kilda Baths which was um set up which was actually quite um this was before they were renovated the salt sea baths

**Russell:**

Yeah yeah

**Kate:**

And that that also pulled quite a quite a lot of women actually um

**Russell:**

A similar crowd

**Kate:**

A similar crowd but also

**II.i.43:30**

then it also had like it would have women women with children as well

**Russell:**

Oh yeah

**Kate:**

So it was a yep sort of more that sort of communal well I mean not to say that it's you know it's sort of not communal

**Russell:**

Were they women of ah a variety of sexualities so was it the focus on it being a women's event or was it

**Kate:**

Yes I think yeah I think more a women's

**Russell:**

The issue was more gender than sexuality

**Kate:**

Yes yeah

**Russell:**

Was that true at the night at Volcano as well

**II.i.44:00**

that it was more to do with gender rather than sexuality

**Kate:**

I think with the Volcano one it was more the sexuality

**Russell:**

Yeah okay

**Kate:**

Yeah but it's interesting too that whole thing of like I suppose being I don't know like defining you know sort of having sex or being oh how do I try to work this one ooh maybe I don't want to go there um (*she laughs*) I don't yeah

**Russell:**

That's all right

**Russell:**

No I don't want to go there yeah

**Russell:**

**II.i.44:30**

Um you mentioned last time that if you were designing or making your own ideal sort of sauna that you'd have salt water rather than chlorinated water

**Kate:**

Than chlorinated water

**Russell:**

Was that a fond memory is that to do with an experience of being at the old St Kilda Sea Baths

**Kate:**

No more that it's um that just chlorinated water is just horrible

**Russell:**

**II.i.45:00**  
Yeah  
**Kate:**  
I just find the smell is really horrible you know it's trouble for your skin so it was purely a um um I don't know I suppose just a health thing just because chlorine chlorine stinks  
**Russell:**  
Yeah  
**Kate:**  
Um yeah it would be much much better for you I reckon  
**Russell:**  
Um I might want to I want to touch a couple of areas that you might not want to from what you've said  
**Kate:**  
*(laughing a little)* Okay  
**Russell:**  
Um  
**II.i.45:30**  
um last time I noticed that when you were talking about the women there was a term you used um and I was just really interested in it that's all um and the term was you talked about gay women um and when I went through the transcript I noticed that no other terms were used  
**II.i.46:00**  
that referred to the sexuality of the women there like for I mean some obvious ones that would come to mind would be lesbian or ah  
**Kate:**  
dykes  
**Russell:**  
Dykes you know  
**Kate:**  
[unintelligible]  
**Russell:**

But they they weren't used  
**Kate:**  
Oh  
**Russell:**  
The term gay women was used and I'm just wondering like  
**Kate:**  
[unintelligible] being polite *(she laughs a little)*  
**Russell:**  
Well were you being polite do you think or  
**Kate:**  
I think so yeah  
**Russell:**  
Yeah all right so you tend to not restrict yourself to that term  
**Kate:**  
Yeah I would say I would say dykes  
**II.i.46:30**  
or [unintelligible]  
**Russell:**  
So that just had something to do with talking with me  
**Kate:**  
Yeah I think it was just being I was being formal *(she laughs a little)*  
**Russell:**  
Yeah that's all right  
**Kate:**  
Yeah  
**Russell:**  
Fine  
**Kate:**  
So lesbians yeah  
**Russell:**

Is lesbian a term that

**Kate:**

Ah I don't use the word that much

**Russell:**

Right

**Kate:**

So I suppose gay yeah but then again I don't really sort of say gay women either

**Russell:**

Yeah you just tend to think of women

**Kate:**

Yeah I'd say women

**II.i.47:00**

yeah I suppose or or maybe would say gay or straight women I suppose

**Russell:**

Right

**Kate:**

So maybe I do use it a little bit yes

**Russell:**

No no it's

**Kate:**

Dykes yeah

**Russell:**

It's um so it's a bit like gay or straight men then for you

**Kate:**

Yeah

**Russell:**

Yeah okay all right um

**II.i.47:30**

there was another term (*I flip through my notes*) ah hang on oh yes of course

**Kate:**

[unintelligible] yep

**Russell:**

This um term that keeps coming up all the time I I'd just like to hear a bit from you about um treat it like it's like a little parcel that you unpack so it's not like you have to define it you just unpack it as far as you like

**Kate:**

Yeah

**Russell:**

and that is um the term casual sex

**II.i.48:00**

you know um how do you know it's casual sex

**Kate:**

Well there see that's what I don't

**Russell:**

Well no

**Kate:**

Well yeah how do you know

**Russell:**

When no how do YOU

**Kate:**

How do I know

**Russell:**

Yeah when when can you think when what needs to be there for you to think oh yeah this is casual sex

**Kate:**

I suppose it's for me to say casual is is that it's it's only done once

**Russell:**

Right okay

**Kate:**

Yeah that I think is yeah it's just done once

**Russell:**

Once with one person

**Kate:**

Yeah or a couple of people

**Russell:**

Yeah whatever

**Kate:**

Might be a few people

**Russell:**

Yeah okay

**Kate:**

Yeah just but it's just like a possibly a one  
off maybe it might be followed

**II.i.48:30**

up

**Russell:**

Yeah

**Kate:**

but that's pretty caszh

**Russell:**

So so the other person or people basically  
are are there for that moment and then they

**Kate:**

Yeah

**Russell:**

Yeah

**Kate:**

And go off and it's and it's yeah which is  
the sort of the one to define [unintelligible]

**Russell:**

So it's like a singular a one off event

**Kate:**

Yeah yeah

**Russell:**

All right rather than a venue

**Kate:**

Yeah (*we laugh*) yep

**Russell:**

Okay

**II.i.49:00**

right

**Kate:**

Yeah

**Russell:**

Um I want to show you something (*I reach  
into my bag and pull out a newspaper*) [...]

**II.i.49:30**

[...] I'd noticed that there was a women's  
night at the biggest sauna in Sydney

**Kate:**

Oh wow

**Russell:**

and guess what there's a whole series of  
photos

**Kate:**

Oh fantastic yay

**Russell:**

Now what I'm wondering

**Kate:**

There you go that yeah these were the  
photos of the

**Russell:**

Well

**Kate:**

Yeah we had a couple of these

**Russell:**

Now

**II.i.50:00**

go on tell me more

**Kate:**

Oh that um again this particular one here  
with all their hands up



**Russell:**

Right this is the one of the women in the spa all waving at the camera yeah

**Kate:**

Yeah waving at the camera yeah

**Russell:**

Yeah

**Kate:**

which you know was sort of which was one of the photos that I sort of par partook in

**Russell:**

Right okay

**Kate:**

Yeah

**Russell:**

So there was one what in the pool or in the spa

**Kate:**

In the spa

**Russell:**

Right okay and you mentioned that were the was the spa as big as that or

**Kate:**

It was smaller

**Russell:**

Smaller

**Kate:**

It was smaller than that one

**Russell:**

Right okay

**Kate:**

It was tiny

**Russell:**

Because I remember you saying that there would be three women or

**II.i.50:30**

four

**Kate:**

Yeah that would be like max in the little spa

**Russell:**

Four yeah

**Kate:**

Yep (*I laugh a little*) not like six or eight

**Russell:**

Is it very reminiscent of the night or is it does it do these photographs seem to have a very different quality

**Kate:**

I reckon they're a lot more more relaxed or there's a lot more they're sort of like I mean they look quite set up but they're actually very reminiscent

**II.i.51:00**

I mean there's women too with you know that thing of like you know they might be wearing pants or a towel or and particularly you know topless plus you know again you know a few little fetish dressed people [unintelligible]

**Russell:**

Apparently they have at least um one night a year in Sydney

**Kate:**

Right

**Russell:**

where they try and organise the women's night taking over a um one of the men's wet venues

**Kate:**

Right

**Russell:**

But there's only three

**II.i.51:30**

of those venues in Sydney

**Kate:**

Yeah and it only ends up being one night there's not a demand for more

**Russell:**

I don't know

**Kate:**

You don't know yeah

**Russell:**

I don't know and I don't know who organises it I there was an earlier issue where they [sic] was an advertisement for it and then I was just so surprised and very pleased

**Kate:**

Yeah

**Russell:**

to see this set of photos um

**Kate:**

Absolutely I yeah oh cos I'm just thinking like if this again was to be set up in Melbourne I'm pretty sure

**II.i.52:00**

it would get um a good you know crowd of people going to it and particularly you know I reckon if they were to set it up in winter

**Russell:**

Mm

**Kate:**

it'd be more of a

**Russell:**

When people want to be indoors and warm and

**Kate:**

Yeah

**Russell:**

What time of the year was it when the night happened at Volcano

**Kate:**

I think it was colder months probably would have been maybe the end of winter

**Russell:**

Yeah

**Kate:**

I can't exactly remember (*she forages for something and the recording equipment gets tangled in it*) yeah

**Russell:**

**II.i.52:30**

It's on the mike (*we laugh a little*) sorry

**Kate:**

[unintelligible] yeah

**Russell:**

(*referring to other photos in the newspaper*) These ones of course

**Kate:**

Yeah

**Russell:**

are from another event

**Kate:**

Somewhere else yeah but um I think they're a lot more easy going a little bit if that's

**Russell:**

Your

**II.i.53:00**

impression was that women were a bit more awkward

**Kate:**

Yeah a little bit yeah

**Russell:**

at that event

**Kate:**

Sort of I was talking you know

**Russell:**

More awkward than you felt

**Kate:**

Yeah

**Russell:**

Right and that I think we talked about this last time that had to do with the fact that you'd been in there earlier and got to check the place out you'd had done a performance

**II.i.53:30**

and then

**Kate:**

Yeah

**Russell:**

you'd kind of and also you'd got to know the space I think you said earlier

**Kate:**

Yeah I did yeah having that

**Russell:**

Even so during the event you then went to make sure you went and checked everything out all those spaces again

**Kate:**

Yeah

**Russell:**

with the women there

**Kate:**

Thing thing with people there and [unintelligible]

**Russell:**

To sort of see how they'd be with women there or

**Kate:**

Yeah to see how or how

**II.i.54:00**

you know how the space would be utilised you know how and again not having I mean I had no sort of preconceived idea of as to how it should be used I mean you know to a certain extent but so

**Russell:**

Um when you when you were walking around before the before the night in the afternoon I've a

**II.i.54:30**

I've asked you um previously um were you thinking about imagining what it was like with the men there and you said oh yes you'd been trying really hard to do that um you know just wondering I think you said what they get up to (*I laugh a little*) or something but and if in if that's different now

**Kate:**

Yeah

**Russell:**

Like you seem a bit surprised that I say that but um then just you know

**Kate:**

Surprised surprised yeah at

**II.i.55:00**

what I'd what I'd sort of see [unintelligible] um well I suppose oh not I suppose um (*softly to herself*) trying to say that

**Russell:**

Let me

**Kate:**

Yeah

**Russell:**

Let me get onto the next bit though

**Kate:**

Yeah

**Russell:**

which is what I was really interested in which was I didn't ask you last time did you spend time trying to imagine what it would be like with women there

**Kate:**

**II.i.55:30**

Um I suppose well yeah um what I yeah did imagine was sort of how it it did sort of

pan out to be is that answering is that what you

**Russell:**

Yeah it

**Kate:**

Yeah

**Russell:**

Well

**Kate:**

Yeah that's

**Russell:**

So you did put some thought into that and you more of less accurately predicted

**Kate:**

Yeah

**Russell:**

So did you expect the women would be a bit awkward

**Kate:**

**II.i.56:00**

Yeah there I mean there were pockets because then again you know going around to other areas where you know um just actually going into some of the steam rooms but then I didn't then this is where I sort of went well you know do I just sort of sit here and watch or you know see what happens in so yeah there there were complete you know sort of areas where they were quite you know

**II.i.56:30**

unselfconscious about

**Russell:**

Right

**Kate:**

sort of what they were doing and they were there you know to have um just to hang out and do

**Russell:**

Have a good time

**Kate:**

Absolutely yeah

**Russell:**

whatever form that took

**Kate:**

that took absolutely and and yet

**Russell:**

But there were times then though when you suddenly felt like you had to make a decision

**Kate:**

Yeah

**Russell:**

quite consciously

**Kate:**

Yeah well I sort of thought well you know I did actually at one point have had a moment where I went well do I just sort of (*laughing*) sort of sit here see what happens which I did for a moment

**II.i.57:00**

and then I actually withdrew and went oh

**Russell:**

Where was that

**Kate:**

That was in just one of the steam rooms

**Russell:**

Right where were you

**Kate:**

Where was I

**Russell:**

Yeah

**Kate:**

In the steam room as well

**Russell:**

No were you (*Kate laughs*) for instance were you right next to the door or were you deep into the steam room

**Kate:**

I was inside the steam room yeah

**Russell:**

Right right in and the you were what there were some women who were doing stuff together

**Kate:**

Yeah

**Russell:**

And

**Kate:**

And then there were a few people just chatting as well so that was

**Russell:**

But you distinctly

**II.i.57:30**

remember this moment though

**Kate:**

Yeah and that that was that was me actually having a moment of well maybe being well going well if I'm here I should be sort of you know engaged in some sort of stuff (*laughing a little*) with somebody that's what I was yeah getting at

**Russell:**

With the people you were looking at or with someone else

**Kate:**

With well you know either either having a moment do you know do I join in or or

**II.i.58:00**

do I um yeah with somebody else thinking you know do I you know [unintelligible] come in here with somebody else

**Russell:**

So how do you think it came about that at that moment you were suddenly you had a problem (*we laugh*)

**Kate:**

I don't know I think I [sic] was probably getting sort of later on in the night I think I was probably getting a bit tired but so

**Russell:**

But you'd had all this time to be so confident

**Kate:**

Yeah yeah yeah yeah

**II.i.58:30**

so but that again that's where I probably started to try and I think be a bit too either like premeditate things or or try and sort of set things up which I was trying to sort of come into from what you know sort of the right well I suppose not [unintelligible] right or wrong but just that moment you know that

**II.i.59:00**

the moment of actually yeah participating

**Russell:**

Yeah because you couldn't flirt in there could you

**Kate:**

Yeah no that's that was probably a

**Russell:**

And like one of the things that was clearly something you're attached to (*Kate mutters something unintelligible while I speak*) that night is the sense of being able to flirt which is kind of light and playful

**Kate:**

Yeah

**Russell:**

and doesn't involve any full on commitment

**Kate:**

Yeah

**Russell:**

or anything even if

**II.i.59:30**

it's just for a one off event

**Kate:**

Yeah

**Russell:**

Whereas it sounds like what the steam room isn't a place for you

**Kate:**

Yeah

**Russell:**

where flirting is possible

**Kate:**

Well that particular night no

**Russell:**

Right

**Kate:**

Whereas I mean I've had another instance in a club

**Russell:**

Yeah

**Kate:**

You know in a in a mixed gay club where yeah the the opportunity sort of presented itself over the night so with two people

**II.i.60:00**

ah *(then she makes a gabbling sound)*

**Russell:**

Yeah we don't need to

**Kate:**

Yeah we don't need to go into that but anyway that was you know but that's where sorry that just that just brought back [that?] to mind because I think yeah that thing I suppose what I'm trying to maybe get to is the thing of like like when you try to sort of plan things too much or cos I think cos most of the night I mean apart from the performance which was you know sort of an organised sort of planned thing

**II.i.60:30**

the rest of the night was pretty much not you know like having any pre trying not to have any preconceived ideas of how it should run how it should be you know put myself in a situation where I'm not going to to do that

cos that I always find you know really draining and tiring and I may as well not be there so that it did get to that little point where that happened was for me an indication that yes I'm getting tired or no I've just got to not you know

**II.i.61:00**

like try to

**Russell:**

Was it a situation where were you standing still or sitting still at the moment when this awareness came over you

**Kate:**

Yeah I'd approached I'd came yeah I came into to a space

**Russell:**

Yes

**Kate:**

and sat down which could have been quite fine like I'm sure I could have just sort of sat there

**Russell:**

But there was something happening in front of you

**Kate:**

Yeah there was there was you know

**Russell:**

Yeah

**Kate:**

stuff

**II.i.61:30**

happening in front of me

**Russell:**

And was it the case that you'd reached a point I'm now I'm now going to do the leading questions and so again just say no if you don't want to talk about it but was it the case that you then realised that your choices were to stay where you were to retreat

**II.i.62:00**

or to go forward

**Kate:**

Yeah they were my choices and I think I chose the retreat

**Russell:**

Right and you weren't aware of any other choices

**Kate:**

That particular moment no yeah there was actually the stay the stay was the com yeah was the was there but then I opted for retreat

**Russell:**

Did you get a sense of something moving towards you I don't mean literally

**Kate:**

Yeah yeah yeah

**Russell:**

but

**II.i.62:30**

did it feel like something was coming towards you

**Kate:**

Um yeah I'd had a I'd had a sort of feeling of that and partly it was I think I just would have liked to have actually just to have to have walked in there and for it to be just this you know suddenly spontaneous wild sort of okay I'm going to join in

**Russell:**

Yeah

**Kate:**

sort of moment which was a bit of a fantasy thing that I probably again like I said comparing it to another

**II.i.63:00**

sort of situation that I was in um I could have let happen but I didn't I chose not to so

**Russell:**

*(a silence, then)* Did anybody um make any overt invitation to you *(Kate shakes her head)* no

**Kate:**

**II.i.63:30**

No and that well I mean who knows I mean no they didn't but I probably didn't let myself be in a situation long enough for that to oh not long enough no no that it just didn't no they didn't

**Russell:**

Did you feel a bit scared

**Kate:**

**II.i.64:00**

Um [unintelligible] yeah I suppose the the s I was shy

**Russell:**

Right

**Kate:**

Maybe that's being a bit scared [unintelligible]

**Russell:**

Do you think the figure you were

**II.i.64:30**

portraying *(Kate laughs)* in your performance earlier in the evening would have been shy

**Kate:**

No

**Russell:**

No *(we laugh)*

**Kate:**

No

**Russell:**

One of the things you said last time that I thought just I just thought was beautiful was when you talked about when you're performing you're sort of yourself and you're sort of not yourself

**Kate:**

*(laughs, then)* Yep

**Russell:**

I thought that was beautiful but I'm wondering

**II.i.65:00**

yeah just very beautiful

**Kate:**

Yeah

**Russell:**

but something about

**Kate:**

Whether it is yeah

**Russell:**

the the yourself this self that you're talking about which is stable you have a sense of do you have like a story you tell yourself about who you are (*I laugh a little*) so that you can say oh well this is sort of me and this isn't sort of me

**Kate:**

**II.i.65:30**

Oh sorry that's what you're asking me if I do

**Russell:**

Yeah do you have a sense of oh no that's not me or

**Kate:**

Oh

**Russell:**

Or that is like

**Kate:**

Oh well part no no and I suppose that yeah they all can be then they all are parts of me it's that thing of whether you know

**Russell:**

But do you feel it that way I know

**Kate:**

Yeah

**Russell:**

that that theory makes sense

**Kate:**

Yeah

**Russell:**

but do you feel it that way that they're all parts of you or or when I said like the figure you (*Kate laughs a little*)

**II.i.66:00**

who was in the performance would she have retreated and you were really clear no

**Kate:**

[unintelligible]

**Russell:**

But

**Kate:**

Well yeah I mean there again I just sort of oh it's too tricky um too

**Russell:**

Did you feel let me put to you another way did you feel like if you hadn't retreated you would have needed to have been a different person to stay there or to go forward or you would have needed to change in some way

**Kate:**

Yeah I would have just

**II.i.66:30**

probably needed to change

**Russell:**

Right

**Kate:**

Um ah I suppose change in the way of well not putting you know sort of obviously some sort of blocks to the way I was you know possibly thinking or my interactions

**II.i.67:00**

yeah it's just it just keeps coming back to this to another incident that happened I didn't

**Russell:**

The one in the club

**Kate:**

Yeah a lot later which is

**Russell:**



You connected the two incidents very strongly together

**Kate:**

Um only in sort of retrospect as to the way I was [unintelligible]

**Russell:**

So at the club

**Kate:**

Yeah

**Russell:**

you moved forward

**Kate:**

Yeah yep

**Russell:**

And that was an incident that was after

**II.i.67:30**

the incident at Volcano

**Kate:**

Yeah but this is this is actually many years after it (*she laughs a little*) if that makes

**Russell:**

Oh no it makes complete sense

**Kate:**

Whether it's gonna make any difference to yeah

**Russell:**

but I'm just wondering if it you're connecting them now do you think you connec you were aware of the previous incident that night at the club that you were aware of the previous incident at like had you learnt from

**Kate:**

Had I learnt well

**Russell:**

Were you more prepared

**Kate:**

Yeah I I I was but I

**II.i.68:00**

I suppose being more prepared but at the same time in a way to be more open to situations so yeah

**Russell:**

Did I mean we're talking about it now and it it's remained as a very specific memory for you but did you reflect on it afterwards is was it some one of the things after that night apart from just the general oh it was you know I had a nice time I had my photo taken and things

**II.i.68:30**

was it something you reflected on a lot like why did I go back why did I retreat

**Kate:**

No not really

**Russell:**

Right okay

**Kate:**

I'd yeah

**Russell:**

(*a silence, then*) How many steps would you have needed to have taken to go forward I mean literally to reach the people

**Kate:**

**II.i.69:00**

Ah I suppose given the situation of the night it would have only just been a few a few steps like

**Russell:**

Yeah

**Kate:**

I was just just sort of

**Russell:**

Could you see their faces clearly

**Kate:**

No it was quite dark and pretty misty yeah

**Russell:**

**II.i.69:30**

*(a silence, then)* I don't think I have anything else *(we laugh a little)*

**Kate:**

No

**Russell:**

But again do you have anything else that you wanted to

**Kate:**

No no it's funny because it's just it brought up this other thing but it's probably you know it's not really relevant to this thing but

**Russell:**

But you've connected it

**Kate:**

Yeah I have actually

**Russell:**

It feels relevant to you

**Kate:**

Yeah I suppose the relevance is that looking back

**II.i.70:00**

I suppose in hindsight and talk talking about the the Volcano night um yeah had it been that particular time the or you know that sort of stage of where I was at the club ah that would have just you know would have been quite a a good night *(she laughs)* I suppose if that makes

**II.i.70:30**

well in terms of for you know experience and that

**Russell:**

Do you regret that you retreated

**Kate:**

Um yeah I suppose a little bit like I just sort of I did sort of go and leave then and go well you know this would have been you know this is an ideal situation to experience that

**II.i.71:00**

but I suppose in retrospect going well I I just probably was not ready to to do that at the time or

**Russell:**

How did you retreat did you literally kind of back away facing the scene that you were retreating from or did you turn your back and

**Kate:**

Yeah

**Russell:**

just walk out without looking back

**Kate:**

Yeah I stood yeah I stood up and turned

**Russell:**

Yeah

**Kate:**

and walked out yeah

**Russell:**

And you didn't look back

**Kate:**

No

**Russell:**

**II.i.71:30**

Did it quite swiftly

**Kate:**

Yeah *(she laughs)* yes *(she laughs)* I did

**Russell:**

Like very quickly or

**Kate:**

No it was it was enough to sort of just be quite a sort of a measured quickness if that makes any sense *(she laughs)*

**Russell:**

Well I've the it does but it's just opened up another question then

**Kate:**

*(still laughing)* Oh no

**Russell:**

which is

**II.i.72:00**

were you were you kind of hoping that someone would prevent you that someone would stop you

**Kate:**

Yeah I think that's what yeah I would have needed that little yeah I would have yeah

**Russell:**

And that's where the measured (*Kate laughs*) quality comes in

**Kate:**

[unintelligible] yep just have to give that enough to sort of because the the the retire well the exit wasn't you know a sort of a panic sort of I have to get out of here

**Russell:**

Yeah yeah

**Kate:**

**II.i.72:30**

It was okay as I'm doing this yeah making it aware that I'm I'm leaving but there could be a split second on it where

**Russell:**

Were you wanting them to be clearly aware that you were leaving

**Kate:**

Yes (*we laugh*)

**Russell:**

So you were per so in a funny way you were leaving but you were also performing leaving

**Kate:**

Yeah (*she laughs*)

**Russell:**

Is that is that true

**Kate:**

That is yeah that's true

**Russell:**

**II.i.73:00**

Funny isn't it (*we laugh*)

**Kate:**

It is funny oh dear dear

**Russell:**

I feel like I know all this

**Kate:**

(*she laughs, then*) But yeah but I it was it was again it was just such a great night to again you know spend a fair bit of time just being just being you know just watching and seeing how it well you know how does it work

**II.i.73:30**

and um anyway in a sense so but yeah just the one other thing too that the the moments I suppose of awkwardness that were there were probably you know women who were either you know similar to [unintelligible] having similar moments to what I was having too so that you know I could just be

**II.i.74:00**

presuming it but yeah it would be great if it um was offered again I'd just be really interested to see what would happen who knows yeah

**Russell:**

Oh I hope it does

**Kate:**

[unintelligible] for sure I think so it should be yeah

**Russell:**

Let's stop

**Kate:**

**II.i.74:30**

Okay

**Russell & Kate:**

Thanks (*Kate laughs a little*)

**II.i.74:33**

(*I switch off the minidisc recorder*)

appendix 18: Kate II

END OF CONVERSATION

## appendix 19: Willow II

*The transcript documents a second conversation with Willow recorded at her request in the busy cafeteria of a large, public museum. We met on a weekday early in the afternoon. Willow, pressed for time by business commitments, squeezed our meeting between other appointments. Throughout the conversation we competed with a cacophony of rowdy school kids, chattering customers at tables nearby, and announcements on the public address system.*

**Russell:**

**II.i.00:00**

Um we're on now

**Willow:**

Okay

**Russell:**

Um the first time we talked (*I laugh a little*) you talked a bit about um I I didn't really pick it up at the time but I noticed it when I went through the transcript you were talking about the sorts of things you'd imagined being at a place like Volcano from things you'd heard and you'd talk about kind of what you called Tom of Finland type imagery like

**II.i.00:30**

a whole lot of rooms and a bit cartoon [?] and that and a couple of times you kept saying oh a motorbike room twice you referred to oh a motorbike room and I just um for various reasons heard that but just kept on going but it's only recently going over the transcript that I just kind of thought what on earth is a motorbike room and did you actually find a motorbike room when you were at Volcano

**Willow:**

No

**Russell:**

**II.i.01:00**

So what's a motorbike room

**Willow:**

A motorbike room is a room with a mo big motorbike and I imagine naked people

waiting on it sitting there waiting for someone to come in (*laughing a little*) so they can ride their bike with someone

**Russell:**

Right

**Willow:**

And I guess the whole (*a waitress delivers our order*) thank you I guess the whole um animation of movement and the relationship of a motorbike and its vibrating engine

**II.i.01:30**

to sex and speed so it has this connotation of sex so I guess it's to do a bit with advertising as well where you see you know these huge kind of hunky men sitting on motorbikes so I imagine someone sitting on the motorbike being a seducer or seductress kind of waiting for someone to come in and play with them on a motorbike that it's an object of desire and so there's this large element

**II.i.02:00**

in a room that might be generally lit or brightly lit I don't know but I don't see anything else in there but I heard people refer to a motorbike room so it was like

**Russell:**

A motorbike room at Volcano

**Willow:**

Yeah

**Russell:**

or somewhere else (*Willow nods*) so when you went to Volcano did you find the motorbike room

**Willow:**

No and I wanted and also they'd spoken about I think a gym room (*laughing a little*) but I guess maybe that was the locker room I don't know but I heard

**II.i.02:30**

about these rooms that I never saw and when I was in there I was kind of conscious of it thinking but where are they but I never saw doors that I could open to find it like there was only one room that I could go into which was a padded room with lots of mirrors in it and also a labyrinthine room which wasn't much of a labyrinth really

**Russell:**

Yeah you mentioned that

**Willow:**

So no I was always a bit stumped to where's the

**II.i.03:00**

motorbike room and I never found it and I was a little bit annoyed that I hadn't

**Russell:**

So you had heard people talk of a motorbike room

**Willow:**

Yeah

**Russell:**

Right okay

**Willow:**

Or maybe they'd spoken about because the idea was that at the sauna there wasn't just a sauna and the spa but a series of rooms as playrooms so in a description that was one that came up

**Russell:**

**II.i.03:30**

So did you actually look for do you remember looking for the motorbike room when you went exploring both the times you went to the Alice In Wonderland events

**Willow:**

Yeah I wondered where it was but I didn't consciously go looking through every door it was like I can't see it no one's mentioned it where is it

**Russell:**

None of the women had mentioned it

**Willow:**

**II.i.04:00**

No not while I was there I think it was either after or before I can't really remember but there was was mention about it

**Russell:**

So you've talked about how there'd be a motorbike and maybe lit or dimly lit

**II.i.04:30**

how big would this room then be and can you tell can you start to describe or design if you like this room for me like

**Willow:**

The room doesn't have to be big it's actually the motorbike that's big

**Russell:**

*(laughing a little)* Right

**Willow:**

*(laughing a little)* So it can be in a small or a big space

**Russell:**

If it was in a small space would the motorbike be bigger because it was in a small space

**Willow:**

It'd probably look bigger like I imagine it black and silver and you know

**II.i.05:00**

you know how you look at motorbikes and they've got a lot of detail

**Russell:**

Yeah

**Willow:**

You know pipes and bits and bobs on it so I guess cos of the detail and the colour and this person sitting on the bike that would be the central focus so anything outside like I can't imagine what else would be in there I mean

**Russell:**

Would the what would the orientation of the motorbike be in relation to an entrance to that room

**II.i.05:30**

would it be facing the entrance would it be in profile to the entrance

**Willow:**

Partly in it would be in profile with the the handlebars towards the door

**Russell:**

And would the motorbike be central in the room

**Willow:**

Yeah definitely

**Russell:**

Okay and how many steps from the motorbike to a wall

**Willow:**

Well from my perception as in my my vision is

**II.i.06:00**

that when you walk into the room and I imagine the door being ajar so you don't have to go searching (*I laugh a little*) um probably about six eight steps

**Russell:**

Right when you say the door'd be ajar it would have a door

**Willow:**

Yeah

**Russell:**

or it would have a doorway

**Willow:**

No it would have a door

**Russell:**

Sliding or hinged

**Willow:**

No hinged see the whole thing

**Russell:**

Opening inwards or outwards

**Willow:**

Inwards the whole thing

**II.i.06:30**

about I guess being at Volcano and I guess working for a gay organisation is that they were always so money conscious and when I went to Volcano or even the baths in St Kilda when I was really young there never seemed to be an affluence so and my for

me they might have something but but it would be in such a simple environment or

**II.i.07:00**

if you're looking at the pool where everyone's swimming all there is is tiles like it's really practical and I might have some nice lighting on the pool but that's it so everything's so minimal so they would only be an object in there and maybe because of the steam or whatever it seems to be a lack of extras so I only envisage a bicycle or a motorbike being in there

**II.i.07:30**

and nothing else so it all seems stripped bare because it's there for an effect but it's there as an icon in a way

**Russell:**

Yeah

**Willow:**

As a symbol

**Russell:**

Yeah you talked about ah I want to ask you a couple of more things about this you talked about the orientation of the bike being towards the door like the handle bar end towards the door

**Willow:**

Yeah

**Russell:**

What's that about

**Willow:**

Well so when the person's sitting on it they can

**II.i.08:00**

see you coming in and you can see the person on the bike

**Russell:**

Oh so they're sitting on it as if they're riding it

**Willow:**

Yeah

**Russell:**

Cool all right facing forward on the bike

**Willow:**

Yeah I mean I think I have that kind of imagery because it's something you see so much you know the Harley riders [?] and you know

**Russell:**

Are you thinking of men or women

**Willow:**

Oh when I envisage it I think of

**II.i.08:30**

men more or even the women that sit on it or ride motorbikes are quite a bit more masculine in look

**Russell:**

There was that Telstra ad with a couple of women on a motorbike and a Telstra dish in the background (*Willow laughs a little*) remember when Telstra did all those gay ads

**Willow:**

All the gay ones I never saw it

**Russell:**

Yeah

**Willow:**

But I mean the only funky girl

**Russell:**

They were kind of lipstick leather lesbians

**Willow:**

Yes

**Russell:**

Very glamorous

**Willow:**

**II.i.09:00**

I think I did see that ad but only in paper

**Russell:**

And of course the other thing recently is (*laughing a little*) the Chiko Roll ad

**Willow:**

Oh I haven't seen that

**Russell:**

which is on billboards

**Willow:**

I think I watch a lot of ah music videos so they were funky girls on bikes

**Russell:**

Right

**Willow:**

and Lenny Kravitz

**Russell:**

Right okay

**Willow:**

So give me a funky girl on a motorbike like that (*we laugh a little*)

**Russell:**

Um

**Willow:**

I think also ages and ages ago I saw um some Andy Warhol films and there's this whole kind of

**II.i.09:30**

sex thing with a motorbike and a sofa and so objects do become sexual icons that you can interact with and my guess was the saunas are quite liberating in that you go in there undressed and there is that avenue and option things do become a lot more charged

**Russell:**

**II.i.10:00**

The other thing is about the door being ajar

**Willow:**

Mm

**Russell:**

What's that about there is a door but it's ajar

**Willow:**



Well I guess if the door's open it's therefore inviting but a closed door's a little bit scary to open

**Russell:**

Does it need to be ajar so that you can see into the room from outside and see the person on the bike or so that you need to actually open it further to see the bike

**Willow:**

It needs to open

**II.i.10:30**

almost so that you can peer in so I might be able to see a bit of light in there but I might be able to see one of the handle bars so I know I have an identification so when I envisage it I can see a slight amount of the bike and I go ah that's the motorbike room

**Russell:**

Right okay

**Willow:**

And if someone's in there or not I don't know

**Russell:**

If there are a lot of people in there are they

**II.i.11:00**

congregated in the middle around the bike or around the walls or both

**Willow:**

Um

**Russell:**

or neither

**Willow:**

Well I hadn't thought of a lot of people being in there but um and I think that might be to do with the fact that at the women's nights they're not jam packed they are quite small but yeah I imagine them being by the bike if there's more than you know three people

**Russell:**

**II.i.11:30**

Tell me about the walls the surfaces of the walls in the motorbike room

**Willow:**

White and clammy

**Russell:**

White and clammy

**Willow:**

Yeah you know steam

**Russell:**

Oh yeah

**Willow:**

that's evaporating

**Russell:**

So they partake of the wetness of the venue

**Willow:**

Yeah

**Russell:**

rather than the dryness so do you see it as being

**II.i.12:00**

located in given that the building's if you like a suite of rooms and levels do you see it being located near the wet area

**Willow:**

When I went there there weren't as far as I remember levels I can't remember so I guess it is a series of like if you're looking at it in a floor plan

**II.i.12:30**

there are these central avenues that you walk down and they would be rooms off that you know at the end of the labyrinth before that is the sauna and the shower and I can't remember the exact location but yeah I'd say it's all you know a series of rooms

**Russell:**

A ser a series of rooms right okay

**Willow:**

**II.i.13:00**

Rather than open spaces that lead onto other spaces yeah

**Russell:**

If you found the motorbike room and it was empty what would you do

**Willow:**

*(a silence, then*

**II.i.13:30**

*she laughs*) I'd probably go and grab someone to come in with me

**Russell:**

Right okay

**Willow:**

Be it friend or lover I don't know but just to go and and look around

**Russell:**

Right *(a silence)* um

**II.i.14:00**

*(another silence)* I only have a few things I want to ask you

**Willow:**

Okay

**Russell:**

*(referring to the background din in the museum foyer)* Because it's topical here I suppose um do you recall music or

**II.i.14:30**

sound a threshold of sound at the Alice In Wonderland events you've talked about chatter that there was chatter

**Willow:**

I think where you go through into the main space where there's the bar there were films playing and I was probably the music [sic] but I don't remember any of the music at all

**Russell:**

Do you remember

**II.i.15:00**

hearing silence anywhere

**Willow:**

*(a silence)* I guess um around the the spa and the saunas I mean I don't remember any music but if I think about

**II.i.15:30**

it now I kind of remember it as a a closeness I don't know if that's because it was quite intimate in feel but sometimes

when there is silence it can tend to close in on you like silence can be quite loud in a way quite echoey and that's what it seems like just from thinking back on it that's what it is

**II.i.16:00**

seem to remember I don't know for some reason it did seem quite hushed but maybe there was blaring music I don't remember

**Russell:**

Yeah that's fine do you remember the sound of water

**Willow:**

Only when people are moving around in the

**II.i.16:30**

water and you know bits of Splashing as people moving

**Russell:**

Yeah

**Willow:**

That's about it

**Russell:**

Yeah okay um you talked about the you said something about ah you were curious as to what kind of an event it would be with women because

**II.i.17:00**

you were you were aware that when the men were there they had sex and it was quite open

**Willow:**

Mm

**Russell:**

Do you is that still something very clear for you that when the men were there they had sex and it was quite open what do you mean by open

**Willow:**

Public

**Russell:**

Can you tell me more

**Willow:**

Well

**Russell:**

Where when public in what sense

**Willow:**

Well you know boys want to have sex in the pool and I just imagine them kind of I imagine a lot

**II.i.17:30**

more people being there and I imagine it sex being a lot more open so

**Russell:**

But what do you mean open to what open to

**Willow:**

Open as in open space and I guess men feeling more comfortable to have sex in front of other men so it is very public and maybe it's more acceptable I don't know but that's what

**Russell:**

**II.i.18:00**

But you felt that strongly as that was the thing you felt like you knew that

**Willow:**

Yeah

**Russell:**

That was a something you could rely on

**Willow:**

Yeah

**Russell:**

or it was like a dependable base

**Willow:**

Ah I mean having worked at the dance parties and you know just being a lot more aware of you know where sexual acts occur I have a sense that it does occur

**II.i.18:30**

within an all male environment where it is a bit more safe and a bit more acceptable to be like open about having sex and I guess that that's a reflection on I don't know my

thoughts about gay men and their ability I guess

**II.i.19:00**

to be promiscuous not that the lesbian scene's not like that but I don't see it so openly I don't see it so publicly if I'm at a girl event

**Russell:**

But have you seen men having sex

**Willow:**

Oh I only heard about it from other boys that I was working with or hanging out with and that with you know heard about it because of the back rooms

**Russell:**

**II.i.19:30**

So is it like um

**Willow:**

And having gone to the girls' back rooms there's just nowhere near the same level of shown sexual play

**Russell:**

That is what you've what you've witnessed directly in the back rooms

**Willow:**

Yeah

**Russell:**

in the women's spaces

**Willow:**

What I

**Russell:**

Sorry the girls' spaces

**Willow:**

Yeah

**Russell:**

is not doesn't match to the same

**II.i.20:00**

degree as what you've heard about what happens in the back rooms in the men's spaces

**Willow:**

Absolutely

**Russell:**

And you've been told that by men

**Willow:**

Yeah and men who have gone into those rooms and would partake in the sex

**Russell:**

But you

**Willow:**

and also from the men that I've spoken to who have been to saunas and what I've heard from them as well

**Russell:**

But you also you've been involved in cleaning up the back rooms as well

**Willow:**

Not the boys' bit

**II.i.20:30**

no

**Russell:**

No oh right

**Willow:**

Uh uh (*she laughs a little*)

**Russell:**

Because one of the things I guess I wondered I mean forgive my ignorance but do the women leave much debris (*laughing a little*) in their back rooms

**Willow:**

No partly because they don't need to use as many things as boys because of the same sex issue um no not at all

**Russell:**

Yeah

**Willow:**

**II.i.21:00**

Not at all

**Russell:**

Whereas there's visible debris with the men like condoms and wrappers for lube and whatever litter like when we're in the park

**Willow:**

Yeah

**Russell:**

I remember we just peered back over the seat at one point when we

**Willow:**

And there was a condom wrapper

**Russell:**

Yeah there was a condom wrapper or a lube wrapper on the ground and there's actually a litter issue in that park because of the men

**II.i.21:30**

using it

**Willow:**

Yeah and the interesting thing is that at one party in the back room the girls' back room there was a car an old fifties car placed in the room

**Russell:**

Oh yeah

**Willow:**

and the women would actually go into the car and have sex rather than have sex outside of that so there were all these little environments set up like there was a hospital bed (*I laugh a little*) there was a teepee

**Russell:**

Oh really

**Willow:**

There was the Holden

**Russell:**

Yeah

**Willow:**

So there are these little environments set

**II.i.22:00**

up you know curtained off room with all you know curtains and you know I mean quite baroque but it was actually within the car that you could visibly get a sense looking through the window that you know the girls were getting on with each other so they it's still quite removed and the rest of the place might be quite desolate but they'd still go into a smaller environment so it wasn't so

**Russell:**

And your

**II.i.22:30**

awareness is that the men didn't have those kind of interiors inside the back room spaces

**Willow:**

Yeah and I basically heard that there were bales of hay and shagging left right and centre

**Russell:**

*(I laugh a little)* I'll tell you a story *(Willow laughs)* but not now oh no just something I saw um but the um in in the saunas when you were

**II.i.23:00**

at Volcano were you aware though that there were interior spaces constructed within the building

**Willow:**

Yeah

**Russell:**

that were commensurate with what was in the women's spaces at the back rooms in the dance parties

**Willow:**

Well I guess knowing that there were alternative rooms and even little pockets within the labyrinth that they were set up as a little niche or nook where you can go and have sex or

**II.i.23:30**

play or go and chat with your friend whatever I mean there are more social areas so you know in the pool bit of the spa you know there was a lot of chatting or in the sauna there was a lot of chatting there upstairs where they were playing films and

behind the bar there was a lot more chatting but to go off into these environ environments and to isolate yourself and also I guess it sets up

**II.i.24:00**

the allowance that you can go off and do that and you can go and close a door and you can do what you want to do and there might be a sense of seeing someone going through the door so you know but it is removed

**Russell:**

**II.i.24:30**

*(a silence)* You talked about your second visit to Alice In Wonderland you sat at the bar a long time can you tell me a bit more about that now *(a silence, then)*

**II.i.25:00**

well first of all did you sit at the bar a long time the second time you went to Alice In Wonderland

**Willow:**

Yeah I did because I felt slightly anxious about going into the space and also my boss was there so I was kind of hanging out with her and yeah I find it quite

**II.i.25:30**

confronting to be in an environment with all naked people and previously when I'd gone I'd always worn my bathers and quite enjoyed it and and relished in being partially dressed you know I find that quite provocative so it was quite confronting to reveal

**II.i.26:00**

myself completely as a you know being naked so I guess I hung out at the bar

**Russell:**

You talked about just then you mentioned being at the bar because you didn't want to you felt anxious about going into the space does that mean the bar isn't into the space

**Willow:**

Yeah it seems separate it's the space between the space between from coming in to the

**Russell:**

Coming in from

**Willow:**

The street up the stairs

**Russell:**

Yeah

**II.i.26:30**  
so there's into the building

**Willow:**

Yeah

**Russell:**

and then there's into the space

**Willow:**

Yeah so it seems like the transition space and so it's just next to the lockers and where you put all your personal effects so it's the space you that I could be at before I undressed and also because I was there when they setting up and bought some stuff over it was quite early on so there weren't that many

**II.i.27:00**  
people so it felt a bit funny to undress and kind of be there almost kind of waiting so I'd rather wait in this you know interstitial space

**Russell:**

Okay you were at the bar literally at the bar or in the vicinity of the bar

**Willow:**

No at the bar

**Russell:**

Were you sitting or standing

**Willow:**

I think I was sitting

**Russell:**

On what

**Willow:**

**II.i.27:30**  
Stool [sic]

**Russell:**

Did it have a back

**Willow:**

No

**Russell:**

How long were you sitting there

**Willow:**

Fifteen thirty minutes

**Russell:**

Was the stool fixed to the ground like the ones at Pellegrini's or was it mobile

**Willow:**

I don't remember might have been mobile I don't I don't know

**Russell:**

Did anyone else sit at the bar or just

**Willow:**

No

**Russell:**

Did anyone come that you can recall and go

**Willow:**

Ah many of the people who were organising  
**II.i.28:00**  
it

**Russell:**

Yeah was there a bar person

**Willow:**

I think well the people who were organising it were the bar people so they were kind of prepping and getting ready

**Russell:**

Were you kind of chatting with them over the bar

**Willow:**

No

**Russell:**

or were you just sitting there quietly

**Willow:**

Bits of both

**Russell:**

Were you physically oriented towards

**II.i.28:30**

the bar or were you turned so that you were physically not completely committed to the bar but as it were you could move between the bar and

**Willow:**

Where I was

**Russell:**

the area away from the bar

**Willow:**

Where I was sitting I could look into the bar but I could also look at the main space as well

**Russell:**

The main lounge space up there

**Willow:**

Yeah

**Russell:**

Yeah okay were there movies showing up there

**Willow:**

Yeah

**Russell:**

Were you watching them

**Willow:**

**II.i.29:00**

Not really cos there was no sound with it

**Russell:**

Right did it feel like being at a bar or as one of my interviewees said a bar bar (*I laugh a little*)

**Willow:**

No it didn't feel like a bar bar at all

**Russell:**

Right but it was actually set up like a bar bar

**Willow:**

It

**Russell:**

Or wasn't it

**Willow:**

Well it it wasn't set up like a like if you go into

**II.i.29:30**

a nightclub bar or a cafe bar and it was partly because of the environment I think because of all the it seemed a bit low key for me but also because of the lights I'm just thinking about the film and partly why I didn't watch it

**II.i.30:00**

too was because there were a few lights in there I couldn't really see the film properly which I found really annoying that's a nightclub issue mm did I answer your question

**Russell:**

Yeah

**Willow:**

I've forgotten it

**Russell:**

Sorry

**Willow:**

I've forgotten it

**Russell:**

You've forgotten what the **II.i.30:30**

question

**Willow:**

Your bar question yes

**Russell:**

No you've answered it

**Willow:**

Okay

**Russell:**

When you said um just then did I answer your question what I actually heard you say was can I ask you a question um

**II.i.31:00**

I want to change tack oh sorry go on

**Willow:**

Well I was just going to say it was slightly different that time that I was sitting at the bar as well because I was waiting for my partner to arrive

**Russell:**

Yeah

**Willow:**

so it was not only was it you know a waiting space to go into the sauna but kind of a waiting space for me to

**II.i.31:30**

wait for a partner and it had a really different vibe going there being with someone in a relationship as to going there as a single person

**Russell:**

*(a silence)* What is that vibe or what is that difference in the vibe

**Willow:**

Um

**II.i.32:00**

wish I hadn't said that now *(she laughs a little)*

**Russell:**

You don't have to answer if you don't want to I mean it there's a first time for everything *(we laugh)*

**Willow:**

Yeah no I don't think I need to

**Russell:**

Cool that's all right

**Willow:**

I think it's fairly obvious

**Russell:**

*(I laugh a little)* And it may be yeah

**II.i.32:30**

um I want to start getting I want to start checking into another area when you say you think it's fairly obvious no no no no do you think that I'm asking you a question that I already know the answer to or do you think that

**II.i.33:00**

it's obvious I don't you don't need to explain beyond the terms I'm asking you do you think it's obvious or it should be obvious to me and that if it isn't obvious to me well fuck it *(I laugh a little)*

**Willow:**

Can you say the beginning of the sentence again

**Russell:**

**II.i.33:30**

Yeah when I ask you when you say to me I think it's fairly obvious do you think that I've just asked you a question that I already know the answer to

**Willow:**

Yes yes I do think you you have a have an idea of what the answer is but it might be different but it could be similar but I think you do have an inkling

**II.i.34:00**

toward it

**Russell:**

Um I want to ask you some questions now not about so much any of those times in the saunas but about our last time in the park um did you find

**II.i.34:30**

that experience to be an experience that was public private personal intimate um what words would you use there're some terms that open I'm thinking of some words you've used in other contexts now that I'm just throwing back at you but asking you to characterise if you like a lot of what happened

**Willow:**

Well even though it was in a public space I

**II.i.35:00**

found it quite secluded so I didn't find it threatening at all and yes I do believe it is



quite intimate because it's asking well you're asking for explanations of a micro-section of [or?] what I saw or in the sense some of what

**II.i.35:30**

you do in a I mean what you do in an environment is who you are so you're kind of asking well where's it coming from so yeah it is it's it is intimate and also it's a matter of how much I'd like to say but I never felt pushed or uncomfortable I actually

**II.i.36:00**

had to work quite hard to think about it so I found it kind of an immersive environment in that you know I had to focus on it and it was actually quite interesting talking about the very first time I'd been when I was like nineteen and you know that was quite quite profound for me going back to thinking about that time

**Russell:**

**II.i.36:30**

*(a silence)* After we'd finished that day and I left you what kind of further thoughts or awarenesses did you have I mean you may have already answered that a bit talking about

**II.i.37:00**

thinking back to that period when you were nineteen but did you were you still immersed in that experience for a while afterwards or did it dissipate very rapidly

**Willow:**

I think it it dissipated quite quickly except for the the first experience because I had to really go back there and think about it and I

**II.i.37:30**

I guess because it was my first experience and it was quite removed from my environment at the time like it's visually still quite striking for me when I think about it much more I mean I could describe so much more detail of that first environment than I can of the second and third one

**Russell:**

Yeah and the first one was the one at St Kilda sea baths

**Willow:**

Yeah

**Russell:**

Yeah

**II.i.38:00**

Even though it's a lot further back in time

**Willow:**

Yeah

**Russell:**

All right [?]

**Willow:**

*(a silence)* And I think during the interview as well it

**Russell:**

Your dog was there

**Willow:**

Yeah

**II.i.38:30**

she went to sleep for two days after that because she had a good run around it was great *(she laughs a little)* um I don't know it was it it was hard to answer the questions without them feeling are the answers feeling a bit bland or it was hard to remember things so it felt a little bit inadequate sometimes

**II.i.39:00**

or I did with the answers

**Russell:**

But you felt that even though it was clear it wasn't a memory test though

**Willow:**

Yeah I know you did mention that

**Russell:**

Yeah

**Willow:**

It was like oh okay yeah yeah but I think I had a discussion with you after the interview and you told me about a sauna that a mixed sauna that you'd been to overseas and

**II.i.39:30**

that was really interesting

**Russell:**

Oh in Dresden

**Willow:**

Yeah

**Russell:**

I'd forgotten about telling you about that

**Willow:**

Well it was ac it was a really I enjoyed that story

**Russell:**

I can give you the address (*Willow laughs*) they have women's nights and they have mixed nights

**Willow:**

It was just interesting talking about [unintelligible] talking about all the you know the difference in environments even though you're in the

**II.i.40:00**

same environment and how they're set up so I that made me think a bit

**Russell:**

If a if a night like the Alice In Wonderland nights was on offer again would you go

**Willow:**

If I went with a a gang of people I'd go if it was a group of friends

**Russell:**

Like going to a club

**Willow:**

Yeah

**Russell:**

**II.i.40:30**

Is it like going to a club

**Willow:**

It is a bit yeah

**Russell:**

Yeah

**Willow:**

It is a lot (*a silence*) so your story about Dresden was quite interesting

**II.i.41:00**

because it was seemed like it was a lot more social

**Russell:**

Can you tell me back the story I told you what you recall

**Willow:**

I think I remember you saying that you were amazed about the level of intimacy and chatting between people and that it was a mixed night and how kind of

**II.i.41:30**

friendly and and not so much down to earth but or mundane but something in between that it was and I think that's a nice thing about the saunas and the way when I went to the Korean baths in Sydney even though it was the women's baths it was like that like it was quite friendly and relaxed and chatty

**II.i.42:00**

even though they were straight girls and gay girls there and it was a little bit cruisy it didn't have the same connotation and I guess expectation like going to Volcano has or had

**Russell:**

Were those connotations there because it was a venue that was normally understood as a sex venue

**Willow:**

Yeah in a way and also the way not not so much that it was promoted but

**II.i.42:30**

the whole nature of an evening event with DJs and alcohol and not that I remember the music and the films and just the way that it's set up it's set up more as a one off event that is like an alternative to going out to a nightclub whereas if you go to the Korean baths it's something that's on every

**II.i.43:00**

day but I mean you know Volcano and Rear Entry is on every day

**Russell:**

Um

**Willow:**

(*whispering*) I've got to go soon

**Russell:**

Hmm

**Willow:**

*(softly)* I have to go soon

**Russell:**

Yeah *(a silence)*

**II.i.43:30**

we can leave it there *(Willow says something inaudible)* no we'll stop there then

**Willow:**

Is that okay

**Russell:**

Yeah

**Willow:**

Is that enough

**Russell:**

Oh yeah yeah that's fine okay

**II.i.43:49**

*(I switch off the minidisc recorder)*

END OF CONVERSATION



## appendix 20: Randy II

*The transcript documents a second conversation with Randy recorded in a conference room in a library. Randy met me outside the building and walked me inside to the room. We talked as we set up, and the minidisc started recording just as Randy finished a sentence. The conference room had glass windows through which we could view students in other parts of the library working in groups.*

**Randy:**

**II.i.00:00**

*(finishing a sentence)* explained it to me

**Russell:**

Okay when we last met you said that the weekend after we were going to meet you'd organised for someone who was coming down from Sydney to meet up with you

**Randy:**

Oh god

**Russell:**

and you were going to videotape the two of you having sex

**Randy:**

Yes

**Russell:**

Did you do that

**Randy:**

Yeah I did actually

**Russell:**

**II.i.00:30**

And I'm wondering

**Randy:**

*(he laughs a little)* God even I can't remember that

**Russell:**

if you can tell me about the outcome of that that is the tape and what the experience of it was like say compared with the mirror rooms

**Randy:**

Okay

**Russell:**

at Volcano

**Randy:**

Okay oh that's a bit of toughie um I think the actual taping of the sexual experience was was interesting

**II.i.01:00**

because the sex itself was just like having sex there was a slight awareness of the camera but I tended not to worry about that but what was great about it and what's different to the mirror room is that um when you're in the mirror room having sex with someone it's you're very much in the experience so the visual is very much a part of the physical experience as well but when I watch back the video it's more I think it's more of a mirror experience it's like watching yourself and it doesn't feel like well it didn't feel me when I was watching

**II.i.01:30**

it back I just went is that really me you know

**Russell:**

Right

**Randy:**

So that was that's the difference you don't really have that chance to to remove yourself from the experience when you're in the mirror room because you're sor you're in the moment you know and you're watching yourself having sex or you you know whatever

**Russell:**

So what would be your preference

**Randy:**

Um that's I I I'd still go the mirror room only because I think ah it's just a little bit more challenging than watching a flat screen but at the

**II.i.02:00**

same time I found both experiences enlightening for different reasons I'm like

I'm very much a visual person I think I probably get off more on the visuals than the physical experience so they both have you know you know a bit of a thing for me but yeah I think I think just because the mirror room is more about experience its physical experience its visual experience are all in the same thing so I'd go for that do you know what I mean but

**Russell:**

What about the factor of time involved like  
**II.i.02:30**  
one of the things that interests me about the video is that when you're watching the playback

**Randy:**

Yeah

**Russell:**

it's at a different time from the event

**Randy:**

Okay

**Russell:**

of having been there with the sexual partner

**Randy:**

Yeah

**Russell:**

whereas in the mirror room you're with the person

**Randy:**

You're in the moment yeah

**Russell:**

and you're with the image at the same time

**Randy:**

Yeah um so so are you saying how does that like time-wise

**Russell:**

Yeah

**Randy:**

what does that do um

**Russell:**

For you do you p

**Randy:**

I I mean

**II.i.03:00**

it would be great if I could just pick and choose the times at which you know I want to be in the mirror room I mean in a way I can you know by choosing to go down there and that sort of thing whereas with the tape it's much more accessible when I want it so um I mean just like looking back at the tape it's very much I remember that like it does draw me back to a time you know for example like you know whenever it was let's say November [sic] or whatever um when I look at the tape I go oh yeah I remem that's very much like November because that's there and you know

**II.i.03:30**

everything in the room is a certain way um whereas the mirror room I don't tend I tend to just remember it in terms of the experience with the person you know like rather than going oh back in September I did this and it

**Russell:**

Yeah

**Randy:**

It's not dated it's not a dated thing because the room's always the same

**Russell:**

Yeah

**Randy:**

You know it's the blue mats

**Russell:**

Is is the room always the same

**Randy:**

Um well in my very few experiences there which were only like a short distance in between yeah they you know it's always the same it's like the blue mats on the floor I check technically they could be black as well it depends if they

**II.i.04:00**

decide to change it or clean it or whatever and you know ah a little bit of fog on the glass and you know handprints and it's always the same you know there's something well the space is obviously going to be more static than a domestic space which is constantly changing well I constantly change my domestic space so um so in that way the one seems to record a moment in time probably a bit more so than the other you know but but you know yeah I guess

**Russell:**

Do you find um

**II.i.04:30**

um that when you visit saunas you you're aware of changes they've made since the last time you were there

**Randy:**

Um yeah I do because you spend so much time well I spend so much time there and because usually when I go I mean it's not just about a session with one person in particular so it um I notice everything especially also because I work as a designer you know I'm always looking at the way things are structured the flow

**II.i.05:00**

of things I know that sounds really silly but that's just things I think about and I've actually noticed a difference between places where you know the flow isn't that good and I know what's wrong with it and why it doesn't work and so obviously when there's a new poster up or um you know when they have put new light fittings in or you know they're the first things I notice about a place when I go in and I guess that's more important almost than in some ways than the experiences I have there like I check out all the different saunas so I can see what it's like and you know what I feel most comfortable in and why

**Russell:**

**II.i.05:30**

So do you associate um do you have an awareness of vanished spaces or or or conditions or aspects of decor or floor plan or architecture that no longer exist

**Randy:**

Do I notice them when those sorts of things happen

**Russell:**

Yeah when you go to a sauna do you for instance think oh yes I remember when it used to be like this or

**Randy:**

Okay um

**Russell:**

And associate those with periods in the way you talk about

**Randy:**

Okay okay

**Russell:**

your domestic space changing

**Randy:**

Um

**II.i.06:00**

that's interesting because I haven't like I'm fairly new to saunas I've only probably been going for about a couple of years now so I can't imagine anything really drastic there haven't been many drastic changes in the saunas I've been to it's the same old thing you know they might occasionally wipe it down (*he laughs a little*) you know [unintelligible] bacteria bath that is but um no well I think I would notice actually I would notice if you know they'd suddenly just sort of taken a wall down or opened up a space I'd just go oh right

**II.i.06:30**

so um I mean I certainly do notice when they have things like theme nights and all that sort of thing and they just make really slight changes you know it might just be um put a new gel on a lamp or they'd you know

**Russell:**

Stick a couple of balloons on the wall (*I laugh a little*)

**Randy:**

Oh yeah yeah and it's like oh it's party time (*he laughs*) [unintelligible] you know um so yeah I do notice things like that structurally I haven't really been to into a situation where I've that I've noticed any sort of radical changes I mean um

**II.i.07:00**

um someone was telling me that there's been a few changes to Squirt but I haven't been to that for ages I haven't

**Russell:**

Yes there have it's quite

**Randy:**

It's better (*this is a question*)

**Russell:**

It's different

**Randy:**

Okay it's different

**Russell:**

But there's been um there's an area where there's been um major interior changes

**Randy:**

Oh great

**Russell:**

So what used to be the dark area there THE dark area there um with um booths with glory holes all of that's altered

**Randy:**

Okay

**II.i.07:30**

into what is that all right to ask I know we're interviewing

**Russell:**

Oh no it's all right um they've set up um what did they call it I think the name they put on the signage was Our New Video Lounge

**Randy:**

(*unanimated*) Oh okay yay (*he laughs a little*) [unintelligible]

**Russell:**

But it's not what I would that that's their that's their name for what they've done

**Randy:**

Okay

**Russell:**

But what they've done is something

**Randy:**

[unintelligible] grey couches set up in there and all that

**Russell:**

No

**Randy:**

No [unintelligible]

**Russell:**

No that's what I was thinking

**Randy:**

**II.i.08:00**

Okay

**Russell:**

but no no no it's some something much more um

**Randy:**

Okay

**Russell:**

um harder

**Randy:**

Okay

**Russell:**

and minimal than that

**Randy:**

Okay I mean it's interesting with places like that I was just thinking while you were saying that the way they actually put things in there I think which dictate certain amounts of sexual practice do you know what I mean like they I think generally they try to provide a space that is just really plain but then they chuck in things like the slings and they put in the glory holes and stuff and that

**II.i.08:30**

it almost determines what you do sexually and I was just thinking about this the last



time I was at something and I just went oh yeah you know like because it's there people will use it the way you know use it a certain way right whereas if that wasn't there how would they improvise how would they how would they react sexually you know

**Russell:**

Well there's just a couple of things you say almost determines you said it almost determines the sexual practice

**Randy:**

I think it does determine actually I would say yeah I can quite confidently say that having things there determines the way you

**II.i.09:00**

think and determines the way you practice your sexuality because

**Russell:**

That happens to you

**Randy:**

Oh well I for based on like what I've seen of other people's sexual practices there I mean I've actually never got into a sling or I guess but I've been a participant of visually watching someone else and it's um I guess symbolically people would recognise it from seeing it in porn films or other you know sexual stuff and then they'd go this is how you use it and therefore it's like this symbol people see it there and they go okay I'm going to use it this way and it

**II.i.09:30**

does it determine what they do in it I mean you can do anything in a sling so why a certain set of sexual practices you know

**Russell:**

True I was thinking of the glory holes and um

**Randy:**

Oh that's a bit more ambiguous I guess there's some places that do it really well where it's not like just a hole in a wall there's actually a whole series of holes right from the top to the bottom

**Russell:**

Oh yeah where have you seen that

**Randy:**

That's in Rear Entry and I really like the way they've done it because it's purely a it looks like a design feature

**Russell:**

Whereabouts at Rear Entry

**Randy:**

Okay um

**II.i.10:00**

okay you know where that pool sauna area is

**Russell:**

Yeah

**Randy:**

Now there's two entrances to go into isn't there

**Russell:**

Yeah

**Randy:**

Okay it's the one on the right it's the right entrance

**Russell:**

That is if you're facing from the pool area

**Randy:**

Oh no no if if you're going into the pool area

**Russell:**

Yeah

**Randy:**

it's the the entrance that's on the right there's two entrances [unintelligible]

**Russell:**

Oh yeah yeah yeah yeah go on

**Randy:**

And if you just just before you go in there's a wall

**Russell:**

Yeah

**Randy:**

and it's just um actually there's a couple of walls I don't know where the other one is and it's just got holes about that big (*he demonstrates*)

**Russell:**

Yeah

**Randy:**

all the way along it

**II.i.10:30**

like that they've just drilled into it and the good thing about it is it just looks like a design thing and the way you can interpret that to be a series of glory holes that fit exactly according to your height or

**Russell:**

Oh right

**Randy:**

I find that [unintelligible]

**Russell:**

but have you seen people use it that way

**Randy:**

Yeah I have

**Russell:**

Oh right

**Randy:**

So I thought that was quite interesting

**Russell:**

I've always thought of it as being like um that's interesting I'd I'd never imagined that as being because there's an open doorway next to it it seemed a bit superfluous

**Randy:**

Yeah

**Russell:**

for it to be that way I've always imagined it being like

**II.i.11:00**

one of those um um like a form of orientalist

**Randy:**

screen

**Russell:**

screen

**Randy:**

Yeah yeah

**Russell:**

which permits a certain kind of viewing but also um a certain amount of obscuring so that in the way that um women um in women's areas say in Islamic mosques would often have a kind of a highly decorative screen which was like wrought iron or something

**Randy:**

Yeah

**Russell:**

but through which a lot was visible

**Randy:**

Yeah

**Russell:**

but a lot was obscured

**Randy:**

Yeah yeah

**Russell:**

**II.i.11:30**

And I've thought of it in those terms

**Randy:**

I think a lot of [unintelligible]

**Russell:**

I thought it was very female

**Randy:**

Yeah yeah

**Russell:**

thing actually

**Randy:**

I I think you're probably right I I know a lot of people do use that to break down people's gaze because they'll sit in that little little sort of enclave area just because you know they can become a spectator without being seen too much as well

**Russell:**

Yeah yeah

**Randy:**

And I think the the thing with a lot of saunas is that because it's so visual there's nowhere to hide do you know what I mean like people are looking at you and it's so blunt and areas like that make it

**II.i.12:00**

you know just maybe a little bit eas like allow you to relax just a little bit more personally I don't like it because I feel very kind of cornered in there but that's my personal experience um but yeah I have been seeing I have seen it being used that way and um I just think that's interesting because it just offers something else like the way the way maybe someone who's straight might see that you know who's not familiar with homosexual practices might just not think anything of it

**II.i.12:30**

and I just thought yeah

**Russell:**

Um the other thing about glory holes was I mean I remember very distinctly an experience I had um where I I find that if something's feeling very determined my first inclination is to resist it

**Randy:**

Yeah yeah

**Randy:**

you know absolutely

**Randy:**

Yeah

**Russell:**

so I'm constantly I don't know what that is in me

**Randy:**

Yeah

**Russell:**

Some um I just have a resistance

**II.i.13:00**

to being obvious

**Randy:**

Yeah

**Russell:**

unless I feel crass (*I laugh a little*)

**Randy:**

Oh I completely understand that yeah

**Russell:**

But I remember so I'm not often attracted to some of those high definition areas let's call them for a moment

**Randy:**

Yeah

**Russell:**

but um I remember ah an incident though where I ended up the thing that was actually going through the hole from my side through to the other side was my arm and what I was doing was rubbing this man's head and he didn't

**II.i.13:30**

he he he was ab he was like a cat responding he just couldn't get enough of me rubbing his head

**Randy:**

Wow

**Russell:**

Af after a while I was thinking how long is this going to go on (*I laugh a little*) you know I

**Randy:**

Yeah

**Russell:**

But then I thought now come on am I interested in pursuing this or not and I thought yeah I am so I just kept doing it but he was it was like a cat

**Randy:**

Wow

**Russell:**

just constantly moving and

**Randy:**

Wow

**Russell:**

And he was completely delighted and I have no idea now how we got into that situation

**II.i.14:00**

but I felt tremendous relief at being in there and something happening other than um the expected narrative

**Randy:**

Yeah yeah I think I I feel very much that way too and it the reason I think why I'm not a big fan of glory holes or slings or shackles or anything that they have there because I just sort of go oh you know I don't want to act out somebody else's fantasy it's not mine so if I'm going to use it like I I mean I think it's fantastic what you did because I think a lot of people

**II.i.14:30**

miss out on a real decent sexual experience because they're so caught up with their genitals do you know what I mean like there's so much the whole body is like a sexual organ so why would you just focus on your penis you know or your arse or any number of you know usual places so I I think that's really interesting that people respond that way because you know your whole body can feel things so um I mean occasionally I I mean personally I've never seen anyone use it in a way use any of those sort of apparatus in a way

**II.i.15:00**

that's not the usual way but I can j I can imagine ways of using it that's a bit more interesting you know like um

**Russell:**

I've also seen a situation where the doorway of um and I'm sure you probably have seen this where the doorway of one of those booths with the glory holes opened up

**Randy:**

Oh yeah

**Russell:**

and two people have come out

**Randy:**

Oh yeah

**Russell:**

and you know I've thought oh yeah that one's a bit more expected that two people would come out than that they're

**II.i.15:30**

not an isolation booth ultimately but

**Randy:**

Yeah *(he laughs a little)*

**Russell:**

Um yeah that's been but even that has the sense of um play about it

**Randy:**

I I don't know if this will count but I recently went along to um it's kind of like this orgy party which is actually quite fascinating um and

**Russell:**

Is this Men's Business

**Randy:**

Yeah

**Russell:**

Right

**Randy:**

Have you been to any of their [unintelligible]

**Russell:**

No no no

**Randy:**

Okay

**Russell:**

I just know that it exists and there's a contact number

**Randy:**

Yeah

**Russell:**

and things like that

**Randy:**

**II.i.16:00**

There's it's just basically they hire out this place in a suburb and um it's basically this gay business but it's really it's very saunasque like it's black interiors with timber and um and that's I guess a bit of a cliché I associate with the saunas that I usually go to plus they've they've also got these beds and stuff and they're all covered in leopard print which is it's it's vile it's vile but it has all the slings and shackles and stuff and um um

**II.i.16:30**

yeah I just thought that was an interesting situation because there's no what I liked about it and what I thought was most different about it to a sauna for example is you there's no situation where you can really be one on one with someone there's just no point in that time at all where you'll find yourself being in a one on one situation whereas with saunas you can you can do that but yet it's still the similar situation and there's there are private areas and stuff but um

**Russell:**

But there is

**II.i.17:00**

no privacy

**Randy:**

Yeah

**Russell:**

at this other venue yeah

**Randy:**

Yeah yeah I mean there was like three separate rooms and then there's like an

open room where there was like a sling and um and then there's like this back yard area where they just had you know you could go out sit and have a beer in between you know your rounds of you going for it and (*he laughs*) and um that was quite interesting just because ah I mean I tried to think about the thi the reasons I like saunas and things that they offer right and I

**II.i.17:30**

think just in a for me personally it's just a space to be able to come into situations like that in a in generally a non-committing kind of way purely for the experience purely for the fantasy purely for you know if you want it to be that way and I think that's really quite a good thing because um you discover a lot about yourself in a way as long as you're not restricted to your I don't know yeah and that was quite a fascinating experience yeah

**Russell:**

Um I want

**II.i.18:00**

to ask you about clocks

**Randy:**

Okay oh yeah okay

**Russell:**

The clocks at various saunas and where they're located and what form they take

**Randy:**

Okay

**Russell:**

and how you work with the clocks when you're at a sauna do you wear your watch when you're at a sauna or do you take it off

**Randy:**

Depends which watch I have on generally I have a water resistant one which um I haven't worn for a while but yeah if I'm wearing that I'll take it with me otherwise I'll return to my locker at periods when I just sort of

**II.i.18:30**

feel like I need to to check what time it is and often I'm quite shocked by the amount of time that's it's like gambling it really is (*I laugh a little*) it's like not that I'm a gambler but you know I've heard experiences of people who just go you know I looked at my

watch and next thing I know it's three in the morning you know and um I can never seem to find clocks at saunas

**Russell:**

Oh really

**Randy:**

Yeah and maybe I'm not really looking because I I think I have my watch so I go it's reliable you know ah but yeah I never seem to find clocks and generally when I go in I'm not concerned with time anyway

**II.i.19:00**

because I go in and I just go okay I'm prepared to you know waste a third of my day here (*he laughs*) and come back later if required so (*he laughs*)

**Russell:**

So one of the reasons one of the reasons I ask is

**Randy:**

Okay

**Russell:**

there were just a couple of passing remarks you made about the passage of time in

**Randy:**

Yeah

**Russell:**

In the first time we talked

**Randy:**

Okay

**Russell:**

and then ah recently I've had a situation where someone says where are the clocks around here to me and then I thought well one

**II.i.19:30**

of the first things that I always do is is locate all the clocks in the building

**Randy:**

Okay

**Russell:**

in when I visit a new place

**Randy:**

Okay that's interesting

**Russell:**

um and I wasn't aware really that I did that until I started thinking about it that very swiftly I thought I you know where are the clocks and they become like orientation points for me

**Randy:**

Okay

**Russell:**

and I know where they are

**Randy:**

Okay

**Russell:**

and I also remember distinctly um ah one of the clocks at Volcano changed its location from one wall

**Randy:**

**II.i.20:00**

Wow

**Russell:**

to an adjoining wall

**Randy:**

Okay

**Russell:**

and that physically affected how I moved through that area

**Randy:**

Wow

**Russell:**

I found but I'm wondering you don't seem then to have a sense of where the clocks are say at Squirt Rear Entry or Volcano

**Randy:**

I actually wouldn't be able to tell you

**Russell:**

At all

**Randy:**

No for me I the way I look at things um I guess I I may do the same thing but I look at different things for so for example it may not be the clocks but there's certain areas that I I go like I distinguish

**II.i.20:30**

like I go you know there's the wet area where there's you know the the spa and all that I I sort of just sort of look at things in terms of blocks of you know areas and functions um so no I I guess I never really do look at the clock I

**Russell:**

It's interesting because at both Squirt and Volcano

**Randy:**

Yeah

**Russell:**

the clocks or two of the clocks or a clock in each of those venues

**Randy:**

Yeah

**Russell:**

is in the wet area

**Randy:**

Oh okay I've never no no I've just not noticed

**Russell:**

But not

**II.i.21:00**

at Rear Entry

**Randy:**

Okay yeah I couldn't tell you it's it's funny it's not something I really think about like I guess occasionally I go in looking for one but I just um I think an area I'm really threatened by

**Russell:**

Yeah

**Randy:**

in saunas I thought about this too was the area where it's technically nonsexual activity there's a TV playing some sort of really corny movie and guys sit around and talk and there's like a bar and I just go oh I can't go into that space because that would mean you know

**Russell:**

Where in particular are you thinking all of them

**Randy:**

Um

**II.i.21:30**

I think generally all of them because there's something about that space that um it's funny because in a way that's probably what I want the most is to actually intellectually connect I mean after some sex I mean there's nothing better than for me than a really good conversation with someone so in a way it's what I want the most but yeah there's something about that situation where I just go oh you know the the lights are up and you know I feel really vulnerable there

**Russell:**

Right

**Randy:**

And it's spaces I just if

**II.i.22:00**

I just step around I tend not to go into it I just can't and it's really funny but it's true

**Russell:**

Um do you ah well another time measuring device apart from a number of encounters

**Randy:**

Yeah

**Russell:**

Um I found that one thing I notice is oh that video is now finished

**Randy:**

Oh yeah

**Russell:**

therefore I've been here approximately

**Randy:**

Okay

**Russell:**

eighty minutes or so do you

**Randy:**

Yeah

**Russell:**

Do you measure are you aware of

**II.i.22:30**

that like we're on to the next video

**Randy:**

Yes

**Russell:**

rather than the next episode in in a video

**Randy:**

I defin yeah definitely do I mean I think I even notice when you know the couples in the video have changed

**Russell:**

Right

**Randy:**

So for example from from scene to scene to scene

**Russell:**

Yeah

**Randy:**

I I notice a difference and it's interesting because that's videos are something I look at because um I'm interested in seeing what the different you know studios do and which ones are better

**Russell:**

*(laughing a little)* Yes

**Randy:**

and why they're better too so I I tend to spend a bit of time doing that so I do notice when the videos change and that just make me think I go

**II.i.23:00**

oh okay you know I wonder what time it is that's probably when I'll go to my watch actually when subtle things like that change or um there's also times when a lot of a lot of saunas have like a little warning like a little bell thing that goes off when new people come in

**Russell:**

*(laughing a little)* Yes

**Randy:**

Like there's a new fresh meat ding ding ding ding you know *(we laugh a little)* and usually they tend to be I I tend to find that people come in like every hour or every half hour I think humans are

**II.i.23:30**

really weird in the way that they time themselves you know it's not always people always sporadically come in throughout the night but it's really funny like ah I mean this is not really set in a real time but you know eleven thirty a group will come in twelve thirty a group will come in and they come in you know within ten minutes of each other but a whole group will come in and that's in way a way of telling the time as well and I just go oh you know that that dance party must be finished it must be about four in the morning

**Russell:**

Oh yes yeah and there's that thing too of oh all the waiters are knocking off now

**Randy:**

*(we laugh)* Oh yes exactly

**II.i.24:00**

exactly exactly that's so true isn't it

**Russell:**

The two a.m. shift

**Randy:**

Yeah yeah



**Russell:**

Yeah I'm yeah I've become a little bit aware of that but that also varies for me it depends where I am for instance I'm aware of that say at Rear Entry at Rear Entry I'm aware of venues closing nearby and so there'll be a wave of arrivals at Rear Entry um at somewhere like Squirt I'm aware that there are people who I suspect are service industry

**II.i.24:30**

people and yeah there is something that starts to happen even on a weekday

**Randy:**

Yeah

**Russell:**

the blandest weekday

**Randy:**

Yeah

**Russell:**

between two and three or between say one and three there'll be arrivals on something like a Tuesday night

**Randy:**

Yeah

**Russell:**

or something you know

**Randy:**

Yeah I I think there's a lot of people out there who the sauna is probably the closest thing that they've come to um getting involved in the scene because they may not

**II.i.25:00**

like going to bars and I know a lot of guys they just you know they might go maybe once every couple of weeks for a drink with their mates but that's about as far as it'll they'll get involved um and for them there's you know the sauna's very much about you know just having a bit of a [unintelligible: shag? show?] because it's one of the few opportunities that you're going to come into do you know what I mean aside from you know just cruising someone on the street or something like that um so I can see where that comes from and I think the people who go during early on in the week kind of you

know your die hard fans and they're probably

**II.i.25:30**

I don't know

**Russell:**

Do you prefer it when it's quiet or when it's busy or does that vary from time to time

**Randy:**

Um

**Russell:**

and from venue to venue

**Randy:**

Mm okay I'm a visual person so when it's busy because for me it's it's just as interesting for me to watch a whole heap of people

**Russell:**

Right

**Randy:**

than like there's nothing worse for me than when it's really really quiet because usually when I go in I mean I don't go into you know I can stay home and sit down and watch TV I don't have to go there

**II.i.26:00**

to do it

**Russell:**

Um when you're at a place like Squirt where do you like to watch from

**Randy:**

Ah Squirt Squirt's a tricky one I've only been there once and oh it's a bit tricky um I'd guess the pool um there's something really nice about that area because it's really open

**Russell:**

Yeah

**Randy:**

and you know there's there's something quite nice about it it's a bit kind of old worldy kind of with the I don't know if they still have those poles now

**Russell:**

They

**II.i.26:30**

absolutely have them

**Randy:**

I love those things they're beautiful they're beautiful

**Russell:**

Those kind of pillars

**Randy:**

Yeah

**Russell:**

yeah that the showers come from

**Randy:**

It reminds me of the beach and I mean simple things like that so I guess that's my chosen area there um Rear Entry's tough um Rear Entry I tend to just walk around um whereas like a place like Volcano I wouldn't sit in the pool to me that or the spa because that's kind of just a little bit um again it's put in such a situation that I

**II.i.27:00**

feel like you know I never really feel comfortable in it in terms of you know when there's too many people in the pool or the spa I feel very kind of looked at especially because that's when you tend to be naked you know what I mean you're completely naked um so I guess walking around there as well you know but um

**Russell:**

Um all right can we move onto another one I wanted to ask you about

**Randy:**

Yeah

**Russell:**

Mirrors in saunas

**Randy:**

Okay

**Russell:**

We've talked about the mirror rooms

**II.i.27:30**

um on both today and our previous talk mirrors generally though can you just tell me a bit about your awareness of where mirrors are and what you use them for how you work with them

**Randy:**

Okay

**Russell:**

What you don't like doing in relation to them

**Randy:**

Okay um I do notice mirrors um whether they're just in situations where you know they're quite formal like in a toilet so you know if you look at yourself before

**II.i.28:00**

you fix your hair before you go out or something as I see so many people do but in sex venues I don't think they're used enough and that's because I'm like I said I'm a really visual person so I really like that whole thing about you know being in the situation and being the spectator as well and so I do notice where they are I know that most sauna situations have a a a gym situation where there's mirrors there and unless it's a place like Volcano where there's a mirrored room there generally

**II.i.28:30**

tends not to be another situation where there's like I I don't think Rear Entry has one I don't think Squirt has one um I'm I'm even thinking about Sydney

**Russell:**

A mirrored room

**Randy:**

Yeah a mirrored room

**Russell:**

Yeah yeah

**Randy:**

Um and there's a couple I've been to in Sydney I don't think they have mirrored rooms either so I don't know I just think it it creates an interesting dimension you know so why not do it

**Russell:**

Squirt I don't know um when you went on your one visit to Squirt but um I yeah I

**II.i.29:00**

don't think there's a mirrored room there

**Randy:**

No

**Russell:**

however there are now at least two rooms which have mirrors in them

**Randy:**

Oh right

**Russell:**

Yeah well quite large mirrors

**Randy:**

Okay well I mean that's I think that's really good I mean just any sort of thing that would kind of give you an image I mean that's just something that I personally like I like mirrors because um there are certain situations positions for example I mean this is just an example where you know you can't necessarily see your partner's expression you know or they can't see yours and the mirror

**II.i.29:30**

allows you to do that you know

**Russell:**

*(laughing a little)* Yes

**Randy:**

I mean I can I I don't want to go into it but you can just imagine you know what I mean

**Russell:**

Oh no no no it's yeah I can remember *(I laugh a little)*

**Randy:**

Yeah

**Russell:**

But yeah

**Randy:**

And there's something really quite fun about it because um essentially you get to see the role you're acting out you know if you are acting out roles you know

**Russell:**

The other thing I'm aware of is at Squirt I don't know whether you recall this is the locker bays there's a series of

**Randy:**

Oh yeah

**Russell:**

if you like bays in which there are lockers

**Randy:**

Yes oh yeah yeah that's

**Russell:**

going down a long kind of passage

**Randy:**

Yeah

**Russell:**

and

**II.i.30:00**

then the opposite wall

**Randy:**

Yeah

**Russell:**

is entirely mirrored

**Randy:**

Yeah yep I yeah I do I really actually that's probably one of my favourite locker spaces because it is so locker you know it reminds me of those high school jock porn films you know

**Russell:**

Yeah

**Randy:**

And I'm actually it wouldn't surprise me and like I said I've only been there once if that is

used as a very much a sexual area  
because you know you do get this

**Russell:**

Do you mean for physical contact

**Randy:**

Yeah because they're very much distinct  
little boxes and there's something kind of  
quite quite horny about it

**II.i.30:30**

I don't know yeah that is one of the spaces  
that I really do think of whereas the other  
ones tend to be very much just like yes  
throw your clothes in here like there's no  
real [unintelligible]

**Russell:**

What about um the the mirror

**Randy:**

[unintelligible] yeah

**Russell:**

near the locker there are two mirrors the  
the two locker rooms

**Randy:**

Yeah

**Russell:**

at Volcano each have a mirror in them

**Randy:**

Oh

**Russell:**

and I find that I'm very very aware of using  
that mirror as a way of looking at other  
people when I'm in the locker areas and  
staying in touch with what other people are  
doing

**II.i.31:00**

but I also of course find that (*laughing a  
little*) most of the other people there are also  
doing

**Randy:**

Doing the same thing yeah

**Russell:**

what I'm doing and working with the mirror a  
lot there's the one over the where the  
hairdryer is

**Randy:**

Oh no [unintelligible]

**Russell:**

next to the shower

**Randy:**

Okay

**Russell:**

when you go into Volcano

**Randy:**

Okay oh

**Russell:**

and then in the deeper locker room there's a  
mirror on the wall at the end of it

**Randy:**

Okay

**Russell:**

away from the entrance to the gym room

**Randy:**

Maybe you know maybe the reason I don't  
tend to notice those is because it's in one of  
those areas that I

**II.i.31:30**

kind of consider to be the I don't spend a lot  
of time in like I don't generally spend spend  
a lot of time in those locker areas or like I  
said the lounge room area there you know  
um so I guess I probably didn't notice those  
but I mean mirrors are this sort of really  
bizarre thing I don't think people can look  
away because I think you know it's I think  
it's just a little you know thing where people  
are fascinated by themselves and other  
people so even at cafes I've noticed a lot of  
gay cafes in particular

**II.i.32:00**

will have that strip of mirror

**Russell:**

Oh yeah

**Randy:**

you know along where you know interestingly enough it's always near where there's single seats you know there's like the the bench and then a single seat so that you know you go in there you you read a magazine drink your coffee by yourself and you check out everyone that's everywhere from that point of view

**Russell:**

Right

**Randy:**

And I think you know well you know it seems to be the same sort of set up you know if there's a mirror because people want to avoid the direct gaze like they you you know

**II.i.32:30**

no one wants to be seen directly so they look through the thing with the holes in it um yeah

**Russell:**

And there is of course that mirror in the wet area at Rear Entry opposite the bench

**Randy:**

Oh OH YES and I've know interesting I know that mirror's actually a bit distorted as well it's yeah it's it's not a plain mirror it's or if it is it must be really thin and flimsy because in some bits it kind of blows out and it actually makes you wide

**Russell:**

It has like a ripple

**II.i.33:00**

in it

**Randy:**

Yeah

**Russell:**

Oh right

**Randy:**

and it actually makes people wider

**Russell:**

Right

**Randy:**

Yeah I was having a bit of a test (*he laughs*) [unintelligible: don't ask me?] the things you do um but yeah um that's used a lot and I guess people at again you know it's it's easier to for me to look at your reflection through there you know in this kind of sneaky way to cruise you via the reflection

**Russell:**

Yeah

**Randy:**

in in the mirror than it is to to look at you directly I guess

**Russell:**

So when you say that's used a lot do you mean

**II.i.33:30**

you use it a lot or you're aware of other men using it a lot or both

**Randy:**

Both more so other men I'm not I don't think I'm that terrified of looking directly at someone but I do know a lot of guys who who just sort of sit there and they do this really it makes me laugh all the time where they're just kind of they look in the mirror at someone else you know they might the other guy might just kind of keep staring and they'll do this (*he starts inching sideways in his seat*) you know they'll move an inch

**Russell:**

Oh shift a shift across

**Randy:**

They'll shift an inch and they'll keep they'll both do this and they'll go on forever it's the most

**II.i.34:00**

fascinating little thing I've ever seen and they'll do that

**Russell:**

Just inch their way towards each other

**Randy:**

Yeah yeah which is I just find fascinating and it's usually the people who tend to be

you know who I would consider to be the most good looking who are the most paranoid you know and they'll they'll sit there with their big buffed body and you know they'll see someone else and just go and they'll keep shifting along and shifting along it usually takes about five minutes and then eventually they'll you know say oh do you have a cigarette or something really boring like that

**Russell:**

I have a

**II.i.34:30**

it's funny um I have an interest in often just being in the proximity of someone

**Randy:**

Okay

**Russell:**

And I know I used to think I used to feel that there was an obligation to move closer you know or something now I've I know now that one thing I like doing and I know that a lot of the men in question must find it frustrating or irritating

**Randy:**

Yeah

**Russell:**

is that I'll simply

**II.i.35:00**

feel it's enough to be near someone and that's it

**Randy:**

Okay

**Russell:**

And they're waiting for me to make a move and possibly assume there's some sort of paralysis on my part

**Randy:**

Okay

**Russell:**

or they might move towards me and then you know I might think oh well we'll see what happens

**Randy:**

Yeah

**Russell:**

But then there are other times and occasionally I'll just walk away but often I'll be open to that

**Randy:**

Yeah

**Russell:**

But other times I'm quite content to just move near them then think no that's enough um I don't feel like

**II.i.35:30**

I need to inevitably move closer and closer and closer

**Randy:**

Yeah yeah

**Russell:**

Um or just simply reach to them and initiate something

**Randy:**

Yeah

**Russell:**

which I suspect is very different from

**Randy:**

Okay

**Russell:**

Like I I enjoy often just that lingering time

**Randy:**

Okay

**Russell:**

and feeling the sense of possibilities that

**Randy:**

Yeah

**Russell:**

I almost start telling myself the satisfaction will never be realised

**Randy:**

Yeah oh that's interesting I mean there tend

**II.i.36:00**

to be a lot of guys that um I do end up just looking at and I'm quite happy to to be at that level because um I find that equally as fascinating so I can um yeah I mean it there's there's been quite a few times where you know I might be sitting across from someone and um or yeah you know in a situation where I'm not far away from someone and we will just look at each other and and do this thing which is all

**II.i.36:30**

very I was actually describing

**Russell:**

What is this thing

**Randy:**

The thing is like a it's different all the time so you can't really tell but it's it's a bit of a mind a mind mind sex I guess where you know you're definitely sexually engaging with them but it's in a nonphysical level where you know you you you're being very suggestive you know that the other person might be interested but the distance kind of just because you're you know two three metres apart doesn't make it any less sexual like I

**II.i.37:00**

found that experience a few times

**Russell:**

Right

**Randy:**

particularly with um and it doesn't always ended [sic] up in sex a couple of times it has but it hasn't always but it starts out that way and it's

**Russell:**

Particularly with you said particularly with

**Randy:**

Oh particularly with I just can't remember where that sentence goes um particularly with

**Russell:**

You found that happens particularly with

**Randy:**

Oh okay um

**II.i.37:30**

guys that tend to actually be much better much better sexually because they just um I guess I get turned on by guys who like really you know I think sex is very much a head thing so guys who can stimulate that I really dig [?] so people who kind of I mean it sounds cheesy and corny it is kind of it's like I guess teasing or um oh I don't know how to describe it beyond that

**II.i.38:00**

I think the eyes are really important at times like that and really simple gestures like you know just rubbing you know rubbing across your chest or you know adjusting your towel or really simple really simple things like that but the but in in situations like that eyes play everything because they just sort of you can do so much with that and you realise that you know

**Russell:**

Um do you find that you play mirror games with gestures I don't mean with literal mirrors

**Randy:**

Yeah

**Russell:**

but that you as it were mirror a gesture

**II.i.38:30**

that someone else in a room does

**Randy:**

Oh

**Russell:**

or even accidentally initially coincidentally initially and then bit by bit what starts playing is well I'll rub my thigh and he'll rub his thigh or

**Randy:**

Oh right

**Russell:**

I just kind of scratch my shoulder and he scratches his shoulder or vice versa and so on do you pick up on any those

**Randy:**

Not really for me the moment someone rubs their crutch I just go oh you know do you have to be so blatant about it you know which

**II.i.39:00**

is like that doesn't mean I won't have sex with them but at the same time I'll just kind of go oh that's a bit corny

**Russell:**

What about if someone moves their hand just near their crutch so it might be just resting on the top of their thigh

**Randy:**

That's better

**Russell:**

*(we laugh)* Now how now why do you say it's better

**Randy:**

Yeah

**Russell:**

What's better about that

**Randy:**

It's okay no actually it well okay it's not better it's different I guess it's a bit more subtle and I guess I don't know I just kind of not not many people I think really

**II.i.39:30**

have the attitude to get away with grabbing their crutch and going come on let's do it you know what I mean

**Russell:**

Yeah

**Randy:**

And I think that's really important because you get there a lot of it's like handshakes

**Russell:**

It's a bit boring yeah

**Randy:**

Yeah you know what I mean some people can give you a good strong handshake and the other people are kind of a bit wet fish and there's nothing worse than someone who's really nervous grabbing their crutch and you just go oh look just you know say hi to me or something um so it's no it's not better it's just um again I guess it goes down to you know what is that is that is he trying to gesture that he's being sexual is he

**II.i.40:00**

trying to you know because the hand is there it's more ambiguous and I guess am ambiguity a bit nice [sic] because it

**Russell:**

What's nice about ambiguity for you

**Randy:**

Um because it's more about risk taking do you know what I mean um when someone gives you an obvious signal well there's no challenge in that and you're not really pushing your boundaries of you know because you know that they're already initiating sex with you and that all you have to do is just play along with the game and you you've got it

**Russell:**

Yeah

**Randy:**

You know when someone's ambiguous even even sexually I guess it's interesting because

**II.i.40:30**

you confront a lot of fears about yourself because you have to then you know decide whether or not you are going to you know do anything about that and engage with them and you know like maybe respond to them maybe you grab your crutch I don't know maybe I

**Russell:**

Can you remember a recent example of that at a sauna

**Randy:**

Um I just I'm just not like I'm just not the sort of guy who you know kind of just you know gestures much if I like somebody I'll just



**II.i.41:00**

you know I'll look at them a lot if I get their stare and for me if there's enough eye contact maybe a smile then I'll actually just walk up to them and just go you know do you want to find a room it's as simple as that for me because I just don't believe in all the other stuff so (*I laugh*) I just say do you want to have sex or don't you want to have sex it's really that simple but occasionally like I said it's nice when it's a little bit more than that when it's you know there's a bit more you know I'm not sure but generally that's how it tends to be

**Russell:**

Yeah

**Randy:**

And usually I'll just get to a point if

**II.i.41:30**

I like somebody I'll just walk to them and say so

**Russell:**

I guess one of the things that interests me is like one of the things that's reliable about say a porn video is that it will culminate in a sexual activity

**Randy:**

Okay

**Russell:**

One of the things that I'm interested in erotic activity at saunas is having some sense of um option

**II.i.42:00**

about you know that it doesn't have to be a porn video so that um a a scenario's outcome may be undetermined it doesn't have to involve in a s sometimes you know I hear those words do you want to go to a room and I think NO (*I laugh a little*)

**Randy:**

Why do we have to go to a room

**Russell:**

Yeah like you know everything up until now has been fantastic and you've just spoilt it um

**Randy:**

Yeah that's (*he laughs a little*)

**Russell:**

and it's because

**II.i.42:30**

everything's now I know everything else now as soon as you've said that to me I know everything else for the next however period of time and I can just see myself enacting out some preordained script and I'm not very interested in it other times that doesn't feel that way

**Randy:**

Okay I I tend not to feel that way generally I don't mind whether it's in a room or whether what it is but um I think one of the reasons I really liked the that orgy party was the fact that um

**II.i.43:00**

I completely stripped any fear I had of being sexual in a group situation whereas normally in a sauna like I would generally not engage in group sex um where other people just stand and watch or whatever because it's just not a position I like to be in you know whereas I feel at at that party which is very similar to a sauna situation but it's not it it's very even you know everyone there is in the

**II.i.43:30**

same position do you know what I mean there's like everyone's naked everyone's doing their thing everyone's you know and so in as far as that goes ah there's more freedom because it's not so dictated to and I think the spaces have a lot to do with that I mean I haven't come across a space that doesn't look that doesn't fit at least you know three or four of the clichés of what a sauna's meant to look like you know and I just think well what happens if you know you put them in the put people in the most bizarre situation you know like

**II.i.44:00**

would they like how would that determine their sexual behaviour like um even for myself like if imagine a set like the Playschool set you know where it's really brightly coloured and it's clouds and all happy things you know like how would people use that and I do think about stuff like that because I just sort of go well there there are times

**Russell:**

I told you I have seen Bananas In Pyjamas on the videos at [Squirt](#)

**Randy:**

NO REALLY oh

**II.i.44:30**

they're my favourite I love them (*we laugh*) whatever gets you horny I suppose a big banana that's not a bad idea um there are times particularly at Rear Entry I spend most of my time there so I'll be sitting around or I'll be in some place and I'll look at at a particular situation and I'll go it's like a painting it's like it's like a scene out of a film it's like you know because I think the spaces are created so they

**II.i.45:00**

almost frame you know you do get the sense of framed view I know the showers in particular when there's guys in the showers there's this really you know ambient red light or orange light shining on them while they shower and it's really it's like some sort of erotic painting [unintelligible]

**Russell:**

Except it is quite crummy too

**Randy:**

Yeah it's cheese

**Russell:**

Yeah

**Randy:**

It's cheesy

**Russell:**

Yeah

**Randy:**

It's like really cheesy um same thing with the spa as well you know

**Russell:**

Yeah

**Randy:**

And the way people sit in the spa and assume positions in the spa it's very much I always think of like homoerotic art work that you might have got you know

**II.i.45:30**

prints from the sixties

**Russell:**

Yeah

**Randy:**

or something um so I think that's interesting so I I honestly do firmly believe that the spaces determine behaviour like I'd place

**Russell:**

So so do you think then that this is the case that the spaces are like life imitating art (*laugh a little*)

**Randy:**

Yeah it I guess it's chicken and egg argument there again

**Russell:**

Right

**Randy:**

you know because I mean because obviously they have the way we symbolically understand the spaces has to come from somewhere so I guess it probably originates in a certain sort of practice

**II.i.46:00**

but yeah it I don't I don't think people can I can give you a really good example of this okay I was in my gym yesterday and there's a particular piece of equipment and I've been using it a certain way as I understood it right for a long time and someone came along and used it a different way and suddenly I felt compelled to use it the different way right

**Russell:**

Right

**Randy:**

And this is something you could use this machine a million different ways right but I've only ever seen being used my

**II.i.46:30**

way and the way this other guy did it and I thought well that just alone goes to show you now his his use of space has now changed the way I see the space right and so now when I go in I mean it's just interesting like there's just this way that we know how to use things you know whether that's socially put into our head or not and that doesn't leave us you know like even outside the sauna situation the mirror is

equally sexual whether you're looking at someone in the sauna or you know the reflection off a tram stop you know glass

**II.i.47:00**

so it's like there's this way we know how to use things and when you use those symbols in a space you can't help but escape because that's all you know how to use it for so um I mean I just think that's yeah I mean it's just interesting um I guess I'm thinking a lot about this sort of stuff too because I've been thinking about aircraft interior design and I'm looking at where the design comes from and how that affects

**II.i.47:30**

the use of space and the experience of travel right so it's the same sort of thing as okay like you know how does the design of the sauna affect the way that I see my sexual experience and it really does you know I know it's going to be dark in there I know it's going to be um um I mean it's like every place has some sort of red light or blue light you know and I go where's that from um it's just interesting and the thing is

**II.i.48:00**

straight people I know I don't know if I told you about a straight friend of mine who went into a sauna

**Russell:**

Yes you did yeah

**Randy:**

And he didn't recognise from his experience as a straight man of being in saunas he didn't recognise it as being a place that was even in the slightest sexual because he didn't associate it with sexual practices

**Russell:**

Until he discovered

**Randy:**

Yeah

**Russell:**

the porn room was that it

**Randy:**

Um yeah I think he

**Russell:**

Or the heavy duty area

**Randy:**

Yeah he discovered the heavy duty area at Volcano and sort of went oh-kay (*I laugh a little*) and I think he would have seen I mean you would have seen guys

**II.i.48:30**

walking around too and you know he said he saw guys looking at him really strangely you know like you know like a bit more full on than he's used to and he went oh all right you know so um yeah I guess you know people what's might I think porn is probably a gay person's first experience generally of you know their sexuality

**Russell:**

Was that for you

**Randy:**

It was for me I mean people learn different ways you know be it beats or boyfriends or whatever

**Russell:**

But

**II.i.49:00**

porn was for you

**Randy:**

Um no not really but I'd say in terms of you know I think I definitely started to recognise that I was learning tricks from porn you know um because there's you can't help but feel you know like like this piece of gym equipment yesterday I saw someone use it a different way and I thought I have to do that is that the way to use it because I think we all have this great insecurity about you know we don't really know what we're doing

**II.i.49:30**

you know and instead of experiencing sexuality as a free thing where you discover we feel that oh there's a right and wrong way of doing things

**Russell:**

Can I ask you just a bit about the man who used the equipment

**Randy:**

Okay

**Russell:**

Um (*Randy laughs a little*) was he someone who you were impressed by or attracted to

**Randy:**

Not really I didn't sort of pay much attention to him I later on I probably figured he was gay but no at the time I just sort of thought oh is this like all I could think of was

**Russell:**

So he was incidental

**Randy:**

No he was incidental

**Russell:**

Okay

**Randy:**

Could have been a woman who  
**II.i.50:00**  
used it could have been anyone

**Russell:**

Right okay fine

**Randy:**

But it was just interesting that someone else used it a different way and I went oh hope I haven't been doing it the wrong way I've made a complete dick out of myself

**Russell:**

Right

**Randy:**

You know never occurred to me before and I've been using it for months so (*he laughs*)

**Russell:**

Um I want to ask you about another topic

**Randy:**

Okay

**Russell:**

Aboriginal people in saunas

**Randy:**

Okay

**Russell:**

Do you have anything to say about that

**Randy:**

I don't see many oh I don't recognise them as being Aboriginal

**II.i.50:30**

I mean that's a bit hard to you know because a lot of people would

**Russell:**

Have you recognised someone as being Aboriginal in a sauna

**Randy:**

Yeah yeah definitely definitely

**Russell:**

Yeah in Melbourne

**Randy:**

Yeah definitely ah not in Sydney that I can

**Russell:**

Can you recall an occasion like that specifically

**Randy:**

No not really not for a while

**Russell:**

You just have an awareness

**Randy:**

Yeah ah there I mean there was one guy that I was kind of quite interested in and I was cruising him for a little while but aside from that no not really I tend to notice

**II.i.51:00**

I think I was talking to you about this before but I tend to notice Asian people more because they tend to get a really strong reaction from people I um from white from you know the rest of the the predominantly what I'd associate to be white or even Mediterranean Greek Italian that tends to be the majority that I see so they get they seem to get a really strong Asian people tend to get a really strong response from

them because it's like um I don't think I can quite describe

**II.i.51:30**

it

**Russell:**

And when you say Asian do you mean like East Asian or South Asian

**Randy:**

I don't think it matters and I don't think a lot of people

**Russell:**

So whether they're Indian or Chinese

**Randy:**

Oh okay um more I guess more Chinese

**Russell:**

Right okay so East Asian South East Asian

**Randy:**

Yeah

**Russell:**

Right okay

**Randy:**

Um I think black men are more fetishised by white um by white Caucasian males because

**II.i.52:00**

I think it's a bigger part of that that rhetoric of you know gaydom do you know what I mean like in Tom of Finland there's black men and they're and they're big studs and you know they've all got big dicks and blah blah blah um Asian men I somehow I think people just have this attitude of like oh you know I mean I've I've heard people say on a few occasions and they've really marked really strongly in my head you know that oh my god it's you know this place is full of Asians tonight blah blah blah you know oh I'm sick of Asian guys trying to cruise me

**II.i.52:30**

blah blah blah and it's interesting when I hear that because for me I've always grown up in a Western culture I feel as white as anything okay just because that's my culture is Western basic basically Western um so I'm in this really weird position of

understanding where they come from because they're surrounded by images of white people looking perfect and pretty and um fetishised exotica you know other people are just purely you know

**II.i.53:00**

oh like this perfect example this kind of sixteen year old coun and that's probably he told me later he was sixteen year old sixteen year old country boy I had sex with at Volcano I shouldn't say that should I

**Russell:**

No no that's all right

**Randy:**

But um I didn't know it at the time anyway but ah

**Russell:**

Because he didn't look sixteen

**Randy:**

No well he he lied initially well obviously he would have lied to get in um

**Russell:**

But did he look sixteen

**Randy:**

No not really

**Russell:**

Yeah

**Randy:**

Yeah he looked a bit older um and he and I think I talked to you about him last time

**II.i.53:30**

too he's he came into the sauna he said he comes maybe once a month and his objective was to try it's like trying sweets in a lolly shop you know he had to try one of every kind and you know he he told me

**Russell:**

And he decided what the kinds were

**Randy:**

I decided what they were (*this is a question*)

**Russell:**

He had

**Randy:**

He he had yeah

**Russell:**

Yeah

**Randy:**

So you know he's he'd had a couple of white guys and he'd had you know um he'd had an Asian guy and then he'd had me and now he was going to have like he was obviously in for a very big night once a month you know you've got to let it out somewhere and

**II.i.54:00**

he ah and he was talking about this black guy to me and he was you know very much talking about it like a type and it's a case of it's not what I want but it's the experience I just want to experience what it's like you know give everything a go and it's that sort of thing you know it's um it's not necessarily and I guess it's hard to escape that position too but I mean I those are the sorts of things I really notice very distinctly when I go to a sauna is that um

**II.i.54:30**

um it's really it's really interesting the way people very unconsciously the way they think about things and through their comments and the way they you know

**Russell:**

That I just want to go back to that underage thing cos um I remember one night seeing a young man being very very very sensitively thrown out (*I laugh a little*)

**Randy:**

Okay

**Russell:**

of Volcano

**Randy:**

Okay

**Russell:**

When I say thrown out I mean that's the effect but

**Randy:**

Yeah

**Russell:**

they were actually counselling him a bit like saying look

**II.i.55:00**

you know you come back here when you're old enough you know you can get people into trouble

**Randy:**

Yeah

**Russell:**

You know whatever and clearly he'd somehow slipped through and at some point um

**Randy:**

Someone picked it up

**Russell:**

it had become clear that he was underage and they had no hesitation in removing him but also not trying to traumatise him or terrorise him

**Randy:**

Yeah

**Russell:**

but just make it clear that this was not on

**Randy:**

Yeah

**Russell:**

But at the same time I'm aware now um at least two of the people I've interviewed

**II.i.55:30**

their first visits were when they were underage

**Randy:**

Okay

**Russell:**

and in both cases they passed and they were aware they passed

**Randy:**

Yeah

**Russell:**

and they knew how they passed

**Randy:**

Right

**Russell:**

And I'm aware that there's definitely a thing with some younger men who um who take advantage of the fact that they can pass as being older and can't wait and and move in I'm just wondering you know you've mentioned this guy last time you didn't mention

**II.i.56:00**

to me that he was sixteen

**Randy:**

No no I guess it wasn't

**Russell:**

But um

**Randy:**

It's funny I didn't think about it but yeah um and I can kind of understand that you know I mean like straight kids start out really young you know and so it's it's in a way I kind of understand where they're coming from cos you know firstly you end up feeling very much I mean it's a very when you're gay it's very much you feel like you're on your own especially when you're younger

**Russell:**

Yeah

**Randy:**

you feel like oh nobody understands me and so

**II.i.56:30**

this searching for the sexual experience at a young age I completely get that and it seems so unfair that they have to wait until they're eighteen but then I've heard so many nightmare stories about you know guys who've slept with underage guys and then you know oh just rea like awful stories because you know the younger guys fall in

love with them he you know it was obviously just a bonk to him and blah blah blah you know and it then it ends up going into you know he raped me and all that sort of stuff and it's really so that's I can completely understand the venue's stance

**II.i.57:00**

on that

**Russell:**

And this I mean I'm very aware for instance of signage at Squirt

**Randy:**

Yeah yeah

**Russell:**

like um when you arrive

**Randy:**

You must be

**Russell:**

at Squirt there's just absolutely clear signage everywhere

**Randy:**

Yeah

**Russell:**

about that and I've I've kind of always respected them for that like the one thing the venues really try to work very hard to avoid is that kind of predatory dimension

**Randy:**

Yeah

**Russell:**

or the sense whatever the personal feelings are of people running them that the venue really has

**II.i.57:30**

to work hard because there's so much

**Randy:**

You can't afford that sort of bad press

**Russell:**

But the reason I bring all that up is an awareness that somehow or other the

venues for all of the sense of them being like a playground that there's a sense of the law permeating through them still

**Randy:**

Yeah

**Russell:**

Do you do you have a sense of that when you're there that ultimately you're at a place that it isn't like the law stops at the security door

**Randy:**

No it's it's very much both written and unwritten and um my understanding

**II.i.58:00**

of it and um a friend of mine who actually ended up going to the straight guy who ended up going to the sauna um was actually has a lot of friends who are police and basically um was telling me that it's not uncommon for them to send cops in undercover you know to saunas well certainly to Volcano because he he's very much told me that that they do and so I mean it's very much a place that is still governed by law and I I've got to say too that he found it he just

**II.i.58:30**

thought it was like the worst thing that people were allowed to just have sex in a venue

**Russell:**

Yeah

**Randy:**

He just thought it was the most awful thing because straight people don't get to do that (*I laugh a little*) [unintelligible] you know we get bashed Jesus Christ you know give us something um so no I I'm always very aware that there are if there's certain unwritten laws too of of what I'd call you know a sort of bourgeois decency with within the gay guys who go there as well you know depending

**II.i.59:00**

on

**Russell:**

Bourgeois decency

**Randy:**

Yeah particularly with a place like Rear Entry because you get the the younger pretty boys who are you know they have this certain (*putting on a voice*) oh I'm not going to cross that line if I do something it's going to be in the privacy of a room and you know

**Russell:**

(*laughing a little*) Yeah

**Randy:**

And

**Russell:**

Prudish behaviour

**Randy:**

Yeah it is

**Russell:**

At a sauna

**Randy:**

Yeah yeah and um so it's again not about sexual freedom unless you meet someone who has that sim same idea

**Russell:**

Yes

**Randy:**

So there are all these laws of you know you don't just pull your towel off and just go come on you know give it to me hot all of you you know

**II.i.59:30**

there's things you don't do you don't say um and that I think probably has a lot to do with laws outside as well because you get so conditioned to you know you just don't do this um in that way I I mean I still haven't been to The Basement and I'm still wanting to go but I think a clothed space like that allows for a bit more I don't know why I just guess um there's something really formal about everyone wearing a towel that's

**II.i.60:00**

a uniform you know it's a bit more formal when when you come in dressed as you are there's like it seems like there's something else you can get away with doing you know you can corner someone



**Russell:**

You you imagine that

**Randy:**

I imagine that to be true

**Russell:**

So the towel in a sense is like a law as well do you find like a dress code

**Randy:**

Yeah I I mean in many way I like it because I think a lot people judge you by the clothes you wear because it's all about tribes and you know you know is he groovy enough and all that so I like the people stripped down to a towel because that's them that's them

**II.i.60:30**

in their what they look like um whereas with when you see someone who's clothed you can't always get an idea of you know what for example I really like muscley guys so when they're clothed you can't really tell sometimes a guy might look muscley but he's not so um but then you know um and less of that playing on the fantasy too like oh he looks like rough trade like if anything you're judging him on his body type versus you know like oh you know he's wearing a flannelette shirt so he must be a blue collar worker and

**II.i.61:00**

I guess lots of that would happen I haven't experienced it but I mean I can imagine being clothed and somehow getting away with more because you know you might just you know you might just take out your penis or something and the rest of you is clothed so yeah you can be in a public situation and yet you're not completely vulnerable because people can't see all of you you know so you get away with different things in different situations but that's something I haven't experienced

**Russell:**

Um there are kind of other

**II.i.61:30**

things too like staff only areas and the staff themselves (*Randy laughs*) being off limits off limits while they're on duty anyway

**Randy:**

Okay ah yeah yeah um that's happened to me a few times where I've I've been

approached by staff and they go I knock off at eleven thirty

**Russell:**

Oh really

**Randy:**

(*laughing*) Yeah

**Russell:**

How sweet

**Randy:**

Oh yeah it's really lovely I think oh right okay um

**Russell:**

Well do you find the clocks then (*I laugh*)

**Randy:**

Do I find oh no I check my watch (*we laugh*) no no I mean that's quite interesting um

**II.i.62:00**

yeah that is interesting because they tend to be really big gossip areas you know oh you know so and so came in oh really did you see who they left with really ah ha I've heard conversations like that you know so oh yeah he's a slut blah blah all that sort of stuff because I mean there's a bit of that that happens you know what I mean it's a it's a small community and so um that certainly happens with the guys who go there because they recognise you know they recognise Mr Celebrity on all fours getting fucked you know whatever (*I laugh a little*) so it's really kind of (*he laughs*)

**II.i.62:30**

it's quite funny so um there's there's something you were talking about before about underage guys too and the fact that I think more and more I've been using the fact that I look young you know to to my to a you know to what I think of as being an advantage do you know what I mean I'm beginning to realise

**Russell:**

So you've almost done the reverse like you've been rather than you've been trying to pass as younger

**Randy:**

Yeah yeah and

**II.i.63:00**

generally well it sort of came about because lots of people would say oh you look really young you look really young especially when it's dark and I've shaved and you know [unintelligible] like that everyone just goes

**Russell:**

Like you pull kind of a

**Randy:**

puppy-eyed

**Russell:**

Oh puppy face

**Randy:**

Yeah [unintelligible] (*putting on a voice*) I'm all vulnerable and alone (*I start laughing a little*) and anyone can take advantage of me

**Russell:**

You start playing up to that

**Randy:**

Um yeah I guess I do

**Russell:**

Yeah

**Randy:**

sometimes

**Russell:**

Yeah

**Randy:**

Sometimes um

**Russell:**

Subtly or stereotypically

**Randy:**

Um

**Russell:**

**II.i.63:30**

Are we talking about caricature or acting (*I laugh a little*)

**Randy:**

Okay um oh probably acting more so I don't think I could if I did a caricature it just would be I couldn't keep a straight face so um but I mean there are times where I just you know I I guess maybe I know how to look vulnerable and at times where I just sort of go you know it it's just like a switch it goes on and then I'm you know and it sometimes

**II.i.64:00**

it works sometimes it doesn't you know because I think mostly a a lot of guys look for you know big and strong and wanting to be protected

**Russell:**

How can you tell me how you look vulnerable

**Randy:**

How

**Russell:**

Yeah can you tell me can you tell a blind person how you look vulnerable or what do you do or

**Randy:**

Um

**Russell:**

can you tell someone who's never met you and who will never meet you

**Randy:**

Yeah um I guess the easiest way is I I just think of about would I feel

**II.i.64:30**

if I would this is my first time here and I was you know petrified and you know I wanted to look inexperienced and I thought well first thing I'd do is I wouldn't really be open and comfortable I'd be maybe trying to look open and comfortable but I'd actually be a bit more shut you know I'd be a kind of bit more you know (*he demonstrates*)

**Russell:**

Arms folded bent forward a bit

**Randy:**

Yeah just a bit and kind of you know ner bit more nervous

**Russell:**

I'm describing what you're doing as you're speaking

**Randy:**

Yeah I'm just trying to I'm actually just trying to think how I do it you know and um

**Russell:**

But you have done it though haven't you

**Randy:**

Yeah yeah yeah

**II.i.65:00**

but I mean I'm just trying to think what I do I'd it's not so conscious when I'm doing it I just sort of just fall into this pose

**Russell:**

Right

**Randy:**

Okay so I just sort of go um because that's one thing I mean I on the other hand I also just go that I'm really comfortable and I'm you know and that's more to show I'm comfortable I'm I'm sexual I'm here I'm do you know what I mean

**Russell:**

Do when you do it you say you fall into the pose

**Randy:**

Yeah

**Russell:**

Do you know you're in the right pose because in a sense you feel a bit like

**Randy:**

Vulnerable yeah

**II.i.65:30**

well I try to get into that I try to feel what it is I'm trying to get across

**Russell:**

And do you adjust your pose according to the feeling

**Randy:**

Yeah I guess so I guess maybe I

**Russell:**

So you imagine the feeling and then

**Randy:**

Maybe I imagine the feeling first and then let my body take take over because you you know body language tends to respond to you

**Russell:**

Right that's interesting

**Randy:**

So I guess that's

**Russell:**

There's there's actually been some research about that kind of work

**Randy:**

Okay

**Russell:**

Yeah mm

**Randy:**

Okay it comes from I studied acting for three years and that was very much the way we were

**Russell:**

I didn't know that

**Randy:**

Yeah at the School For Actors *(he laughs)*

**II.i.66:00**

so that was kind of very much the way that well one of the methods we were taught taught to act was you know think about how you feel and let your body follow it you know what I mean just go with it

**Russell:**

Right

**Randy:**

So that's sort of what I do I think how do I feel and that's very much what I do when I go into presentations for work you know and I do that that old exercise of you know what shoes am I going to wear when I do my presentation and what do they mean (*I laugh a little*) and what sort of you know it sounds really dorky but it's just it's all layers of you know

**II.i.66:30**

thing you put on

**Russell:**

But a lot of that now has become so deeply absorbed you don't do it consciously

**Randy:**

No when I do stuff like that I tend to do it consciously I'm I'm very I tend to be really aware when I'm wearing the mask about something

**Russell:**

Right okay

**Randy:**

because I kind of can't not be it's not me so you know or it's [unintelligible]

**Russell:**

But the process you might not be too conscious of like you said before that

**Randy:**

Like how my body might position itself

**Russell:**

Yeah

**Randy:**

I could I couldn't quite tell you but how I

**Russell:**

The fact that you'd know you're positioning

**II.i.67:00**

it

**Randy:**

Yeah exactly

**Russell:**

to have cause and effect you you are aware of

**Randy:**

Yeah

**Russell:**

Yeah okay

**Randy:**

So I know I this is what I'm going to be so on goes the mask you know it's like that and it's just it's just a really like I think sometimes to attract a certain person like when I kind of have an idea of what their mindset is I play up to that because it's just an easy way to do it you know I want to sleep with them I don't want to you know spend the whole night trying to you know you know I want to make my night as easy as possible you know

**II.i.67:30**

but um yeah

**Russell:**

I don't think I have anything else to ask

**Randy:**

Okay well I hope I've been helpful

**Russell:**

No I think you have been

**Randy:**

Okay

**Russell:**

Thank you

**Randy:**

No that's cool that's cool I had more time to think about it so

**II.i.67:49**

(*I switch off the minidisc recorder*)

END OF CONVERSATION





## appendix 21: Joe II

*The transcript documents a second conversation with Joe recorded at his flat in suburban Melbourne. When I arrived, Joe made me a cup of tea, opened a window, and lit a cigarette. And then we began.*

**Russell:**

**II.i.00:00**

Okay ah I want to go over a few things

**Joe:**

Yep

**Russell:**

Some of the things are things we went over last time and some of the things aren't

**Joe:**

Great

**Russell:**

So um and some of them there are things that we talked about last time

**II.i.00:30**

and I feel like oh I'd like to know a bit more about that and maybe there's nothing more to know about it which is fine but maybe there is so ah and the other thing is again if you just don't want to answer anything just say at some stage so

**Joe:**

*(he laughs a little)* I'm pretty much an open book [unintelligible]

**Russell:**

Yeah I think you said that last time *(I laugh)*

**Joe:**

Yeah yeah

**Russell:**

The fantasy rooms at Splash we didn't talk about them last time

**Joe:**

All right

**Russell:**

Do you remember those rooms

**Joe:**

Yes

**Russell:**

**II.i.01:00**

that people could book into

**Joe:**

I do remember them yeah yeah

**Russell:**

Did you ever because remember you said you had access because you worked across the road you had access to some things often that

**Joe:**

Yeah well we'd often often get in for free and um ah and we'd get access to like the solarium and stuff like that

**Russell:**

Yeah you mentioned that did you ever book into one of those rooms

**Joe:**

No no I wish I had have I it was actually a bit of a thing a friend and I and I had a um particularly when we found out it was going to close and everyone knew it was going to close such a long time before it actually did that it was a little bit of a

**II.i.01:30**

goal that we'd actually get to be in one but I never for some reason it was never the sort of sort of thing that I would actually you know ask for one of the rooms myself maybe I thought oh that would be a bit presumptuous because they were I don't know too expensive or something but I think so I guess my plan was you know hopefully to meet someone or someones to get taken in there but I never did um I think they worked though I actually saw one open once and I walked in just to have a look

**Russell:**

Oh yeah

**Joe:**

Yeah

**Russell:**

Which one was that

**Joe:**

Um it was one of the ones on the long corridor I think it

**II.i.02:00**

was a country ah it was a sort of a cowboy sort of theme thing going on or something

**Russell:**

A cowboy did you say

**Joe:**

Was there was there some cowboy hats or something in it honestly I just walked in briefly and had a look and and whatever and that was about it but

**Russell:**

I called them fantasy rooms what did you used to call them

**Joe:**

Um I think we called them honeymoon suites

**Russell:**

*(laughing)* Honeymoon suites

**Joe:**

Which is what we also called the the upstairs room at Rear Entry with the double thing

**II.i.02:30**

there's the row of

**Russell:**

Oh yes

**Joe:**

We call [called?] that the honeymoon suite so the name sort of went across

**Russell:**

It's a very different room

**Joe:**

Hmm

**Russell:**

from those rooms

**Joe:**

Yeah

**Russell:**

Do do you remember well what do you actually recall about those rooms at Splash

**Joe:**

Um

**Russell:**

Do you remember what themes or what names they had because they had names

**Joe:**

Oh I wasn't I was never aware of that I remember only walking past occasionally you there'd be like you could get a glimpse of them or something I remember that there were videos in them I seem

**II.i.03:00**

to remember one seemed to have a cowboy hats or was there some sort of country and western theme in one of them or something I don't know

**Russell:**

I recall one that had a saddle in the corner

**Joe:**

Maybe that's what I'm remembering yeah

**Russell:**

But that wasn't when you say the long corridor do you mean the one with the water

**Joe:**

No that was that was no that wasn't in the long corridor that was the because there was some sort of around on a corner and then there was some off the long corridor

**Russell:**

Yeah between the lockers and the gym



**Joe:**

Yeah

**Russell:**

Yep

**Joe:**

Yeah yeah no um I think I hang I used to hang around them and if I saw someone was in there I'd be over trying to get a

**II.i.03:30**

glimpse of the door opening but never did actually never really got close unfortunately

**Russell:**

Yeah

**Joe:**

No

**Russell:**

The ones I'm gunna sort of list what I remember

**Joe:**

Sure

**Russell:**

to see if that triggers anything for you there was one that I could never see into that was called Bamboo they had names on the door and that was the one closest to the reception area end so it didn't have a glass wall

**Joe:**

Oh right

**Russell:**

like all the others did

**Joe:**

Right wow [?]

**Russell:**

Um there was another one in the long corridor where the water was

**II.i.04:00**

called I think The Ring or Ringside or something like that and it had a pair of boxing gloves

**Joe:**

Oh

**Russell:**

neatly lying on top of the coverlet

**Joe:**

Oh isn't that funny yeah no I had I mean that rings a bell of having seen it but I was never actually even aware that they had names were the were the names

**Russell:**

The names I kind of I I'm pretty sure they were above the door or on the door into the room there was one called Pucka which (*I spell it*) P U C K A

**Joe:**

**II.i.04:30**

Oh as in

**Russell:**

As in Puckapunyal which had camouflage netting suspended over the bed and a bomb a fake bomb hanging in the air above the bed

**Joe:**

Oh my god

**Russell:**

Um there was that kind of western one with the saddle but I that was always very difficult to look into because it was in that short corridor and there was some kind of heavy duty dungeoney type one um with a I think a big sling or something

**II.i.05:00**

near that which I don't remember the name of um the other thing that I recall is how nice it often was to sit where the water was on on the edge of the water on that sort of stonework or whatever it was and just look at different porn things happening

**Joe:**

Yeah

**Russell:**

on the TV sets

**Joe:**

Yeah

**Russell:**

in those rooms did you ever find yourself doing that

**Joe:**

Yeah I did do that actually sometimes if yeah there were you could get

**II.i.05:30**

a view of one of the TV sets in the rooms I don't know how the blinds must have been back or something and yeah I would could sit there and there was actually a seat there was like um a row of rooms the water and then there was a seat on the other side and you could there was a seat you could sit on where you could smoke actually because you couldn't smoke sort of in the wet area and I used to sit there and watch the porn sometimes yeah

**Russell:**

And smoke

**Joe:**

Yeah

**Russell:**

Yeah

**Joe:**

Yeah um

**II.i.06:00**

yeah yeah I d I do remember doing that and also yeah I guess also I sort of or often had that expectation of you know that if you *(he laughs a little)* did sort of sit there you might meet someone that had the rooms but I don't know I can't remember them getting a lot of use you know they just didn't seem they seemed to be sitting empty most of the time I was there

**Russell:**

Yeah the curtains closed seemed to be an indication that [unintelligible]

**Joe:**

Yeah but I didn't even seem to see much much coming and going you know yeah

**Russell:**

I saw near the end I saw these two

**II.i.06:30**

young guys slipping in and out of the Bamboo room through the doorway but I don't remember being able to see inside but I remember them coming in and out of that on a on a day when there was hardly anyone there and they were in that room and they looked like they'd been in there a week

**Joe:**

Wow

**Russell:**

You know like there was ah I mean obviously hadn't but um yeah apart from that no

**Joe:**

No

**Russell:**

**II.i.07:00**

And you felt that would have been too presumptuous to ask

**Joe:**

Oh yeah I prob yeah I mean I didn't I also knew knew the guys behind the thing I guess there was also though um whilst it would have been a fun one-off thing to do um I tended to generally at the saunas kind of um enjoy kind of roaming around spending a little bit of time in the sauna

**II.i.07:30**

you know [unintelligible] the spa for a bit having a coffee moving around maybe seeing if there was an orgy going on or something like that I tended to do that sort of thing and then maybe eventually um you know either get off with with a guy or something like that having made a pretty quick decision whereas going into one of those rooms it's a bit of a it's a sort of different thing it's more making a commitment *(he laughs a little)* to someone for maybe a prolonged you know session or something like that

**II.i.08:00**

um which I probably would have done if I'd got the opportunity but um yeah that was the sort of thing that I would go into if I was invited into but I wouldn't actually have it you know want to be in possession of it myself

**Russell:**

Would it be I'm just trying to kind of imagine it would it be like it it would defeat the purpose of being at the sauna

**Joe:**

Yeah it kind of does a bit I think that was it yeah that was it for me that's not kind of what I

**II.i.08:30**

went to saunas for I mean they had these things that just look like beds I mean um you know if I was going to do that I'd just bring someone home I suppose if I just wanted to have sex in a bed but um although they all looked very attractive and sort of comfortable and stuff but yeah generally speaking um my sauna activities involve lots of kind of roaming around and you know that part of it

**Russell:**

They were beds too with sheets and things like that yeah

**Joe:**

Yeah yeah yeah

**Russell:**

Yeah

**Joe:**

Um and I guess there's also sort of

**II.i.09:00**

an ego thing as well it's like you know taking possession of one of those rooms tends to be what you know perhaps someone older that someone older does and I don't know um to do that would look a little bit overtly predatory or something um yeah

**Russell:**

But you wouldn't have minded being predated (*I laugh*)

**Joe:**

Oh I wouldn't have minded oh I wouldn't have minded being predated I wouldn't want to be a predator yes you know it's that weird thing of you know we all

**II.i.09:30**

chase people as long as you don't look like you're chasing you know we all prefer to be the fly than the spider I think

**Russell:**

What's that about for you

**Joe:**

Ah I guess ego really um and it's also the position of power it's also um ah if you're the one that's chased then you've got the power to put a stop to it pretty much every time whereas if you've done the chasing it's kind of you've pretty much made

**II.i.10:00**

a commitment to go through with this to the end um yeah power I guess

**Russell:**

(*checking the recorder*) Just gunna no it's good I just thought I should check it to make sure it isn't switching itself off that's all um you used last time we talked you used the term orgy a few times and you've used it again today and it was only um

**II.i.10:30**

that seemed to me a particularly straightforward term to use then I realised I've now um interviewed seventeen people you're the only person who's ever used that term

**Joe:**

(*animated*) There you go

**Russell:**

(*I laugh a little*) And I'm not quite sure whether this is the question I should be asking everyone else rather than you or whatever but um can you tell me what an orgy is

**Joe:**

God

**Russell:**

for you what does what

**II.i.11:00**

is this thing an orgy you know you talked about oh an orgy going on or you've talked

about um starting an orgy or joining an orgy or looking for an orgy what is it

**Joe:**

Um

**Russell:**

How do you know oh that's an orgy when you encounter it

**Joe:**

Oh look I'd probably probably very crudely I'd define it as you know um sex with more than two people going on but it could mean a number of things I mean in

**II.i.11:30**

the sauna there um the wet area there down the back as you'd imagine you know there was always sort of group things going on there so I would call that an orgy the group action at the end of the wet area um there was also that area with the sort of the glory holes and stuff that looked in on sort of one particular thing and um yeah quite often group things would happen in there um yeah I

**II.i.12:00**

would s yeah define it pretty much as as sex with just more than two um

**Russell:**

And would that always be an orgy then

**Joe:**

Um you might have oh look if you know there was a couple and they picked you up or you were in a couple and you picked them up I might just call that a threesome but um you know generally speaking at a sauna you know I'd be up for the more the merrier

**Russell:**

So

**II.i.12:30**

I I want to kind of push this

**Joe:**

Sure

**Russell:**

How how would you tell the difference let's say there are three people you and two

other people how would you tell the difference between that being a threesome and that being an orgy how would you know it's not so much like what the definition is but how would you know like what would be the things that would be happening for you to make you think oh no this is a threesome oh no this is an orgy

**Joe:**

Mm I

**II.i.13:00**

guess I mean I mean I guess on one level you know I would define a threesome as an orgy on another level I wouldn't and that level would be um an orgy tends to be in a maybe in a more open space with not really necessarily any closed doors that people sort of come in and out of

**Russell:**

Right

**Joe:**

So that's probably my definition although there would be exceptions to it so like yeah what would go on at the end of the wet area with different people coming in and

**II.i.13:30**

out of it at different times um there was also that television room down the back with that strange

**Russell:**

Yes

**Joe:**

wooden thing there and quite often things would start there and you'd see two guys'd start it and then you know or maybe I'd come into it and then someone else would come in and just different people would leave at different times so there's that

**Russell:**

So there's a kind of a dynamic that just is unpredictable

**Joe:**

Yeah

**Russell:**

about it yep

**Joe:**

Yeah and that it comes and goes I mean sometimes you'll get like a group of ah you know maybe more than three will get behind closed

**II.i.14:00**

doors but um even then I would always feel yeah I'd probably would always felt more comfortable if the door was open for more people to come in or people to leave including myself so yeah yeah yeah and for me it's one of the things I probably would enjoy the most about saunas is just that um

**II.i.14:30**

yeah just that sort of group dynamic of people sort of coming in and you know sort of leaving and yeah it's interesting

**Russell:**

Um when we last talked you hadn't been to a sauna for about four months have you been since we last talked

**Joe:**

I've only been once to my memory I've been thinking about this since you called um and I can't even remember the occasion all I remember is that I went to Rear Entry and didn't actually

**II.i.15:00**

stay long I'd actually been I'd where had I been I don't think it was after a nightclub I think I was just ah it was early in an evening a Sunday evening or something like that and I actually just went caught the train to go because I was feeling a bit horny and went ah to Rear Entry and got there and only stayed about twenty minutes and just wasn't into it which was kind of interesting because you know I mean over the years I've spent so much time there it just didn't um

**II.i.15:30**

yeah it just didn't kind of excite me it just seemed a bit um um yeah it just didn't and I actually ended up leaving and I th I'd there was another occasion when I did go out after um going to a nightclub where I did sort of get involved in it and yeah and spent a lot of time (*he laughs a little*) organising really participating in orgies

**II.i.16:00**

in the sort of upstairs video room

**Russell:**

At Rear Entry again yep

**Joe:**

Yeah yeah um and that was I had drugs before that so and very much um was involved in the group stuff going on god this is coming back to me now yes it has been two so there's once I went and twenty minutes stayed just thought oh this is kind of stupid or something was yeah and left

**Russell:**

Was that the more recent one

**Joe:**

Ah I can't remember actually they were around the same time

**Russell:**

Right

**Joe:**

**II.i.16:30**

Not neither of them this year um one was just before Christmas and I think one was sometime before that but yeah there was one time where I just thought no I just I think I was actually like told stone cold sober in terms of you know not having had any alcohol or drugs or anything and just couldn't get into it it just seemed cold and and kind of um not very exciting

**Russell:**

Can I'd like to ask you a lot more about that visit the one where you left very quickly

**II.i.17:00**

like you you you went there by train then presumably just walked from the station there

**Joe:**

Yep

**Russell:**

Was it after dark when you arrived

**Joe:**

Ah look I mean I've been trying to

**Russell:**

Because if it was around about Christmas time the sun sets quite late

**Joe:**

Mm (*a silence*)

**II.i.17:30**

look you know I can't actually remember too much about it which is quite odd

**Russell:**

That's all right

**Joe:**

Yeah I yeah I mean all

**Russell:**

You arrived

**Joe:**

I walked

**Russell:**

Did you actually get changed

**Joe:**

I did get changed into a towel and it just seemed the place seemed actually physically cold um

**Russell:**

Like you felt

**Joe:**

Yeah

**Russell:**

cold

**Joe:**

Yeah

**Russell:**

Yeah

**Joe:**

And

**II.i.18:00**

yeah it's not right I hadn't come from home I had been somewhere but but yeah um yeah I had been somewhere but yeah it for some reason it just yeah I just don't know whether it just seemed really cold it just seemed uncomfortable there were men there but I just couldn't sort of get into it and

um just sat there and had a coffee and thought oh this is just kind of

**II.i.18:30**

stupid and just went home so yeah

**Russell:**

Had a coffee at the little snack bar

**Joe:**

Yeah

**Russell:**

Did you actually sit on the stool at the snack bar

**Joe:**

Yeah

**Russell:**

or in one of the sofas

**Joe:**

Ah at the at the stool

**Russell:**

Right

**Joe:**

Yeah I tend to sit there actually I prefer to sort of

**Russell:**

Did you talk with people the staff there

**Joe:**

Um no I don't think I did actually

**Russell:**

Do you know any of them

**Joe:**

Oh probably vaguely

**Russell:**

Yeah

**Joe:**

Um although I don't think I did because I hadn't been for so long

**Russell:**

Just because you'd been around there

**Joe:**

Yeah

**Russell:**

on other

**II.i.19:00**

occasions you might know them

**Joe:**

Might know them yeah I don't think on that occasion I did

**Russell:**

Do you recall on that visit whether or not you even went as far as going upstairs

**Joe:**

Um yes I did

**Russell:**

You did go

**Joe:**

Yeah I actually felt especially cold up there

**Russell:**

Did you use any of the facilities near the wet area like the spa the dry sauna the showers

**Joe:**

Didn't have a spa

**Russell:**

The wet sauna

**Joe:**

Um I might have gone into the dry sauna just to get a bit

**II.i.19:30**

warmer

**Russell:**

Yeah

**Joe:**

I think and then sat down and then I'd love to [unintelligible] but I do remember sitting there having coffee thinking this is kind of stupid I'm just going to go home and I remember thinking yeah if I get home now I can get home at a reasonable hour so I think it was about nine thirty or something so it might have just been getting dark

**Russell:**

Yeah

**Joe:**

um and I was home by ten o'clock I remember that um but yeah it was a strange sort of thing it was just like I think it would have been one of the few times in my life when I didn't get off

**II.i.20:00**

you know normally I would think oh well I'm here I may as well go through and do the biz you know but um

**Russell:**

How did can you describe how you felt as you were leaving

**Joe:**

Um

**Russell:**

Like you got dressed was there any sense of achievement or of

**Joe:**

Mm yeah there was oh there was a bit of a sense of annoyance that I'd wasted seventeen dollars

**II.i.20:30**

um [...] I'm making it up is it seventeen

**Russell:**

Um I don't know but it's more than what I pay

**Joe:**

Yeah there's a bit of a sense of that um but yeah also a sense of you know sort of good on you you're making a sensible decision whereas in other times I would have you

know stayed there to the bitter end you know but yeah it was it was quite marked I remember I actually remember more telling my friends about it than actually what happened I remember I just went there it was boring and I left

**II.i.21:00**

um but I was saying hey guess what I did went to the sauna and didn't have sex you know and they were pretty amazed that I'd been to the sauna because I hadn't been for so long but um hmm

**Russell:**

Did you consciously make a point of telling them that

**Joe:**

Mm mm

**Russell:**

With a view to what

**Joe:**

Um maybe amusing them or whatever because you know they know me and they know how much time I'd spent at saunas in the past um yeah

**Russell:**

Might you have been trying to impress them in some way

**Joe:**

Um maybe

**II.i.21:30**

a little bit with my self-control yeah yeah my uncharacteristic self-control yeah

**Russell:**

Did you feel good about that self-control

**Joe:**

Yeah I did yeah I did kind of curious too because it's been it's quite a been quite a big change for me in terms of which I've never really fully fathomed and we talked about it last time is the amount of time I spent at saunas for ten years and then to not going I'm still not exactly sure what that's about um

**II.i.22:00**

and then to go this time and you know when I was obviously horny and then not get off there was kind of pretty pretty amazing

**Russell:**

Do you remember whether you slept well that night

**Joe:**

Pretty much always sleep well

**Russell:**

All right

**Joe:**

Yeah pretty much always sleep well but I can't remember especially much [unintelligible]

**Russell:**

**II.i.22:30**

Two more things do you remember what was screening in the kind of bar relaxation area

**Joe:**

God

**Russell:**

on the screen

**Joe:**

No no I don't

**Russell:**

And do you remember anything about the porn that was screening on that occasion

**Joe:**

**II.i.23:00**

No

**Russell:**

Good

**Joe:**

No I don't I don't think I actually even took much a huge amount of notice of it I mean I'm not actually strangely I'm not heavily into porn anyway I don't I mean I don't



have my own collection and I don't really watch it at home um I would go to where the porn is playing in the sauna just because that's where the guys are um

**II.i.23:30**

but not because I particularly want to watch it myself

**Russell:**

Last time when we talked you said something about you you kind of liked um you liked the light levels to be up a certain amount so that you could make an informed choice (*I laugh a little*) and one of the things

**II.i.24:00**

what I'll do now is I'll tell you something and then I'll come back to the question I want to ask in relation to that and that is I'm doing some teaching at the moment and last week there's an exercise I've been doing for several years with the students ah and we did it again you know this year it's always with first year students and they're they bring along to class a pillowcase and in the pillowcase they have a thing of some sort

**II.i.24:30**

that they've brought from home in the pillowcase and then we lay the pillowcases around the room and people go to pillowcases and reach in and feel what this thing is handle it and they're not allowed to look at it and then they're to draw they've got to draw it and they spend about ten or fifteen minutes at each pillowcase drawing it and after they've done about three or four drawings we stop we look at all the drawings and then we have a bit of a discussion

**II.i.25:00**

and one of the things that comes up is that people talk about how they find it extremely difficult that there's a point where they suddenly recognise they believe what the thing is and then what they find they're doing is not drawing the thing in their hand anymore they're drawing this image they have from memory or whatever and that

**II.i.25:30**

that seem that ends up being what the drawing is then we spend the rest of the class trying to then develop some strategies for trying to do something else so my question is about the relationship between seeing and touching for you like you talk about making an informed choice which is based and

**II.i.26:00**

the light level's been the thing that helped you do that but what is likely to happen in an encounter if you start having sex with someone is that you actually lose the sense

of looking my experience is and now I don't know what kind of sex you have maybe you have the sex which your eyes become really actively involved in but my sense is that the other person's often just far too close

**II.i.26:30**

to start still working with my eyes and I'm wondering then do you ever think of using touch as have you ever thought of using touch as the way of making the informed choice or is there a thing where someone looks a certain way but then when touch takes over and other senses it doesn't feel right

**Joe:**

Um yeah definitely I mean I would certainly always

**II.i.27:00**

there would always probably be a you know there'd be some visual thing and then I would always probably look for an opportunity to get that person somewhere where I could touch like um say they go into a dark maze or a sauna or something and then um you do touching first almost invariably you'd sort of put their hand on their chest you know there's that sort of a thing and then there might be you know some tit play or something

**II.i.27:30**

like that so the touch does come into it then um um I can't think an example but I mean I'm sure it's happened where there'd be some touching sort of sort of tactile exploration going on um I mean if I like even within that

**II.i.28:00**

context if we started playing with each other's dicks and I guess maybe um if I found you know some huge disfiguring growth on it or something like that that I may um you know may not continue I can't think of that having happened but I guess there's as much as the touch that time which is about sort of excitement and stuff there's also about checking out the stock kind of thing um

**Russell:**

**II.i.28:30**

The visual would come first for you

**Joe:**

Yeah and even within that the visual's still going on because there's something still exciting about watching you yourself touch someone else

**Russell:**

Yeah yeah

**Joe:**

and watching someone else touch you

**Russell:**

Yeah I agree

**Joe:**

Um um and that touch section's not always about just checking out too sometimes that's an end in itself sometimes I would just sort of do the touching with someone who I you know would have no intention

**II.i.29:00**

of getting off with just because you know they might just have a particularly nice chest or you know um

**Russell:**

Have you found that the reverse can happen where the visual you know you look at someone and you you've if you like decided no that's not someone I'm attracted to the way they look and then at some point

**II.i.29:30**

some other thing like they've they've approached you and touched you in a certain way and you've found oh hang on this person might be interesting after all that somehow or other your initial image of them has gone and you've changed your mind or changed your attitude or your response to them

**Joe:**

Um I think rarely rarely is the short answer to that but

**II.i.30:00**

um I have met guys in saunas that maybe not physically attracted to but they've um offered to give me a massage and the massage is kind of so good that then that develops into sex and stuff that's actually happened on more than one occasion but not frequently generally speaking it's a you know

**II.i.30:30**

um it would be a visual things first but yeah

**Russell:**

The reason I ask it is that there was a whole there was a lot of what you had to talk about where ah the visual was very important and

yet we've just had this conversation you talked about how unimportant porn was for you and I just it kind of triggered that for me that distinction [unintelligible]

**Joe:**

Yeah it's interesting isn't it I don't um

**II.i.31:00**

porn just doesn't work for me and it never has just because of it's just so contrived and I think you know having been an actor as well I just cannot (*I laugh*) I cannot ignore how bad the acting is it's just unforgivable I just can't ignore it people go oh turn the sound down and I'm going it just doesn't help it just they're just really bad and they sh

**Russell:**

I prefer the sound up

**Joe:**

Ah I don't know and so there's that sort of thing I mean there's there's there's one level about that

**II.i.31:30**

in in a fairly snobby way but there is also something about it it just doesn't kind of quite do it for me I don't know why um yeah but but then but yeah on a on a in the real li in the real world then I am quite a visual person

**Russell:**

Here's another one then and that is you also talked about the appearance of the place and you talked about how um you wan

**Joe:**

**II.i.32:00**

(*suddenly getting up*) Can you hold that I just want to whack the kettle on again

**Russell:**

Yeah sure do you want

**Joe:**

(*as he heads into the kitchen*) No no

**Russell:**

No I can just turn it off for a second

**Joe:**

Okay ta

**Russell:**

Okay

**II.i.32:06**

(the recorder is turned off while Joe makes some more tea and is turned back on again soon afterwards)

**Russell:**

**II.ii.00:00**

Right okay well still on the same theme but in a different way um you said you were talking a little bit about an experience of being at Sauna Y but then you made a general statement about

**II.ii.00:30**

if you've gone into a cubicle you know if you think about it that lots of people have been there before you and probably had lots of sex but you don't want it to look like it

**Joe:**

That's right

**Russell:**

as being that way all right and then that was part of um a thing about the appearance of cleanliness and hygiene at the sauna I'm just wondering if you can tell me a bit more about that like

**II.ii.01:00**

if what the relationship is between how things look and or how things appear at a sauna in terms of hygiene or cleanliness and then what you believe about that or what you know

**Joe:**

I mean it's a silly thing I guess it's like that um silly thing you see in hotel rooms they put that sort of paper strip across the toilet

**II.ii.01:30**

and you automatically you know believe that that means it's been cleaned or something like that where really someone just could have put the strip across so it's really just on appearances um I mean I'm pretty um I'm actually kind of pretty tolerant and ah maybe look at the way I live (*I laugh a little*) of sort of mess and stuff um I guess for me

**II.ii.02:00**

you know just say looking at a cubicle if I was going to choose between two I would go for the one that um if the vinyl was obviously wet you know if there was like

cum on it or something like that but even then if it was the only cubicle available available I would just wipe it down with my towel that wouldn't worry me um

**Russell:**

Your own towel

**Joe:**

Oh yeah I would yeah I would um um

**II.ii.02:30**

yeah or if there were used condoms and stuff sort of on the floor and stuff like that um that may affect my decision to choose that cubicle [unintelligible] another one and stuff like that but I'm not too sort of not too precious about it but yeah I did um and even and with myself too would always make some sort of gesture to clean a cubicle before I left even to the extent of you know putting condom wrappers in the bin or you know something like that

**II.ii.03:00**

so yeah

**Russell:**

What can what's that about that is that um something you do regardless of what the other person's doing or

**Joe:**

Mm yeah pretty much I mean that's about that's about just out of consideration for the other people that are there you know um while [?] I was never a boy scout there was always that thing about you know you leave (*we laugh a little*) you leave the landscape as you found it and you take all your stuff with it so yeah I don't know yeah there's something about consideration

**II.ii.03:30**

for other users and stuff

**Russell:**

Um can you tell me a little bit more I mean it might be obvious but can you tell me a little bit more about what's important about the um place looking clean the sauna looking clean

**Joe:**

I guess it's for me it's no different to anywhere else that I went um looking clean I mean I guess it's got to do

**II.ii.04:00**

with got to do with I guess hygiene it's got to do with comfort and of course it's um a bit irrational because you just the way a place looks isn't necessarily indicative of how actually clean it is but um

**Russell:**

I'm aware it might be unreasonable but that's the connection I'm interested in like if it isn't based on reason then what is it based on

**Joe:**

I mean for me it would be no different to somewhere else I mean I occasionally go and get solariums

**II.ii.04:30**

and it's actually interesting because it's similar in some ways it's you go into this cubicle and you lock the door and you take your clothes off so there's always triggers the memories

**Russell:**

Right okay

**Joe:**

whenever I go and have a solarium and stuff like that um and I do want to see that um the place is the solarium has been you know wiped down that you know things have been folded that no one else's stuff is still around and all that sort of stuff um if it was it wouldn't freak me I don't think and I'd still probably have the solarium

**II.ii.05:00**

but it's just that it's just that idea of that no one obviously has been in there before even though you know it has um (*a silence*) yeah I mean yeah I would just this sort of a sense of just a

**II.ii.05:30**

a sense of maybe you know hiding the extent of the stuff that's gone on before I guess you know

**Russell:**

Um the thing about showering do you have um kind of rules you apply to yourself about showering or I mean I'm talking in the present tense but that's probably not very meaningful did you have rules that you applied

**II.ii.06:00**

to yourself about showering

**Joe:**

Yeah yep pretty much I mean I had um I would I would say ninety percent of the time I would always have a shower afterwards um I mean two things you know you want to wash you know cum off yourself and stuff like that um but also there's the sense of just you know feeling a bit refreshed after whatever because if I've been to if I've gone to the sauna

**II.ii.06:30**

I've probably had you know a joint or alcohol or something beforehand too so there's that sense of leaving feeling a bit fresher but also yeah washing sweat and cum off so yeah normally I would do that before I before I left

**Russell:**

Would you have a shower as soon as you arrived

**Joe:**

Nuh the only other time I would have a shower is if um I spent a lot of time in the wet sauna where I got very very sweaty

**Russell:**

**II.ii.07:00**

Yeah

**Joe:**

Um and I tend to be a bit conscious of that because as I said I get have got quite bad skin so I remember once when I was very very young when I went to a sauna um and I also think I had a girlfriend at the time and I used to go after and and I was in the solarium and a guy said to me um you know when you

**Russell:**

In the solarium

**Joe:**

No I was in the not solarium the ah dry sauna this is at Suburb A and this older guy started a conversation with me and said you know you've got quite

**II.ii.07:30**

bad skin whenever you um leave the ah the spa or whatever you should have a shower afterwards and I said oh right and it's kind of a little sort of habit I would always sort of stuck to not always but yeah

**Russell:**

What do you mean by bad skin

**Joe:**

Oh I just get sort of acne and stuff like that and whatever and just this guy I don't even if it's true but this guy sort of asserted that if you're sort of sweating and all that sort of stuff and you know and not washing it off it's probably not good for your skin

**Russell:**

And so you've done that ever since

**Joe:**

Yeah pretty much pretty much I mean there are

**II.ii.08:00**

times as I said the only other time I'd use it would have a shower is just part of tactics is if you're following someone in there

**Russell:**

Yes

**Joe:**

and you wanted to get a closer look there would be that as well and sometimes if someone quickly leaves you know you know the sauna or something really quickly and doesn't go have a shower I might skip the shower if I wanted to follow them but yeah generally speaking that's the rule I've sort of got into

**Russell:**

Um after you've had a shower would you go into the dry sauna to dry yourself

**Joe:**

Yes yeah um I would

**II.ii.08:30**

probably always feel at most places you're a little bit exposed while you're drying yourself um now well that might be a good thing and you might make the most of it but generally speaking I would just sort of shake myself a little bit and quite dripping actually go into the the dry sauna

**Russell:**

And then do the rest of the towelling

**Joe:**

Yeah yeah and always really conscious of not leaving too much water on the ground but yeah tend to do that

**Russell:**

*(almost inaudibly)* Right

**Joe:**

Probably the only time I'd actually go

**II.ii.09:00**

into the dry sauna don't tend to frequent them very much only really go in them when I was be drying myself

**Russell:**

*(a silence)* Um I want to go now back to something else you talked about you talked about the story about the policeman *(I laugh a little)*

**Joe:**

Oh god I'd forgotten this yep

**Russell:**

You haven't forgotten the story

**Joe:**

Oh no no no

**Russell:**

You'd

**II.ii.09:30**

just forgotten you'd told me

**Joe:**

Yeah I've actually forgotten most of what I told you so I've been quite excited to find out what I we did talk about so

**Russell:**

That's that's oh I'm going to give you a transcript

**Joe:**

Oh fantastic

**Russell:**

at the end of the session yeah um and you there's there's first of all there's one

question I want to ask you which is a pretty straightforward one was he physically larger than you

**Joe:**

Um yes

**Russell:**

In the sense of height or in the sense of bulk

**Joe:**

Bulk but not hugely

**Russell:**

Right

**Joe:**

But yeah

**Russell:**

**II.ii.10:00**

Yeah but not much higher taller than you

**Joe:**

No

**Russell:**

Okay um you talked about a very specific recollection you have of him walking towards you and there were other details you told me about what occurred before and after that including him offering you a lift home but what I'm wondering about now is when you talked about him walking towards you can you tell me about who you were

**II.ii.10:30**

at that point you told me a lot about like who he was because what he was was you said he was the policeman you know and although there was nothing about him that (*laughing a little*) he had no uniform on or anything there was just this knowledge you had which he didn't know that you knew is that correct

**Joe:**

Um it depend [sic] if

**II.ii.11:00**

he remembered me or not because he told me and then when I'd seen him again at subsequent times I would think of him as a policeman I doubt whether he actually remembered me

**Russell:**

Right okay

**Joe:**

Um I did eventually say to him in the car you're in the force aren't you and he said oh yeah you remember

**Russell:**

Right okay

**Joe:**

So he probably he actually I think he did remember me yeah because he did say I think I told you that line about the kissing and stuff like that oh [unintelligible] in the when he did drive me home

**II.ii.11:30**

I said you're in the force and he said oh yeah you remember and I said yeah and he goes now I remember you because you're the best kisser at Rear Entry (*I laugh a little*) and I'd had always had this joke with my friends that I'd had the Victorian Police award for kissing

**Russell:**

Yes yes now I remember that yes

**Joe:**

Right so the particular instance I'm thinking of him walking towards me which actually was in an orgy um

**Russell:**

I remember

**Joe:**

Um yeah it would depend if you I don't actually think he remembered who I was at that stage so yeah but who was I um

**Russell:**

Yeah who were you at

**II.ii.12:00**

that point like what sen for instance we can talk in really basic terms like were you smaller than him or did you feel very large

**Joe:**

Ah I was actually I think I was lying on a slab

**Russell:**

Yes

**Joe:**

So you know in that sense he was sort of a bigger presence coming towards me um I reckon it was me I mean I wasn't in this whole I was I wasn't in a fantasy of you know that I was a prisoner or criminal or anything like that

**II.ii.12:30**

I didn't sort of go into that area but

**Russell:**

Good if if you were YOU though can you start telling me about the particular um state of being you were in for instance you know before we sort of talked before we started recording today you talked about ah different kinds of experiences you'd been in generally over periods of time and how they've been changing like a sense of you might feel a

**II.ii.13:00**

certain way for an extended period of time in your life and then start to shift and whatever or to see yourself if you like in certain ways now what I'm trying to now do is bring this down to a rather than a more general overview to a sense of a specific moment like did you have a sense of you you've talked about excitement at that point but can you tell me well what kind of excitement or were did you feel younger or did you feel more

**II.ii.13:30**

ah vulnerable did you feel a sense of a future opening up or did you get a sense of something coming to fulfilment or did you what

**Joe:**

I think there's a sense of in those situations there's a sense of um I don't know how to explain it in any other way but it's like I'm in a film

**Russell:**

Right

**Joe:**

It's like it's exciting and it's this is going to be great this is really memorable and obviously

it is memorable in that this picture has stayed in my head

**II.ii.14:00**

and I don't think I'm recreating the way I feel but yeah there is a sense of um real excitement anticipation that this is um yeah my life feels like it's a movie which I often say when I mean that something's really exciting or special yeah

**Russell:**

And if it's like it's a movie does that have a sense that the narrative in some respects will follow a pattern that it starts a certain way and therefore it will

**II.ii.14:30**

take a certain form

**Joe:**

Ah no not especially

**Russell:**

Right

**Joe:**

No I'm pretty much in my sauna activities generally pretty much just in the moment and there's a very much sense of you know sort of pleasure of the now um I don't really have much don't think maybe too much about stuff that's gone on before

**II.ii.15:00**

or afterwards you know and whilst I remember things that have gone on in there pretty vividly there's no real greater sense of *(he coughs)* um yeah than just pursuing pleasure I think um mm

**Russell:**

*(a silence)*

**II.ii.15:30**

Does that extend as far as bearing in mind safe sex practices

**Joe:**

Um oh I mean I would always have safe sex yeah I had it kind of drummed into me pretty early so yeah

**Russell:**

So that so you'd be in the moment but there's or somehow or other that would you'd always stay in touch with that

**Joe:**

**II.ii.16:00**

Yeah that's like a just a given yeah

**Russell:**

Yeah

**Joe:**

Even in quite extraordinary I mean I remember times after you know dance parties and stuff and I would have been you know pretty drug affected still at the height of you know some crazy fantastic orgy still would just be that would just be a given that it would be safe sex or not

**Russell:**

Right

**Joe:**

Actually I'm pretty pleased with myself over the years the way that I've actually managed to keep that sort of up

**Russell:**

No no I'm wondering now that kind of given is there are there other kinds of

**II.ii.16:30**

givens like that because like that's got to do with a sense of a future and the world outside the sauna as well as much as anything so are there other ones like that that occur so when you talk about oh I'm in the moment you're not there are one I mean you've you've now identified there is something though that you hang on to which isn't just to do with that moment are there other things do you think

**Joe:**

Yeah there might be restraints on who I would sleep with perhaps or have sex with I mean um for example if

**II.ii.17:00**

there was a particularly young person whom I was actually physically attracted to um I might stop myself because I might be embarrassed to see them again or particularly if they were maybe a young person who I'd had some involvement with through you know you know youth theatre or something like that I would find that inappropriate um so yeah there'd be that sort of thing maybe someone who

**II.ii.17:30**

I knew was the boyfriend of someone I knew who I knew was probably there behind his boyfriend's back I probably wouldn't you know um and I'm sure there's times when I have but yeah there might be a few of those sort of kind of personal moral things that might go on about choices not too many but you know um and I can't think of even a specific example when I've not done something I wanted to do

**Russell:**

**II.ii.18:00**

So there's a sense then that when you shut when when that door especially at Rear Entry clunks behind you and you walk into the sauna that the world still comes with you a bit

**Joe:**

Mm mm

**Russell:**

You haven't left it entirely behind

**Joe:**

No you try to and I guess probably when I was young and first started going there was a sense of particularly when I was had going behind my girlfriend's back and stuff there would have been a definite sense of leaving the world behind but as you get older and

**II.ii.18:30**

stuff like that I mean it's nigh on impossible because there's always someone there you know

**Russell:**

Yeah

**Joe:**

I mean I've lived in this city all my life you know it's like it would be impossible for me to go to a sauna and not see someone there I knew I think um so you know there's just the greetings of you know hello or even you know conversations and stuff like that

**Russell:**

Right

**Joe:**



which bring you back into the reality so but  
um I mean as much as possible I try and  
keep it as a kind of a you know an outside  
the world sort of experience but yeah I'm  
more or less conscious

**II.ii.19:00**

of those sort of things like safe sex and who  
you're rooting and stuff

**Russell:**

All right now I want to ask you about the  
other police um officers the first time you  
went to Volcano you weren't able to get in

**Joe:**

Ah yes

**Russell:**

because (*I laugh a little*) the people were  
asking a lot of

**II.ii.19:30**

questions at reception and you were with  
your friend and then you said two policemen  
came up the stairs can you describe those  
policemen to me

**Joe:**

Um

**Russell:**

Were they in uniform to start with

**Joe:**

Yeah they were in uniform um

**Russell:**

Did they have their hats on

**Joe:**

Yes I'm just trying to think was one female  
no I just I I can remember because what  
happened is they came

**II.ii.20:00**

up they started coming up the stairs and  
pretty much as soon as they appeared  
behind us my friend and I left um there was  
definitely two

**Russell:**

Were they carrying anything or were their  
hands empty

**Joe:**

Um don't know no I think their hands were  
empty and there was two there was two  
they were both male both youngish both  
with hats on um those kind of

**II.ii.20:30**

sort of coats sort of weather coats that  
police wear that sort of thing

**Russell:**

Yeah like when they're doing traffic

**Joe:**

Yeah

**Russell:**

Yeah so what luminous coats

**Joe:**

Oh yeah no not not no not that sort of  
luminous ones sort of dark the dark blue  
sort of zip up

**Russell:**

Oh yes yes yes like bomber jackets

**Joe:**

Yeah yeah

**Russell:**

Yeah

**Joe:**

Um

**Russell:**

Did they have guns

**Joe:**

Can't remember

**Russell:**

Right okay but you can remember the zip  
up [unintelligible: bomber?] jackets yeah

**Joe:**

Mm and I remember them one of them  
looking

**II.ii.21:00**

at us as we left and I thought oh god we're going to be stopped but we weren't

**Russell:**

And did they speak to the people at reception before you left or did you

**Joe:**

Um they did [unintelligible] there's

**Russell:**

Or did you start leaving before they got to the top of the stairs

**Joe:**

Ah we left because they got there and I do remember crossing them um half way up the stairs I don't know how we knew they were there

**II.ii.21:30**

though whether or not I think it was ac I don't look to be honest I can't remember if we saw them and then left I actually think what happened is is that we were couldn't get in the guys at reception were quite uptight about something and it was understandable what um and then as we started to move down the police came up and we were like oh my god thank god we left

**Russell:**

Even though you didn't know what their business was there

**Joe:**

Um

**II.ii.22:00**

well we did have a sense because the guys at the this has been the discussion at the counter whereas um the guys were very reluctant to let us in or there seemed to be a lot more questions than I've ever had since and um and I my friend my friend was trying to talk sort of our sway [sic] into it and my friend ah who's a who's actually now ah he's always been pretty political I should say

**II.ii.22:30**

and he ah was sort of went in to questioning the guys behind the counter about what actually had been going on in terms of police harassment and stuff like that and I remember the guy saying behind the counter saying we'll just get harassed by the police because they think we're faggots and they think we're nothing something like that

and then it was quite bizarre that that that then there they were the police were right behind us so

**Russell:**

When when he said do do you

**II.ii.23:00**

specifically recall him saying something like that

**Joe:**

Mm mm

**Russell:**

When he said that what what did you hear what did YOU hear like did you think when he said we're faggots or something did you think that included you or did did you think oh he meant the business there

**Joe:**

I think he meant the business

**Russell:**

Right did you feel that that applied to you

**Joe:**

Um no I don't think I did he very much meant the business

**Russell:**

Right

**Joe:**

because at that time we

**II.ii.23:30**

got a real sense of the fact that we weren't allowed in that we weren't one of them

**Russell:**

Now what was it that you specifically feared about the police

**Joe:**

Um

**Russell:**

What what

**Joe:**

Oh I don't know that they'd be taking names or you know um they'd be asking questions and stuff like that

**Russell:**

And that what would that do

**Joe:**

Oh I don't know that perhaps there'd be some I don't know um permanent record of that I was at a sauna or you know um

**Russell:**

And at that

**II.ii.24:00**

stage

**Joe:**

And I didn't have and and I was quite young I didn't fully understand that these places were fully legal or something I mean I I in in some in my ignorance I didn't know if whether I was committing a crime by even being there so yeah so yeah I was pretty scared of you know not knowing what they'd do

**Russell:**

Cos by that stage homosexuality was no longer illegal in Victoria

**Joe:**

No no no

**Russell:**

I don't know if

**Joe:**

Only just I think yeah it had only been pretty soon

**Russell:**

Yeah it had only been in a couple of years but I don't know about I mean I know that it was

**II.ii.24:30**

raided after the legalisation I know so little of the history it's an area

**Joe:**

Mm and Rear Entry got raided too after you know years after that I believe

**Russell:**

Oh yeah

**Joe:**

But you know I mean like you hear these things sort of at saunas and stuff like that I don't know how much of it's actually true but I was certainly there the day that day when two police came up because there's the whole thing I can remember reading in the papers at the time about about whether saunas were in fact brothels

**Russell:**

Right

**Joe:**

you know and this is I think what

**II.ii.25:00**

you know certain sections of the community were trying to maintain they were actually there was actually prostitution going on there which it wasn't but I think they just had a hard trouble you know getting their head around what these places were as we all did really

**Russell:**

I met a man once who'd um driven to a sauna from the outer suburbs in the middle of the night ah who thought he was going to a male brothel and thought that that would be interesting for a change and when he arrived

**II.ii.25:30**

it they had to basically he had no concept of what the place really was and the staff more or less had to show him around and explain everything to him and his great line was (*laughing a little*) that he'd saved himself a hundred bucks

**Joe:**

Right yeah and I've seen staff doing that with guys you know saying have you been or but even asking me you know when I was younger oh have you been to a place like this do you know what a place like this is and um and then you've seen them with some guy

**II.ii.26:00**

going this is down here and this is down here it's quite I wonder what they say

**Russell:**

Have you ever shown anyone around a sauna

**Joe:**

Um

**Russell:**

who's new to it

**Joe:**

*(two women outside Joe's flat start talking loudly and with great animation)* Ah you know it's interesting two things come up there the short answer to that is no um

**II.ii.26:30**

*(the talk outside escalates and Joe laughs a little)* god um *(he shuts the window)*

**Russell:**

Are they drag queens *(we laugh a little)*

**Joe:**

They may as well be Jesus Christ those voices um *(recovering)* no is the short answer but I do remember two two things *(he begins a list)* one I had a friend who had never been and I did run into him at the sauna and I I always felt awful about it because I was in the midst

**II.ii.27:00**

of a chase or something and we were about to go into a cubicle together and this guy was saying to me oh god can you what what do you do here like he had no idea he's in the towel looking totally lost and I didn't help him

**Russell:**

Right

**Joe:**

Um I actually went off with you know and he'd he'd gone with a friend who'd just left him there and he was just sitting in the lounge room not knowing what to do and didn't even seem to know where to start or whatever and I didn't help him I always felt really bad about that um and the other thing is is that I've I had a friend recently who

**II.ii.27:30**

has been in a relationship for many many many many many years he's only just come out of it and he'd never been to a sauna and wanted me to take him and he'd been with

some friends once um and got in his towel but then left straight away and um has only recently I think as recently as last night went for the second or third time and has been at me to take him you know um cos he feels quite confronted about going but um I

**II.ii.28:00**

just sort of feel a little bit for me I guess my reluctance to and maybe why I didn't help the first person is there is a sense of for me of oh I don't know it's um oh very selfishly it's kind of like a really private time in some way it's when I'm sort of there as an individual um and when I'm not I probably have gone with

**II.ii.28:30**

friends in the past rarely but yeah generally speaking I just want to be by myself and do my own thing and not get into a great social thing even if I run into people I know I don't sort of chat for very long and stuff like that I'm kind of there down to business sort of thing so um so no I would probably've avoided ever having to do that show someone round mm

**Russell:**

**II.ii.29:00**

*(a silence)* Yeah I've got I think only one more thing I want to ask you about

**Joe:**

Sure

**Russell:**

which strangely is related to something you've just said you talked about the very early period when you used to go and you felt a bit shy and

**II.ii.29:30**

you'd sit around in a towel and do nothing do you remember that

**Joe:**

Mm mm

**Russell:**

Okay when you're doing that what are you doing when you're doing nothing sitting around in a towel doing nothing what specifically were you doing for instance where were you sitting how for how long what was going on for you as time passed

**Joe:**

Mm um watching television invariably um

**Russell:**

The non-porn television

**Joe:**

**II.ii.30:00**

Yeah in the lounge room um

**Russell:**

Yeah no matter what sauna this was

**Joe:**

Oh pretty in those very early days I really only went to Suburb A

**Russell:**

Right okay

**Joe:**

Um um they used to have these strange sort of ledges at the end of the lounge room where you could sort of um sit up but you like the your legs would be like this sort of thing you know what I mean

**Russell:**

Sticking out in front of you

**Joe:**

Yeah yeah

**Russell:**

Yeah

**Joe:**

And and you see you'd almost be lying down you know

**Russell:**

Right

**Joe:**

um

**II.ii.30:30**

and watching television but also being very conscious of who was coming into the lounge room and watching them as well

**Russell:**

Yeah

**Joe:**

Um I might flick through the magazines but as I said not heavily into porn I might flick through the newspapers but no generally watch TV

**Russell:**

The magazines were all porn magazines

**Joe:**

Yeah

**Russell:**

Okay and you'd be watching television would you be watching the television

**Joe:**

Um

**Russell:**

or would you be appearing to watch the television but

**Joe:**

I think I probably would be watching the television

**Russell:**

Right

**Joe:**

cos I love telly but but also yeah still being conscious of

**II.ii.31:00**

what else is going on

**Russell:**

And what kinds of periods of time would be involved when you say sitting around in a towel doing nothing

**Joe:**

Um a couple of hours

**Russell:**

*(I laugh a little, then)* And would your your s your state of mind your feelings how you

were in with yourself would that change over that time

**Joe:**

Um

**Russell:**

Would it be different at the end of a couple of hours from

**II.ii.31:30**

when it was at the beginning

**Joe:**

I think I was fairly I mean this is very early days

**Russell:**

Yeah

**Joe:**

so I would be fairly nervous uptight excited um yeah depending on who was there and stuff I guess at the end of the two hours I would get bored and you know go home although I guess what eventually happened is that's when I got a bit braver and then things did happen um towards the end of it but um [unintelligible: I mean?] it was exciting even doing that I mean it was a sense of just

**II.ii.32:00**

you know all these male bodies just being around even though they had towels on that was pretty

**Russell:**

So just them being near

**Joe:**

Mm

**Russell:**

Yeah

**Joe:**

Mm and there's a certain you know exciting unreality about [unintelligible] saunas anyway I don't know you just feel like they're just such unusual places that there's a sort of level of excitement that goes with it I probably wouldn't feel that now

**Russell:**

What do you mean unreality

**Joe:**

Oh just because it's you know it's it's you know you

**II.ii.32:30**

can't see daylight there's only men there they haven't got clothes on (*I laugh a little*) it's they're quite unusual places so yeah um you know very difficult to explain to people what they are you know yeah there's something quite odd about them even odd too in terms of you know nightclubs and stuff like that I mean you see men at saunas you don't see anywhere else you know um

**II.ii.33:00**

mm so it was possible to go there and not be bored and not do anything yeah

**Russell:**

I don't think I've got anything else

**Joe:**

[unintelligible]

**Russell:**

Is there anything any kind of last things

**Joe:**

Um I don't know I suppose I suppose a bit also I mean for me it's you know I'm kind of interested in why

**II.ii.33:30**

I don't go anymore it's interesting now because and since we've spoken I think the new one's opened up or maybe it had just opened

**Russell:**

It had opened when we spoke last time and I asked you if you'd heard about it

**Joe:**

Yeah and um

**Russell:**

and you said you'd heard things

**Joe:**

I'd heard I mean friends of mine have gone but I must admit I haven't heard much about it and haven't asked much you know um

**Russell:**

They've already started modifying it

**Joe:**

Really isn't that interesting

**Russell:**

It's only been open I think about a year [...] and the first modification has occurred where there was a

**II.ii.34:00**

dark area near some some of those um small I'm always reluctant to introduce terms because I know that different people have different names for

**Joe:**

For things yeah

**Russell:**

things and I feel like I'm starting to pre-empt the name of something but those kind of stand up cubicles with glory holes there was a an area of those and behind it um you could walk around behind it and there was a dark area there all of that has been completely removed

**II.ii.34:30**

and they've set up a kind of a a well lit um kind of video lounge that was their name for it on the ladder as they said excuse our renovations and it shows porn on a very big TV set and is very well lit and kind of blank ah but that's and so they don't really have a dark area now anywhere in in that sauna um

**II.ii.35:00**

but I was intrigued at that because it's only a year old and they've made this decision I'm I'm I'm curious as to why and how they made that decision in such a short time

**Joe:**

And yeah I mean that that renovation thing is always amazing I mean we'd always um when I was going to the sauna regularly we would ring one another if the maze had been changed you know because I think there

**II.ii.35:30**

were two things there's you know (*he begins a list*) one it was particularly exciting and there was new ways to get lost but the other thing was is you had to tell people to prepare them because you could spend a lot of time you *know (he claps his hands*

*together once*) running into walls you know (*I laugh a little*) um

**Russell:**

Yeah

**Joe:**

Ah

**Russell:**

I've done that (*I laugh a little*)

**Joe:**

Yeah though though I think you know with experience I've got a pretty good sense of working out you know where mazes are particularly if they're in you know a place you've been to before like this these two times I went in the last six months um the mazes hadn't changed since when I'd been there beforehand

**II.ii.36:00**

um

**Russell:**

At Rear Entry

**Joe:**

Yeah and it was amazing just yeah it was funny how just easily I went back into the kind of the behaviour and stuff like that I mean it

**Russell:**

You knew that maze straight away

**Joe:**

Yeah

**Russell:**

Yeah

**Joe:**

Um and I think there might have been a subtle difference but I worked it out you know oh that's going that way then that's gunna have to go that way and yeah um

**Russell:**

Did you find it like you wouldn't even have to think about it

**Joe:**

Mm

**Russell:**

Yeah it just it just happened for you (*this is a question*)

**Joe:**

It just happened yeah

**Russell:**

Right

**Joe:**

Yeah

**II.ii.36:30**

classical conditioning or something yeah

**Russell:**

The new sauna has no maze

**Joe:**

Mm

**Russell:**

Nothing yeah nothing that I would call a maze at all just

**Joe:**

I mean the the only other interesting thing for me I mean is is is my kind of sex life seems to have changed a lot over the last few years and that not only am I not going to saunas as much I'm actually not having as much sex um which is um yeah which is

**II.ii.37:00**

kind of interesting just you know maybe not needing it as regularly as I used to which actually feels like a good space for me um um I mean my therapist yeah my therapist and I talk about that a lot and I've gone through some very excessive periods in my life you know when I've gone to saunas a lot and then after that I actually I don't know if I just told you I got into phone sex

**Russell:**

No you didn't

**Joe:**

Yeah and that actually was kind of what I think replaced it um

**II.ii.37:30**

and probably um probably started the year before last a bit of last year still occasionally get on the lines and stuff like that but that's kind of what had placed [sic] it but now I'm actually at a stage where you know I'm just not having much sex at all and um thinking what I used to get from sex I'm actually getting from different parts of my life so it actually kind of feels I've actually been a little bit happy that that's kind of resolved because there tended to be a little bit um you know tend to

**II.ii.38:00**

be a little bit excessive sometimes in terms of yeah yeah

**Russell:**

How would you know they were excessive

**Joe:**

Oh look you know staying too long um you know when I had to be up for work in the morning staying too long getting into that thing of going oh look I'll just stay for a bit longer just in case someone really great comes in and you know find yourself being there till seven in the morning or whatever

**Russell:**

And then going to work

**Joe:**

And then going to work um you know glad to get rid of that sort of behaviour um yeah it was more probably just sort of sleep depra depra

**II.ii.38:30**

deprivation but also the um the stuff that goes with it as well because I would go to saunas after nights out so there maybe there'd be a lot of drinking and drug taking before it as well and that's kind of you know lessened as well

**Russell:**

Yeah

**Joe:**

so I'm sort of happy about that um and also too that thing of going and you know because I kind of paid the money I was there I would pretty much always get off



before I left and sometimes that involved  
having you know having experiences

**II.ii.39:00**

which actually weren't that great and I was  
thinking oh I probably would would have  
preferred not to have done that but yeah so  
yeah

**Russell:**

Will we leave it there

**Joe:**

Yeah I think so

**Russell:**

Okay

**II.ii.39:23**

*(I switch off the minidisc recorder)*

END OF CONVERSATION



## appendix 22: Yianis II

*The transcript documents a second conversation with Yianis, this one recorded at his workplace. He met me outside and then led me in through various work areas to a windowless room proportioned like a shoebox. It was brightly lit by fluorescent tubes in the ceiling and furnished with dilapidated office equipment. The chair Yianis sat in creaked loudly and frequently as he moved around in it searching for comfort. We set up the recording equipment and began.*

**Russell:**

**II.i.00:00**

Okay I'll start with something pretty easy then (*Yianis laughs*) um at Splash there used to be I've become obsessed by this this week there used to be a long corridor with water down the middle you remember that corridor

**Yianis:**

Yeah

**Russell:**

Do you remember the rooms that were alongside that corridor

**Yianis:**

Yeah like the executive rooms almost

**Russell:**

Right okay okay the executive rooms

**Yianis:**

Yeah

**Russell:**

almost

**Yianis:**

(*laughing*) Yeah

**Russell:**

**II.i.00:30**

How come well let's start off with the almost (*I laugh a little*) what makes them almost executive rooms

**Yianis:**

Um you know like well it's it's a thing overseas but certainly not in Australia where saunas you actually pay for a room

**Russell:**

Yeah

**Yianis:**

and oh well I didn't know that but when I went to Splash because I went to overseas after Splash closed um but

**II.i.01:00**

um you know because I didn't know about it you had to pay to get in I just thought how you know weird and the rooms are just like there's an it's an office room there's a key and you know they get control of the TV and the porn in the room

**Russell:**

So when you say THEY get the person with the key

**Yianis:**

The person with the key

**Russell:**

Yes

**Yianis:**

who's hired the room out

**Russell:**

Yes

**Yianis:**

Um and it's so I always infer that these rooms are specifically

**II.i.01:30**

you know like I don't know there's this thing of like maybe you know me men bringing prostitutes back to that (*he laughs a little*) to those rooms and I I don't see the sense of picking up someone and why wouldn't you use a free room but I mean the best thing about these rooms is that you've got control of the porn so if I had a bit of money I'd probably use them (*laughing*) so I was always jealous because they're and there's a gla I can't remember if there was

**II.i.02:00**

glass windows

**Russell:**

The ones

**Yianis:**

There was glass somewhere in that room

**Russell:**

Sorry is this the ones at Splash now

**Yianis:**

Yeah I don't I can't remember if there were glass but no I remember being able to see in somehow so maybe there were blinds I can't remember I remember being able to look in somehow

**Russell:**

Yeah

**Yianis:**

So I don't know if there was window a window with blinds or

**Russell:**

My recollection is that most of them but not all had walls of glass because they were  
**II.i.02:30**

converted offices

**Yianis:**

Right oh wow *(he laughs)*

**Russell:**

Yeah I think they were basically converted offices along a corridor

**Yianis:**

Yeah and it was almost like these offices were you know like in a promenade because there was a water feature

**Russell:**

Yes

**Yianis:**

you know *(he laughs)* so it was like um the up sc you know like um the gentrified area

**Russell:**

So did you think of them as the executive rooms before you went overseas and found out about rooms

**II.i.03:00**

being booked

**Yianis:**

No I thought they were executive rooms before ah when I went overseas it's run of the mill everyone

**Russell:**

Yeah

**Yianis:**

You go to a sauna and you you buy a key

**Russell:**

Yeah

**Yianis:**

or whatever

**Russell:**

Yeah

**Yianis:**

So it's a lot more it's people with rooms have have paid for the rooms overseas

**Russell:**

Fine okay

**Yianis:**

Yeah

**Russell:**

And the these rooms here were they like the rooms that people paid for overseas

**Yianis:**

No they seemed

**II.i.03:30**

more special *(he laughs)* because of the TV

**Russell:**

Yes

**Yianis:**

in the rooms

**Russell:**

Each room had a TV in it yeah

**Yianis:**

Yeah and they weren't you know you paid for rooms with just a basic mattress like a um a gym mat

**Russell:**

Here

**Yianis:**

No overseas

**Russell:**

Yeah

**Yianis:**

But I think there was linen

**Russell:**

Yes

**Yianis:**

in those executive rooms

**Russell:**

On beds

**Yianis:**

Yeah on beds

**Russell:**

Yeah okay

**Yianis:**

So it was very different

**Russell:**

Do you remember anything about the thematic um thing that went through

**II.i.04:00**

the way they were differentiated from each other

**Yianis:**

No no I can't remember

**Russell:**

Okay you never went into one of those rooms

**Yianis:**

No

**Russell:**

You never met anyone who'd been in one of those rooms

**Yianis:**

No

**Russell:**

that you know of

**Yianis:**

I've always been trying to look inside those rooms

**Russell:**

Yeah

**Yianis:**

a lot

**Russell:**

Because the porn's playing on the television sets

**Yianis:**

Yeah

**Russell:**

Yeah yeah did you used to sit and watch the porn in those

**II.i.04:30**

rooms

**Yianis:**

Mm yeah

**Russell:**

Where did you sit

**Yianis:**

I'd stand around or I think I'm pretty sure I've I sat on if there was a ledge on the water thing feature I think it was a bit raised I think I've sat on that

**Russell:**

Yeah otherwise you'd stand against the glass

**Yianis:**

Yeah or walk around kind of loiter around that area

**Russell:**

Right okay all right did you know that they have

**II.i.05:00**

rooms at Volcano that you can pay money for private rooms upstairs near the heavy duty area

**Yianis:**

In the heavy duty area yeah

**Russell:**

Did you know that before you went overseas

**Yianis:**

No I kind of differentiate between (*laughing a little*) I always think I always thought of those rooms at Volcano as a as the heavy duty rooms I didn't s

**Russell:**

Have you ever peered into one of them

**Yianis:**

No I've never looked in there

**Russell:**

So you don't know what's in them

**Yianis:**

I just presume that just because they're upstairs

**II.i.05:30**

in that area because there's very different vibe in that you know

**Russell:**

Yeah

**Yianis:**

I just um presumed yeah they were heavy duty rooms like you know I don't know enema places [?] enemas [?] but no they don't have enemas somewhere else in another room another part no see there's a there's a gap in my thinking there so but I just presume they're different

**Russell:**

**II.i.06:00**

That thing about

**Yianis:**

And I never used to go down there actually

**Russell:**

Right

**Yianis:**

[unintelligible] it's such a dead area but at Splash it's a thoroughfare that area but for me the ones at Volcano yeah that was a dead end or something or place where you didn't bother with yeah

**Russell:**

**II.i.06:30**

Have you been um have you been to a sauna since we last talked

**Yianis:**

No (*he laughs*) I I didn't know whether that was a proviso of the interviews actually

**Russell:**

No it's not at all not at all

**II.i.07:00**

I was just I just suddenly realised that I didn't know whether you had been or not I suspected it was possibly something that hadn't happened but

**Yianis:**

Well no I've been meaning to go bec with Salvatore oh someone (*he laughs*) and

**Russell:**

It's all right it gets changed

**Yianis:**

*(laughing)* And we want to go together but we haven't gotten around to it we were going to go not this weekend but

**Russell:**

Easter

**Yianis:**

No *(he laughs)*

**Russell:**

Oh

**II.i.07:30**

last weekend

**Yianis:**

Yeah but my money didn't come through so *(he laughs)* we were we were going Easter weekend but um yeah I think um so yeah no I haven't been had entanglements for the whole period though *(he laughs)* in yeah last time I saw you and Easter between

**II.i.08:00**

that period it was a bit you know had various entanglements so yeah haven't had a chance to go really

**Russell:**

Right um I'm going to ask you a series of questions and if you don't wanna answer them that's fine you know um because you might not want to just tell me let alone you know be anonymous going along with Salvatore what's that about

**Yianis:**

*(he laughs, then almost inaudibly)* Oh god

**Russell:**

I mean you've told me that you're

**II.i.08:30**

sort of seeing him you know

**Yianis:**

Yeah um

**Russell:**

But what's that about what does that mean to you

**Yianis:**

What does that mean to me um okay probable it's probably a bit muddled

**Russell:**

Yeah

**Yianis:**

Our process of getting there of thinking of how we can but um *(he begins a list)* A um we

**II.i.09:00**

don't want to be married yet and he he's just finished from a long term relationship and the one before that was me again um so while I don't have a REAL need well I never I thought I did have a need to go to the you know have sex with other people

**II.i.09:30**

I kind of do so I feel like I want to I want to involve him and and we want someone anonymous but Salvatore wants the safety of a sauna rather than a beat and although I'm a bit reluctant because

**II.i.10:00**

well he doesn't understand the difference between a beat and a sauna he just thinks one's outdoors and one's kind of legal and indoors

**Russell:**

Is that because he hasn't ever been to a sauna

**Yianis:**

Yeah no

**Russell:**

Sorry are you confirming what I've just said

**Yianis:**

Yeah no he hasn't been to a sauna

**Russell:**

Yeah okay

**Yianis:**

and he's only come walked through a beat with me

**Russell:**

Yeah

**Yianis:**

So um I'm a bit reluctant to go to a sauna

**II.i.10:30**

because I think that what we I'd rather just fool around and not have this expectation of hard core sex with another person and Salvatore and a beat will you've got more I feel like you've got more negotiating skills I feel like I I I do

**Russell:**

You feel you do in a beat

**Yianis:**

Yeah

**Russell:**

than in a sauna

**Yianis:**

Yeah I feel a lot more comfortable in a beat going this is what we're going to do this is what I want to do I don't want to do that and I want to do this and if you don't want it

**II.i.11:00**

then that's fine but at a sauna it doesn't quite work like that it it's just

**Russell:**

For you

**Yianis:**

Yeah you know like yeah

**Russell:**

That's interesting because this I mean that's very timely you say that because this morning I was reading a study from Scotland (*I laugh a little*) which was specifically about how um a number of men were interviewed and they had specifically talked

**II.i.11:30**

about um most of them about how at a beat what we would call a beat anyway um they had less room to negotiate things than they would at um they didn't mention saunas but they mentioned bars um as ah saunas didn't come into it they only were looking at beats of various kinds either outdoor ones or indoor ones

**II.i.12:00**

or bars and they talked about that absence of negotiation so I'm really suddenly struck by that I mean the people

**Yianis:**

No I'm totally opposite

**Russell:**

Yeah so I'm curious what is it that's happened in saunas that has led you in the past to believe that that's the case

**Yianis:**

I think it's because you get caught up

**II.i.12:30**

with the whole sex thing at

**Russell:**

That you have been

**Yianis:**

Mm at saunas and you get caught up with it and it becomes sex and sex is about losing control and kind of inhibitions and stuff I mean good sex for me anyway or you know like not knowing that okay we're going to give each other a head job or (*he laughs a little*) you know

**Russell:**

Right

**Yianis:**

Um and I like um

**II.i.13:00**

I would like to be in total control we are you know like if me and Salvatore are going in there we're totally object you know we're we're not interested in meeting interesting personalities (*he laughs a little*) we're interested in you know a person like we would a kind of a moving sex toy almost

**Russell:**

Yeah I understand

**Yianis:**

And oh well (*he laughs a little*) and I feel like at a beat you can just you know I have no problems at a beat just walking out of any situation

**Russell:**



But you do at the sauna

**Yianis:**

**II.i.13:30**

Yeah because there just seems to be this faux um passion thing (*he laughs*) this faux

**Russell:**

Is that faux F A U X

**Yianis:**

Yeah (*he laughs*)

**Russell:**

You ARE sophisticated (*we laugh a little*)

**Yianis:**

Where you kind of you know because you know you're in an envir and it's also like the beat there's this thing of being caught there's this thing of being in public even if it's the most private location there's it's a you're

**II.i.14:00**

in public

**Russell:**

Right

**Yianis:**

and no matter how secretive the area is it's some kind of public ground um and that's probably the reason why you can kind of be a bit more detached and impersonal there's no reason not to enga I mean apart from yeah I mean it's it's I'm [?] caught up in being polite I guess as well polite and but at beats I don't feel like I have to be polite

**Russell:**

**II.i.14:30**

Um the first time I ever went to a sauna the man at reception I I said I spoke to him and I said this is my first time at a place like this what should I know and he just looked at me like he had this onerous task um and he was baffled and and then he said a couple of basic bits of information to me but one then he said something that

**II.i.15:00**

made me think I'd come to the right place he said don't forget above all else you don't have to do anything you don't want to and I

just felt instantly happy long before I (*Yianis laughs*) you know I mean I wasn't even through the door in you know I had no idea what was going on inside but suddenly I felt like I was in control and I had control and I've never forgotten that ever since but I'm wondering do you feel that you

**II.i.15:30**

have to do things you don't want to

**Yianis:**

No no historically I gue it's I'm informed by incidents that have happened to me in the past there

**Russell:**

Yeah

**Yianis:**

where I'd go in there going I don't want to finger this you know like I I because I'm I'll well I'm gradually moving out of this stage of my life hopefully but where I was so HIV obsessed

**Russell:**

Yes

**Yianis:**

that I I'd go in there going okay no I'm not going to finger a person with this finger (*he laughs*) because I've got a little cut on it or something

**Russell:**

**II.i.16:00**

Yeah

**Yianis:**

and you know I I'd know my limitations before going in there but for some reason when I went in there those things would escape me and they usually don't at a beat

**Russell:**

Now when you say go in there I'm going to be a bit pedantic for a moment where do you draw that line of being either in or out do you

**II.i.16:30**

mean past the past the lockers or just past the security door or past

**Yianis:**

No when I'm in the cubicle with someone

**Russell:**

In the cubicle

**Yianis:**

Yeah

**Russell:**

So it's once you're in a cubicle

**Yianis:**

With someone yeah

**Russell:**

Right okay

**Yianis:**

It's the room

**Russell:**

Right okay with the door locked in the cubicle

**Yianis:**

Yeah yeah

**Russell:**

But the other parts of the sauna

**II.i.17:00**

that is

**Yianis:**

That's more cruisey I can I can handle control I'm in total control of cruising or play

**Russell:**

Yeah

**Yianis:**

Yeah

**Russell:**

But it's it won't be just play if you're in a cubicle

**Yianis:**

No

**Russell:**

And the events that can unfold in a cubicle can't unfold anywhere else for you in a sauna or haven't so far

**Yianis:**

No they they're they're different yeah they they I mean I'm

**II.i.17:30**

not any yeah I kind of like doing it in view but I haven't that much actually at saunas no at saunas I haven't

**Russell:**

Right (*a silence*) so

**Yianis:**

Although I have overseas actually yeah

**Russell:**

Well I can catch up with that another time (*we laugh a little*) but

**II.i.18:00**

but not in a sauna overseas

**Yianis:**

In a sauna overseas

**Russell:**

Oh right okay

**Yianis:**

Yeah

**Russell:**

Well maybe I should catch up with that now then

**Yianis:**

It was yeah that's because overseas we didn't have money for a room (*he laughs a little*) and so we had no choice but

**Russell:**

to be in a in an exposed or open area of some sort an area that other people could access

**Yianis:**

Yeah yeah

**Russell:**

Right okay

**Yianis:**

So we had to use it

**Russell:**

Right okay

**Yianis:**

Yeah

**Russell:**

**II.i.18:30**

*(a silence, then)* Someone um else I've interviewed talked about how one of the things for him about you know having sex when he was really enjoying it was that he was completely in the moment and then I asked him about um

**II.i.19:00**

ah about HIV issues in relation to that you know in other words being aware of safe sex practices I think it's the only time in the whole all of these interviews and conversations that I've done that and he said oh no he said I never lose sight of that he said that's like a given you know that's like a second nature and that was interesting because then what we started to tease out were a lit just

**II.i.19:30**

a little bit a sense of well what did he stay in touch with even when he was in the you know the

**Yianis:**

In the moment

**Russell:**

The heat of of something and felt he was in the moment there was still nevertheless some sense of the rest of the world he still had um ah some connection with it and was in touch with it at at almost an unconscious level but enough for it to be almost automatic for him to be still making discriminating choices

**II.i.20:00**

is it the case that for you when that cubicle door shuts that becomes difficult

**Yianis:**

Um nuh oh no not when the cubicle door shuts when we're actually kissing and you know having sex um but I don't lose sight of I mean this is me

**II.i.20:30**

being very rigid about my um rigid about the safe sex rules that I I use

**Russell:**

Yeah

**Yianis:**

in those spaces so I wouldn't let something like someone cum in my mouth or fucking [fuck me?] without a condom

**Russell:**

Yeah

**Yianis:**

It's silly but *(he laughs a little)*

**Russell:**

Yeah

**Yianis:**

But it's just little things

**Russell:**

Little things that you would pay attention to outside the cubicle

**II.i.21:00**

**Yianis:**

Yeah

**Russell:**

Right okay

**Yianis:**

I mean it's not a hard and fast rule I mean sometimes you know I do you know I'm fine inside the cubicle but other times I'm not

**Russell:**

When you say sometimes you're fine do you have you any ability to identify what differentiates those times from others how it

is that sometimes you'll be fine and you'll be able to exercise that control

**Yianis:**

It's usually when

**II.i.21:30**

I'm um just I'm fine if I'm more detached (*he laughs a little*) from the whole situation where I see each sexual move as a as a procedure

**Russell:**

Yeah

**Yianis:**

Ah I'm fine then I'll follow all my rules but instantly when I'm beginning to let go I let go of a few things but not enough for me to be at risk of any kind of disease

**II.i.22:00**

as such

**Russell:**

Yeah

**Yianis:**

but just all but just I I've [sic] be more comfortable I'm sure

**Russell:**

I understand is it the isolation with one other person that does it the sense of isolation because the cubicle door is latched

**Yianis:**

Yeah it's the isolation and and the passion

**Russell:**

**II.i.22:30**

And that that display of sorry display isn't probably the right word that um triggering of passion is something you won't permit to the same degree in other areas of the sauna

**Yianis:**

Yeah yes

**Russell:**

Right

**Yianis:**

I wouldn't let yeah I wouldn't

**Russell:**

**II.i.23:00**

(*a silence*) Um (*a silence*) does the nature of the cubicle itself

**II.i.23:30**

the physical nature of the cubicle itself affect the degree to which you might see what you're doing as a series of procedures or is it the other person and your relationship with the other person for instance if the light in the other cub in the cubicle was really bright

**Yianis:**

Yeah

**Russell:**

you know for instance would that

**II.i.24:00**

aff you seemed to instantly respond when I mentioned that it would that affect something

**Yianis:**

I like the lights to be turned up

**Russell:**

Right in in order to what unleash passion or to

**Yianis:**

To control things

**Russell:**

To control things all right okay

**Yianis:**

To control things and to kind of ah not lose sight of say cuts on my body or something

**Russell:**

Right okay so you your you actually like your body to be visible to yourself while you're that's

**II.i.24:30**

right that's very interesting what about um then if the room has mirrors would that heighten that awareness of visibility or

**Yianis:**

(*laughing a little*) Yes um

**Russell:**

Or not

**Yianis:**

Mirrors make it more kind of posey more kind of performative really

**Russell:**

So it's not the same thing

**Yianis:**

No it's different if there's mirrors all around you

**Russell:**

Okay

**Yianis:**

which yeah you just it's like it becomes like you know you are the porn

**II.i.25:00**

star or something not that *(he laughs)*

**Russell:**

You YOU are

**Yianis:**

Yeah *(we laugh)*

**Russell:**

Yeah all right okay

**Yianis:**

Well you know yeah because you see yourself you know

**Russell:**

I'm

**Yianis:**

[unintelligible]

**Russell:**

I'm trying very much to find out what's happening for you in this rather than so I mean do you you you are talking about yourself

**Yianis:**

Yeah I mean I'm not imagining I'm the por I'm the porn star

**Russell:**

Yeah

**Yianis:**

but it's like I it's like I am

**Russell:**

Yeah

**Yianis:**

Well you know yeah

**Russell:**

Yeah I do

**Yianis:**

I see

**Russell:**

But I need to hear what happens for you

**Yianis:**

I see I see myself

**II.i.25:30**

having sex so

**Russell:**

Right okay

**Yianis:**

I kind of become

**Russell:**

But that's different from the other quality of the light being up and just being aware of of having you know the surface I'm looking at my hands as I'm talking to you about this are you right so that like I can see them we're in a really well lit room and I can see them that's a different thing from the from say if there were a mirror there and I was looking at my hands in the mirror

**Yianis:**

No yeah that's totally diff

**Russell:**

Right okay

**Yianis:**

Different like the mirrors would um create

**II.i.26:00**

a um kind of a um broader picture a a broader awareness of what's happening you know the moves rather than the particular surfaces of your hands and

**Russell:**

Right

**Yianis:**

The

**Russell:**

Can I I I just need to check this before we go any further you have been in a room with mirrors at some stage

**Yianis:**

Yes

**Russell:**

Okay so so you're talking from experiential knowledge yeah

**Yianis:**

Yes

**Russell:**

Yeah okay now my next question is then

**II.i.26:30**

do you if it's a room with mirrors does that then although it's a different quality from the light being being quite bright does it is it different in the sense that it affects the degree of being in control

**Yianis:**

Oh I

**Russell:**

For

**II.i.27:00**

instance

**Yianis:**

I phased out for a sec

**Russell:**

All right okay

**Yianis:**

So [sorry?] *(he laughs)*

**Russell:**

If it's a room with bright lights you've got more control you can exercise more control

**Yianis:**

Yeah

**Russell:**

Sets of procedures

**Yianis:**

Yeah

**Russell:**

That's what happens for you if it's a room with mirrors does the same effect occur even though it feels different like you talked about it being more performative and posey does that lend itself towards exercising more control or it is

**II.i.27:30**

more like that's likely to unleash some passion that's

**Yianis:**

No you have more awareness then because you you're going hey this is the move I'm going to do *(he laughs a little)* so you're thinking about that move you're not just doing the move

**Russell:**

Right

**Yianis:**

because you can see the move you know as your reflection doing it as well so you've got another reminder as well so you can still be posey but be careful at the same time

**Russell:**

Right

**II.i.28:00**

okay all right are there any other features of the room that are likely to be there that are likely to have some effect on the degree of control for you

**Yianis:**

The single bed factor

**Russell:**

Sorry

**Yianis:**

The single bed factor

**Russell:**

Yeah can you tell me more

**Yianis:**

The beds aren't a double bed they're a single bed

**Russell:**

Right

**Yianis:**

so it means that the bodies are close together

**Russell:**

**II.i.28:30**

There are some rooms at some venues though that have much wider um beds

**Yianis:**

Yeah

**Russell:**

So

**Yianis:**

I've never yeah

**Russell:**

there's for instance I know there's one at Rear Entry that's very wide and there's one at Squirt that's very wide

**Yianis:**

Yeah Rear Entry yeah that's the one I was thinking of yeah

**Russell:**

So then

**Yianis:**

[unintelligible] I never end up in those rooms for some reason

**Russell:**

Okay

**Yianis:**

But um just the single bed means you're rolling around together for me anyway

**Russell:**

Yeah and

**Yianis:**

And and say at a beat

**II.i.29:00**

there's not that close proximity of the body with another person's body

**Russell:**

Right

**Yianis:**

yeah because you're standing and it's also the whole idea of the bed that creates more int (*he laughs a little*) intimacy

**Russell:**

More intimacy

**Yianis:**

Yeah

**Russell:**

Yeah go on

**Yianis:**

Because a bed means that you know not not that I'm always using those rooms in that way or have were was using those rooms in that way um but when both of

**II.i.29:30**

you know me and that other person are on the beds together bed bed together um we'd um yeah our bodies would be pushed close I mean it's just a sign you know our bodies would be pushed

**Russell:**

Sorry I understood you to say that beats were more intimate though

**Yianis:**

No less

**Russell:**

Right okay

**Yianis:**

Less

**Russell:**

Right okay

**Yianis:**

because you're not on a bed together

**Russell:**

Sure

**Yianis:**

Beds just push the body together

**Russell:**

Okay

**Yianis:**

Well single beds

**Russell:**

All right

**Yianis:**

Or beds in general you don't have as much mobility when you're horizontal

**II.i.30:00**

as you are when you're standing

**Russell:**

So when you've gone into a cubicle with someone and latched the door or one of you

has latched the door has has there been a kind of um an a moment of anxiety even mild anxiety about that is that like a big

**II.i.30:30**

is that a big choice I mean to well the latching neither here nor there really but just going into the room and shutting the door going knowing you're going to go into the room and shut the door is that like a is that a big is that a decisive moment

**Yianis:**

Yeah

**Russell:**

All right

**Yianis:**

It means that [unintelligible] I mean you could either lay your cards down and say well you know create the boundaries that you want to play in

**II.i.31:00**

um or you know or I mean it's not all um or another thing is that it could be um you know you've got some commitment of say you know you know doing it with them or cumming with them (*he laughs a little*) or cumming in that engagement and you're going well just say I don't want to (*he laughs a little*) so it's always good to test outside (*he laughs a little*) of the cubicle before you make that commitment

**Russell:**

Yep

**II.i.31:30**

are you more likely do you verbally negotiate the process of going in to a cubicle like do you speak it or do

**Yianis:**

Yeah I

**Russell:**

Do you work with um physical gestures

**Yianis:**

No I'd speak it on my way there on our way there I'd s I'd say something like you know I don't know depends what my the phobia of the moment is or whatever but (*he laughs*)

**II.i.32:00**

if I feel that my mouth's not healthy I'd go well I'm not going to give you head I'm sorry



you know I'm I wouldn't say I'm sorry but  
um

**Russell:**

Would you say I'm sorry have you said I'm  
sorry

**Yianis:**

Yeah I probably have

**Russell:**

Yeah okay

**Yianis:**

And I'd probably have said I know it's  
retarded but just work with me something  
like that

**Russell:**

All right okay

**Yianis:**

So I kind of

**Russell:**

Some sort of

**Yianis:**

I acknowledge the absurdity

**Russell:**

Yeah

**Yianis:**

and then I go but you know that's the way it  
is

**II.i.32:30**

and you know they can take it or leave it but  
that's that

**Russell:**

But once you're inside you find it's a bit  
harder to take it or leave it

**Yianis:**

Yeah it's harder to kind of

**Russell:**

Because there's some kind of

**Yianis:**

It's a commitment (*he laughs a little*)

**Russell:**

Right okay

**Yianis:**

It's like you've made a commitment

**Russell:**

Yeah

**Yianis:**

to the room (*he laughs a little*)

**Russell:**

Yeah now when when you talk about going  
to it do you say do you say things like oh do  
you want to go to a room or do you say do  
you want to go to a cubicle

**II.i.33:00**

or or do do other people always make say  
that to you and you've never said it or what  
what actually

**Yianis:**

Well to tell you the truth I mean I haven't  
been in cubicles that often

**Russell:**

Yeah

**Yianis:**

(*he begins a list*) A because the people that I  
want don't want me so it never really happ  
never really goes that gets that far or I just  
haven't wanted to and have just been

**II.i.33:30**

happy watching porn or watching people  
have sex

**Russell:**

Right

**Yianis:**

You know what I mean I'm more likely to go  
in in the cubicle myself (*he laughs a little*) to  
be able to see what's happening next door  
really

**Russell:**

Yeah

**Yianis:**

which I've done

**Russell:**

You mentioned something along those lines last time (*Yianis laughs*) yeah yeah um when you go in to see what's happening in the next cubicle

**Russell:**

Yeah

**Yianis:**

do you lock the door behind you

**Yianis:**

Yeah

**Russell:**

Right (*laughing a little*) okay why why is that

**Yianis:**

(*laughing a little*) Because it's a bit  
**II.i.34:00**

desperate well you could interpret it as desperate but you know

**Russell:**

And that's a concern for you

**Yianis:**

Yes weirdly I mean I don't care about I mean yeah I guess it is yeah

**Russell:**

Okay

**Yianis:**

Even though I don't care necessarily about anyone in that space

**Russell:**

Um

**Yianis:**

It's all about you know I mean these

**II.i.34:30**

places are so superficial in not like in they're oh they're superficial they're crap I'm saying they're superficial in the sense of it's impressions are the thing that count (*he laughs a little*) or something in those spaces

**Russell:**

For you

**Yianis:**

Yeah that's I mean yeah I guess and that's what I I'm I'm I'm I mean I guess I'm placing that I mean that's what I think other people are feeling you know like it's what they think about you in a split moment

**II.i.35:00**

it's not an you know you're not interviewing people you're not you know it's I don't know people don't grow on you for the two hours you're there or something I mean they do I mean it's a different thing I guess but it doesn't har it doesn't happen to me where someone grows on me in a three hour period (*he laughs*)

**Russell:**

Right

**Yianis:**

because you know they're showing me their good sides during that three period and at the end I go oh wow they're great (*he laughs*)

**II.i.35:30**

it's more like yes or no (*we laugh*) so some so someone seeing me watching someone else might be (*he snaps his fingers*) an instant no and I pres you know

**Russell:**

And and do you think that because if you saw someone doing that (*Yianis laughs*) you'd think that

**Yianis:**

I'd think it's (*he laughs*) it's very immature like I'd probably think the person is

**Russell:**

No you don't have to look you don't have to apologise or justify

**Yianis:**

No no I'm not apologising I'm just saying that I'd probably think they were young

**Russell:**

**II.i.36:00**

If they were looking

**Yianis:**

Because I'm I I think I can spot some times in my life where I've seen people do it in other like in toilets or something and they've always been young (*he laughs a little*)

**Russell:**

Yeah okay so it reminds you of the the scene in a toilet

**Yianis:**

Yeah

**Russell:**

where someone will look over the top of another cubicle

**Yianis:**

Yeah

**Russell:**

Okay all right um when you you you talked a bit about um

**II.i.36:30**

the it's often been the case that the people you want don't want you

**Yianis:**

Yeah

**Russell:**

how do you know that they don't want you and it I'd like you in answering to just think of maybe a specific example you don't have to go into the example but can you give me your answer as much as possible from an example without you don't you don't have to describe it but someone where you felt

**II.i.37:00**

very confident no that person doesn't want me I want him but he doesn't want me how did I know that

**Yianis:**

They explicitly when you're following them try to dodge you and um when they're standing still and you're standing still near them they walk away um what else

**Russell:**

Well can I take those first

**II.i.37:30**

two instances you say when you're following them that they dodge you okay so you've got a recollection of that happening

**Yianis:**

Yeah lots of times

**Russell:**

Okay right okay now when you say you're following them that is you're walking behind them on the same pathway they're walking on in the same direction

**Yianis:**

Yeah

**Russell:**

Okay

**Yianis:**

About you know five metres behind

**Russell:**

About five metres how many steps is that roughly

**Yianis:**

About ten I don't know

**II.i.38:00**

ten

**Russell:**

Okay all right now what kind of over what kind of time period are we talking like a couple of minutes of following them

**Yianis:**

Five minutes

**Russell:**

Okay all right now how do they know that you're there if you're behind them

**Yianis:**

You know who's following you I mean people always look back you always you know got peripheral vision

**Russell:**

Behind

**Yianis:**

Yeah *(he laughs)* no

**Russell:**

No no I I I please this is a spatial question  
**II.i.38:30**  
and it it's and this isn't the first time I've asked about the following thing so

**Yianis:**

No it's because people look behind them and stuff you sense who is following you

**Russell:**

Right

**Yianis:**

Actually it's probably less is this five metres this room yeah it's probably five metres

**Russell:**

Yeah

**Yianis:**

Yeah it's probably five metres

**Russell:**

Yeah the length of this room

**Yianis:**

Yeah and when you're turning corners you kind of see [unintelligible]

**Russell:**

Okay all right now if you're following them  
**II.i.39:00**  
are you gazing at the person you've been following

**Yianis:**

Mm

**Russell:**

Right

**Yianis:**

And trying to do a good walk *(he laughs a little)*

**Russell:**

and so what they see pardon

**Yianis:**

And trying to do a good walk or something or *(he laughs)*

**Russell:**

I think I know what that means do you mean like you're you're acting as if you're walking

**Yianis:**

Yeah no I don't know

**Russell:**

What's a good walk

**Yianis:**

Oh well a good walk's different for each person obviously

**II.i.39:30**

but um

**Russell:**

You introduced the term

**Yianis:**

*(laughing)* A good walk like I'd probably put my shoulders back

**Russell:**

Yes

**Yianis:**

because I slouch probably and um

**Russell:**

And you think slouching might not be particularly attractive

**Yianis:**

Yeah

**Russell:**

Okay (*I laugh a little*)

**Yianis:**

(*he laughs, then*) No not a and um not for myself [unintelligible] um and I probably oh no it's got nothing

**II.i.40:00**

to do with a good walk but you know I'm concerned that my hair is big so (*he laughs*)

**Russell:**

Your hair is big

**Yianis:**

(*laughing*) Yeah

**Russell:**

(*I laugh a little*) Okay all right

**Yianis:**

[unintelligible] cos it's big hair and um and and where I place my towel [unintelligible] you know and I'm I'm walking you know pretty straight (*he laughs a little*)

**Russell:**

So did you say where you place your towel is important

**Yianis:**

Yeah

**Russell:**

**II.i.40:30**

Yeah okay

**Yianis:**

In proportion to my stomach

**Russell:**

Right okay what how high or low

**Yianis:**

How high or low yeah how short

**Russell:**

Sure okay right all right now so there's this constructed performance of walking and you're looking

**Yianis:**

I'm looking

**Russell:**

directly at the person

**Yianis:**

I don't yeah don't not look at them ever you know during this period I'll probably you know just look at them

**Russell:**

So you won't just

**II.i.41:00**

happen to be in the same direction gazing

**Yianis:**

(*laughing a little*) idly

**Russell:**

as though survi yeah idly

**Yianis:**

No I'm not

**Russell:**

Right okay no it's intent and you'll do that for about five minutes if the person slows down what do you do

**Yianis:**

I slow down

**Russell:**

You don't approach them

**Yianis:**

Oh no I will approach them it depends how cool they look how detached they look usually I I might just stand

**II.i.41:30**

next to them to see if they stop

**Russell:**

Right

**Yianis:**

I'll stop and I'll stand next to them and then you know whether they want you or not

**Russell:**

Because they might just walk off again

**Yianis:**

You might yeah and if they walk off again then that means or you might brush your hand against them and you feel a flinch it might not be a very big flinch but it's a

**Russell:**

So you'll stand close enough to be able to brush your hand

**Yianis:**

Yeah or something yeah or kind of feel them

**Russell:**

You've

**II.i.42:00**

done that

**Yianis:**

Yeah

**Russell:**

Okay I guess that's the important thing for me at the moment I'm interested in what you've done that you can kind of if you like

**Yianis:**

Yeah like I feel for their crotch or something

**Russell:**

Right okay

**Yianis:**

And you know then if they (*laughing a little*) want you or not

**Russell:**

YOU know then

**Yianis:**

Yeah

**Russell:**

Yeah okay the

**Yianis:**

And I'm not interested in I mean I

**II.i.42:30**

have in the past and you know you kind of work with someone until they want you or something but I'm not into that I see that as bullshit and I don't like I think it's a waste of time now I don't have the patience for it

**Russell:**

Mm mm the have you have you taken on the role of the person who's

**II.i.43:00**

been pursued and has not wanted the attention

**Yianis:**

Yeah yes yes

**Russell:**

And have you what you've been describing the other person as doing are they things that you've done in this other role now of the the pursued (*I laugh a little*)

**Yianis:**

Yeah I just don't make eye contact

**II.i.43:30**

with them I don't make eye contact with them and that's how you also know yeah they're not making any eye contact with you and you're making heaps they're making none and they're avoiding your gaze um so I probably avoid the person's eye contact I don't so much run away or dodge them just trying to imagine

**II.i.44:00**

it just (*laughing a little*) it doesn't seem to happen that often really where I'm pursued

**Russell:**

That you're aware of

**Yianis:**

Yeah really at a sauna it always feels like I'm pursuing people (*he laughs a little*) which could be a problem um just um no it doesn't feel like yeah I mean I am I oh um

**II.i.44:30**

I just avoid [sic] avoid eye contact and usually when people are pursuing me I might be near the um the videos or just ha quite happy to masturbate or something so it doesn't feel like I'm just going oh hey I'm I'm here for the porn not anyway but obviously I'm lying really but I'm

**II.i.45:00**

not I just feel like I'm lying because at that stage that's all I want to do (*he laughs a little*) but um but I'm sure if someone I liked (*laughing a little*) approached me during my sol periods of solitude then I'd I'd probably you know reconsider

**Russell:**

The thing about finding out whether another person wants you the terms in which you've described are you've described it in

**II.i.45:30**

terms of you initiating something and then reading their response so you have to wait to find out

**Yianis:**

Mm you almost you come uninvited and then you wait for their response and that's a lot of the time when I'm want wanting to join in with couples where you intrude somehow

**II.i.46:00**

and you wait for their response to see if you can join in or you can watch

**Russell:**

Right

**Yianis:**

And in those circumstances I'd probably ask them you know I'm

**Russell:**

You'll actually speak

**Yianis:**

I'd say yeah I just want to watch is that okay knowing on the odd occasion they don't mind

**Russell:**

Would you say it or would you whisper it

**Yianis:**

**II.i.46:30**

No I'd say it as much volume as I'm using right now

**Russell:**

Right okay so you have a distinct again you know from experience you've done that

**Yianis:**

Yeah

**Russell:**

And would that be say on the threshold of um um an open cubicle or would it be in the

**Yianis:**

If it's a cubicle I'd ask if it's an open space I wouldn't ask

**Russell:**

Right

**Yianis:**

And if they were tell if they told me to go away if it's in a quite open space I probably

**II.i.47:00**

I'd be reluctant to move

**Russell:**

Yeah I understand that but can you tell me how that's the case for you

**Yianis:**

Well I I don't see the the point of having these public spaces where they can have sex and th and then pri you know more private spaces where they can have sex and they choose to have it sex in a um in a pub a more public s place where you come [can't?] you know but I but I want to

**II.i.47:30**

you know the whole

**Russell:**

Yeah where is there to go away to

**Yianis:**

Yeah they w

**Russell:**

Lock yourself in a cubicle (*I laugh*)

**Yianis:**

Yeah you know they want the whole shower to themselves

**Russell:**

Oh really

**Yianis:**

or something or the whole sauna

**Russell:**

Yeah

**Yianis:**

area and stuff and it's just like well no

**Russell:**

But you wouldn't ask in you haven't asked in those more public areas

**Yianis:**

No no I wouldn't ask in those areas

**Russell:**

And do you have any recollection of ever asking in one of those more public arenas

**Yianis:**

Not that public but if they were in kind of a dead

**II.i.48:00**

end zone um and they'd ask me you know no I um no I don't think I have asked in that

**Russell:**

All right but you would a you have asked

**Yianis:**

Yeah

**Russell:**

on the threshold of a of a cubicle

**Yianis:**

I have yeah

**Russell:**

Now can you tell me just a little bit I mean you don't have to kind of be on top of this you can just explore it if you like what's the difference between a cubicle with the door wide open and some people in it doing something

**II.i.48:30**

and an open space how is a cubicle with the door open not an open space

**Yianis:**

Well it gets closed

**Russell:**

How do you experience it though

**Yianis:**

It is an invitation yeah people are dumb really um (*he laughs*) no just in terms of

**Russell:**

I'm not I'm not asking for the reasoning behind it I'm just wanting to know a bit more about the experience of it whether that's

**II.i.49:00**

reasonable or not it's more you seem to be in tune with the idea regardless of what their intentions are you seem in tune with the idea and you know I'm quite happy to say I recognise this immediately but a cubicle door open with two people in it doing whatever is it a different thing from the same two people doing whatever in a corridor

**II.i.49:30**

or in the middle of the steam room or

**Yianis:**

Yeah

**Russell:**

Or something now what is that difference

**Yianis:**

It's usually [unintelligible]

**Russell:**

How do how do you know that difference

**Yianis:**

Because I always feel that with a room they're waiting for something else or something or they're open to things but



when they're having sex in say a sauna and they don't want anyone around them and then

**II.i.50:00**

and they feel annoyed I just feel like well have you ever thought about where you're having sex really

**Russell:**

But you feel the need to approach them though when they're in the room

**Yianis:**

Yeah

**Russell:**

and speak even though the door's open

**Yianis:**

Yeah

**Russell:**

But

**Yianis:**

or it could be ajar or I could open it myself

**Russell:**

Ah all right so has there been a specific instance where the door was just open it hadn't been closed over

**Yianis:**

No no the the scenario I'm thinking about is I think I there was one of the doors at Volcano and they it wasn't closing properly

**Russell:**

**II.i.50:30**

Right okay

**Yianis:**

And I heard that maybe something interesting was happening

**Russell:**

Right

**Yianis:**

there well I didn't hear well I probably heard yeah I heard and just wanted to join in so I opened the door (*he laughs a little*) and asked they said okay

**Russell:**

Fine no that's good

**II.i.51:00**

gee we've covered a lot (*a silence*) um you talked a bit earlier about the towel um

**II.i.51:30**

does that become a preoccupation for you

**Yianis:**

Not a very big one but it's something I think about

**Russell:**

All right when do you think about it

**Yianis:**

When I'm getting changed or when I'm putting it on if I've been naked

**Russell:**

Okay and once you've made those decisions do you then forget about it

**Yianis:**

Yeah

**Russell:**

Okay what about your key

**Yianis:**

Yeah well key kind of it's more kind of it changes really

**Russell:**

Go on

**Yianis:**

Sometimes it's been on my foot

**Russell:**

Yes

**Yianis:**

Sometimes on my hand

**Russell:**

**II.i.52:00**

Yes

**Yianis:**

Sometimes on my top arm

**Russell:**

Yes

**Yianis:**

Depends how good I feel about myself if it's on my arm I'm probably feeling a a good about myself (*he laughs*) um and if it's on my arm I just feel normal and on my leg it's probably I'm trying to don't know what the leg means so much

**Russell:**

And you're very conscious of this though

**Yianis:**

Yeah

**Russell:**

That if it's on your upper  
**II.i.52:30**  
arm you feel good about yourself

**Yianis:**

Yeah I'm feeling good about my body because a tight band around your arm is kind of doing something to your arm and making you know kind of

**Russell:**

What does it do to your arm

**Yianis:**

Um peo it's an attention grabber there's a line that's coming acr straight across your arm

**Russell:**

When you see other people with those things on their upper arm that grabs your attention

**Yianis:**

Yeah

**Russell:**

Okay and when you see it on their wrists what does it do

**Yianis:**

Nothing

**Russell:**

And when you see it on  
**II.i.53:00**  
their ankles

**Yianis:**

I kind of (*he laughs a little*)

**Russell:**

what does it

**Yianis:**

I kind of think they're kind of um just more laid back really there's something about the ankle ring just in general that's kind of not hippyish I mean I guess hippyish kind of (*I laugh*) that's you know studenty it's (*he laughs*) it's I don't know

**Russell:**

**II.i.53:30**

Do you have any sense of how this evolved for you this awareness

**Yianis:**

No I mean I just know that on the arm that if you put a stripe on an arm or a bracelet on bracelet or something moving or

**Russell:**

Yeah

**Yianis:**

a body adornment pay you know draws attention to that area of the body

**Russell:**

But I'm more interested in is if it's on an ankle

**Yianis:**

Yeah

**Russell:**

that it's they're

**II.i.54:00**

laid back (*Yianis laughs*) or something

**Yianis:**

I know know that sounds absurd but like it's kind of it's almost it's it's

**Russell:**

I have an investment in this question (*I laugh a little*)

**Yianis:**

No it's it's it's different people I mean it would look different on different people

**Russell:**

Right

**Yianis:**

But on you know it's studenty it's surferish it's

**Russell:**

So when you make

**Yianis:**

It's got a lot of connotations dependings [sic] on depending on what kind of body it's on

**Russell:**

When you make a

**Yianis:**

It's not a bad thing

**Russell:**

Sure when you make a decision about where

**II.i.54:30**

to put it is it about how it looks then or about how it feels

**Yianis:**

Yeah looks and feels although all those areas

**Russell:**

Which predominates for you if it looks good but doesn't feel good are you more likely to shift it or keep it where it is

**Yianis:**

No I'd keep it

**Russell:**

You'd rather it didn't feel good but looked good

**Yianis:**

Yeah it won't feel that bad those three options aren't

**II.i.55:00**

none of them are

**Russell:**

Right

**Yianis:**

You know

**Russell:**

Well there are some places have tighter little key rings ah the elastic

**Yianis:**

Right

**Russell:**

than others

**Yianis:**

Yeah um no I mean if it irritated me that much I'd probably I'd probably like an hour later play with it take it off and yeah

**Russell:**

Now you you were indicating your right arm is it always your right arm

**Yianis:**

Mm

**Russell:**

**II.i.55:30**

So it would be the right upper arm or the right wrist

**Yianis:**

Yeah

**Russell:**

Are you left handed

**Yianis:**

No

**Russell:**

But you indicated your left ankle (*I laugh a little*)

**Yianis:**

Yeah it would be my left ankle

**Russell:**

But your right upper arm

**Yianis:**

Yeah

**Russell:**

Now that I've drawn your attention to that were you aware of that beforehand

**Yianis:**

No

**Russell:**

So that just happens somehow

**Yianis:**

Yeah

**Russell:**

**II.i.56:00**

It wouldn't be your right ankle

**Yianis:**

Um no it could be my right ankle but I'd I'd say it'd be my left

**Russell:**

Have have there been you've you've worn the key on all three of the places you've identified

**Yianis:**

Yeah

**Russell:**

Okay all right could it be your left arm that you'd put the key on then

**Yianis:**

No

**Russell:**

**II.i.56:30**

No it would be your right arm and you're right handed

**Yianis:**

Yeah

**Russell:**

Now if you've got your key on your right wrist does it matter to you if it kind of is slightly loose or does it need to be tight on your wrist

**Yianis:**

I can't remember that

**Russell:**

What I'm thinking of is for instance does it (*laughing a little*) interfere in procedures at different times if it's a bit loose

**Yianis:**

I would just pull it up

**Russell:**

You'd pull it up

**Yianis:**

Yeah

**Russell:**

**II.i.57:00**

Okay so you've no compunction at those moments of making necessary adjustments

**Yianis:**

Yeah

**Russell:**

Do you ever take your key off

**Yianis:**

In rooms

**Russell:**

Yeah you do

**Yianis:**

Yeah

**Russell:**

Always

**Yianis:**

Yes

**Russell:**

What's that about

**Yianis:**

Getting comfortable I suppose (*he laughs a little*) no no um you take your towel off and you take your

**II.i.57:30**

thing off

**Russell:**

Does the other person has the other person always taken their key off

**Yianis:**

I think so yeah because I always I always remember looking for our towels but I can't remember both of us looking for our keys I can't remember that moment but I remember we always get our towels mixed up and kind of I remember times where not knowing where your keys are which one's your key

**Russell:**

**II.i.58:00**

You don't keep track of your towel when you take it off

**Yianis:**

I try to I try to but the person it'd be a bit pedantic to kind of go to control where the other person throws their towel as well

**Russell:**

You could always wait until they've put theirs down (*Yianis laughs*) and then throw yours somewhere else

**Yianis:**

[unintelligible]

**Russell:**

Sorry

**Yianis:**

I don't know

**Russell:**

Or you could

**II.i.58:30**

control where their towel is by taking their towel off for them (*Yianis laughs*) and putting it somewhere

**Yianis:**

No I wouldn't do that

**Russell:**

You wouldn't do that

**Yianis:**

No

**Russell:**

You haven't done that

**Yianis:**

No

**Russell:**

Right is that because that hasn't ever occurred to you to do that or

**Yianis:**

No it hasn't it probably hasn't occurred to me but no it always comes to me at the end

rather where I'm going oh god I should have done that at the end

**Russell:**

**II.i.59:00**

When you went to the sauna the first time you basically went by yourself and all you had to go on was the kind of listings you'd read in *Outrage* as I recall

**Yianis:**

Yeah

**Russell:**

and you never had anyone to show you did you

**Yianis:**

No

**Russell:**

Has anyone ever since that first occasion

**II.i.59:30**

taken some teaching role with you in regard to saunas

**Yianis:**

No

**Russell:**

Have you with other people

**Yianis:**

No I guess I'm about to

**Russell:**

Yeah

**Yianis:**

Not teaching but some kind of introductory exercise (*he laughs a little*)

**Russell:**

Yeah yeah a pedagogue (*we laugh a little*)

**II.i.60:00**

um (*a silence*) have you decided if you still go ahead sorry have you discussed which sauna it will be if you go to one

**Yianis:**

Um probably wouldn't be discussing

**II.i.60:30**

it with Salvatore because he wouldn't be able to and he would give me that choice if um we went so I would choose because I know that he would give me that choice definitely and I would probably either Volcano or Rear Entry [unintelligible] you know it's not many but I mean but um

**Russell:**

Not Squirt

**Yianis:**

No definitely not

**II.i.61:00**

I just don't enjoy it (*he laughs a little*) well maybe Squirt I do want to revisit it

**Russell:**

I'm curious when you s so you don't enjoy it so therefore you'd decide that if the two of you were going to go you wouldn't go there I mean I'm just wondering you that was a very strong choice I was half expecting to hear that Squirt would be the one you'd go

**II.i.61:30**

to in some ways

**Yianis:**

Why I mean I'm I'm out of touch with what's you know in and what's out and what's busier and what's you know what days and

**Russell:**

Well well to begin with to begin with I would have thought the fact that it doesn't matter when you go because it's always open so there's one thing um and then finances were

**II.i.62:00**

a concern for you and it's cheaper so there's a second thing and then the third thing I thought that

**Yianis:**

How much cheaper

**Russell:**

Um

**Yianis:**

It's probably student rates really

**Russell:**

Well it's two dollars cheaper than um I'm speaking about student rates

**Yianis:**

Ah huh

**Russell:**

I am a student (*we laugh a little*) um yeah it's

**Yianis:**

And it's are there student nights

**Russell:**

two dollars and twenty cents um they I don't know if they have

**Yianis:**

They used to

**Russell:**

student nights but um

**II.i.62:30**

they do have um a buddies night a two for one you know two not two for one

**Yianis:**

For one and a half or something

**Russell:**

Well no two two for um less than two students

**Yianis:**

Right I think we'd go on one of those nights (*he laughs*)

**Russell:**

So finances is an issue

**Yianis:**

Not that much of an issue but we don't want to be you know

**Russell:**

Yeah but the other thing I would have thought about it is that there's something that's um

**II.i.63:00**

maybe this is the reason to not go I would have thought there's something very um ah user friendly about it in the sense that it's compact and doesn't have so many dark in fact I can tell you now it has no dark areas um anymore

**II.i.63:30**

and so that there's something about a kind of um clarity

**Yianis:**

Well what I want if I go with Salvatore is to find I mean to walk around for a bit (*he laughs a little*)

**Russell:**

Yeah no go on

**Yianis:**

Talking about things you know because you know just going out together

**Russell:**

Yeah

**Yianis:**

Um

**II.i.64:00**

ah I actually haven't thought about it after that no and just finding the person quickly (*he laughs a little*) don't know I'll have to work with how Salvatore behaves in that in those circumstances and I don't know

**Russell:**

No you don't know

**Yianis:**

And also the whole idea of um you know them wanting Salvatore and not me you know (*he laughs a little*)

**II.i.64:30**

and and the discussions and we've already started discussions of what type of person we'd want and that's just becomes it becomes silly and that's why we might not do it because it just becomes silly like someone I might think is really hot Salvatore doesn't like at all and like you know say (*he laughs a little*) vice versa um so it

**II.i.65:00**

probably would be easier not to do it but I kind of want to but not I mean I don't want to make it a habit I just want to do it once

and see what it's like and I want to give Salvatore some experience outside of sex within a relationship well even though that's strict (*he laughs*) the kind of relationships he's had and the kind of sex he's had within it

**II.i.65:30**

and it's not about sowing oats or anything like that it's just got to do with you know experiences and stuff and doing interesting things together and you know just as we would you know (*he laughs a little*) I don't know go camping we'd go to the sauna (*he laughs a little*)

**II.i.66:00**

or something

**Russell:**

But you won't mind if it doesn't happen

**Yianis:**

Ah mm I don't know I'm I'm in the middle of the thinking

**Russell:**

**II.i.66:30**

Right that's all right

**Yianis:**

at the moment so I don't know

**Russell:**

Fine the other thing that occurred to me was at a place like Squirt it's easy not to lose each other it's easy to keep track of where the other person is

**Yianis:**

Yeah

**Russell:**

Easier

**Yianis:**

Yeah

**II.i.67:00**

yeah I don't know it won't be for a couple of months though anyway

**Russell:**

Whatever

**Yianis:**

So yeah

**Russell:**

I'd be really happy to stop there but is there anything you want to say or ask

**Yianis:**

**II.i.67:30**

No oh just a sec (*a silence*) oh that the me and Salvatore thing isn't my instigation it's what I want it to be is both of our (*he laughs a little*) instigation and probably the reason why it hasn't

**II.i.68:00**

happened so far is that I've sensed some kind of reluctance and although I probably have some probably influence it to happen you know maybe tomorrow I don't want it to happen unless he wants it for his own reasons that's it

**Russell:**

Okay

**Yianis:**

**II.i.68:30**

Yes

**Russell:**

We'll stop it there then thanks

**II.i.68:36**

(*I switch off the minidisc recorder*)

END OF CONVERSATION



## appendix 23: Edward II

*The transcript documents a second conversation with Edward recorded on a Sunday morning at my bedsit in inner Melbourne. When he arrived, I offered Edward some tea. He declined and asked for water instead. We then began recording.*

**Russell:**

**II.i.00:00**

*(we laugh a little)* All right so

**Edward:**

Mm

**Russell:**

When we talked last time I asked you to describe something that happened in a cubicle on a recent visit and you did and you told me about um what I think was for you as well as for me ah this um kind of unusual and strange encounter with this young

**II.i.00:30**

man who asked you to hit him

**Edward:**

Mm hmm

**Russell:**

Do you remember that

**Edward:**

Yep

**Russell:**

Then you said you should ask me about the other one

**Edward:**

Oh

**Russell:**

And I said I would so now I'm going to *(we laugh a little)*

**Edward:**

Well this

**Russell:**

Well first of all do you want to tell me about it

**Edward:**

Yeah

**Russell:**

Yeah okay

**Edward:**

Yeah I'll tell you he was just um he was just incredibly weird more than

**II.i.01:00**

than anything else he was just really weird he was a a a big Samoan man

**Russell:**

*(laughing a little)* Right

**Edward:**

and like he was big not fat but just a really big man

**Russell:**

Yeah

**Edward:**

He was huge and it was probably more out of oh I don't know a combination of desperation and and interest really because there was only I think it was at at um Volcano

**II.i.01:30**

and it was the it was late at night again I think I'd finished work not far away and gone down and there were not many people there and we kind of met in the spa there that they now have on a temperature that could cook you

**Russell:**

It is very hot isn't it

**Edward:**

It you cannot sit in it I don't know I mean it certainly would kill

**Russell:**

I can

**Edward:**

any bacterias it nearly killed me I thought about taking some eggs you could cook *(we laugh)*

**II.i.02:00**

you could cook them when you were there um *(I cough)* anyway he like he came onto me in in the spa and and

**Russell:**

How big was he because the spa's quite small isn't it

**Edward:**

Yeah

**Russell:**

So

**Edward:**

Like he would have been well over six foot and if you can imagine a Samoan filling out that height he was big

**Russell:**

Can you um what's your sense of how big that spa is cos it's

**II.i.02:30**

**Edward:**

I don't think it's a big spa what you can probably fit six uncomfortably in there with roving hands and and pressing feet I think

**Russell:**

How many people could you fit in there without any of them touching one another at any point

**Edward:**

Four

**Russell:**

Four okay right yeah and how far across from one in diameter because it's circular isn't it

**Edward:**

Yeah I can't I

**Russell:**

**II.i.03:00**

Would you be able to stretch out both arms either side like I'm doing at the moment

**Edward:**

And touch it

**Russell:**

like spread-eagled and touch either side

**Edward:**

I don't think I could

**Russell:**

Right

**Edward:**

And I know sitting down I couldn't my feet I don't think would touch the the seat on the other side

**Russell:**

Yeah but four people could sit there with and avoid any kind of physical contact a fifth person

**Edward:**

Yes you'd have to sit within your space you certainly I don't think you could be waving

**Russell:**

Yeah

**Edward:**

your legs or arms around at all

**Russell:**

Yeah right so it's pretty small so there was this enormous man in there

**Edward:**

Yeah this

**II.i.03:30**

enormous man who um invited me out um

**Russell:**

Out of the spa *(I laugh)*

**Edward:**

Out of the spa so as he was getting out I went (*instead of speaking he demonstrates reaching out*) as I was getting out after him and he just like kind of grabbed my arm and my shoulder and just hoicked me out of the spa it was like it was seriously like my dad getting me out of the bath when I was really little

**Russell:**

Again he did that from where

**Edward:**

[unintelligible] he got out of the spa first

**Russell:**

Yeah

**Edward:**

and then I

**II.i.04:00**

was um it was when the old rail when the rail was still there

**Russell:**

Yeah

**Edward:**

and I was climbing up the rail and he was standing at the top and he leant down and just put his arm around under my my arm and pulled me out

**Russell:**

For the benefit of someone who doesn't know the spa at Volcano it's it's different from its relationship with the rest of the room it's in

**Edward:**

Okay [?]

**Russell:**

is different from the way other spas are set up at other

**II.i.04:30**

saunas

**Edward:**

Yeah I only know one other sauna which is um pardon me Squirt

**Russell:**

Yeah

**Edward:**

Yeah that one

**Russell:**

Yeah

**Edward:**

So

**Russell:**

And that's a very different kind of spa and a very different arrangement

**Edward:**

Yeah it's more like an Olympic swimming pool yeah

**Russell:**

Yeah well (*I laugh a little, then*) by comparison

**Edward:**

Sporting activities yeah um yeah but the one the one at

**Russell:**

Volcano

**Edward:**

At Volcano

**Russell:**

Well for instance when he's out his feet are actually not on an elevated place they're actually at floor level aren't they

**Edward:**

Yeah they're at

**II.i.05:00**

they're at floor level

**Russell:**

So the spa is sunken

**Edward:**

It's sunken down

**Russell:**

whereas the one at um Squirt

**Edward:**

is actually risen

**Russell:**

you have to step up

**Edward:**

Yes

**Russell:**

and then go down

**Edward:**

But it's yeah it's still down but it's not it's not on floor level

**Russell:**

Yeah yeah it's above floor level

**Edward:**

Yeah

**Russell:**

Right so he's at floor level but a way above you

**Edward:**

Yes

**Russell:**

Yes and he hoists you up to floor level

**Edward:**

Yes which seemed to have been great ease for him obviously I was

**II.i.05:30**

lighter or whatever just being lifted up so I'm I suppose at that point I grabbed my towel he was standing at that point too close to me for my comfort it was just too close and I grabbed my towel I think he grabbed his towel and then

**Russell:**

From

**Edward:**

From there those there's a rack on the side on the wall inside the spa where they hang their towels

**II.i.06:00**

and um

**Russell:**

And you knew whose towel was whose

**Edward:**

Yes I always make an absolute effort of knowing exactly where I put my towel

**Russell:**

Right

**Edward:**

because I can't stand the thought of grabbing someone else's and I also make sure it's in total um view of me at all times because people just nick other people's towels when they're drier

**Russell:**

Right I've had that happen

**Edward:**

[unintelligible] stench [unintelligible] I don't know

**II.i.06:30**

um so yeah we actually went upstairs

**Russell:**

Oh yeah

**Edward:**

So we walked past the sunken pool past up the stairs to the top um around the corner in the change rooms up another three or two steps in the same area that the the videos are being shown

**Russell:**

The porn videos

**Edward:**

Yeah the porn videos so down past there into one of the little cubicles

**II.i.07:00**

there which at that point I'd never been in one of those cubicles before

**Russell:**

Is it the sit

**Edward:**

They seemed to be quite luxurious compared to downstairs

**Russell:**

In what respect

**Edward:**

It wasn't total black there was um light and I know the other ones do have some light as well but they're just the um the mat or beds or whatever they are seem to be larger the rooms seem to be somewhat larger as well

**Russell:**

Is this one of the ones if I'm facing those

**II.i.07:30**

cubicles

**Edward:**

Yeah it's one of you walk

**Russell:**

to the left there's a set of cubicles which are if you like

**Edward:**

So you go

**Russell:**

more in line with the video room or to the right there's a set which are opposite the stairs that go up to the heavy duty area

**Edward:**

Yeah there's those ones there

**Russell:**

Right okay

**Edward:**

Yeah

**Russell:**

and they're the ones at the which are quite light

**Edward:**

Yes

**Russell:**

Yes

**Edward:**

Yeah and those and yeah a lightly light grey painted light grey

**Russell:**

Okay

**Edward:**

as opposed to I think black downstairs

**Russell:**

And how many cubicles are there

**Edward:**

**II.i.08:00**

I th I don't know I only I know there's well where I was at one which is the second from the end and then there's some more up a little further but it's a little bit too dark for my liking to venture up there as in for what is ever there I don't know

**Russell:**

Yeah okay so you went into one of those

**Edward:**

Yep and um he was fascinated by my tatt my

**II.i.08:30**

and

**Russell:**

Where's that on you

**Edward:**

It's on um ah ah left hand ah groi um groin like this bit (*indicating*) where's that top of my leg

**Russell:**

Oh right yeah just below the hip

**Edward:**

Yeah

**Russell:**

Yeah

**Edward:**

Yeah and um he got me to stand on the bed so he could look at my tatt

**Russell:**

So there was enough light for him to do that

**Edward:**

Yes there was enough light

**Russell:**

Yeah

**Edward:**

for him to do that

**Russell:**

Is the light source in the cubicle

**Edward:**

Um

**Russell:**

or does it spill in from outside

**Edward:**

There's I think

**II.i.09:00**

it spills in from outside but I think there's a s I think there are small um those little illuminous [sic] inset lights little round ones I think and what thi I think this particular cubicle is actually positioned where one of the lights is not directly but just about directly over it

**Russell:**

Yeah

**Edward:**

so you could see quite clear and um yeah he was very interested in in staring at my tattoo

**II.i.09:30**

for some reason it obviously got his rocks off whatever it was but then he he had um he had me virtually hanging from the weird thing the really weird thing about him was I had to almost mount him from the front and like wrap my legs around his waist hang on to both his nipples with my hands (*I laugh a little*) and lean back with all

**II.i.10:00**

my weight while he was holding me up pulling on his nipples that I'm sorry is weird (*I laugh a little*) that is really weird

**Russell:**

And did he how did you know that that was what

**Edward:**

He told me

**Russell:**

He he

**Edward:**

He said I want you to do this and it was like he held like you know con climbing onto like playing a horse games or whatever I don't know

**Russell:**

Yeah

**Edward:**

Climbing onto his front and and and ah keeping my balance

**II.i.10:30**

by wrapping my legs around him and and pulling on his nipples while he wanked himself

**Russell:**

So he would need to wank himself as it were underneath you

**Edward:**

Yes

**Russell:**

Yeah okay

**Edward:**

I was high enough on his his dick was so small it wouldn't have taken much I'm sure

**Russell:**

I'm just thinking about the um he told you  
**II.i.11:00**  
 now like at what point

**Edward:**

It was like he

**Russell:**

Like he looked at your tatt

**Edward:**

Yeah he said like I was standing with the tatt and he said to me I want you something like I want you to pull on my nipple I mean this is a long time ago he said I want you to

**Russell:**

Yeah

**Edward:**

pull on my nipples or so I started doing that and he he in in amongst his oohs and ahhs it was like oh harder can you you know pull pull them harder or something like that

**Russell:**

Yeah

**Edward:**

**II.i.11:30**

So I was doing that and I have to say I was just thinking what the fuck *(we laugh a little)* are you on anyway

**Russell:**

About him

**Edward:**

Yeah

**Russell:**

*(laughing a little)* Yeah

**Edward:**

It was like this is really weird this is just too and he had I mean maybe it's my

**Russell:**

Did it occur to

**Edward:**

country upbringing but he had nipples like cow udders they were huge

**Russell:**

Right

**Edward:**

They were disgusting they were just like protruding from his body and I was thinking I'm not the first one to have done this

**Russell:**

*(we laugh a little)* Right

**II.i.12:00**

they weren't pierced or anything

**Edward:**

No not pierced just huge

**Russell:**

Did um was there any sense of mutual negotiation what I'm kind of interested in

**Edward:**

No that

**Russell:**

Thing about this

**Edward:**

It was not

**Russell:**

So you it was clear that you needed to follow his directions

**Edward:**

Yeah it was like I didn't make any demands either it was like for me

**II.i.12:30**

I was just interested to see virtually what this big guy wanted

**Russell:**

And he seemed to be uncurious about any interests you might have

**Edward:**

Yeah no totally self satisfying which is what most men are interested in in their own needs more so than anyone else's

**Russell:**

That's been your experience (*we laugh*) has it

**Edward:**

**II.i.13:00**

Well yeah I mean I suppose it's not everyone but but definitely the majority have um that I have found men that I have met at a sauna

**Russell:**

Yes

**Edward:**

lathish at night is definitely about getting your own rocks off and then then going to do I think I know know that it's determined by time but I think if you pick up earlier in the night in a sauna then you are more out to meet someone

**II.i.13:30**

who is going to be conducive to a mutual experience as opposed to ah their own pleasure looking at it logistically

**Russell:**

Logistically yeah okay um I'm just wondering about this cos you know you're saying this and I'm kind of thinking oh yeah what happens for me but um to what extent does that

**II.i.14:00**

become like a governing expectation for you that if you arrive late at a sauna that you're expecting are [sic] people are guilty until proven innocent about whether you know to use just to coin a phrase because it's I don't think there's anything in [unintelligible]

**Edward:**

I don't know I I I mean I know

**Russell:**

Like are they are they

**Edward:**

that with him halfway up the stairs I was thinking get out of this don't you don't want to do this why are you doing it then it was like the more interest

**II.i.14:30**

I was then kind of taken on by an interest of knowing of wanting to know either what he was like or what he wanted or so I mean obviously it's going to be a portrayal of myself as well you know you place yourself in these situations that and I mean if I'd um supposedly said oh no let's do this or I want to do that or whatever I don't know but I didn't go I didn't head in that direction I just followed like a lamb so you know there's

**II.i.15:00**

people pick up on that and realise you're not going to be forceful and not going to be ah you're not wanting to negotiate anything so

**Russell:**

No I I know the situation you're describing I think from own experience did I'm curious about um your sense of safety

**II.i.15:30**

um ah I once I had to ah about a year ago less than a year give a talk about my research at uni and it ended up being very much an information session

**Edward:**

(*laughing a little*) Yeah I can well imagine

**Russell:**

rather than really about my research just there was just a lot of um people um mainly women mainly young

**Edward:**

Yeah

**Russell:**

But you know ah oh

**II.i.16:00**

very large number of the undergraduates turned up and it was a great experience for me

**Edward:**



Yeah

**Russell:**

because they had such fantastic questions and um I think everybody got a lot out of the session but one young woman asked me a question that completely floored me and she asked me the about the issue of safety and um you know are people kind of at risk or safe in these places

**II.i.16:30**

and she was and she also made it clear I don't remember the exact way she did it I think she more or less made it clear are they at first I said well the places have been raided she wasn't talking about um disease or epidem epidemiology um and ah it was like physical safety of a different kind

**Edward:**

Yeah

**Russell:**

from assault or something so I talked about the places having security doors and whatever but then she said

**II.i.17:00**

no INSIDE the building like do people get raped do people get attacked like if people are in there and I was completely stumped because the concept had never occurred to me and one of the things that's interesting is that one of the um people I've interviewed has since told me a story about um an incident at a at a sauna

**II.i.17:30**

where he was present where everyone around believed that there was a man being violently assaulted inside a cubicle and people um didn't know what to do or how to do there was just no agreed sense of what to do about this

**Edward:**

Yeah

**Russell:**

because no one could ultimately tell whether they were supposed to

**Edward:**

Yeah

**Russell:**

intervene or not whether this was some elaborate

**Edward:**

**II.i.18:00**

Yeah

**Russell:**

scenario so you're in a room with a man who's twice your size who's capable of hoisting you up by one shoulder (*I laugh a little*)

**Edward:**

Yeah

**Russell:**

and you have no idea who this is and it seems that your concerns and interests aren't his concern or interest at all how safe do you feel

**Edward:**

Um

**Russell:**

How safe did you feel

**Edward:**

Fine I felt fine I didn't feel

**II.i.18:30**

threatened at all I have done I have um felt threatened in one you know in situation in in saunas but that particular time no there was no I didn't feel threatened at all by him

**Russell:**

Was there something about the location of the cubicle within the building that contributed to that

**Edward:**

Um yeah I think because there was

**II.i.19:00**

a lot of light in there

**Russell:**

That was more reassuring

**Edward:**

Yeah ah I think it as um I don't know I mean you know

**Russell:**

I'm wondering for instance if it had been a cubicle not there but um in one of the remote areas of the ground floor

**Edward:**

Yeah

**Russell:**

Especially on a night when it's not very busy and there's not many people around

**Edward:**

Yeah

**Russell:**

**II.i.19:30**

I had an experience of being in Volcano once when it was alarmingly near empty and the entire ground floor was empty and I walked around it and I felt terrified it was like childhood fears crept over me again like

**Edward:**

Seeking yeah

**Russell:**

a haunted house

**Edward:**

Looking [walking?] through those rooms

**Russell:**

or something and it was actually more brightly lit than normal

**Edward:**

Mm okay

**Russell:**

and I had to get out of there I just felt suddenly scared

**Edward:**

Okay I mean I I have walked down there when it's been quiet and thought

**II.i.20:00**

it'd be a great place for a gruesome murder (*I laugh a little*) because it's just you know you wouldn't know the someone could easily do something to someone lock a door and then climb over the top that's so I mean there are a couple of places well er um the end of that little corridor upstairs where the the um cubicle was where it's a little bit too dark

**Russell:**

Yes

**Edward:**

for my liking

**Russell:**

Yeah

**Edward:**

There's um

**II.i.20:30**

in the steam room there's I know there's another room that I have not been and will not go into I don't know what it is but there's something in me that just says don't go there do not go in there

**Russell:**

When you say that you mean if you move to the right rather than to the left

**Edward:**

Yeah where the door opens up

**Russell:**

Yes

**Edward:**

I have not ever

**Russell:**

So there's the door into the steam room

**Edward:**

Yeah

**Russell:**

from the corridor

**Edward:**

Yeah

**Russell:**

and

**Edward:**

You can either go ahead

**II.i.21:00**

walk I think walk straight ahead or you can go into what I call what is the steam room which is

**Russell:**

Lit (*I laugh a little*)

**Edward:**

Yeah lit as opposed to

**Russell:**

As opposed to the unlit

**Edward:**

Yeah well I wouldn't know if it's a dark entrance and it's lit inside or what I don't know

**Russell:**

Right

**Edward:**

And there's the other area of um

**Russell:**

I have been in

**Edward:**

Have you

**Russell:**

to the right

**Edward:**

Oh good you can tell me what's in there um when you go around if you walk the corridors of

**II.i.21:30**

ah the cubicles downstairs

**Russell:**

Yes

**Edward:**

you can actually cut through them

**Russell:**

Yes

**Edward:**

as well there's I've not been in there

**Russell:**

The kind of short cut

**Edward:**

Yeah

**Russell:**

where you vanish into a small what aperture doorway

**Edward:**

I don't know it looks dark I don't I've not been in there [unintelligible]

**Russell:**

Yeah I've been through there

**Edward:**

So

**Russell:**

It took a while (*I laugh*)

**Edward:**

Yeah there's they're the they're the two spots that I won't go into and there's also that

**Russell:**

At all

**Edward:**

At all

**II.i.22:00**

there's one thing I've learnt is that is to trust my instincts through experiences so I've not trusted them and paid the price so

now I just if it [sic] something inside of me  
goes don't go there I don't go there

**Russell:**

Um has it ever occurred to you like seeing  
someone come out of there to say what's in  
there (*I laugh a little*)

**Edward:**

Yeah I'd like to know what's in there

**Russell:**

But you haven't

**Edward:**

but I'm not willing to jeopardise myself by  
going in there

**Russell:**

True but have you asked anyone

**Edward:**

**II.i.22:30**

Nn nn no

**Russell:**

So what's stopped you from asking anyone

**Edward:**

I don't know cos there are definitely um  
people I could ask but I don't know I think I  
suppose if it was that interesting

**Russell:**

Would you

**Edward:**

If I was that interested I'd go in

**Russell:**

So like for instance you you said a moment  
ago oh good you can tell me about it but do  
you actually want me to

**Edward:**

Mm no it doesn't really worry me that much

**Russell:**

Yeah yeah I had

**II.i.23:00**

I wondered about that

**Edward:**

Yeah

**Russell:**

Those kinds of um areas that your instincts  
tell you not to go into can you tell me about  
what this instinct is

**Edward:**

It's

**Russell:**

Like how how do you know your instincts  
are telling you that

**Edward:**

fear of not being in control fear of I I think  
I don't know because I have been raped  
and

**II.i.23:30**

I've

**Russell:**

Yes

**Edward:**

been hurt

**Russell:**

Yes

**Edward:**

so there is that whe the f um I don't it's  
the f it's not being in control being totally  
it's being a rag doll in someone else's hands

**Russell:**

Yeah okay yeah

**Edward:**

that and that's the the feeling that I don't  
want to ever get back into again so to go  
into if I was with someone who I could see

**Russell:**

And who you trusted

**Edward:**

and then

**II.i.24:00**

would go in yeah that would be erotic and and fun and good but I know that you know like I mean once I was picked up and carried into a dark room at a venue which was fun and

**Russell:**

Sorry do you mean literally hoisted up

**Edward:**

Literally picked up

**Russell:**

Yeah yeah yeah

**Edward:**

Yeah picked up and carried in and um the then to feel ten other pairs of hands on me freaked me out

**II.i.24:30**

I didn't know who they were I didn't choose to be in that spot with them I didn't like when if I'd prepared myself consciously to go in there to experience that then yes that would be in a different but I hadn't and that's I think what going into these rooms where I cannot see what's going on and I am at the hands of someone else who I don't see who I don't know and have have not

**II.i.25:00**

initially built up one skerrick of trust for them then I just won't I won't go there

**Russell:**

No

**Edward:**

And I know how easily it is to lose to be lost to someone else's control where we feel we always have a choice we actually don't always have a choice so that's I'm not I won't put myself in that situation

**Russell:**

I understand

**Edward:**

Though it's interesting

**II.i.25:30**

I mean it's always interesting to push those boundaries within yourself as well to know what you can experience and to overcome and to enjoy there's a room at S at um what's the one a few streets away called Volcano no no

**Russell:**

Squirt

**Edward:**

Squirt (He claps his hands. Edward now wittily selects and repeats an unlikely word that will help him remember the sauna's name in future.) mnemonic think mnemonic (I laugh) yeah um mm (laughing a little, and acknowledging a lewd pun he has just made) in more ways than one there's a little area that that goes around I don't go down there either it's just too dark

**Russell:**

**II.i.26:00**

That area no longer exists

**Edward:**

Okay I missed out on nothing yeah

**Russell:**

Oh it's it's interesting because it came up um um in a conversation with someone else that's part of this research project um only a few weeks ago and ah there was a discussion between us about specifically about that area about how it wasn't dark in the way that dark areas are that there was always

**II.i.26:30**

a certain amount of light in there and um subsequently I went back just to check it out because he and I had different perceptions about how it had been constructed

**Edward:**

Yeah

**Russell:**

For instance the light coming into it was that management's um doing

**Edward:**

Was that where like paint was scratched off

**Russell:**

Yes yes

**Edward:**

See I always thought that that was a black painted wall I mean when I very first went there

**Russell:**

It's black painted glass

**Edward:**

Yeah which I didn't realise then and then I then

**II.i.27:00**

um it was actually really well lit the very first time I went there there was like a bright light in there and I was thinking eehoooh that's even worse you know so but then the next time I went there it was just dark the corridor was too dark and then from outside where the showers are looking in you can actually see that it's paint scratched off and then I started thinking that it was maybe a double sided window that where you could watch people showering but you couldn't so I wasn't

**II.i.27:30**

sure I wasn't sure

**Russell:**

All of it's changed and there is now no dark area of any kind

**Edward:**

Okay

**Russell:**

at Squirt and that is a very brightly lit video lounge now they've reconstructed it moved the um areas that had the glory holes

**Edward:**

Yeah

**Russell:**

to another location and they now have a video lounge there which is with a very large screen

**Edward:**

My god

**Russell:**

Not not a not a remote projection screen so it's like a very big TV set

**Edward:**

Yeah and is it showing

**II.i.28:00**

the same stuff that's on the monitors

**Russell:**

Yes it is yes and now the monitors all show one

**Edward:**

Yes

**Russell:**

program only

**Edward:**

I noticed that last time I went there there was only one

**Russell:**

Right right

**Edward:**

Obviously the costs of of um copyright

**Russell:**

Yeah I wonder whether they have to pay copyright

**Edward:**

They would have to I mean being such a registered area

**Russell:**

Yeah

**Edward:**

they would have to pay something

**Russell:**

And they've um talked about how their videos are linked with a specific distributor as well

**Edward:**

Thank god they're better than

**II.i.28:30**

Volcano

**Russell:**

Well usually they are

**Edward:**

Home made

**Russell:**

Usually but there was something I saw at Volcano recently that I was shocked at how *(laughing a little)* exciting it was

**Edward:**

Oh

**Russell:**

But I don't know when it dates from you know the hairstyles are always helpful but they weren't in this case but *(Edward laughs)* yeah I know what you mean I know what you mean about the home made thing

**Edward:**

The um the the the one thing that's I I haven't been back to

**II.i.29:00**

Volcano for quite a while and mainly it's because

**Russell:**

How long is quite a while

**Edward:**

Um probably six months easy maybe more

**Russell:**

Since we last spoke

**Edward:**

I've been once since we last spoke

**Russell:**

Right

**Edward:**

so god knows how long's that been

**Russell:**

That's just under six months

**Edward:**

Because um and I ran into a guy who works

**II.i.29:30**

there who I was seeing for five minutes and decided I didn't actually want to be there because I didn't want to see him he actually yeah he works there he still works there um and it was someone said to me we were talking about saunas and he said oh I hate the smell of shit in the steam room and I then just thought brrrh okay *(laughing a little)* I just can't go in there again I just can't go in

**II.i.30:00**

there because he kept of going oh there's shit everywhere like you know you want to see it when they turn the lights on and clean it out and I just thought oh okay foul foul and this is someone who used to work there used to so that that has actually really put me off going there and and the fact that you know to be a lobster is a life threatening

**II.i.30:30**

thing to go in there because of the the spa is so hot

**Russell:**

Three minute spa

**Edward:**

Three minute spa bing *(he laughs)* soft hard boiled yeah

**Russell:**

Um can you finish the narrative of what happened with this man you were

**Edward:**

**II.i.31:00**

Yeah

**Russell:**

there with your legs around his waist leaning backwards

**Edward:**

Legs around his waist yep leaning back I was hanging onto his nipples stretching them and I I mean I have to say that I thought right you want them stretched

**Russell:**

Sorry was he standing on the floor

**Edward:**

He was standing on the floor yeah

**Russell:**

Had you stepped from standing on the

**Edward:**

To yes

**Russell:**

On the

**Edward:**

On the bed thing

**Russell:**

Yeah

**Edward:**

The mat

**Russell:**

To putting your

**Edward:**

Yeah

**Russell:**

legs around his waist okay right

**Edward:**

Yeah and I mean he'd obviously like he instructed me what to do so he'd

**II.i.31:30**

obviously this was some tried and true method for him so yeah I just leant back and pulled on them and the harder I pulled on them the the better he enjoyed it

**Russell:**

So what period of time

**Edward:**

Not long about three minute maximum

**Russell:**

Yeah

**Edward:**

Yeah yeah he just wanked himself off

**Russell:**

And then you both left

**Edward:**

Yep he thanked me and wanted my phone number

**Russell:**

Really

**Edward:**

Yeah I

**Russell:**

Did you give it to him

**Edward:**

No

**II.i.32:00**

there are very few times that at saunas where someone hasn't asked for my phone number which I find that amazing considering it's supposed to be anonymous

**Russell:**

Supposed by whom

**Edward:**

Well I thought that's what the idea of going to saunas were that it was supposedly anonymous sex it wasn't

**Russell:**

So you suppose [supposed?] that

**Edward:**

Yeah I supposed

**Russell:**

So where do you think

**II.i.32:30**

that came from



**Edward:**

Probably from something that I was told by someone else

**Russell:**

And do you

**Edward:**

And I think people don't talk there apart from me (*I laugh a little*) so that's you know pretty that's a very

**Russell:**

You're not the only person who talks there

**Edward:**

Apart from [?] there's one Chinese guy who yelled out you Joe Blow liar cheat (*he laughs*)

**Russell:**

Yeah I remember that

**Edward:**

So yeah you know that's like

**II.i.33:00**

mm maybe I mean I think that's yeah it was told to me when I was having saunas described to me it's probably one of the things that stuck in my head that it was anonymous [unintelligible] even one guy who was who was active [?] but that was actually at The Basement was um [unintelligible] insisted upon getting my phone number and

**II.i.33:30**

but I didn't give it to him and he couldn't stay around and chat because he had to go home because he was his wife and kids and I thought you want my phone number and you're cheating on your wife go away

**Russell:**

**II.i.34:00**

Hmm can I ask you some more questions about safety

**Edward:**

Yeah

**Russell:**

Can just I also want to let you know like again yet again at the risk of being boring if you don't want to answer anything at any stage that's completely okay

**Edward:**

Yeah no that's fine

**Russell:**

Just say so okay um the you talked about your instinct is there

**II.i.34:30**

some something about the um is there something you're conscious of that enables you to stay in touch with those priorities even though you may be in a situation where there's um an enormous number of sensations and pleasures

**II.i.35:00**

is there a way in which you actually hold on to an awareness of your

**Edward:**

Yeah it's the moment when your heart and your head actually meet at the same point that's that's instinct other things are want and need and lust and interest and everything else but it's when it's when what's ever happening in your body and your head meet at the same point

**Russell:**

For you

**Edward:**

Yeah for me

**Russell:**

Okay

**Edward:**

And that's that's instinct

**Russell:**

How can you tell

**II.i.35:30**

that that's what's happening I mean what what actually is your experience

**Edward:**

There's an absolute feeling of right righteousness in you there's don't go there

there's a little alarm that says something  
don't do that

**Russell:**

All right okay

**Edward:**

And it's it's always with fear as opposed to  
something that's right you know I don't have  
an instinctual feeling about getting things  
right it's a protective thing

**Russell:**

That's interesting I I

**II.i.36:00**

I would be inclined to say that's true for me  
too and I but I didn't realise it until you just  
said it then that I don't recognise an instinct  
about oh yeah this is right go with this

**Edward:**

Because I think I mean I think instinct has to  
do with basic survival

**Russell:**

Oh yeah

**Edward:**

and I don't ever see how obtaining  
something that's good for us is a basic  
survival basic survival is is finding food  
water and and living

**Russell:**

Yeah

**Edward:**

Not being

**II.i.36:30**

killed or eaten so

**Russell:**

At the risk of perhaps repeating yourself can  
you describe for me features of the physical  
environment you're in at a sauna or at any  
particular sauna or in saunas generally I  
don't mind which to start with just anything  
that comes up for you the features of the  
physical environment

**II.i.37:00**

that support you in that in that work  
anything that is there that helps cultivate

those instincts for you or if you like anything  
there that starts to um

**Edward:**

Trigger it off or

**Russell:**

No well trigger it off um or perhaps even  
better still things that blunt your instincts so  
they're in is there anything that tends to  
blunt your instincts so that you're less

**II.i.37:30**

in touch with them

**Edward:**

Um um I do know I do know that attraction  
blunts your instincts blunts my instincts I  
know I know that I know that I cannot um  
ah trust my heart on attraction I know I can't

**II.i.38:00**

trust that

**Russell:**

Now when you say attraction are you talking  
about attraction with

**Edward:**

Physical attraction to someone

**Russell:**

Right and if it's physical attraction are you  
talking about a visual apprehension of that  
person

**Edward:**

Yes a visual

**Russell:**

So you need to be able to see them

**Edward:**

Yes yeah

**Russell:**

and sometimes so therefore visibility can  
actually blunt your instincts at work

**Edward:**

Yeah if I I mean if I see someone who I'm  
attracted to I don't know if it's

**II.i.38:30**

even instinctual I know I know that they can be not the person that I first you know well want them to be basically more so than that I know but what triggers it is would def is an instigator of it would be darkened surrounds darkness

**Russell:**

So that would trigger the instincts

**Edward:**

Yeah not definitely not being able to see the person

**Russell:**

**II.i.39:00**

So that would be a place where your your protective mechanisms would actually for you

**Edward:**

Yeah

**Russell:**

would start to increase

**Edward:**

Yes

**Russell:**

You'd be aware this is a place that's potentially dangerous for me

**Edward:**

Yeah

**Russell:**

and you'd be much more wary and indeed not even set foot into some places

**Edward:**

Yeah at all

**Russell:**

as you've already mentioned however something that would potentially blunt your instincts and get you to override them would be something where

**II.i.39:30**

there's

**Edward:**

I'm

**Russell:**

ironically enough light so you can see someone

**Edward:**

Yeah

**Russell:**

who you are attracted to because of their appearance but you know nothing else about them

**Edward:**

Yeah

**Russell:**

I'm I'm am I summarising that accurately

**Edward:**

Yeah no that's good

**Russell:**

or am I actually

**Edward:**

No that's

**Russell:**

filling it out and changing it

**Edward:**

No no no that's no that's good that would I think [be] quite a good summary I would follow that person into a darkened area and yet on life's

**II.i.40:00**

experience you know you you know you've got to know that you're just you're putting yourself at as much risk doing that as you are just going in by yourself and meeting them in there you know I mean really

**Russell:**

Now the thing that interests me about this scenario is you've described two darkened areas that you've never set foot into at

Volcano so does that mean you've never seen someone who you are

**II.i.40:30**

physically attracted to who's walked into one of those areas when you were following them

**Edward:**

Yep

**Russell:**

That's the case then okay but you have seen men who you've been physically attracted to at Volcano who

**Edward:**

If they took me into those places then yes I would probably go with them

**Russell:**

Right

**Edward:**

I say that

**Russell:**

but they but they themselves have not gone in there

**Edward:**

Yeah not that yes they haven't gone in there

**Russell:**

Right

**Edward:**

**II.i.41:00**

So I say that but it hasn't happened so I don't know you know you don't know you get to that doorway or that threshold and then whatever the the the instinctual behaviour you have will take control it I can say yes I will follow them in there but if something says no I won't go I would pull away and walk away so I don't know it's only

**Russell:**

Yeah

**Edward:**

I'm saying this is what I think that I would do

**Russell:**

Or could

**Edward:**

**II.i.41:30**

Yeah

**Russell:**

Yeah but it isn't tested yet

**Edward:**

No it's not tested and it and it probably wouldn't be but I have no idea on that that's

**Russell:**

Well what I'm interested in about this is that is something that is almost incidental that's arisen from this and that is men to whom you've been physically attracted have never in your experience set foot into those darkened areas

**Edward:**

Yeah

**Russell:**

with you witnessing them doing it

**II.i.42:00**

do do you have any where do they go

**Edward:**

Um

**Russell:**

Where have they gone

**Edward:**

Walked around the corridor I've not seen them go through

**Russell:**

Of course they may

**Edward:**

They may

**Russell:**

have gone though

**Edward:**

Yes exactly

**Russell:**

but you

**Edward:**

I haven't yes

**Russell:**

we're just talking about your level

**Edward:**

I haven't actually seen them

**Russell:**

Yeah

**Edward:**

physically do it

**Russell:**

Yeah

**Edward:**

And in the steam room [unintelligible] steam  
my eyesight's not that great um

**II.i.42:30**

mm they would just be darkened figures in  
and out unless I was like sitting right at the  
doorway and see them come and go I don't  
know

**Russell:**

When you say men that you're physically  
attracted to this is this gets tricky now but  
would you say that these are men who

**II.i.43:00**

um would have other men finding them  
physically attractive as well

**Edward:**

Some yes

**Russell:**

Like are they

**Edward:**

Some no

**Russell:**

photo material for a mag

**Edward:**

No I don't like photo material but wog boys  
which I don't know seem to be popular at the  
moment or have been Latino boys so um  
yeah I'd say so

**Russell:**

**II.i.43:30**

This is I mean the hard the hard thing  
about this um like I'm thinking all sorts of  
things but I've got a funny feeling that the  
things I'm thinking about aren't things I can  
resolve in this conversation it's more that  
thing of what is it that's happening for them

**Edward:**

Yeah

**Russell:**

that doesn't

**II.i.44:00**

take them into the dark areas is it because  
for instance they're aware of a certain  
appearance they have and are interested  
therefore in being visible

**Edward:**

More show and tell as opposed to

**Russell:**

Yeah whatever whatever their practices

**Edward:**

I don't

**Russell:**

that they're actually interested in being  
visible

**Edward:**

Yeah I don't know like um a friend of mine  
who goes to saunas is am amazingly  
handsome beautiful beautiful man

**II.i.44:30**

but he gets his rocks off out of lurking in dark corners that's what he likes he loves that that that the element of um watching them being unseen I mean he could have anyone he wanted at any time and he's very confident in his looks but he loves that that I don't know I mean predator is a wrong word to use for that kind of standing back

**II.i.45:00**

I suppose not being watched but watching and but he's not he's also like he's not ashamed of his looks he'll he'll show himself off if he wants to

**Russell:**

There are nevertheless in my experience men who seem to be extremely handsome who seem to be anxious about their appearance

**Edward:**

Mm

**Russell:**

Um

**Edward:**

**II.i.45:30**

As in lack of confidence or

**Russell:**

Yeah I'm thinking about ah I've often I've never had a situation where I've had a conversation with one such a person so but I'm thinking about things like the narratives that I spin for myself are things along the lines of does this person think oh no I look unapproachable or does this person think um I've got to find

**II.i.46:00**

someone who's my match

**Edward:**

Yeah

**Russell:**

or and I'll never find such a person

**Edward:**

Yeah

**Russell:**

Or does this person think oh my beauty's only skin deep (*Edward laughs a little*) and basically they're filled with lack of self esteem do you know what I mean like and I just wonder often because these are people who seem terribly tense I see a physical tension have you seen such people like people who seem to be extremely good

**II.i.46:30**

looking but there seems to be a great deal of physical tension like visible physical tension

**Edward:**

Yeah

**Russell:**

in them as they walk around

**Edward:**

Yeah I must admit I often think they either think (*he begins making a list*) one they're just they're too good for anyone around there which is that finding their match

**Russell:**

That they think that

**Edward:**

Yeah

**Russell:**

Yeah

**Edward:**

Yeah and yeah I mean yeah they're usually the ones that dart around you know they're up and down those stairs and constantly looking for

**II.i.47:00**

the um yeah their equal someone who they consider is as good looking as what they are

**Russell:**

But is this a story you're telling yourself or is this something

**Edward:**

Well it's gotta be a s

**Russell:**

that you've had from a like I've

**Edward:**

Oh yeah

**Russell:**

I've this is a story I've told myself

**Edward:**

Yeah no this is a story I've told myself it's the scenario that I set up

**Russell:**

Yeah

**Edward:**

in watching them

**Russell:**

Yeah but likewise like your handsome friend

**II.i.47:30**

has he the reasonings that he gave

**Edward:**

Oh no he goes with some real dogs

**Russell:**

Yeah but were they did he give you his description of what he prefers and why he prefers

**Edward:**

No it's my observation

**Russell:**

Right

**Edward:**

of of watching him

**Russell:**

Right so you hadn't had that kind of conversation either

**Edward:**

No

**Russell:**

with such a person mm

**II.i.48:00**

one of the reasons I haven't had such a conversation is that when I've had encounters with such people conversation's been out of the question (*Edward laughs a little*) then my experience has been they have not been conversational types

**Edward:**

Yeah

**Russell:**

They've been very wary of having anything beyond

**II.i.48:30**

the most rudimentary exchanges

**Edward:**

There's um it am um ah it amazes me like mm you'll have to rub this name Mr Celebrity

**Russell:**

Yeah

**Edward:**

right um at the dance party the other night he just would not get out of my way and I mean I know him from a long time ago but I'm not interested in him at all I'm busy dancing with my friend

**II.i.49:00**

and he's like continually standing between us and doing that old kind of

**Russell:**

Old kind of what

**Edward:**

You know the movement of you know ooh I don't I look seductive ooh I've got my eye on you and now he's incredibly good looking supposedly not for me maybe I don't have a great self body image anyway and I just look at him and go what do you want

**II.i.49:30**

what do you want (*he begins making a list*) one what [sic] do you want anything to do with me you've got all these amazing muscle boys all around you that would that you could go home with at any time and two I don't like you (*we laugh a little*) you know go away so that's I I wonder why with um people who are like him who I you know he

you can put on the you know the the higher echelon of gay boys what it is that they actually

**II.i.50:00**

look for in someone whether it is their equal or or what I don't understand what they're looking for and and whether they actually you know actually do envisage on hoping because I mean yeah the boys that you see walking around the sauna who are good looking and and that and sometimes when you've seen them end up with someone I think oh you're kidding you know you are actually so much

**II.i.50:30**

better looking than that and yet you've chosen him I find that very interesting just needing I suppose I want to know what other people's criteria are

**Russell:**

But also let let let's shift this theatrically for a moment

**Edward:**

[unintelligible] yeah

**Russell:**

and get a bit technical what kind of scene are they in or into (*I laugh a little*)

**Edward:**

Yeah

**Russell:**

We talk about people being into scenes but

**II.i.51:00**

let let's now reduce that rather than being a scene they're into what's the scene they're in you know um I'm thinking about what people are there for and what do they think about why they're there or so on like I'm aware that there are differences about what my interest in being at a venue is from what yours are and there are areas where they are very

**II.i.51:30**

similar

**Edward:**

Yeah

**Russell:**

and coincide from our conversation anyway and and I'm also aware that those things

are liable to change like that first time I bumped into you

**Edward:**

Yeah

**Russell:**

and we started chatting away for all that time was the first time I'd ever had that kind of socialising experience ah at a sauna and it completely opened although I'd witnessed other people

**Edward:**

Yeah

**Russell:**

**II.i.52:00**

doing that kind of thing experiencing it suddenly opened that up as a possibility for me so suddenly I became aware oh I could actually converse with people I could be here to chat or I could become the chatty person rather than a predator

**Edward:**

Yeah

**Russell:**

or a sex object or what you know I could be

**Edward:**

Yeah

**Russell:**

a socialiser friendly or you know or even bump into another friend

**Edward:**

Yeah

**Russell:**

or so on the

**II.i.52:30**

notion of staging things at some level I mean not thinking of it as staging things

**Edward:**

Yeah

**Russell:**



but so are we talking about people (*I laugh a little*) being in if you like different plays

**Edward:**

Yeah

**Russell:**

at the one place are they and everyone assuming that everybody else is in Hamlet (*I laugh a little*) with them but or or whatever it is but in fact everybody's in different

**Edward:**

I think so I mean I think yeah I mean I think everyone thinks that everyone else is looking at them whether they're they're admiring

**II.i.53:00**

them or judging them I don't know but then you know often you walk around with a shroud over your head anyway thinking you know I could pass through here without being looked at I can go up there without being looked at I don't know

**Russell:**

You think that

**Edward:**

Mm

**Russell:**

Mm for instance your your inex your

**II.i.53:30**

puzzlement at the motives of other people or what's happening for them is because you find them inscrutable at some level like you you simply is that another way of saying I don't know what scene you're in

**Edward:**

Um

**Russell:**

I don't know what

**Edward:**

I suppose yeah like I think if you you know pull the reasoning all apart and look for something yeah

**Russell:**

**II.i.54:00**

Let's go back to something completely different have you ever had that situation where someone says to you let's go here and as you're heading there you think oh no I don't want to go there and you make a counter suggestion say let's go here instead and then you suddenly discover that there's an incompatibility based on

**Edward:**

No

**Russell:**

That hasn't happened

**Edward:**

No

**Russell:**

Right

**Edward:**

**II.i.54:30**

I might think it but I don't act on it I'll go along with the flow and just see what happens and if it's interesting or not interesting or um

**Russell:**

Have you ever had a situation where you start having some kind of physical encounter with someone and they say to you oh do you want to go to a room and you say no

**Edward:**

**II.i.55:00**

No

**Russell:**

You've always said yes if that happens

**Edward:**

I'm trying to think I usually avoid um you know there's the difference between um chatting to someone when you know that they want to fuck with you as opposed to chatting with someone just because you're chatting with them so if someone starts talking to me with the intent of a sexual encounter there's the a whole

**II.i.55:30**

different way of speaking so you can pick up on that immediately so I either don't engage in the conversation or if I'm attracted I engage in the conversation so it never gets to that point it never gets to the point of someone saying do you want to and me having to say no

**Russell:**

But what about if there hasn't been conversation

**Edward:**

For me

**II.i.56:00**

there is always conversation

**Russell:**

Ah well no that's really interesting for me because that would rarely happen for me

**Edward:**

[unintelligible] see I couldn't there's even even when twice I've um walked past cubicles with guys in in them and made eye contact with them and I've actually stopped probably on the second time around and stood in the doorway

**II.i.56:30**

but there's always been verbal interaction before I actually step into the cubicle

**Russell:**

What about with the Samoan man

**Edward:**

The Samoan man was chat in the spa

**Russell:**

You chatted

**Edward:**

Yeah

**Russell:**

So what did you chat about

**Edward:**

Ah

**Russell:**

I realise it's a long time ago but

**Edward:**

Yeah I can't I honestly can't remember ah

**II.i.57:00**

I think he just asked me how I was (*I laugh a little*) or something how are you or something how are you tonight

**Russell:**

Par-boiled

**Edward:**

Yeah (*we laugh*) just throw in the carrots I'll be done in a minute Volcano stew all the ingredients in that um but I remember asking him if he was an Islander an Islander boy

**Russell:**

Oh yeah

**Edward:**

And he said he was Samoan

**Russell:**

Yeah

**Edward:**

But

**II.i.57:30**

after that I can't remember

**Russell:**

(*a silence*) That's so interesting because so many of the people I've met in this research and in my own experience that would be such a rare thing to have conversation preceding some kind of

**II.i.58:00**

sexual encounter or as conversation leading to the sexual encounter at a sauna I'm not it's

**Edward:**

I must try it without now (*he laughs*) see what happens

**Russell:**

I don't know well why would you want to do that

**Edward:**

Well see what it's like (*he play acts at being gagged but trying to communicate*) mm mm mm mm (*we laugh*) I am not going to talk

**II.i.58:30**

ah I don't know I think I mean maybe I need to hear the sound of their voice or there's obviously something in there it's not obviously because I love to chat maybe I think I can tell something about someone by the way they phrase what they're saying or

**Russell:**

Of course because one of the things then that you haven't experienced and that I have is that moment when

**II.i.59:00**

um you m I'm I I actually asked you a bit about this with the last time when you were talking to me about the other young man who wanted you to hit him

**Edward:**

Yeah

**Russell:**

and I asked you did he say it or did he whisper it I kept on saying that to you and one of the things I'm aware now that I wasn't aware then is that you haven't had the experience of not hearing a person's voice until after the

**II.i.59:30**

encounter has kind of concluded and maybe never hearing it maybe just only ever hearing noth no vocalisation at all or just a whisper which of course does everybody when they whisper more or less sounds the identical but it's when there's a voice in there and it can be such a surprise I remember in Sydney once having an encounter with someone and

**II.i.60:00**

it was all terribly enjoyable and then as he was leaving he spoke and he had a Russian accent and I was completely devastated because I felt like I'd missed out on something (*we laugh*) I felt oh I've been with a Russian all this time and I didn't know or oh I mean why why is your accent so thick have you just arrived you know and it was too it was all gone you know

**Edward:**

Yeah well maybe that's why people don't want to talk maybe it's that thing about

**II.i.60:30**

you you talk you're interested you want to get to know them the thing you know I was saying about anonymous sex maybe that you know really does have something about if there's no communication apart from the experience of sex which is not communication you know without without speech you're you're shifting a whole load there's no need to be polite and reply and

**II.i.61:00**

create a conversation and and become interested in them a willingness to know and to share information maybe without that maybe I'm incredibly shallow and can have a conversation without having to you know go into those details I don't know

**Russell:**

I'm envious

**Edward:**

But I

**Russell:**

I'm quite happy to admit it I'm envious

**Edward:**

But I usually we talk about where they come from what they do

**Russell:**

Mm

**II.i.61:30**

because you're interested

**Edward:**

Yeah or a nosy parker (*he laughs*) I don't know yeah I suppose

**Russell:**

Yeah I mean I've become much more conversational since that night (*Edward laughs*) I you know I can't tell you what an impact that had on me because I I found it so refreshing

**Edward:**

Yeah

**Russell:**

to simply be somewhere bump into a friend and

**II.i.62:00**

we could just sit around and chat and laugh  
and everything seemed to change like the  
the venue for instance seemed less heavy

**Edward:**

Yeah

**Russell:**

or less oppressive

**Edward:**

There's there's a boy on on the scene from  
what I still at my age have not worked have  
not been able to work out what the word  
scene means (*I laugh a little*) but anyway  
um I very handsome man by god finds it  
very difficult to maintain a boyfriend not to  
find one but to to maintain one

**II.i.62:30**

and he's [sic] always seems to be at a  
sauna when I go to Volcano and a couple of  
times I've said hello to him but he he  
refuses now to speak and now when I see  
him out at at dance venues or whatever he  
does no recognition no conversation at all  
not even to say hello he will

**II.i.63:00**

avoid and go around me as opposed to  
coming and saying hello which I find very  
interesting and it it has to be the encounters  
at the saunas that have

**Russell:**

Which had only been conversational or  
attempted conversation

**Edward:**

Yeah attempted

**Russell:**

Yeah mm

**Edward:**

And before that we would talk quite readily  
at dance venues before the saunas before  
I saw him in saunas

**Russell:**

**II.i.63:30**

Are there parts of a a sauna that um and  
I'm thinking again are there of the saunas  
you know can you name specific places

where you don't feel free to speak or  
converse

**Edward:**

Oh yeah where the cubicles are walking  
around where the cubicles are that seems  
to be all relying totally on eye action really  
the places

**II.i.64:00**

that are more relaxing not in the sauna  
because everyone seems to be deep in  
meditation and perving at each other

**Russell:**

In in the dry sauna

**Edward:**

Yeah in the dry sauna no one seems to talk  
there although I have done

**Russell:**

I've witnessed um elderly men having

**Edward:**

Chatting

**Russell:**

really really free conversation

**Edward:**

Oh that's good

**Russell:**

at Volcano yeah I'm thinking of one  
particular occasion

**Edward:**

And in

**II.i.64:30**

spas people talk I talk spas sitting down on  
the benches

**Russell:**

Ah is that when the spa is bubbling

**Edward:**

Well I can't see the sense of sitting in a spa  
when it's not so (*I laugh a little*) um

**Russell:**

Some people do

**Edward:**

Yes that's true I must admit I have pondered over that maybe you can see someone's cock through the water clearer than you can than when there's bubbles going on I don't know but um

**Russell:**

Or you don't know how to switch the bubbles on

**Edward:**

That's true (*we laugh*)

**II.i.65:00**

pick the new boy um um not in the steam room definitely never in the steam room [unintelligible: although?] I have had a very short bout of words in the steam room but not a conversation

**Russell:**

(*laughing a little*) Not conversation

**Edward:**

Not conversation

**Russell:**

Right so where we talked was on that bench

**Edward:**

Yeah on the bench

**Russell:**

overlooking the pool yeah

**Edward:**

Yeah [inaudible] the pool

**Russell:**

**II.i.65:30**

So the benches are like there's a bench at Squirt as well overlooking the showers

**Edward:**

Yes yeah

**Russell:**

That's a place I've had conversations as well

**Edward:**

Yeah yeah I've had yeah I've had quite a few conversations there an interesting one [unintelligible] there once with a guy who was also in my line of work and we were chatting about workplaces and work and stuff like that (*he laughs*) which was quite interesting because I thought if I'm here I don't want to think about work

**II.i.66:00**

but that was good that was fun and in in the spa is always

**Russell:**

This might seem an odd question or an obvious one but when you're talking with another person about what they do and where they're from and things like that there's a sense in what you're really talking about is the rest of the world other than the sauna is where where's your attention at that point like do you find yourself trying to imagine the places that are elsewhere

**II.i.66:30**

or do you feel

**Edward:**

No I don't think I go that in depth into it I just

**Russell:**

Is it like being on the telephone

**Edward:**

Yeah it's like just having a chat just talking about in you know um accepting on this very small processing level the information that they're giving you um but not necessarily going in depth to ah

**Russell:**

Have you ever lost a sense of being where you actually

**II.i.67:00**

are in such a like being involved in the conversation

**Edward:**

Um

**Russell:**

So that it transforms you

**Edward:**

Probably not but I don't put that much emphasis in where I am you know I don't actually I I would I would shed more barriers going into the into a sauna than I would have walking down the street shopping you know you're wrapped in a towel there's not much left

**II.i.67:30**

you know anything you have to hide has to be something psychological and um so I'm probably freer and easier so to speak in a sauna than I would be at a dance club I would say

**Russell:**

So for you it's a very different atmosphere from a dance club

**Edward:**

Yeah it's much more relaxing

**Russell:**

**II.i.68:00**

We've only got a small amount of time left so I want to show you something here (*I take a copy of the Bruno Gmunder 'Sauna Guide And Gay Bathhouses International' from my shelf and hand it to Edward*)

**Edward:**

(*he looks at and through the book, yawns, then*) See if you had been earlier you could have got this published (*we laugh a little*) this is cute

**Russell:**

They used to have ah a publication called The

**II.i.68:30**

Saunas Of Europe

**Edward:**

Uh huh

**Russell:**

It's based in Berlin this company and I saw that for sale when I was in Amsterdam saw that it was based in Berlin and assumed because I was going on to Berlin I'll pick one up there

**Edward:**

Yeah

**Russell:**

and it will be cheaper got to Berlin nowhere to be found went back to Australia Hares & Hyenas had sold out of it

**Edward:**

Oh

**Russell:**

and they said they'd put one on order for me and of course it's now not just Europe they've bought out a completely new format thing [?] which is

**Edward:**

Fantastic

**Russell:**

**II.i.69:00**

international

**Edward:**

I think it's great

**Russell:**

So what do you think is great about it

**Edward:**

Well it saves you having to look at at that um the the ah what's that travel the gay travel guide Spargo not the restaurant um oh whatever it's called

**Russell:**

Spartacus

**Edward:**

That's it

**Russell:**

Yeah

**Edward:**

Bloody hell that thing is so fucking utter crap with its wrong directions different map localities this is good it's like I think anything that like accommodation hostels restaurants

**II.i.69:30**

whatever when I just travelled with my  
(*suddenly louder*) mum (*I laugh a little*)  
through (*loud again*) Europe (*he returns to*  
*his usual volume level*) um you know the it  
was because we went to a lot of gay cafes  
and restaurants and and and I went to  
clubs and to have a guide is great and I like  
going to saunas (*referring to an entry in the*  
*book*) I mean you know even in Portugal

**Russell:**

Oh there's it's it's quite extensive but do  
you want to look up um Australia and look  
up Volcano

**II.i.70:00**

and I'm just wondering what you think about  
what it has to

**Edward:**

(*turning to the Australian entry*) These are  
always so [unintelligible]

**Russell:**

say about it

**Edward:**

Look I didn't realise there were so many  
Steamee I've got to get out more

**Russell:**

Um there's a coding system which is  
(*indicating*)

**Edward:**

Okay

**Russell:**

explained there to what extent does

**Edward:**

(*referring to the book*) Is there a leather and  
fetish night on the first what do you wear a  
leather towel (*I laugh a little*) what would  
you wear

**Russell:**

So you haven't been there when ah there's  
been a

**II.i.70:30**

leather or fetish event

**Edward:**

No

**Russell:**

No

**Russell:**

Right no

**Edward:**

(*looking closely*) Symbols are interesting  
the gym's good I've used the gym there a  
few times

**Russell:**

Yeah

**Edward:**

but people come in like I mean I use the  
gym I really use the gym so when people  
come in it's they're usually just coming in for  
a look and then they disappear but I tell you  
you've got to be very careful when you do  
bench press your towel (*he laughs*)  
strategic placing eating yeah I didn't realise  
that actually there was like eating facilities  
there

**II.i.71:00**

as in like that you can actually have a meal  
there

**Russell:**

Yeah I

**Edward:**

I hear the fish and chips are really good

**Russell:**

That was downstairs but I don't know  
whether that's running at the moment

**Edward:**

Oh really

**Russell:**

I've [sic] really think they're fallen on hard  
times and but so again you haven't eaten  
there

**Edward:**

No

**Russell:**

And you it hadn't occurred to you to think of doing that

**Edward:**

No (*noticing something else in the book*) okay I hope they just mean shower oh it's the German one I'm looking at no wonder

**II.i.71:30**

I'm looking don't worry

**Russell:**

One of the things I notice is they've not got spa listed as a facility even though there's

**Edward:**

There's poacher under here (*we laugh*)

**Russell:**

There is not

**Edward:**

Maybe it's in the kitchen guide (*we laugh*)  
The Cheap

**Russell:**

But it's interesting there's no spa listed

**Edward:**

Cheap Eats of Melbourne

**Russell:**

There's no spa listed

**Edward:**

It'll be a printing mistake for sure (*noticing another entry*) what's Rear Entry like the my trouble with Rear Entry is that there are too many

**II.i.72:00**

people I know go there like too many people friends

**Russell:**

Oh yeah

**Edward:**

that I know go there so that would I would find that incred very incred I couldn't do it

(*he laughs a little*) I would find it very difficult

**Russell:**

You need to have a lot more anonymity

**Edward:**

Anonymity

**Russell:**

Oh yeah

**Edward:**

Love that word

**Russell:**

Well you were talking about anonymous (*laughing a little*) sex earlier

**Edward:**

Yes that's true

**Russell:**

Well

**Edward:**

(*reading from the book*) Saunas on five floors with free condoms so maybe grammatically I don't know but free condoms glory holes and dark maze do you have to pay for those at anywhere else

**Russell:**

**II.i.72:30**

Um condom provision is um

**Edward:**

Compulsory

**Russell:**

In Australia it's expected

**Edward:**

Yeah but no no no this is

**Russell:**

But overseas that's an issue in some places

**Edward:**



Oh really yeah no it's just grammatically they shouldn't have the word

**Russell:**

For instance in

**Edward:**

free before all of that

**Russell:**

In New York City penetrative sex is illegal in public venues and condoms are understood to be evidence of a felony in that case in that case

**Edward:**

**II.i.73:00**

Oh my god really

**Russell:**

And so places don't have condoms precisely because it's proof that they've been breaking the law and their licence could be revoked

**Edward:**

Oh god (*noticing another entry*) have you ever been to High Street

**Russell:**

Ah I have been to one of them yeah

**Edward:**

My god how many are there

**Russell:**

Two

**Edward:**

Mm what are they like

**Russell:**

The one I've been to um well I'm I'm not interested in telling you what they're like

**Edward:**

Oh I'm sorry (*he laughs a little*)

**Russell:**

Oh what I'm interested in is what do you think they're like from what you read there like you said what about Rear Entry

**II.i.73:30**

and you've got a

**Edward:**

(*reading from the book*) Optional sundeck now that's interesting nudist breakfast that's pretty comical (*he laughs*) I'll have the sausages thanks (*I laugh*)

**Russell:**

Parboiled

**Edward:**

Yeah parboiled (*reading from the guide in a louder voice*) jack off parties (*quieter again*) okay

**Russell:**

So when you look at the Rear Entry entry because you said oh what's Rear Entry like

**Edward:**

Yep

**Russell:**

Were you asking me or were you asking the book what's Rear Entry

**Edward:**

No I was actually asking you

**Russell:**

All right

**Edward:**

Capable of doing two things

**II.i.74:00**

at one time reading and talking (*reading from the guide*) bathhouse on two levels with a large cruise maze and four glory holes glory holes really scare me I'm sorry

**Russell:**

Yeah tell me more

**Edward:**

Oh oh um not physically I need that the visual

**Russell:**

Is it like one of those unsafe scenarios

**Edward:**

Yeah I mean you know you don't poke your finger in a hole you don't know if it's going to get it cut off on the other side you know no it just doesn't doesn't

**II.i.74:30**

interest me whatsoever

**Russell:**

Is it that it doesn't interest you or your instinct gets switched on

**Edward:**

I just couldn't see no it just doesn't interest me

**Russell:**

Right okay

**Edward:**

It's just like you know could be your grandmother sucking you off around on the other side no no thanks

**Russell:**

Sorry you said your grandmother sucking you off is that because you assume there's a certain usage

**Edward:**

No no no it could be anyone

**Russell:**

No a certain usage that occurs for the glory hole does that

**II.i.74:59**

*(The minidisc fills and the recorder switches itself off automatically. The conversation continues for a few minutes longer but no record of it is made.)*

END OF CONVERSATION

## appendix 24: James II

*James and I met to record a second conversation at Melbourne's chief war memorial, the Shrine of Remembrance. We talked for almost ninety minutes and then found that the recorder had switched itself off after thirty seconds. James needed to attend his next appointment and our meeting ended awkwardly with the situation unresolved. A few days later, I proposed a third recording session that would not revisit any of the material that we'd dealt with at the Shrine. James agreed and the matters discussed in our second unrecorded conversation consequently play no part in this research project. For the third conversation, we again met at James' flat on a weekday afternoon (the blind again rattling lightly in the breeze) and recorded the following exchange.*

**Russell:**

**II.i.00:00**

All right so this might not take very long

**James:**

No that's fine yeah

**Russell:**

So

**James:**

No worries

**Russell:**

Mm whatever I've got a list of words and um some of them are words that ah came up um when we talked the first time and I don't know whether any of them came up last time and they've come up in other contexts in other with other interviewees

**James:**

Right

**Russell:**

And what I thought I might do is just um go through them say one word at a

**II.i.00:30**

time and I'd just like you to just get a to freely associate with them in relationship to

your experience of saunas in Melbourne preferably

**James:**

Yep

**Russell:**

And it might be that there's um an idea you have or a story or um a personal opinion (*I laugh a little*) or it might be about um something you've seen to do with

**II.i.01:00**

someone else or it might be something to do with um a general phenomenon that occurs um a piece of furniture it might be something you've felt you know okay so the first word's clean

**James:**

(*he laughs, then*) Clean

**II.i.01:30**

well the first thing that springs to mind now I suppose is that well a few things there seem to be a few things happening in my head then but um the whole question of are saunas clean and if you really think about it no they they're not and the mattresses I suppose the sense of um walking into a room and checking the what kind of state they're in

**II.i.02:00**

um also that situation of when you're walking along a corridor (*he laughs a little*) or one of the rooms sometimes you'll step in something and it you it could be water or it could be semen or it could be anything you know you're never quite sure at that first moment when you step in it what is this I'm stepping in

**Russell:**

Like a pool of something

**James:**

Yeah just some kind yeah on the wall on the floor

**Russell:**

What hap what happens when you do that

**II.i.02:30**

when you step in it

**James:**

Well there's a slight sense of um I remember childhood games of that where

you'd put be blindfolded and they'd lead you around into different things and ah so there's just that sense of not knowing exactly what it is you're stepping in so there's just this sense of I don't know slight revulsion maybe

**Russell:**

Do you try to check it out

**James:**

How do you mean

**Russell:**

Do you try to work out what it is

**James:**

No no no I usually just wipe my foot and run (*he laughs a little*)

**Russell:**

Wipe your foot on what

**James:**

Well the floor

**II.i.03:00**

around it I suppose (*we laugh*) enlarge enlarge the area

**Russell:**

If people are watching does that change how you respond

**James:**

Mm I don't I'm think trying to remember if there's been a time where I've in that situation when people have if in terms of stepping no I can't think of

**II.i.03:30**

anything that where I've been seen but in terms of walking into a room if you're going into a room with someone and the mattress is half the time the other person is with you going yeah let's look for another room if it's in a state

**Russell:**

What about the other half of the time

**James:**

The other half of the time when it's when it's not in a state

**Russell:**

No when it's in a state you said half the time the pers

**James:**

Oh okay

**Russell:**

The other person says let's look for another room

**James:**

Well no I guess usually most if if it looks pretty like you know there's condoms everywhere and there's

**II.i.04:00**

you know the mattress looks sort of well whatever covered in fluid in whatever nature that is usually the other person is I can't imagine anyone going yeah let's go in here (*we laugh a little*) so um

**Russell:**

Who tends to say things first or how does that get negotiated

**James:**

Oh I think it's been I think it's been a a mutual thing you know if the person is in front of me then they will say move on and I will agree or I think it's a kind of fairly

**II.i.04:30**

mutual thing

**Russell:**

It's interesting because I've asked you to talk about in response to the word clean and

**James:**

I've given not clean

**Russell:**

your whole thing is about how an awareness or an experience of saunas not being clean

**James:**

Yeah I guess that's the thing I have with it that they're not really and that's why the lights are so low there if the lights were up

**Russell:**

But you turn the lights down

**James:**

*(he laughs a little, then)* Yeah but I'm talking about real light like natural light

**Russell:**

**II.i.05:00**

Oh right

**James:**

If you had natural light or very strong lights in those places in the rooms and stuff like that I'm sure they'd be pretty plain

**Russell:**

Without naming them do you have a belief that some saunas are cleaner than others

**James:**

Um yeah

**Russell:**

I mean do you experience them that way

**James:**

Yeah I think one of the newer ones um there there's often people going around there cleaning each room they seem to do that fairly regularly like

**II.i.05:30**

on a half hour basis and I've never seen that happen with the other the other ones

**Russell:**

Right

**James:**

Or very rarely

**Russell:**

So that's reassuring then having a person visible moving around

**James:**

Yeah

**Russell:**

cleaning

**James:**

I think so

**Russell:**

Yeah um well then I suppose another word then I want to throw up then is dirty

**James:**

**II.i.06:00**

I feel like we've covered that *(he laughs)*

**Russell:**

Entirely *(this is a question)*

**James:**

Um well when you say dirty I guess I think of shit and although we weren't necessarily talking about it before it seemed to be more fluid but I think like saunas and shit um you know the the amount of times say perhaps in a situation in a room where you know say in in fucking you know shit

**II.i.06:30**

becomes kind of obvious and so if that's happened in say the situations I'm in then it would be an ongoing experience for people so these rooms are going to have kind of um the potential of basically being covered in shit

**Russell:**

What do you mean covered in shit

**James:**

Well from like condoms from people's hands if they're fisting um on

**Russell:**

I'm I'm not my question wasn't about the

**II.i.07:00**

source

**James:**

No no I know it's just

**Russell:**

It was about the effect

**James:**

I thought you said dirty though

**Russell:**

Yeah but when you said COVERED in shit

**James:**

Oh

**Russell:**

what do you mean covered not where is it coming from but

**James:**

Oh well that that it would be on the mattress that the potential for it to be there

**Russell:**

Yeah

**James:**

is strong and I what the interesting thing is that it's not it's not something it's something that that is cut out of awareness but if you really kind of analysed

**II.i.07:30**

what the potential was for this place to be covered in in that kind of um microbial kind of life form

**Russell:**

Yeah

**James:**

then it would be quite overwhelming I think if you really looked at it scientifically

**Russell:**

But you don't

**James:**

I don't well I don't think you could if you did you well one you'd either have to be really into that or um I don't I think if it was a really conscious thing you wouldn't do it's like um anything that might be a health risk to you I think

**II.i.08:00**

generally if it's really clear in your mind that it's going to have an impact you have a really strong knowledge of what that that if you do this you might become sick or blah blah blah you wouldn't engage in in half the things you do you know

**Russell:**

Um it's interesting that when I brought up clean you talked about how things weren't clean but when I brought

**II.i.08:30**

up dirty you brought up a whole new dimension so is dirty a different thing from not clean

**James:**

*(he laughs, then)* When you said clean the first time I thought of white surfaces

**Russell:**

Right

**James:**

And generally that's not something that's strong except there's one particular sauna that has that sense in a way or it seems to have that vision of it more than the others

**Russell:**

Which is

**James:**

The sauna *(this is a question)*

**Russell:**

Yeah

**James:**

Name it *(this is a question)*

**Russell:**

Yeah yeah name that one

**James:**

Um what is it Squirt

**Russell:**

Right okay is that

**II.i.09:00**

because there are pale surfaces there

**James:**

Yeah because the the rooms are in that the walling and all that kind of stuff has got kind of a light colour to it

**Russell:**

Right okay as distinct from other saunas where the colour is

**James:**

Darker

**Russell:**

Right okay so what that shows marks

**James:**

What shows marks

**Russell:**

The wa the pale surface

**James:**

No just that when you said the word clean that's what my mind went to I went to that sauna first

**Russell:**

Right okay

**James:**

and that's also the one that has more people going around cleaning

**II.i.09:30**

so in terms of clean and yeah the whole kind of image of sexuality being being kind of ah playing with that whole idea of ah purity and and ah non-purity how the you know and sex will tends to be it's about the dark side or about the kind of primal urges s and I guess so when you say clean it's not something that I really put towards sex

**II.i.10:00**

I don't see sex as a clean thing as a clean pristine surface so when you say clean I go into the the areas of the because this is a sex venue so we're talking about something that's not clean it's not a clean place it's not a clean surface it's not about that dirty is about that it's about shit it's about urges it's about instinctive [unintelligible: side?]

**Russell:**

Does that then render a place like Squirt for you

**II.i.10:30**

less sexy as a venue

**James:**

Um no because it generally for me it has to do with the clientele who go yeah because I don't think oh hang on I have to think about this

**Russell:**

That's all right take your time it's a curly one obviously but

**James:**

Mm because

**II.i.11:00**

then I thought of like more venues like dr um dry venues The Basement kind of thing as being a place that can be sexy through fantasy I'm not quite sure why that is maybe it's a bit more theatrical I suppose than saunas saunas are a bit more stripped bare because people are walking around naked generally or with the towels on ah but you or you could relate that to sort of ancient saunas I suppose too but mm

**II.i.11:30**

I I I don't know I I mean obviously there is something sexy about saunas there is something about but it's yeah perhaps maybe maybe maybe maybe it is maybe maybe um

**Russell:**

Can I ask a a question that might help if it doesn't just say you want to ignore it

**II.i.12:00**

let's talk about saunas generally for a minute do you find saunas sexy or is it that you feel sexy in saunas

**James:**

Um as opposed to dry venues

**Russell:**

Um yeah you've raised dry venues but just generally I mean saunas are places that you have sex in I'm wondering

**II.i.12:30**

if that's the case is there some and you've talked about some ideas you have at least of sexuality um and its nature as you understand it um I'm wondering are saunas places that you think are sexy or do you feel sexy in them

**II.i.13:00**

or both or neither (*I laugh a little*) and if you want to compare it with something else as a way of starting fine

**James:**

Mm that's a hard question too I don't know do I think saunas are sexy mm I don't know if they feel sexy as that I think we talked about this once before as being more a

**II.i.13:30**

kind of um a safety zone in some way even though within that context there's often things that are confronting and scary and cold and alienating the feeling of going in there is about escape it's about going into this other world um and I don't know if that's sexy (*he laughs a little*)

**II.i.14:00**

I think it's oh I don't know I think some of the situations that can happen say in the steam room um no I don't think they are um I'm not sure why I'm saying that today but I don't think they are

**Russell:**

That's all right

**James:**

inherently sexy mm

**Russell:**

(*a silence*) Let's

**II.i.14:30**

leave thinking aside for a moment do you experience them as being sexy in some way

**James:**

Yeah

**Russell:**

Sexual

**James:**

Yeah I guess sexual I mean yeah you have to though in some way I don't necessarily feel sexual there though often often it's out of habit or just boredom or whatever it's kind of rare I think that I go there with a very

**II.i.15:00**

strong sexual urge

**Russell:**

Before you arrive

**James:**

Yeah yeah yeah

**Russell:**

You've mentioned that the clientele will be a key factor for you are the clientele completely separate from your experience of the the environment in which

**II.i.15:30**

they are or are they um are they like part of that environment so that it's like some sort of um ecosystem you know like being in a swamp or in a jungle (*James laughs a little*) or a a forest or um a prairie (*I laugh a little*)

**James:**

Right so the kind of animals that congregate in those areas would be different

**Russell:**

Yeah like the living forms and the other forms and various degrees

**II.i.16:00**

of living forms whether they're plants or animals or big or large or numerous or one I mean do do you get a sense of it being like um have you ever been in a sauna that's empty of people

**James:**

Right yes oh nearly not I mean I've oh no I've flipped to another place other than Melbourne then but in Melbourne

**Russell:**

No that's all right

**James:**

um yeah there's been

**II.i.16:30**

situations where you'd call it nearly empty you know maybe one or two other people

**Russell:**

I had an experience um I don't know whether I've mentioned this to you um ah this year I had an experience of being at Volcano at the

**James:**

Oh yes

**Russell:**

ground floor the wet area and I mentioned and I said and it was empty and I realised



as I realised it was empty um there were two things the first was everything seemed very brightly lit whether it was or not

**II.i.17:00**

I can't really say for sure but it it felt more brightly lit and the second thing was I actually felt scared

**James:**

Right

**Russell:**

It reminded me of childhood fears

**James:**

Right

**Russell:**

about people leaping out from somewhere

**James:**

Right

**Russell:**

The more it was confirmed how empty it was the more I had that kind of fear and I had to leave

**James:**

Right you had to leave the whole venue

**Russell:**

No

**James:**

or just downstairs [unintelligible]

**Russell:**

No I just left downstairs

**James:**

Yeah yeah mm

**Russell:**

So it was a very different kind of experience of it

**II.i.17:30**

for me

**James:**

I know the questions just seem to be confounding me today I don't know

**Russell:**

That's all right

**James:**

what I think about that because um you know there's obviously s there are connotations with the kind of people that go there before you go you have an idea before you go in there so for example the one in the city there's always I guess for me especially if I go like late afternoon you know four or five o'clock there's going to be a whole bunch of suits turn up after their work so there's that kind of

**II.i.18:00**

fantasy thing going in um with Volcano there's that but there's also the knowledge that there's a lot of Asian guys go there and a lot of older guys go there so that's what you bring when you go there the expectation of that Rear Entry is always um the more kind of South Yarra crowd the there's always the potential for you know the body beautifuls and the good looking South Yarra guys yadda yadda yadda ah the one up the road um kind of like a mixture a lot of older guys but

**II.i.18:30**

also that strange occurrence of people that seem to fall through the net they don't have particularly have a particular genre and that's where they end up somehow

**Russell:**

The exceptions

**James:**

Yeah

**Russell:**

Yeah

**James:**

Well people that don't seem to fit into certain moulds that's my been my experience that that there that's where I've met people like that that have slipped through the net that that sort of confound the experience of what it is to be you know have sex with another man and who they are

**II.i.19:00**

in terms of their other lives outside that so yeah those preconceived ideas and then I think when you go there depending on the day and who's there and I guess those preconceived ideas still kind of bubble around it in some way

**Russell:**

In making a decision is

**II.i.19:30**

is the clientele then a a major factor for you rather than concepts of clean or dirty or do you associate the clientele with concepts of clean or dirty

**James:**

Mm no I don't think I match people to being clean or dirty in that that would be on the individual basis I guess

**II.i.20:00**

I think when I think of say Rear Entry that um because of the what what seems to be the amount of of um people that go through there that that's probably the most potentially dirty place but that doesn't

**II.i.20:30**

stop me from going because before I go I have an idea of what Rear Entry might offer me and ah you know I often think of like the reddish tones of Rear Entry I suppose that that kind of very strong reddish tone quality of Rear Entry whereas those other places have different things to offer and of course the people that go there

**Russell:**

We might be covering things you've talked about

**II.i.21:00**

but is it important for you to at different points feel clean or dirty or or do you become aware of that at different points that oh I'm I'm clean at the moment

**James:**

Yeah

**Russell:**

Or that I'm

**James:**

Hmm oh yeah I do I'm that's why like I think I said in the last one about saunas because I like the showers um I hate it when the towels get mixed up (*I laugh a little*)

**II.i.21:30**

I had an experience recently I'm a bit paranoid about it actually especially if you've just arrived and your towel I hate it when your towel gets wet like just that wet and you've come with this dry towel and perhaps you have a shower before you start and someone picks up your towel I hate that it's like just remember where you put your towels boys (*he laughs a little*) they should have like a sign when you walk in remember where you put your towel

**Russell:**

Do you always remember where you put your towel

**James:**

Nearly there has been one or two occasions where I've gone oh my god I'm not quite sure

**II.i.22:00**

so but I hate it when people do it to me

**Russell:**

Do you have strategies that you pursue

**James:**

Yes

**Russell:**

Oh what are they

**James:**

Yes well I would remember exactly where I what clothes peg I like what peg I put it on so close to the door or down the door or sometimes I know in the past I have wrapped it in a certain way but now I just kind of I really make a reference like okay fourth peg along that's where my towel is

**Russell:**

Is there a standard formula for that

**James:**

No

**II.i.22:30**

no

**Russell:**

I choose number five

**James:**

Oh do you (*we laugh*) I'll remember that

**Russell:**

Don't you dare yeah I often choose number five

**James:**

Right

**Russell:**

Not always often number five's sometimes occupied

**James:**

Right right

**Russell:**

So then I have a fallback

**James:**

Right yeah

**Russell:**

Um I want to move on to some  
**II.i.23:00**  
other words

**James:**

Yeah

**Russell:**

Oh and also it's okay um I know we've got the thing kind of running but (*I check the minidisc recorder*) it is running it's okay

**James:**

Good (*he laughs a little*)

**Russell:**

Not like last time but um it's okay to not talk

**James:**

Oh okay

**Russell:**

You know you don't need to entertain it

**James:**

Right

**Russell:**

if or me

**James:**

Right

**Russell:**

if it takes time to just if you need to think silently or just let something settle that's fine I'm not expecting you to be

**II.i.23:30**

um it's not like we're on a talk show

**James:**

No

**Russell:**

where you you need to keep talking

**James:**

Right okay

**Russell:**

So if you want to slow down your thinking

**James:**

Right

**Russell:**

just

**James:**

Well like I said today the thinking process seems to be confounded by the questions

**Russell:**

That's all right the questions are curly

**James:**

Oh no I'm not putting blame on the question I'm just going like just today I I don't seem to be thinking clearly or

**Russell:**

Okay um

private  
**II.i.24:00**

**James:**

(*a silence*) Mm

**II.i.24:30**  
(*a silence*) I think the first thing that flashed in my mind was just the rooms I suppose and maybe that sense of um what really is private in those places what kind of what kind of um

**II.i.25:00**  
you know in terms of personal space how far people can go into that what is regarded as this is as far as we go you don't go any further than that

**Russell:**

What do you mean personal space this is as far as you go

**James:**

In terms of

**Russell:**

Are you talking about like we're both sitting on a couch at the moment and there's a distance between us are you talking about personal space in that sense

**II.i.25:30**  
like something I can measure with a like a ruler

**James:**

Ah yes partly partly to do with that sense of um how much and this is being actually influenced by something someone said to me recently a young guy said he was just being followed by this guy and continually touched and in the end he told him to take his hands off him and he said if you do it again I'll hit you and the guy did it again and he slapped him and ah so I guess it's that thing of like how far is that hunting principle

**II.i.26:00**  
taken you know when when is the the line drawn um that's one aspect of it I the you know there's nothing very strong I mean the whole sense of it being private is the sauna environment a private situation or is it a very kind of ah expressive kind of

**II.i.26:30**  
mm mm yeah see I feel like I'm repeating myself from before

**Russell:**

That's all right

**James:**

because we talked about people's how their personas might appear you know because like I said in some ways it's very expressive because you're there going here I am for sex and yet there's all this kind of um persona stuff that goes on these coverings that go on in that place and how far people would exchange

**II.i.27:00**  
information or not so there's a privacy to that as well what goes on there is private to the outside world that that the relationships or the contact that are formed in these places are not extenuated outside extended sorry to outside

**Russell:**

Mm um when you talk about kind of putting on personas do you put on personas

**II.i.27:30**  
do you adopt a persona or a range of personae

**James:**

Ah I don't know about put no I don't put on a persona but I'm very measured I think that's you know the major thing I'm careful I suppose

**Russell:**

About what

**James:**

About what what I would present how how I would present to the world um you know either not being too interested

**II.i.28:00**  
or not being uninterested it's that kind of watchful waiting kind of thing that goes on

**Russell:**

One one of the things that interests me about a lot of the things you've been talking about is that there's a a kind of a language running through it (*I sigh*) which is a language of space

**II.i.28:30**  
a a language to do with space so you talked about people going too far crossing a line there are limits or being measured (*I laugh a little*) and when you think of your experiences that you associate with a term like private

**II.i.29:00**

what kind of um I guess what fo what form does your imagining take or that sense of your experiences take like is it a do you have a sense that that's all spatial in some way that privacy for instance you were quite concerned in the previous interview that we

**II.i.29:30**

recorded anyway um that when we were discussing the other man whose encounter you had described you you were concerned and clearly careful about um not disclosing too much information in some way about him or or the release of information was something that you were considerate you were

**II.i.30:00**

there was something considerate about him however do you also think or feel about that in some way in spatial terms like not to go too far or not to expose him put him take him from one place put him in another place or something you know it how does your imagination work around that

**II.i.30:30**

(*a silence*) or I'll ask the question in a completely different way

**James:**

Right okay

**Russell:**

How do you know what's the mechanisms by which you know that something is private or not (*James laughs a little*) as an experience

**James:**

Right

**II.i.31:00**

mm god I don't know

**Russell:**

I'll put it to you another way you must know because you do know that some things are private and some things aren't so it might be that you don't know about it so all I guess I'm interested in is that you just allow yourself to get a bit exploratory here

**II.i.31:30**

maybe

**James:**

Well privacy for me I guess particularly in terms of the sexual um there's a there has been I think in the past a very strong sense

for me to actually um be quite open and almost um announcing that other part of life which people might regard as as that should be private

**II.i.32:00**

that's not necessarily to be spoken of in a public way and I've done that in like performances and things actually utilising that kind of you know sex beat behaviour and gone well you know I'm writing this in character form but obviously oh well ah no other pieces they were they were simply it was just me talking about it so yes so I in a situation where I'm announcing a very kind of private public

**II.i.32:30**

I mean private sort of domain to the public and yet in the gay world or what I would regard as the gay world that kind of talk is fairly strong anyway people know about it this is part of the culture so I think I'm not that clear about what's private and what's public in myself and I think I think as I've gotten older that I'm probably a bit more careful about that a bit more

**II.i.33:00**

um aware that um you know sex is not a comfortable thing for people and I don't know if it should be [unintelligible] well not should be but I don't know if that will change it's not something that as we get more you know as consciousness grows or as the world changes and becomes more moderne [sic] that that's going to change I think sex is a very primal place so

**II.i.33:30**

I think maybe with the saunas that's the thing that becomes private something has to remain private and if you're having sex which is a very kind of powerful thing with people who you don't necessarily know you don't trust them I wonder if the um yeah all the kind of peripheral things that that are involved in saunas the make-up the building the the

**II.i.34:00**

etiquette whatever are um kind of rituals that um that allow some sense of privacy to main to remain within that whereas if you're having sex I imagine with a you know partner or with someone who you have a bit trust with then it would be a different way of negotiating a sexual behaviour I wonder if these places have that they build up this stuff to

**II.i.34:30**

maintain some sense of privacy within it so there are rituals that hold that tight you know the whole thing about passing information and stuff yes people do chat people do meet form relationships and stuff like that but the majority of times it's not

about that so it's like entering into that very kind of eruptive world of sex but maintaining this kind of formal surface

**Russell:**

**II.i.35:00**

(a silence) Is it like the rest of the world becomes private (I laugh a little) in a sauna the rest you know people walking around and each person has kind of is part of the world outside the sauna

**II.i.35:30**

but suddenly what that is is private in a way

**James:**

Yes yes their outside life is private from the sexual

**Russell:**

Unless they choose to disclose

**James:**

That's right and there is a very there's often a very careful way of manoeuvring in the conversations after there it's never really taken for granted that that you are going to expose yourself to people

**II.i.36:00**

people are quite wary I think of for whatever reason of exposing too much so yeah yeah the kinds of things that one regards as private in in the outside world are different to the the kind of privateness that's held in the sauna and that that's what I was going back to the whole thing about sex cos sex is a dangerous thing I don't just mean HIV I think that psychically it's a dangerous thing and so they're kind of

**II.i.36:30**

things that built up get built up in there the kind of playland kind of thing that's that's involved with that I wonder if that's a kind of de a device of um a safety device kind of thing the playground aspect of it that kind of

**Russell:**

Like how a playground has a kind of boundary around it or um

**James:**

That that that

**Russell:**

Or a play-pen

**James:**

(he laughs a little) Yeah well both I suppose

**Russell:**

Yeah

**James:**

but there's an aspect that what considering the kind of ah the practices that go on in in places

**II.i.37:00**

there's a kind of playland feel to it

**Russell:**

With a clear boundary the building as a boundary I'm thinking like there's the street and then there's inside there's outside and inside in some way

**James:**

Yeah

**Russell:**

and you're in the playland or you're out of it is that

**James:**

Yeah and well it's that kind of thing of negotiating intimacy and

**II.i.37:30**

it's it's odd because the kind of thing the intimacy that's gets [sic] that that physically occurs in those places as opposed to the emotional intimacy that doesn't generally um is interesting whereas the outside world perhaps you know there's obviously very strong boundaries in terms of personal space and and you know what you can do and what you can't do

**II.i.38:00**

yeah I mean in a way it's surprising that it doesn't become an absolute you know anarchy in there in a way considering but there it isn't generally like I said the only time I've seen one sort of really kind of violent situation considering what's at stake in terms of the the sexual nature

**II.i.38:30**

of the place a whole bunch of men together with all that stuff going around how how kind of linear it is and how spacious it is and how kind of ah

**Russell:**

I remember early on I was at a conference you've just reminded me of this and ah a two day conference and um it was it was like a workshop actually where we were being trained in stuff to do with thesis preparation

**II.i.39:00**

and so everybody had to disclose what their research topic was and I was asked first of all in the room of you know

**James:**

Right

**Russell:**

almost thirty people

**James:**

All right

**Russell:**

So I'm the person who comes up with the one which isn't about kind of um changes in wrist tension as a result of therapeutic massage (*we laugh*) you know or um language practices in Thai email

**II.i.39:30**

you know it was um everybody was very civilised which was fine and I felt it was good to just simply say what I was doing and of course everybody during snack breaks was crowding (*we start laughing*) around me afterwards saying oh your topic's intere you know sort of I'm not sure whether it was with envy or a strange perverse curiosity

**James:**

All right

**Russell:**

But there was this woman who was um just so bright

**II.i.40:00**

and energised and full of vitality and um extremely attractive too and ah she talked with me that day and then the following day she talked to me um about a conversation she'd had in the intervening night with her husband about what I was studying and she had told me that she had said to her husband that

**II.i.40:30**

something that she had said to me the previous day which was that she didn't see why they just didn't throw a lot of men in a

room switch the light off and let them go for it (*James laughs a little*) and her husband had said you can't tell him that because then he's got (*I laugh a little*) nothing to research (*James laughs*) but what I felt was that she'd actually said something really interesting when she'd said that to me and her husband had been in a strange way on to it as

**II.i.41:00**

well and that is people don't just have a room and turn the light off and throw everyone into it they create these elaborate places and it's something about the room with the light off you know throwing everyone shut the door turn the light off is the kind of anarchy that you were talking about that doesn't happen in the sauna overall

**James:**

Mm

**II.i.41:30**

yeah then there's places obviously within it

**Russell:**

Yeah yeah but it's something about the elaborate um in varying degrees the elaboration of I mean I keep meeting people who still think oh it's not just a hot room (*I laugh a little*)

**James:**

Right yes

**Russell:**

One hot room

**James:**

Yeah yeah

**Russell:**

Like when you explain well it's actually

**James:**

All right

**Russell:**

It can be up to five stories high

**James:**

Yes yes

**Russell:**

and it's you know

**James:**

Yes

**Russell:**

Um (*a silence*)

**II.i.42:00**

I guess I'm just sort of recording that

**James:**

Yeah

**Russell:**

because you've made me think about it again for the first time in a long time

**James:**

Yeah yeah well it although it would be interesting to trace the history of these pl I mean are you doing that as part of this research too

**Russell:**

No but I'm aware that um the history of gay saunas or the history of

**James:**

Oh not necessarily of saunas I'm thinking

**Russell:**

There's a history of Roman bathhouses that's been written there's been a lot of incidental observations about

**II.i.42:30**

behaviour in um bathhouses over the centuries and a really detailed history which is brief but beautifully researched has been written about the development of a clandestine gay sauna culture in New York between eighteen eighty and World War Two and as a result of the fact that New York City had huge tenements without proper plumbing and so

**II.i.43:00**

an enormous number of bathhouses were built

**James:**

Right

**Russell:**

and many of them catering for very specific interests like for instance Jewish ritual cleansing

**James:**

Right

**Russell:**

um and so on and then after a certain point certainly by nineteen hundred and five or nineteen hundred and six there were definitely some places where it was known that if you went there that would be a place where you could meet other men

**James:**

Right

**Russell:**

and either have sex there or go away somewhere to have it

**James:**

Right

**Russell:**

**II.i.43:30**

and that those places were screening people at the door and the first raid is recorded in about nineteen o six

**James:**

Oh really right

**Russell:**

And we've got all the court transcripts of that and everything yeah

**James:**

Oh okay so you've looked into that

**Russell:**

Yeah but not as it's not a serious thing

**James:**

No no but it's just adding information to it

**Russell:**



Yeah

**James:**

But I mean it's that whole thing about men and sex though in terms of clandestine or sex in public places you know

**II.i.44:00**

or you know why is there sex in public places still when there's you know in public toilets and when there's places like saunas and and sex clubs you know what's the difference what is or is it just wherever there's people there's going to be like sex with men anyway

**Russell:**

Yeah there is money's one thing and knowledge information about them is another

**II.i.44:30**

I keep meeting people who have no idea that the places exist

**James:**

Heterosexual people

**Russell:**

Um people of limited sexual experience who are interested in sex with men and who um haven't who are not aware

**James:**

Right

**Russell:**

of saunas existing um I can think of one recent case of a man who came to Australia from a country where such places aren't

**II.i.45:00**

legally operating and where homosexuality is suppressed by the government and who had stumbled on a back room in Melbourne and somehow believed that was

**James:**

it (*he laughs a little*)

**Russell:**

the only place or certainly was the place he knew of

**James:**

Right

**Russell:**

But he not only not only that but he didn't know how to find out

**James:**

Right

**Russell:**

about such other places so his sense of Melbourne

**II.i.45:30**

as um a huge civic space within which there might be possibilities of same sex activity that could be sought out was all focussed on this one not very pleasant place (*I laugh a little*)

**James:**

Right

**Russell:**

Um

**James:**

Where is it what is it

**Russell:**

(*we laugh a little, then*) Oh um it was um The Attic

**II.i.46:00**

in the city

**James:**

What's that

**Russell:**

Mm see it's another world

**James:**

Oh is that that that's above a dirty um a dirty bookstore

**Russell:**

Yeah dirty

**James:**

Yeah (*he laughs*)

**Russell:**

It's that word again

**James:**

Yeah

**Russell:**

Um yes it is yeah and it's interesting because it seems to have no connections really with a gay community

**James:**

Yeah no and and that that's in a particular location isn't it yeah

**Russell:**

Yes mm mm

**James:**

I think I've seen

**II.i.46:30**

it like ads or something sometimes in the past and I was kind of ooh I was a bit curious it seemed to be a curiosity

**Russell:**

It's like something out of a serial killer movie (*we laugh a little*)

**James:**

Oh is it have you been there

**Russell:**

Yeah I have

**James:**

And and where is it like it's

**Russell:**

It's above um it's above that um bookshop which is above ah what appears to be a fairly straightforward CD shop but the other thing about it is that it's open twenty-four hours

**James:**

**II.i.47:00**

Oh my god

**Russell:**

Which um I I really found out about it on the net

**James:**

Right

**Russell:**

where it's written up on there's a global website for public sex called Cruising For Sex Dot Com ah which you can zoom in on your continent and then country of your choice (*James laughs a little*) and then city and then there's just listings for both commercial venues and um for

**II.i.47:30**

um yeah cruising spaces what we'd call beats and with ah people emailing in evaluations and updates and alternative opinions they also have ah police and bashing reports

**James:**

Oh right

**Russell:**

and it gets upgraded every two weeks

**James:**

My goodness

**Russell:**

So um places that you're familiar with (*I laugh a little*) are listed

**James:**

Right

**Russell:**

um and

**II.i.48:00**

and it'll even get down to which pathway (*James laughs a little*) and what not to

**James:**

Right

**Russell:**

You know like they're very very specific but it's maintained in some mid-west American state and your emails aren't automatically you email them and then they decide what to select to add but it's um and it's also a

site that's blocked by some servers I can't access it at VUT

**James:**

**II.i.48:30**

Right

**Russell:**

my university

**James:**

Right

**Russell:**

It it somehow doesn't get through the filter that they've got

**James:**

Probably because it's got sex in it

**Russell:**

Well no some things do but not that but I found it elsewhere and of course saunas ah not all but ah most of them are listed it's very much dependent on people providing it with information

**II.i.49:00**

that's a completely different kind of world in there very different move on to some other words oh can I just ask do you think then that words like private and public the kind of stable reliable senses that we associate with the meanings we you know connect with them in the world

**II.i.49:30**

outside the sauna that those meanings become unstable inside the sauna or less meaningful

**James:**

From my experience today yes

**Russell:**

From your experience today

**James:**

Mm from talking with you today yes I think I'm really keyed into that that the I'm not understanding something when you're saying it and I not because I'm stupid today but I really think that those kind of questions that you're asking in in connection with

those places don't have the same kind of meaning

**II.i.50:00**

I'm trying to bring a social meaning to what goes on there and I don't think you can

**Russell:**

Right

**James:**

And I think that's I really think that's what's happening today

**Russell:**

But there is another connection though you do have a knowledge you do have like you do feel I mean intruding for instance this is private I'm intruding

**James:**

Yep

**Russell:**

Whether it's information or oh you two don't want me to walk into this room with you

**James:**

Yeah there's negotiation but I mean there's negotiation in the outside world as well

**Russell:**

Yeah

**James:**

But

**II.i.50:30**

yeah it's that etiquette thing we talked about in the first meeting but I it becomes bizarre when you talk about that in terms of what goes on in these places what trying to bring those words which have a familiarity with outside experience into that I think that's part of it

**Russell:**

Is that to go back a bit further then is that somehow or other true of words like clean and dirty then in some

**II.i.51:00**

respects or are they more stable

**James:**

I think that's more to do with my blocks with that or that that thing has got to do with my own personal kind of very strongly er psyche my own kind of take on the world and my phobias

**Russell:**

Well I'm that's all I'm asking you about though

**James:**

In terms of the other ones

**Russell:**

I'm

**James:**

I know but

**Russell:**

Well I'm also asking you just about you

**James:**

But but when yeah but I took the words like private that one in particular I found very kind of tricky in terms of what is private I don't

**II.i.51:30**

know and particularly when you're relating it to the saunas considering what happens the kind of physical intimacies that go on there so what is private

**Russell:**

Is it that you don't know it or you don't know about it because I get a sense from you that you have a sense of pri privacy other people's privacy for instance that I get a sense you respect that that you're clear for instance that that would be part of the etiquette would be that one recognises that it's important for you to recognise

**II.i.52:00**

what other people's privacy is and then ah make a decision about whether or not to respect that when you told me the story about the young man who'd been pursued you recognised in that that his privacy something private in him had been violated and it didn't seem to you unreasonable that he did hit that man

**James:**

Oh I don't know if I felt it was unreasonable or reasonable

**II.i.52:30**

I was just giving that story

**Russell:**

Right

**James:**

as as an example of I don't know whether he should have slapped that person but what I I can I can relate to what he said about that sense of being intruded on

**Russell:**

Right

**James:**

in both feeling like the intruder and being intruded upon um

**Russell:**

I guess what I'm after is is there is it something you know even though you might not know about it

**James:**

**II.i.53:00**

Is it something I know in inherently

**Russell:**

Yeah that

**James:**

But I may not know about it

**Russell:**

Yeah you might not be able to put it into words

**James:**

Yes

**Russell:**

but you feel like you can navigate that

**James:**

Yeah yeah

**Russell:**

Deploy it

**James:**

That's right

**Russell:**

Use it

**James:**

Yes

**Russell:**

Work with it

**James:**

Yeah

**Russell:**

Deal with it

**James:**

Yeah absolutely

**Russell:**

Recognise it

**James:**

Yes

**Russell:**

Okay but the terms are definitely they don't translate meaningfully

**James:**

No

**Russell:**

Stably from

**II.i.53:30**

outside the sauna to inside the sauna

**James:**

I think so I think there's a different structure

**Russell:**

Yeah

**James:**

involved it's so you can't you can't use the words loosely I think that's what I mean you can't necessarily assume that those words may cross over

**Russell:**

Yeah

**James:**

and have the same meaning well I mean you know that's assuming any word has a direct meaning anyway

**Russell:**

Well I want to now bring up two words that you've you've kind of you've used one earlier

**II.i.54:00**

in this conversation but the other one you've used a version of it and they are dangerous and safe and you can choose them one at a time you don't have to pair them I've paired them but you don't have to there's no reason why they need to be paired

**James:**

Well I guess the whole sense of saunas in

**II.i.54:30**

particular are that kind of safe environment that you can walk in off the street and suddenly this playland exists and it's warm and it's you know steamy and towels and soft lounges and television and you know all the comforts of home (*we laugh a little*) and then the dan the danger I guess for me is the sense of ah rejection I suppose

**II.i.55:00**

and also the ah I guess the issues around health yeah and the ugliness of sex sometimes too I think there's a danger there sometimes the it's like the ritual of it or the the aspects of it you just kind of go what am I here what am I doing what is this about because there's no real sexual drive there at that

**II.i.55:30**

particular point there's just this kind of body or bodies and ah and also I guess the danger is about what is it within you that what do you want from this what do I want from this situation what am I getting what am I giving

**Russell:**

Are they questions you consciously ask yourself

**James:**

Yeah

**Russell:**

in those situations

**James:**

Yeah absolutely

**Russell:**

So you have as it were space to ask those questions

**James:**

I'm constantly referencing in those places

**II.i.56:00**

constantly going what am I doing here what is this about what is this what is what is my action here about what is that person's action about what are they what are we doing here yeah no it's a constant referencing for me

**Russell:**

Is that like a kind of ongoing inner monologue

**James:**

Yes and that becomes particularly lit in those places it has a particular kind of flavour in those places

**Russell:**

Which is different from when you're not in those places

**James:**

Mm

**II.i.56:30**

it becomes a little bit rawer in some sense more raw in some way to the outside world

**Russell:**

If you're wandering around a supermarket do you ask yourself I mean obviously with a different sort of quality but are you having an inner monologue of well what do I want do I need that this week or do you tend to just drift and have a list in your hand

**James:**

No no no I'm in a fairly permanent state of that (*he laughs a little*) but um yeah but in the sauna it

**II.i.57:00**

takes on that particular stuff about what is sex what what is this about you know

**Russell:**

When you say it's a fairly permanent state is that in the whole process of moving through the sauna and through its various spaces does it extend as far as when you are finally with someone and are

**II.i.57:30**

coupling with them in some way

**James:**

Oh yeah definitely

**Russell:**

You always have space to reflect on that

**James:**

Definitely yeah

**Russell:**

How do you know when something is dangerous

**James:**

I don't

**Russell:**

What alerts you

**James:**

I don't think you know in the moment I think it's a before and after

**II.i.58:00**

thing in that in that sense oh I don't know god these are hard questions um

**Russell:**

You know when things are dangerous though don't you

**James:**

I'm just trying to relate it to the sauna though what what what is dangerous I guess it's

that it's not so much a sense of being put in physical dan oh is it because there's sometimes that sense of health I guess

**II.i.58:30**

the health dangers mm (*a silence*) I I you know it's funny I'm the it becomes very

**II.i.59:00**

little or very kind of un-scary but I mean it's that thing of the danger is that you are going to be with the wrong person (*laughing a little*) that's the kind of danger that no this is not going to work but I mean you know when I say that it just sounds so pathetic it doesn't sound scary at all but I you know I can't I can't think necessarily

**Russell:**

I know that feeling

**James:**

of what the danger is though when you say danger

**II.i.59:30**

but the danger I guess you know you say you know that feeling is of going ah there are maybe a couple of potentials maybe not but am I doing is this the right one is this (*he laughs a little*) the right choice yeah it's funny isn't it the danger disappears when you talk about it like that but I know it can be very dangerous

**II.i.60:00**

on some level but I don't know what that is when we talk about it now what is that

**Russell:**

So that's to do with selection

**James:**

Mm oh and being selected too

**Russell:**

Right

**James:**

Yeah so there's that constant appraisal

**II.i.60:30**

reappraisal self-appraisal you know is this person going to walk out of the room on me in ten seconds are they going to go no this is not working or am I going you know or all that stuff

**Russell:**

Can we just go

**II.i.61:00**

back to something you said right at the beginning of this sequence you talked about saunas having all the comforts of home

**James:**

(*he laughs, then*) It was a little wry

**Russell:**

Okay how wry to what extent is it truthful and to what extent is it

**James:**

Well I mean you know they

**Russell:**

an entertainment

**James:**

All of them have all of them have coffee bars um TVs most of them have

**II.i.61:30**

some kind of lounge set up um a few of them have got gyms so you know they're they are kind of set up in a kind of comfortable way computers they have internet access they've got saunas they've got spas and in one they've got a swimming pool

**Russell:**

To what extent do those things remind you of home

**James:**

Well home

**Russell:**

or bring the quality of home

**James:**

Home in in terms of

**II.i.62:00**

I mean that really was a wry kind of comment about

**Russell:**

Yeah okay

**James:**

you know just a place of comfort a place of

**Russell:**

All right okay

**James:**

You know I I don't have a sauna here but um (*he laughs a little*)

**Russell:**

But you have a very good shower (*I laugh a little*)

**James:**

I've got a good shower yeah and the TV's always on (*he laughs a little*) yeah so a place of yeah a place of that you can sort of feed a whole range of desires I guess

**Russell:**

Like you were

**II.i.62:30**

very resentful about the showers at um (*James laughs a little*) Suburb A um and the grounds for that were clearly that something about the showers are supposed to do something for you

**James:**

Yeah

**Russell:**

You have an expectation and they weren't doing it

**James:**

That's right

**Russell:**

and very strong sense of my shower is you know and that there are other showers in Melbourne which are um I had a conversation with someone recently who'd been to Rear Entry

**II.i.63:00**

for the first time and he was instantly his face lit up when he mentioned the showers (*James laughs a little*) that cascade of water

**James:**

Right right

**Russell:**

that pours out of those showerheads

**James:**

Yes

**Russell:**

strange as they look

**James:**

Yes yes abundance and I guess the those places do have that sense of abundance that and that's when they work when it's physically abundant and when it yeah there's a nice sense of abundance and richness you know and that's why for everyone that went Squirt was so magnificent because it was just abundant

**II.i.63:30**

it was

**Russell:**

Oh Splash

**James:**

Splash sorry

**Russell:**

Yes

**James:**

There was a sense of abundance so when the water trickles out there's a sense of poorness to it wretchedness you know

**Russell:**

Do you experience your home as being abundant (*James laughs*) no I mean that seriously

**James:**

I experi I ex

**Russell:**

I mean we're sitting in your we're sitting in your flat

**James:**

Yeah

**Russell:**



but that's a different thing from what I'm talking

**II.i.64:00**

about

**James:**

All right I experience my home as a place of refuge that's how I my instinct is to come home to get in that door and shut the world out and I think that is a recognisable thing of the saunas as well I go there and I shut the world out even though there's a whole other world that goes on in there it's very it can be very abstract sometimes you know it can be a very abstract place and that's why those words like private and stuff

**II.i.64:30**

are very odd because they don't kind of work in the same reference and yeah so yeah so that's what I would the similarities I guess are the sense of refuge but you know the difference with here is I don't have to put up with other people I don't have to deal with people walking around me or you know

**II.i.65:00**

either avoiding me or um making demands I um yeah it's different in that sense

**Russell:**

You have to put up with that in saunas

**James:**

Yeah

**Russell:**

What what form does that take when you say put up with something

**James:**

Well I guess you have to negotiate that thing ah in particular of

**II.i.65:30**

of people that um you you would rather not see when you're in there you don't want to see them

**Russell:**

Do you look somewhere else or

**James:**

Sometimes yeah

**Russell:**

Take another corner

**James:**

Mm move to a different part mm

**Russell:**

**II.i.66:00**

*(a silence)* Do you ever experience yourself as a danger to yourself in a sauna

**James:**

Ah yeah I think

**II.i.66:30**

so in terms of those those times when you really go overboard and um you know have so many people and put yourself in so many different situations where you know the danger is the health thing again kind of going not necessarily HIV but all the other kind of things that are potentially possible so yeah and and you know a sense of psychic danger too of just kind of going what what kind of self respect one has and how far you go in terms of that

**II.i.67:00**

um you know how you view yourself as a you know a valuable attractive person and how you play that out obviously you know or often in a very negative way I think

**Russell:**

Um the self respect thing

**II.i.67:30**

is that connected with um a form of moderation or regulation or discipline

**James:**

Yeah moderation I think

**Russell:**

Moderation

**James:**

Yeah and often the these places don't um create moderation

**Russell:**

But you've said that they in a strange way don't create total anarchy and chaos

**James:**

No but

**II.i.68:00**

*(laughing a little)* close to it I guess sometimes I suppose on a personal level the amount of people that you might have sex with

**Russell:**

Yeah

**James:**

which can be anything you know from one to twenty or more

**Russell:**

Yeah

**James:**

you know so there's something kind of not much restraint there really

**Russell:**

I suppose it depends on whether you stay more than half an hour doesn't it really *(I laugh a little)*

**James:**

*(laughing)* I never stay half an hour

**Russell:**

I stayed twenty-five minutes recently

**James:**

Oh did you

**Russell:**

Yeah

**James:**

Oh god what was what was wrong with it

**Russell:**

No nothing was wrong

**II.i.68:30**

with it um *(a silence)* when you say you're constantly asking yourself questions

**II.i.69:00**

like in the sauna but also in the rest of the world are there times when that stops in the sauna at all

**James:**

Yeah I I think so I think well there must be there must be times when it it you know I think perhaps that's why maybe you know the sauna does work on that level because you know you can focus I suppose on sex you can focus on that even if it is the pornography you know there's something

**II.i.69:30**

that that helps block out the kind of you know you well there's a place it's a place where you can sort of let go of some responsibility and that's perhaps what leads into the lack of moderation in other areas [unintelligible] there's a you know you don't actually have to do any work or anything in that time while you're there you don't have to

**Russell:**

You don't have to but you do though *(we laugh a little)*

**James:**

Yeah well I just naturally think like that but it is a place where you know you don't have to

**II.i.70:00**

work

**Russell:**

Yeah I find that sometimes I I think that's completely true and I haven't thought about it in those terms but sometimes I know I go and I decide to work very hard

**James:**

Uh-huh

**Russell:**

and there are other times where I don't give a fuck *(I laugh a little)*

**James:**

Yeah yeah

**Russell:**

*(laughing)* literally

**James:**

Yeah right

**Russell:**

But you know I I yeah I don't care

**James:**

Yeah

**Russell:**

I guess or things are effortless

**II.i.70:30**

no effort will be made

**James:**

Right

**Russell:**

*(a silence)* Well I think I might leave it there  
then

**James:**

*(softly)* No problems

**Russell:**

Is there anything

**II.i.71:00**

else you want to ask or say

**James:**

No no

**Russell:**

Okay thanks

**James:**

Okay *(he laughs a little)*

**II.i.71:12**

*(I switch off the minidisc recorder)*

END OF CONVERSATION



## appendices 25–32



## appendix 25: Apollo II

*The transcript documents a second conversation with Apollo, again recorded in his kitchen but on a weekday afternoon. Before we began, Apollo took a phone call from a friend who wanted to drop by to pick something up. I expected this friend to merely come to the front door but when he arrived Apollo invited him in. The friend's visit, which fell between the first and second parts of the transcript, is noted below but was not recorded.*

**Russell:**

**II.i.00:00**

So now we're on so *(Apollo grooms as if for a camera and I laugh)* no need to groom yourself um so what I want to do this time is something quite different from what we did last time and I just want to um um go through a list of words and what I want to some of them are words you used last time and some of them aren't

**II.i.00:30**

and what I want you to do is just think about saunas in relationship to each word as I give it to you and just let me know any associations that come to mind it might be a story it might be or stories it might be it makes you think of um one thing that seems to keep happening or it might be

**Apollo:**

You mean in a sauna context

**II.i.01:00**

I have to think of it

**Russell:**

Yeah yeah yeah

**Apollo:**

Right okay

**Russell:**

Yeah in other words to kind of what do you associate that word with in terms of your experience of saunas okay and it might be that it's to do with an event or it might be something you've seen or it might be something that you notice or have noticed on several occasions it might be a piece of furniture it might be who knows okay

**Apollo:**

Sure

**Russell:**

Okay so the first word is

**II.i.01:30**

clean

**Apollo:**

Clean mm mm when I think when you say that I immediately think of the pool area in the sauna and I'm drawn to that area more than any other part of the ah establishment and um

**II.i.02:00**

yeah that's some some saunas are much cleaner than others and that's also an issue f has been an issue for me when I've gone to them I I prefer the ones that are cleaner to the ones that aren't but I when I it's interesting when you say clean I immediately think of the pool area I don't know why

**Russell:**

Yeah

**Apollo:**

but I just do the whole pool around the whole pool area and if that's clean

**II.i.02:30**

well then to me that's kind of important *(he laughs a little)*

**Russell:**

So so that's like the way you'd measure a sauna's cleanliness in some ways like if the pool area were clean then that would tend to be a way of telling whether the sauna was clean in some way

**Apollo:**

Well yes and no I mean yes in that it's the first thing that comes to mind

**Russell:**

Yes

**Apollo:**

when you say clean

**Russell:**

Yeah

**Apollo:**

but obviously it's not just about  
**II.i.03:00**

the pool area

**Russell:**

Yeah

**Apollo:**

even though that's important to me

**Russell:**

Yeah

**Apollo:**

and I would use that mainly to assess you know whether or not it's clean of course there are other other things when I think about it that come into clean but um that area around the pool (*putting on a voice*) the pyool (*he laughs a little, then reverts to his usual voice*) is very important

**Russell:**

Now when you say the pool given that there's only really one sauna in Melbourne that has what I would call a pool

**II.i.03:30**

are you meaning things like um you talked a few minutes ago about being at High Street and how they had a pool

**Apollo:**

Yeah

**Russell:**

You mean that spa

**Apollo:**

Yeah

**Russell:**

Like the big spa

**Apollo:**

Yeah

**Russell:**

that you can immerse yourself in

**Apollo:**

Absolutely yeah

**Russell:**

Right okay all right and you think of that as a pool

**Apollo:**

Yeah sorry

**Russell:**

No no no on the contrary

**Apollo:**

Yeah no

**Russell:**

It's a

**Apollo:**

Yeah it's not really a pool but water

**Russell:**

No but if you think of it as a pool that's important for me to know that's that's fine

**Apollo:**

Yeah because none of them are you're right none of them there are no pools that I know of but there's obviously there's an area

**II.i.04:00**

where there's water

**Russell:**

Yeah that you can immerse yourself in

**Apollo:**

Yeah

**Russell:**

Yeah okay and are you are you attracted to doing that as a practice

**Apollo:**

I love it

**Russell:**



Yeah okay

**Apollo:**

I love

**Russell:**

With the bubbles or without (*I laugh a little*)

**Apollo:**

With oh with the bubbles

**Russell:**

Yeah

**Apollo:**

I just love water

**Russell:**

Yeah

**Apollo:**

you know and I'll go into a place even if there's no bubbles but I just something to do with clean cleaning and

**Russell:**

Yeah

**Apollo:**

You know like cleaning your body as well

**Russell:**

Yeah

**Apollo:**

and um preparing yourself it's hygiene and maybe that's why I associate

**II.i.04:30**

the idea of being clean with that area

**Russell:**

Yeah

**Apollo:**

Somehow I feel that if it's clean I'll be clean know what I mean (*he moves from the table to attend to making coffee*)

**Russell:**

Yeah

**Apollo:**

Whatever

**Russell:**

So

**Apollo:**

(*from the other end of the room*) Yeah (*louder*) yes

**Russell:**

No no that's all right I'm you you um do what you need to do with the coffee and I'm sure

**Apollo:**

I'm listening

**Russell:**

we'll pick that up (*Apollo turns on a tap*) so how can you tell or rather how do you know

**II.i.05:00**

that it's clean or how do you know that it's dirty what are the signs of that for you what tells you that a pool area isn't clean or or that it is clean rather

**Apollo:**

Well that's a really hard one you know because um I mean (*still at the sink*) well it's all superficial really (*he laughs a little*) when you think about it I mean obviously things you know that the floor's really around the area

**II.i.05:30**

is clean and you know that it hasn't got shit on it or that it's you know that it's not grimy that's

**Russell:**

What do you mean what do you mean by shit

**Apollo:**

Like just um you know that it's clean like the floor that u which is usually tiles

**Russell:**

Yeah

**Apollo:**

around an area like that

**Russell:**

Yeah

**Apollo:**

is not mouldy or dark or

**Russell:**

Right

**Apollo:**

kind of looking it's been mopped and it's clean

**Russell:**

Yeah

**Apollo:**

Very clean looking

**Russell:**

Yeah

**Apollo:**

You know that's that's a big thing for me um

**II.i.06:00**

now as for the water the water's a really hard one like I mean how the hell do you know I mean the water's blue and it's got chlorine in it and I mean you know you can't I mean I can't there's no way of telling for me whether the water's clean or not it's got to do more with the area or around in and around the water that it's clean

**Russell:**

Right

**Apollo:**

**II.i.06:30**

And that includes the showers that there's always showers that are connected to that water area

**Russell:**

Yes

**Apollo:**

You know some of them you know they've got to be clean I mean you know just not grimy usually and um

**Russell:**

Do you do you have any recollection of an occasion where you've looked for grime or do you wait for it to be to leap up as it were and

**Apollo:**

Oh no there is one time I remember

**II.i.07:00**

like I I didn't go oh looking for it but I remember there's a section I don't know I haven't been there in so long now but in Volcano near the steam room

**Russell:**

Yeah

**Apollo:**

where there's um a f there's a few showers there and they're quite small and sort of awkward you have to kind of step up to get to them and um there's one area there that's I remember always when I've I'm you know going there that it's always been a bit grotty and on the times I have gone there I've I haven't gone to look for it but

**II.i.07:30**

as I've passed it I've thought oh right yeah yeah it's grotty it's still grotty you know (*he laughs a little*)

**Russell:**

Now if you've been passing it let's say how you how come you've been passing it what have you been doing

**Apollo:**

Well on the way to the steam room

**Russell:**

Right okay

**Apollo:**

That's how you pass it

**Russell:**

So you're on your way to the steam room

**Apollo:**

You're looking around and checking everyone out

**Russell:**

Yeah

**Apollo:**

and you go walk past and you go oh right there's that dirty corner

**Russell:**

*(laughing a little)* Right

**Apollo:**

and that dirty fucking shower *(I laugh)*

**II.i.08:00**

you know that's still the same

**Russell:**

And and that and that's and you think it's still the same even without checking you assume it's still the same

**Apollo:**

Yeah

**Russell:**

Yeah

**Apollo:**

Yeah I do

**Russell:**

Yeah right okay um what about smells do smells affect your sense of things being clean

**Apollo:**

Yes yeah

**Russell:**

Can you tell me more

**Apollo:**

Okay right well chlorine bleach

**II.i.08:30**

is clean smelling for me offensive to other people but I I smell it and I smell even though I don't like the smell

**Russell:**

Yeah

**Apollo:**

It's not a really beautiful delicious sweet fragrant smell I still associate that with clean

**Russell:**

Right

**Apollo:**

because of childhood memories

**Russell:**

Right

**Apollo:**

of bleach my mother using bleach to clean the bathroom and you know a whole clothes and all that sort of stuff so I I do associate that with

**II.i.09:00**

clean

**Russell:**

Right

**Apollo:**

And those places definitely I know High Street I remember that whole area stinks of bleach

**Russell:**

Right so that's very reassuring for you

**Apollo:**

Well I guess subconsciously yeah I mean I don't think about it as I'm you know you know I I don't think oh wow I smell bleach jeez this is so reassuring *(I laugh)* you know it's so good it must be so clean that

**Russell:**

Well then what does happen

**Apollo:**

**II.i.09:30**

Well

**Russell:**

You've noticed that it smells of bleach

**Apollo:**

Yeah I think more when you go to a place the first time because the first impressions you get usually stay with you

**Russell:**

Right

**Apollo:**

and um you know when you visit revisit a place like at least I I can speak for myself it's those first impressions that stay with you and um you know on the times that I've been back to High Street I haven't you know oh no no there is a couple of times I remember around the area where the lockers

**II.i.10:00**

are there's a that that um ah ammonia um bleach smell around the lockers that I have on a few other times I've been there gone been conscious of that and thought mm I'm here because it there was some kind of familiarity with that smell that I kind of liked yeah but the area around the pool I

**II.i.10:30**

don't I I can't remember other than the first time maybe um you know like feeling some contentment because because it smelt like bleach or chlorine but certainly the first time I remember that that really was a I remember that as being quite distinct

**Russell:**

Right that um experience of the sh that particular shower at Volcano is that associated with your first visit to Volcano

**Apollo:**

**II.i.11:00**

I don't remember

**Russell:**

Fine that's okay

**Apollo:**

to be honest

**Russell:**

That's fine okay yeah um

**Apollo:**

*(moving around the kitchen preparing the coffee)* What about you have you ever do you have do you ever have have you ever had those grotty corners oh you know like kind of leap at you or or when you visit a place you've thought oh yes I know that corner or that section or that cubicle or you know

**Russell:**

Um

**Apollo:**

Oh I've got a good one to tell

**Russell:**

**II.i.11:30**

Yeah go on

**Apollo:**

*(he laughs, then)* Um I remember this one I know it's disgusting but I remember there was this one wall that I used to not look forward to seeing but I well it was always always cum-stained right

**Russell:**

Right

**Apollo:**

And it was as if they never ever fucking cleaned it ever

**Russell:**

Which venue was this in

**Apollo:**

This was at um it was it's probably not even relevant it's not even a sauna it was at ah The Basement

**Russell:**

Oh yeah

**II.i.12:00**

yeah

**Apollo:**

And um it was always and maybe it was because how the light shone on it or whatever but it was always just absolutely revolting and thick full of like you know thousands of people cummin' all over the bloody thing

**Russell:**

Really

**Apollo:**

Yeah

**Russell:**

Gosh

**Apollo:**

Yeah yeah I I remember that and I'd probably go there and it's probably still there (*I laugh a little*) actually but anyway

**Russell:**

When was the last time you saw that

**Apollo:**

Oh god

**II.i.12:30**

can't remember I haven't been there in months and months months and months and I and and I did see it the last time I was there

**Russell:**

Um well here's the next word then

**Apollo:**

Yeah

**Russell:**

Dirty

**Apollo:**

(*he laughs, then*) Dirty mm hmm

**II.i.13:00**

what do I think of what's the what comes to mind in that context okay what comes to mind is (*he laughs*) I'll be honest is dirty guys right I've got a real thing and that's part of the reason why I I prefer to go to saunas rather than places like The Basement about hygiene

**Russell:**

Yeah

**Apollo:**

Simply because you can wash and have a shower before during and after

**II.i.13:30**

the experience

**Russell:**

Yes

**Apollo:**

Whereas at those other places you can't

**Russell:**

Yes

**Apollo:**

or it's not promoted as part of those you know those venues and when I think of dirty I when you say dirty I just immediately I can't help but think of um guys that are really dirty that don't clean themselves that really stink

**Russell:**

At saunas

**Apollo:**

Yeah because there are those guys and it doesn't take you long to actually find them

**Russell:**

And what do they smell of

**Apollo:**

Oh just B.O.

**II.i.14:00**

um you know (*laughing a little*) fetta cheese (*we laugh, and then the doorbell rings*) um all those

**Russell:**

Yeah

**Apollo:**

(*laughing*) lovely smells

**Russell:**

That was your doorbell I'll just

**Apollo:**

Excuse me won't you

**Russell:**

Yeah I'll just turn this off for a moment

**Apollo:**

*(leaving the room to answer the door)* Yes indeed

**II.i.14:21**

*(Apollo's friend arrives and joins us for coffee. Apollo introduces us and tells his friend what I'm doing there. The friend immediately offers candid information, unrequested by either Apollo or me, about his sauna experiences and practice. It's information he delivers with humour and wit. Throughout the friend's visit I neither confirm nor deny any of Apollo's statements about the nature of my business. Nor do I draw attention to the fact that this is what I am doing. I find myself, effectively, participating in a casual chat but 'en guard'. And I find the situation, which is otherwise extremely pleasant, tricky, and am relieved when the friend departs. When Apollo returns to the kitchen, I switch the recorder back on.)*

**Russell:**

**II.ii.00:00**

Um yes okay

**Apollo:**

He's a real character isn't he

**Russell:**

Yep that should be yep that's right you were telling me about the word dirty

**Apollo:**

Dirty oh yeah

**Russell:**

as it relates to men

**Apollo:**

As it relates to men okay yeah there's I I think of two things there's that dirty yuck

dirty about body odour and all that sort of stuff but there's also

**II.ii.00:30**

an um dirty as in I think of like dirty sex

**Russell:**

Oh yeah what do you mean by that

**Apollo:**

As a positive thing like having dirty what do I mean by that you know just having raunchy you know uninhibited filthy *(he laughs)* um yeah that's what I you know sex

**Russell:**

So uninhibited sex is dirty sex

**Apollo:**

Well it can yeah that's what I associate it

**II.ii.01:00**

that's what I what it can be yeah

**Russell:**

Right um the thing that comes to mind is that when I asked you about the word clean you thought about the place when I asked you about the word dirty even though and even though you talked about things that may be not clean when we talked about clean um when I asked you about the

**II.ii.01:30**

word dirty it was no longer about the place it was about

**Apollo & Russell:**

*(simultaneously)* people

**Apollo:**

Mm yeah I don't know why

**Russell:**

Mm but that's

**Apollo:**

It's just the first thing that's come into my I

**Russell:**

Yeah

**Apollo:**

I basically rather than I mean I'm happy I am thinking about it but it's the first thing that comes to mind that's what I've been trying to um do

**Russell:**

Yeah

**Apollo:**

in the responses

**Russell:**

No

**Apollo:**

without thinking too much

**Russell:**

That's fine I'm

**Apollo:**

You know

**Russell:**

No I'm pleased about that

**Apollo:**

But I don't know why that is but oh you're right

**Russell:**

So is but is smell

**II.ii.02:00**

then the main factor in determining whether before we get on to dirty sex in determining whether a man is dirty is smell the main factor

**Apollo:**

Well I don't mind it's well look you know I like smell and I like body smell okay and it's a turn on as well but it's also a turn off and it can be a turn off if

**II.ii.02:30**

if guys are not hygienic about their sexual practices I mean I I love smelling guys I love the smell of body but there's a difference between you know like someone's body smell and just smelling dirty you know um so I make that distinction but um sorry what were you asking like

**Russell:**

Well no can I can you just tell me how you make that distinction though how you

**II.ii.03:00**

make that distinction whe where

**Apollo:**

The one I just talked to you about

**Russell:**

Yeah yeah between body smell and the smell that's dirty

**Apollo:**

I think there's a huge distinction

**Russell:**

But how do you make that distinction

**Apollo:**

Well

**Russell:**

You may you may

**Apollo:**

There's a difference between okay a pleasant body smell of someone who's clean you know um as opposed to

**II.ii.03:30**

a body smell that comes from a guy who hasn't washed himself cleaned himself I mean I just think it's as simple as that I mean how else can you how I mean how much more of a distinction do you want me to make other than

**Russell:**

Well more how do you see you keep telling me that that's the distinction

**Apollo:**

Mm

**Russell:**

What I'm asking though is how you make that distinction

**Apollo:**

How do I do it

**Russell:**

Yes

**Apollo:**

Okay

**II.ii.04:00**

just by smell when when you potentially meet someone I have very acute smell very acute everyone's told me that and it's and I think that's true and I can tell usually very quickly after meeting somebody and I I can just smell

**II.ii.04:30**

make that distinction after meeting somebody by being close to them and (*he sniffs rapidly*) um not doing that

**Russell:**

Yes not sniffing

**Apollo:**

But not not consciously but I can just tell if you know someone's cleaned themselves or not and most people do clean themselves but there are some that don't and that to me is a real turn off and dirty and I I just don't want it

**II.ii.05:00**

I don't proceed basically

**Russell:**

You'll remove like if you're in a room with someone by that stage you'll walk out of the room at that point

**Apollo:**

Mm hmm

**Russell:**

Yeah with any explanation or

**Apollo:**

I won't be honest (*he laughs*) I couldn't I couldn't be it's a bit rude I think I just

**Russell:**

Yeah

**Apollo:**

I don't know I'll make up some excuse or or just say that I've had enough or

**Russell:**

Yeah

**Apollo:**

You know it's it's not going to work or whatever

**Russell:**

Yeah

**Apollo:**

But I won't ever say it's because I don't like the s

**II.ii.05:30**

your smell or that you're dirty

**Russell:**

Yeah

**Apollo:**

Never

**Russell:**

Right okay

**Apollo:**

And it has happened on the odd occasion

**Russell:**

Yeah

**Apollo:**

Mm hmm

**Russell:**

Okay um now can you just tell me a little bit more about dirty sex please

**Apollo:**

Ah dirty sex well

**Russell:**

Yeah like I'm interested in this because this has come up elsewhere

**Apollo:**

Dirty sex



**Russell:**

Yeah so what I'm curious about here is

**II.ii.06:00**

again how how you know oh yes this is dirty sex this isn't just sex this is dirty sex how do you know

**Apollo:**

Well when I say dirty sex I mean uninhibited um you know totally totally uninhibited guys who just who have got no hang ups who are willing to explore every nook and cranny crevice of your body

**II.ii.06:30**

um to me you know is dirty sex

**Russell:**

Right so it's organised in terms of what the other guy is interested in doing

**Apollo:**

Yes and no well yes but it's but it's a two way thing

**Russell:**

Yeah oh yeah yeah

**Apollo:**

It's not just about you know what they want I mean

**Russell:**

It's it's just that you described the other person

**Apollo:**

The other person yeah

**Russell:**

Yeah yeah

**Apollo:**

Yeah well it yeah but of course

**II.ii.07:00**

and you know if they're into it and I'm into it and the whole experience is you know raunchy dirty filthy (*he laughs, then*) great you know I mean I think that's what everybody kind of well I can't generalise but I was going to say well that's what everybody kind of is looking for that kind of

you know (*he growls*) rrraaa you know a totally wild um you know uninhibited you know

**II.ii.07:30**

experience

**Russell:**

Is it is it the case that you've ever had dirty sex with a dirty man

**Apollo:**

(*he laughs, then*) Um is it the case that I've ever had dirty sex with a dirty man

**Russell:**

In a sauna that you can recall

**Apollo:**

Mm mm hmm

**Russell:**

You have

**Apollo:**

Mm hmm

**Russell:**

Right so does that mean that your inhibitions about his dirtiness were let

**II.ii.08:00**

go

**Apollo:**

Well I only had it because ah I was it sounds hypocritical because even though I said to you I've got a pretty good sense of smell and stuff I remember this one occasion proceeding with this guy that I thought we were going to have a great time with together and it was all kind of hunky dory and it was it was on and um but it didn't take long

**II.ii.08:30**

ah before I um thought oh oh (*he laughs a little, then sniffs*) mm mm and it stopped

**Russell:**

Right

**Apollo:**

So we didn't really go the whole way I mean it it began that way like it was began really

well but once I the smell it you know the dirty smell happened I just thought no

**Russell:**

Okay

**Apollo:**

Stopped so I haven't really had a a full exper full on

**II.ii.09:00**

experience like the whole way

**Russell:**

Yeah

**Apollo:**

with someone who's dirty

**Russell:**

All right okay

**Apollo:**

You know

**Russell:**

And would if one other thing if if you've had um have you ever had an experience in a sauna

**Apollo:**

Yep

**Russell:**

of having dirty sex with someone in a part of the sauna that was not clean

**Apollo:**

Yep I have

**Russell:**

Right and would it be fair

**II.ii.09:30**

to say that when you talk about being uninhibited that your inhibitions about hygiene were let go of

**Apollo:**

Yep

**Russell:**

Right okay

**Apollo:**

Because the most important thing

**Russell:**

Yeah

**Apollo:**

is in order of priority it's it's not oh how oh clean the place is (*I laugh*) I'm I'm only going to go to that place because it's looks spotless you know that place

**II.ii.10:00**

I'm not going to go it's not like that is it

**Russell:**

No

**Apollo:**

It's more to do with you know obviously you know the experience the sexual experience is the first thing

**Russell:**

Right

**Apollo:**

you know but and for me like you know I mean I wouldn't not go I mean if a place doesn't look that clean it doesn't mean that I'm not going to enjoy myself there or or not have sex there you know it's it's nice if it is clean you know but because it's

**II.ii.10:30**

not clean doesn't mean that I'll you know I'm not going to go there or ever go there or ever have sex there you know so um yeah I mean I have had dirty sex with someone in a dirty part of a sauna or what I thought was a dirty part of the sauna

**Russell:**

Yeah can I just

**Apollo:**

Cos it's so dark a lot of the time you know

**Russell:**

Well that was

**Apollo:**

You know

**Russell:**

what I was going to say

**Apollo:**

How do you know half the time anyway

**Russell:**

Well how did YOU know that this part of the sauna on this occasion

**II.ii.11:00**

was dirty like

**Apollo:**

Yeah all right

**Russell:**

you don't need to name the sauna

**Apollo:**

No

**Russell:**

but can you tell me what the part was or describe the place where you had the dirty sex

**Apollo:**

Okay sure the thing what I what I um I I immediately think of this one experience a long time ago when you when in relation to this question and I immediately think of being in a place that had cum stains (*he laughs a little*) a lot of them on

**II.ii.11:30**

the floor

**Russell:**

On the floor

**Apollo:**

Mm and on the bed

**Russell:**

Yeah

**Apollo:**

Those mattressy type

**Russell:**

Yeah

**Apollo:**

skinny beds and that was pretty fucking dirty filthy and you know stain stain you know stains I mean they sticky stains they'd been there obviously for a while and they had just wasn't clean

**Russell:**

When you say a while do you mean like more than a day

**Apollo:**

Well

**Russell:**

or a couple of hours

**Apollo:**

A couple of hours

**Russell:**

Yeah

**Apollo:**

Not not no it wouldn't be more than a day not even

**Russell:**

Yeah

**Apollo:**

Just a couple of hours at the most

**Russell:**

Yeah

**Apollo:**

And you know like bits of um paper

**II.ii.12:00**

like er towel like just everywhere condoms

**Russell:**

Yes

**Apollo:**

on the ground

**Russell:**

Yes

**Apollo:**

I mean you know that's pretty yucky yeah  
that's what I think of when I say dirty

**Russell:**

Okay and that was in a cubicle

**Apollo:**

Yep

**Russell:**

Yeah okay

**Apollo:**

Mm hmm

**Russell:**

Can I give you another word

**Apollo:**

Mm

**Russell:**

Um before I do you've left the gas on

**Apollo:**

Oh dear

**Russell:**

That's all right

**Apollo:**

*(moving to the stove)* No worries thanks for  
that [unintelligible]

**Russell:**

**II.ii.12:30**

Okay um another word

**Apollo:**

Yes

**Russell:**

Private

**Apollo:**

Very important very important mm what do  
I think of

**Russell:**

Your whole face has suddenly changed in  
the way you're talking to me you've  
suddenly straightened your neck

**Apollo:**

Have I

**Russell:**

and there's this kind of smile *(Apollo laughs)*  
that's you

**Apollo:**

Well

**Russell:**

It's like suddenly you're proud or something

**Apollo:**

**II.ii.13:00**

Well I don't know about proud

**Russell:**

No but

**Apollo:**

but it's it's very important

**Russell:**

It's something like a very positive energy all  
of a sudden in the way you're telling me that

**Apollo:**

Well I I like to look for that when I go to a  
it's very important on my list like I don't like  
and even though it's happened before going  
into a place where into a more  
specifically into a cubicle

**Russell:**

Yes

**Apollo:**

where there are hands (*he laughs*) coming from all directions you know and

**II.ii.13:30**

you're shooing everyone off being in a completely private enclosed space

**Russell:**

Yes

**Apollo:**

Just you and one other person um is is what I look for I'm not into and I can't handle even though they're really dark and you know you can't see a lot of people those maze type rooms that are big where everybody there's lots of people going through like you know they're not they're not little enclosed spaces they're big rooms that are dark

**Russell:**

Yeah

**Apollo:**

and

**II.ii.14:00**

a lot of people go through there I just can't handle that and to me ah that privacy is it's it's what it's about and it's great when when you can get that and the whol you know with someone you're having a good time with and the whole package and experience and it's all fantastic it's partly fantastic because it's um you know private in a way

**II.ii.14:30**

but is it like you know I mean you walk past I mean the other side to that is it might be in the moment private but as an outsider often I used to think it was very funny going past cubicles you could hear everything (*he laughs*) and you know it might have been private in there but it really wasn't because you the sound effects were just outrageous it you know it walking around the place

**Russell:**

Yeah

**Apollo:**

the things you would hear um you know would suggest that you know it's

**II.ii.15:00**

not really a very private place at all you know

**Russell:**

But when

**Apollo:**

judging from the sound effects

**Russell:**

When you've been inside the cubicle

**Apollo:**

Yep yep

**Russell:**

you've experienced it

**Apollo:**

That's the most important thing yeah

**Russell:**

You've experienced it as private even though you if you stopped and thought you would know that any sounds you make could be heard outside

**Apollo:**

Well you know that

**Russell:**

because most cubicles don't have a ceiling

**Apollo:**

That's right

**Russell:**

do they right yeah yeah

**Apollo:**

Yeah but but yeah I know that but still it just

**II.ii.15:30**

meant basically that there were no other hands or you know even people

**Russell:**

Yeah

**Apollo:**

looking through those doors or you know

**Russell:**

Yeah

**Apollo:**

perv perv on you

**Russell:**

Yeah

**Apollo:**

It was really important because I can't stand that

**Russell:**

Right

**Apollo:**

I just can't stand it and it's really interesting um because you know here you are in this kind of encl<sup>o</sup> ah sorry open space where everyone's walking around and checking everyone out and you know looking for that way of being private with somebody um you know like I mean

**II.ii.16:00**

I I couldn't and I have it's happened before you know being asked to say partake in a a threesome or a you know a group activity it's not really my scene so I I I'd always decline in that situation and um you know I just it's not me but ah privacy's a very important

**Russell:**

Your own privacy

**Apollo:**

Well

**Russell:**

For instance if you were in

**II.ii.16:30**

something like if you were in a steam room or another area that wasn't enclosed in the sense that it could be secured and locked in the way a cubicle can be so if you were in such an area and some sort of group activity was happening in another part of that area would you feel inclined to leave

**Apollo:**

Mm well maybe not leave I wouldn't

**II.ii.17:00**

no maybe not leave

**Russell:**

Even though you don't want to join in

**Apollo:**

I wouldn't join in

**Russell:**

Yeah yeah but it wouldn't be an issue for you to feel oh well they can do that if they like

**Apollo:**

Like it doesn't bother me

**Russell:**

Yeah

**Apollo:**

No I mean I wouldn't feel put off or disgusted or in any way threatened by people because I know it goes on and I see it all the time when you go to a sauna but I wouldn't be a part of a um

**II.ii.17:30**

a a situation in an open area

**Russell:**

When you go into cubicles do you check that the door has been secured

**Apollo:**

Always (*he laughs, then*) always and the first thing I do I'm one of these people who puts on the light (*he laughs a little*)

**Russell:**

Yes

**Apollo:**

Full on like as high as it'll go you know just

**II.ii.18:00**

just check everything out (*he laughs a little*) and ah

**Russell:**

When you say everything

**Apollo:**

Well

**Russell:**

do you mean the person or do you mean the  
the cubicle

**Apollo:**

Everything I mean the person

**Russell:**

The person and the cubicle

**Apollo:**

and the cubicle ah cum stains seeing  
where I'm at STDs all that stuff I just do it  
now I don't care if people if the other  
person's not into it if they're not into it well  
then bad luck I just do it and I've

**II.ii.18:30**

actually learnt through experience that it's  
the best thing to do because I have come  
across in the past ages ago but you know  
some very strange looking things down  
there (*he laughs a little*) that I've just gone  
sorry you know so it pays to to do that I  
think I mean you know if if people are too  
embarrassed or can't handle it I mean you  
know bad luck I mean you know and in a  
way it does you know

**II.ii.19:00**

go against being private in a way because  
you know like oh no no it doesn't I  
because I was equating privacy with  
darkness

**Russell:**

Oh yeah

**Apollo:**

But um and and I do like that feeling of you  
know like it's like a cocoon feeling the  
feeling of sort of um I don't know warmth  
you know an intimacy that dark environment  
brings on but

**II.ii.19:30**

you know I mean I I usually turn down the  
light

**Russell:**

After turning it up

**Apollo:**

Yep

**Russell:**

What if the other person wants to handle the  
light to adjust it

**Apollo:**

That's fine during like at any time that's fine  
but initially I'm I always always ah would  
turn the light on when I go in in

**Russell:**

Now if if the other person

**II.ii.20:00**

instantly you turned it up they turned it down  
how do you then negotiate what happens  
next or do you not negotiate it

**Apollo:**

How do I well usu

**Russell:**

Have you had an experience where that has  
happened

**Apollo:**

Yeah yeah

**Russell:**

Yes right okay

**Apollo:**

Yeah yeah absolutely usually um I would  
um I would ah you know like I would do  
everything except um I wouldn't go  
anywhere near someone's

**II.ii.20:30**

dick unless I've checked it out so I could  
perhaps do other things

**Russell:**

Checked it out visually

**Apollo:**

Yeah with the lights on

**Russell:**

Yeah yeah

**Apollo:**

Um I would do other things but if they're not willing to you know um face the music with the lights on well then and they've got every right to not want to do that I know I understand that

**Russell:**

Yeah

**Apollo:**

But if they're not into it and just get a bit weird on me and say uh-uh

**II.ii.21:00**

lights staying off or whatever or they don't want it up I'm just not interested cos you know

**Russell:**

And you'll unlock the door and go

**Apollo:**

Yeah eventually I mean I won't flee

**Russell:**

Yeah

**Apollo:**

but you know I'll finish what what we're doing and it's always I'm always nice about it I mean I haven't had you know most of my experiences have been okay

**Russell:**

Yeah yeah

**Apollo:**

you know and they've been you know not good there haven't been you know any issues of violence

**II.ii.21:30**

or abuse you know most people are cool if if you want to terminate um at any point and people have with me too and I don't get angry I mean it's you know it just doesn't work out for whatever reason it's just part of the whole thing you know you accept that and you move on but ah it's important the light (*he laughs a little, then putting on a voice*) the light (*back to his usual voice*) so clean dirty ah what was the other one

**Russell:**

**II.ii.22:00**

Private

**Apollo:**

Private

**Russell:**

Public

**Apollo:**

Public but in this context in the sauna context public yeah public I associate when I think about I think of like the public areas they've got there where you sit down and watch TV or grab a coffee the you know the bits you know the areas where people socialise in that way

**Russell:**

In what way grabbing a coffee or watching TV

**Apollo:**

Yeah like you know

**Russell:**

So they're they're

**II.ii.22:30**

forms of socialising

**Apollo:**

Well yeah they are

**Russell:**

Right

**Apollo:**

I mean you know I mean not in the same they are whether you like it or not I mean people talk and you meet people you know in that part of the complex as well

**Russell:**

So are public areas then for you nonsexual areas

**Apollo:**

Yes

**Russell:**



Right

**Apollo:**

Yep yeah I'd say that's true like you know the areas where they show the films

**Russell:**

Yes

**Apollo:**

The areas

**Russell:**

You

**II.ii.23:00**

mean films that aren't pornographic films

**Apollo:**

Ah

**Russell:**

Or do you mean pornographic films

**Apollo:**

Both

**Russell:**

Right yeah

**Apollo:**

Both yeah no both because I remember that there's a part in the that upper the place I was telling you about in ah a particular location the small joint where they've got um you know that small room where they play porno

**Russell:**

Yeah

**Apollo:**

That's like a public area for me and there's also the bit out the front where they used to have I don't know if they still do but a ah video area where they play

**II.ii.23:30**

you know current release non-porno films

**Russell:**

Yeah

**Apollo:**

That's a public area as well as the whole area around the bar as tacky as it is um that's a public area um

**Russell:**

They've renovated that in the last couple of months

**Apollo:**

Have they

**Russell:**

Yeah they've changed that

**Apollo:**

They needed to I think it was a bit

**Russell:**

Somebody told me and I they told me that it had been changed and then I went and checked it

**Apollo:**

The bar area

**Russell:**

Yes

**Apollo:**

Right oh yeah

**Russell:**

That area's been remodelled

**Apollo:**

Okay but um public

**II.ii.24:00**

ah and similarly too I mean I haven't been there in so long maybe that's changed too but certainly in Volcano where the um the sit down chill out area is where you can buy buy yeah a coffee food um books read that's what I would call a public area whereas you know the all all the other areas I would call oh well I mean it's all public but I don't know I mean the other areas are about sort of

**II.ii.24:30**

private kind of sexual kind of they're they're  
public too I guess but when I think

**Russell:**

But that's not how you experience them

**Apollo:**

That's right

**Russell:**

Right

**Apollo:**

When I think when I think of public I think of  
those particular areas in those places

**Russell:**

The ones you've been talking about

**Apollo:**

Yeah

**Russell:**

Yes okay

**Apollo:**

In in that context

**Russell:**

Yeah okay have you have you ever  
witnessed people having what you have  
decided

**II.ii.25:00**

was sex in a public area

**Apollo:**

Mm hmm

**Russell:**

And how did you respond to that

**Apollo:**

*(he laughs a little)* Um well I've got two very  
different experiences *(he laughs a little)* um  
I remember one sitting in that little room  
where they've got porno sort of videos on  
and this guy I remember this old fella was  
really like just um

**II.ii.25:30**

going going for it with this other guy like  
maybe they were quite close to me

**Russell:**

Yes

**Apollo:**

and I actually found that quite offensive and  
a bit rude actually

**Russell:**

This is at High Street

**Apollo:**

Yeah

**Russell:**

Yes in

**Apollo:**

and ah ages ago

**Russell:**

In the area where they show the pornos

**Apollo:**

Yeah that little room

**Russell:**

Yeah

**Apollo:**

You know and I guess you know I mean it's  
a room where they show pornos so  
obviously guys are going to get excited you  
know and shit happens but I got really  
jacked off when that happened um

**II.ii.26:00**

so that was one time so I just

**Russell:**

Did you stay or go

**Apollo:**

No I left

**Russell:**

You left

**Apollo:**

Yeah I just thought it was just really rude

**Russell:**

Roughly how close were they to you like were they within reach or further

**Apollo:**

Arm's length

**Russell:**

Arm's length okay and for over what period of time would it have taken before you decided to go

**Apollo:**

Oh it was pretty quickly

**Russell:**

Yeah

**Apollo:**

actually when I real when I saw and you know that that that they weren't going to stop

**Russell:**

Yeah

**Apollo:**

and I just didn't want to  
**II.ii.26:30**  
 be in their space and a part of it so I just got up and left

**Russell:**

Right okay was it because oh sorry not because was that related to the fact that the room's status had changed in some way

**Apollo:**

Mm pos yeah the status quo was definitely broken

**Russell:**

Yes

**Apollo:**

All right that's true the status had changed but it also I mean it's interesting I also

**II.ii.27:00**

maybe I know this sounds pretty ageist but I'll be honest in saying

**Russell:**

Yeah

**Apollo:**

that perhaps it had something to do with their age

**Russell:**

Right

**Apollo:**

You know and I think to myself if they were young young guys ah sitting next to me going for it how would that change things and I think I probably would have got up and walked out anyway

**Russell:**

Yeah

**Apollo:**

actually if even if they were young but um

**Russell:**

It's hard to know because it didn't happen

**Apollo:**

It's hard

**Russell:**

**II.ii.27:30**

Yeah

**Apollo:**

Yeah but I remember they were really quite old *(he laughs a little)*

**Russell:**

[unintelligible]

**Apollo:**

You know

**Russell:**

And what was the other experience

**Apollo:**

The other experience which was pretty funny and I was amused by it I didn't um I didn't get up and left in fact I was quite titillated by it was in the front area you know where the video is

**Russell:**

Yes

**Apollo:**

You said the whole area that's been remodelled I remember sitting there and seeing these two guys

**II.ii.28:00**

ah during some Eddy Murphy film

**Russell:**

*(laughing a little)* Ah yes

**Apollo:**

Right um having oral sex right

**Russell:**

Yeah

**Apollo:**

Just not giving a shit about anyone just in front of every everybody

**Russell:**

How many people is everybody

**Apollo:**

Oh there weren't many people it was a pretty quiet night I don't know maybe four or five people

**Russell:**

Was the staff member

**Apollo:**

around

**Russell:**

Yeah

**Apollo:**

Ah well he well he of course I mean he might not have been sitting there but

**II.ii.28:30**

I mean you know it's a small place and um I don't remember to be honest whether or not he was in that room but I'm sure he would have seen what was going on

**Russell:**

Right

**Apollo:**

because there was only one guy um

**Russell:**

on duty

**Apollo:**

Yeah doing and it was pretty quiet and um he was floating around from memory just doing what he was doing but I don't remember looking at him to see if he was looking but he would have probably seen what was going on ah but they weren't it wasn't full on sex like anal

**II.ii.29:00**

sex or anything it was just um it was um oral sex and it was very even ah it but it wasn't how can I say full on oral sex either it was very um relaxed casual

**Russell:**

Yeah

**Apollo:**

you know sex and maybe that's why no one did anything or kind of you know I mean it was different because you know I think if they if they were really raunchy and really getting into it and stuff I think that would have changed it maybe

**Russell:**

So in this case

**Apollo:**

It was just very

**II.ii.29:30**

relaxed sort of

**Russell:**

Did you leave or did you just

**Apollo:**

Nuh I stayed (*he laughs*)

**Russell:**

You stayed and watched the movie or watched them

**Apollo:**

Watched them (*we laugh*) mm I think maybe because I might have liked one of them

**Russell:**

Right

**Apollo:**

So there might have been a bit of um sort of voyeur voyeurism happening there you know but it didn't go for very long either I remember but they but it went for long enough to sort of think wow hey what's going on here you know because I I certainly

**II.ii.30:00**

wouldn't do anything like that

**Russell:**

Right

**Apollo:**

I couldn't I just couldn't do it in front of everybody because privacy for me is a big thing

**Russell:**

Right

**Apollo:**

and I I should imagine for most people I mean you know like I wonder if the s if the same two guys would have done the same thing if it was a really busy night and there were lots of people there maybe maybe not I don't know because they do have I heard even though I've never been there on one of those nights they have a jack off night

**Russell:**

Yes I believe

**Apollo:**

In that area

**Russell:**

Oh in that

**II.ii.30:30**

area is it

**Apollo:**

Yeah you know it's pub it's in that big area

**Russell:**

Oh that's interesting because I never

**Apollo:**

So I was thinking

**Russell:**

I've always wondered what

**Apollo:**

how does that work and it's full nudity

**Russell:**

Yes yes

**Apollo:**

So

**Russell:**

I've read about that event but I've never been

**Apollo:**

And it's quite popular from what I've at least you know maybe I was getting a biased view from the guy who works there I remember him telling me about how popular it was so you know um so they're the two (*he deals with wind*) excuse me occasions

**II.ii.31:00**

I remember of seeing guys have sex in a public area but um yeah I mean I think that the the two older guys who have who were having sex in that area where they were showing porno was I guess it makes more sense seeing guys possibly have sex there because they they were showing porno film you know whereas the other guys it was there was nothing

**Russell:**

There's Eddy Murphy (*I laugh a little*)

**Apollo:**

Yeah but it was you know it was

**Russell:**

**II.ii.31:30**

Yeah

**Apollo:**

It was a straight kind of environment there was no you know titillation or kind of stimulus you know

**Russell:**

Sorry when you say it's a straight environment do you mean a nonsexual environment

**Apollo:**

Mm

**Russell:**

or do you mean a straight sexual environment

**Apollo:**

No no no a nonsexual environment that they were in

**Russell:**

Right okay fine

**Apollo:**

Yeah yep

**Russell:**

Um ah I'll move onto another word

**Apollo:**

Yeah cool

**II.ii.32:00**

whatever

**Russell:**

Safe

**Apollo:**

Oh (*he laughs*) safe a huge one huge it's a real issue for me like it's the most out of all the words that you've talked about it's the one word that when I hear I just um

**II.ii.32:30**

freak out about and I'm always freaking out about when I go to those venues you know and it has to do you know that's why I put the light on in a lot of ways I'm always conscious of condoms breaking um of having safe sex um it's a yeah it's a really really really forever at the front of everything I do

**II.ii.33:00**

there

**Russell:**

So are you telling me that the word safe is associated for you with what

**Apollo:**

Well it's associated primarily with having safe sex

**Russell:**

Right okay

**Apollo:**

Right it's about safe sex

**Russell:**

Right

**Apollo:**

Um but it can even though it's associated with having safe sex ah what I'm trying to say is that sometimes it can I can become

**II.ii.33:30**

so obsessed with it with the issue of having safe sex that it can really colour my experience there in a negative or bad way because I get so freaked out

**Russell:**

Yeah

**Apollo:**

about about having safe sex about as I've said condoms breaking um about you know unprotected oral sex um you know um about

**II.ii.34:00**

you know what is safe sex you know like it's always contentious about what is it's always in the you know in the forefront of my mind and especially you know like um having or no at all times when I think about it like even during unprotected oral sex I'm always conscious about you know like getting cum in your mouth or you know there's all of those issues

**II.ii.34:30**

basically but it's it's it's a big one (*he laughs a little*) and it's out of all the words that you've talked about it's the most it's the biggest one like in terms of um oh just you know the you know when you say it vroom it's it has the biggest ripple impact on on me um more than clean dirty you know raunchy dirty sex whatever um safe it's like

**Russell:**

**II.ii.35:00**

You've what you've done

**Apollo:**

It's all about

**Russell:**

is just do a gesture with your palm up facing me

**Apollo:**

Yeah

**Russell:**

and kind of flinch back a bit suddenly

**Apollo:**

Yeah because it I've never felt easy and I think I mentioned this to you in the la in the first interview you got a sense of how um maybe I can't remember whether it was whether or not I was talking about um safe sex in or in what in what context I was in

**II.ii.35:30**

the first interview we had but I certainly remember being uptight um or talking to you about being tense or depressed or going through a period of my life where I was going to a lot of pla a lot of saunas

**Russell:**

Yeah

**Apollo:**

all the time

**Russell:**

Yeah

**Apollo:**

and um you know like the whole safe sex thing was at the forefront of of my think my my concern at that period of time I mean it always is

**II.ii.36:00**

and it always will be (*he laughs a little*) and um I don't know I mean you know even though I mean I I have gone on some occasions and like it it it how can I say on some occasions it's not so much of an issue even though it's always an issue on some sometimes when I go there even though I'm I'm quite vigilant about having safe sex it's not

**II.ii.36:30**

you know I mean sometimes and I don't know why depending on what mood I'm in when I go it's not I'm not so freaked out about it

**Russell:**

Right

**Apollo:**

Other times I am

**Russell:**

When you say freaked out what form does that take for you

**Apollo:**

What form

**Russell:**

I mean I can think oh yes freaked out

**Apollo:**

Oh yeah

**Russell:**

I know what that means for me what does it mean for you

**Apollo:**

It means for me okay it means like you know I've been I've had question mark questionable

**II.ii.37:00**

sexual experiences at at saunas and it means things like getting cum in your eye you know condom breaking having experiences that freak me out afterwards and I've had those kinds of experiences there and and they freak me out and because there's nothing I know that you can do that you know that you can do you know you can get tested and and you know and

**II.ii.37:30**

you know I mean there's nothing else you can do but I have had as as I'm saying experiences that have freaked me out because for one reason or another I've had rea you know I've had what I've thought was a very close call with um you know getting you know cum (*he laughs a little*)

**Russell:**

in you

**Apollo:**

In me in a way that was

**II.ii.38:00**

unsafe so

**Russell:**

Can I just ask incidentally

**Apollo:**

Yeah

**Russell:**

does the term PEP mean anything to you

**Apollo:**

Pep

**Russell:**

Yeah (*I spell it*) P E P

**Apollo:**

No

**Russell:**

Okay I might have a chat with you about that when we finish

**Apollo:**

Mm hmm

**Russell:**

Okay um are these experiences experiences that

**Apollo:**

Which experiences

**Russell:**

The experiences that you've talked about as being experiences that could freak

**II.ii.38:30**

you out are they experiences that you've also had in places other than saunas for instance your own home

**Apollo:**

Yes

**Russell:**

or other kinds of venues

**Apollo:**

Yes

**Russell:**

Right so they're not specific to saunas

**Apollo:**

No

**Russell:**

Right okay but they don't go away when you go into a sauna any more or less than they are in your own home

**Apollo:**

No they become even more um ah

**II.ii.39:00**

those concerns become amplified even more so in a sauna because the possibility exists for you to have sex more than once and you're always for me well you're always I'm always you know be you know looking out whereas I mean even though those concerns never leave me when I'm at home and I'm having a sexual experience it's usually just one sexual experience you know it's not multiple sexual experiences



**Russell:**

Do you mean  
 multiple partners **II.ii.39:30**

**Apollo:**

Multiple partners

**Russell:**

or multiple occasions of sex

**Apollo:**

Mult ah bo ah multiple partners

**Russell:**

Right

**Apollo:**

Multiple partners in a in in in a space of a  
 night or you know

**Russell:**

Yeah

**Apollo:**

whatever so I mean it it it does become  
 more I mean it's always an issue but it does  
 you know the up er the the stakes (*he  
 laughs a little*) are raised

**Russell:**

Right

**Apollo:**

when I go into a sauna when it you know  
 when it when I'm thinking of safe sex  
**II.ii.40:00**  
 you know

**Russell:**

All right um

**Apollo:**

What about you

**Russell:**

With that word

**Apollo:**

Yeah I mean do you do you have or other  
 people I'm just curious I mean doesn't it  
 freak some peo doesn't isn't it always an  
 issue like for you like safe sex

**Russell:**

Yes it is but um

**Apollo:**

You know I mean haven't you had  
 experiences where in saunas where you've  
 had I don't know condoms breaking or you  
 know like

**II.ii.40:30**  
 something like that

**Russell:**

No

**Apollo:**

Oh you haven't

**Russell:**

No

**Apollo:**

Well I have

**Russell:**

No I haven't

**Apollo:**

You know

**Russell:**

I've um I've had an experience that I'll tell  
 you about afterwards

**Apollo:**

Oh okay

**Russell:**

um that wasn't in a sauna and um I'll tell you  
 about that but um in a sauna I haven't had  
 any experiences where I believe I've been  
 exposed to what I would

**II.ii.41:00**  
 what I think of as being

**Apollo:**

high risk

**Russell:**

unsafe sex

**Apollo:**

Right

**Russell:**

you know like where there's a chance of sero-conversion

**Apollo:**

Yeah

**Russell:**

you know with HE A HIV but

**Apollo:**

But how do you know that I mean that's that's

**Russell:**

But well

**Apollo:**

You don't know that because it you can't say that or you can't I mean even though I understand what you're saying um you know there's no activity that's no risk even

**II.ii.41:30**

unprotected oral sex sex carries with it a very very low risk

**Russell:**

Oh I'm aware of that but I wasn't being asked about

**Apollo:**

But you know

**Russell:**

whether situations were sterile or whether they were perfect

**Apollo:**

Right

**Russell:**

or a hundred percent absolute what I was being asked was my experience of whether they were safe or not

**Apollo:**

Right

**Russell:**

Like I can look at a footbridge over a chasm

**Apollo:**

Yep I'm with you yep yep yep yep yep okay

**Russell:**

and think

**Apollo:**

Okay

**Russell:**

no I feel safe with this even though I know that a

**II.ii.42:00**

bolt of lightning could come out (*laughing a little*) and

**Apollo:**

Yeah

**Russell:**

wreck the footbridge or an unexpected landslide or you know any number of things um so um so when you ask me about um safe I'm aware of that but I'm also aware that my idea of safe and someone else's idea of safe are different and that

**Apollo:**

I mean

**Russell:**

um

**II.ii.42:30**

I've been with people who've ah wanted to do things where I've had to turn it into a game that we won't do this

**Apollo:**

In fact my last sexual experience in a sauna I went to Rear Entry and I started mucking

around with this guy in this cubicle and I was it wasn't for long because I was horrified he was into unprotected anal sex and that's what he wanted

**II.ii.43:00**

like really badly and I'm like no way and he just couldn't understand like you know why why why aren't you why aren't you interested

**Russell:**

It's interesting did that when you say he didn't understand did he actually say that to you why aren't you interested

**Apollo:**

No he didn't say that

**Russell:**

So what

**Apollo:**

but I could tell

**Russell:**

How did oh right how did

**Apollo:**

by his actions

**Russell:**

What did he ac what were the actions he did

**Apollo:**

Well I was turning away right like I I was um I was ah

**II.ii.43:30**

ah

**Russell:**

Was he inviting you to penetrate him

**Apollo:**

Yeah

**Russell:**

Right

**Apollo:**

And I did right with the condom on

**Russell:**

Yes

**Apollo:**

and um and then I don't know I think we um ah did that for a little while not long and then somehow afterwards in in the course of having fun together and moving on to the next activity he I'd I'd taken off the condom by that stage

**II.ii.44:00**

right and I think it was I don't know the second or third activity I can't remember exactly like and then he got back into the same position and said come on you know I want you to you know whatever fuck me and you know and he was sort of pushing me onto him and I said oh I asked him have you got a condom he said don't worry about it and I just said no no way and he kept pushing me onto him and I just it was absolute turn off and I just got up and I just walked out

**II.ii.44:30**

and it really worried me because I started thinking oh god you know

**Russell:**

You didn't discuss it further with him

**Apollo:**

Nuh

**Russell:**

Right okay

**Apollo:**

Nuh and I just um

**Russell:**

Did you see him again

**Apollo:**

I was horrified

**Russell:**

Did you see him again after you'd left the room

**Apollo:**

Yeah

**Russell:**

In the distance

**Apollo:**

Oh he ignored me totally just walked right past me didn't even look at me make eye contact

**Russell:**

Right

**Apollo:**

Um he was obviously pissed off you know and um I didn't care

**Russell:**

Right

**Apollo:**

Just didn't care I mean I was just horrified  
**II.ii.45:00**

that someone so young um because he was young and attractive very attractive just didn't give a shit about that you know and and it made me think well either he's positive right um ah obviously that's one thing that one thought that went through my mind and if he is how irresponsible (*he laughs a little*) um but then again I thought well maybe he just doesn't give a shit

**II.ii.45:30**

you know because I've been reading so much you know in the press you know recently about the the hu enormous number of new HIV transmission ca cases in the gay community because of complacency you haven't read about that in the last month

**Russell:**

I haven't read about an enormous number

**Apollo:**

Has it been a

**Russell:**

There's been an enormous

**Apollo:**

forty or fifty percent

**Russell:**

yeah percentage increase

**Apollo:**

Yeah that's what I mean

**Russell:**

In fact the number of people involved is about thirty or forty people

**Apollo:**

Yeah but still

**Russell:**

that's thirty or forty people

**Apollo:**

You know

**Russell:**

Yes

**Apollo:**

**II.ii.46:00**

And I don't know look all these things started going through my head and um I just can't imagine why someone would just do that

**Russell:**

Right

**Apollo:**

you know and in fact it freaked me out so much (*he laughs a little*) I left soon after that

**Russell:**

Right

**Apollo:**

It was just a turn off I thought it just I just couldn't get into it

**Russell:**

Can I ask you have you between that event

**Apollo:**

Yeah

**Russell:**

and talking to me about it now have you discussed that event with  
**II.ii.46:30**  
 any other person

**Apollo:**

No one

**Russell:**

No one all right

**Apollo:**

Who I mean

**Russell:**

Well I'm just wondering I mean because when your visitor was here a few minutes ago

**Apollo:**

Oh my visitor

**Russell:**

we we chat

**Apollo:**

Chatted yeah

**Russell:**

Chatted about a few odds and ends

**Apollo:**

No no

**Russell:**

No but I don't mean him but

**Apollo:**

No one

**Russell:**

Yeah so it isn't the kind of incident that would come up in a conversation with a friend in the way you were quite happy to discuss other things while he  
**II.ii.47:00**

was here

**Apollo:**

It would no no no there is one one other friend that I've got Vince who I discuss things like this with

**Russell:**

But you haven't discussed it with him that incident

**Apollo:**

No

**Russell:**

Right okay

**Apollo:**

No but I've I've I've discussed other similar incidents

**Russell:**

Right yes okay

**Apollo:**

Incidences [sic] with him

**Russell:**

Yeah yeah

**Apollo:**

in the past because I've had quite a few

**Russell:**

Yeah so in a sense when you say you can't imagine

**Apollo:**

like that

**Russell:**

what's happening for a person to make them behave that way in a sense you've been imagining in isolation

**II.ii.47:30**

you haven't really been participating in a discussion with others

**Apollo:**

About why

**Russell:**

Yeah about what's going on for these other people who may

**Apollo:**

No

**Russell:**

Right okay

**Apollo:**

But I just presume I mean you know it's such a serious thing that you know for I just don't understand why someone would just be so irresponsible because it's it's irresponsible I mean for yourself

**II.ii.48:00**

before anyone else before you know and other people but it's you know your own self

**Russell:**

My next question is well just take your time with it if you need to but if you don't need to that's no problem what's the relationship for you between safe sex and dirty sex

**Apollo:**

The relationship between safe sex

**Russell:**

Yeah for instance

**Apollo:**

and dirty sex

**Russell:**

is

**II.ii.48:30**

dirty sex it sounds from what you've said

**Apollo:**

Yeah

**Russell:**

that dirty sex for you has always been safe sex

**Apollo:**

Yeah well reasonably yeah sure

**Russell:**

Yeah

**Apollo:**

So I mean the relationship

**Russell:**

So when you say dirty sex has no inhibitions it's unhib uninhibited

**Apollo:**

Yeah but it can be uninhibited safe sex

**Russell:**

Right okay

**Apollo:**

Yeah

**Russell:**

So there's always a kind of um the thing that is more important of

**II.ii.49:00**

the two will be the safe sex

**Apollo:**

Safe sex always

**Russell:**

Always so you never lose touch of with that

**Apollo:**

Ever

**Russell:**

Right that's import can I ask now is there anything at the sauna that about the place now when I say the place I don't necessarily mean just the materiality it might be the event or the practices or something is there anything at the

**II.ii.49:30**

about the place and being there that's inclined to lower your awareness of safe sex or to distract your attention from safe sex is there a part of the sauna where you're less likely to have safe sex than another part (*Apollo shakes his head*) no you're shaking your head with a definite no

**Apollo:**

Mm

**Russell:**

Right okay

**II.ii.50:00**

that's all I need to hear

**Apollo:**

Yeah it's an no it doesn't matter where where I am you know there's no part of the sauna that that I think I would have you know that that would make me have unsafe sex um doesn't matter where I am

**Russell:**

Right

**Apollo:**

you know

**Russell:**

Fine okay and can we move onto the last word then

**Apollo:**

Yeah I've got to go to the toilet can you

**Russell:**

Yeah do that

**Apollo:**

*(heading toward the toilet)* [unintelligible] stop but I won't be long I've just got to have a leak [inaudible: my foot's?] gone to sleep

**II.ii.50:30**

*(I switch off the recorder till Apollo returns. We chat briefly, then I switch it back on.)*

**Russell:**

**II.iii.00:00**

*(Apollo laughs, then)* Final word dangerous

**Apollo:**

Dangerous

**Russell:**

Or danger

**Apollo:**

Danger

**Russell:**

Either of those words will do

**Apollo:**

Yeah danger and unsafe and safety unsafe sex go hand in hand when when I think of the word danger I think of um um that's what I think of when I think danger

**II.iii.00:30**

I think of

**Russell:**

In relation to saunas

**Apollo:**

Yeah I don't think danger as in scared of being attacked or in a physical way or threatened by anybody um who's going to attack me in that way I don't feel you know that they're dangerous places for being attacked but I do see yeah the danger being there in in in relation to having or directly related to

**II.iii.01:00**

safe sex that's how I see it

**Russell:**

It's interesting because you've seen safe and danger as being hand in hand

**Apollo:**

Uh uh

**Russell:**

and about the same issue when I bought up clean and dirty

**Apollo:**

Yeah

**Russell:**

they didn't go hand in hand they were about very different things but safe and danger do go hand in hand

**Apollo:**

Yeah they do yeah I don't yeah

**II.iii.01:30**

I don't um look I don't think you know danger when I go to a place obviously

**Russell:**

Like the robot on Lost in Space (*I put on a voice*) danger danger

**Apollo:**

(*he laughs a little, then*) No but I mean if you ask me you know what I associate when I think about it

**Russell:**

Yeah

**Apollo:**

Danger in in in a sauna context I could only associate that with having unsafe sex

**Russell:**

Right okay

**Apollo:**

And nothing else

**Russell:**

Yeah

**Apollo:**

I mean I've never felt as I've said physically threatened there

**II.iii.02:00**

or most of my experiences have been pretty okay like that you know and yeah and I think that they're pretty safe places generally I have never felt like you know ever I don't think in any of the places I've gone to I've ever felt um that it's a dangerous place I mean I wouldn't go otherwise or feel threatened or you know in any way nuh

**Russell:**

That's curious because when you say

**II.iii.02:30**

you've never felt physical physically threatened that's a different feeling from saying that someone's wanting to engage in unsafe sex with you isn't that a physical threat or do you don't experience it that way

**Apollo:**

I don't experience it that way

**Russell:**

Right okay so when you say physically threatened you're thinking about something like somebody

**Apollo:**

attacking me

**Russell:**

**II.iii.03:00**

with their arms or legs or something

**Apollo:**

Yeah

**Russell:**

Right

**Apollo:**

Or getting you know mugged or or beaten or bashed up or you know um being attacked in that way

**Russell:**

In other words something that's visible in that sense

**Apollo:**

Mm

**Russell:**

But unsafe sex isn't like being physically threatened in a visible way

**Apollo:**

(*he sighs, then*) Well when I stop and think really meditate and think on think about it it is

**Russell:**

**II.iii.03:30**

Yes

**Apollo:**

But I don't

**Russell:**



but I'm asking more about how you experience it

**Apollo:**

Yeah I don't experience it that way though at the time

**Russell:**

Right okay but you nevertheless have a stronger what's it like then if it isn't like being physically threatened what's it like what's it connected with as an experience it can be as crazy as whatever I don't mind  
*(Apollo laughs a little)*

**II.iii.04:00**

as long as it's if you can try

**Apollo:**

What's it connected well it's connected you're right it's connected with fear

**Russell:**

With fear

**Apollo:**

Mm

**Russell:**

But not fear of being beaten up or

**Apollo:**

No it's connected with death

**Russell:**

Right

**Apollo:**

and infection

**Russell:**

But infection doesn't isn't something you f experience as a physical threat

**Apollo:**

No when

**II.iii.04:30**

I think about it no I mean when I oh no when I think about it yes

**Russell:**

Right yeah

**Apollo:**

Really think about it

**Russell:**

When you don't think about it

**Apollo:**

but at the time

**Russell:**

Yeah

**Apollo:**

you know I just think of you know like I don't feel if someone you know is wants to have unsafe sex with me like that guy did I don't feel that I don't feel threatened by him

**Russell:**

Yes

**Apollo:**

Physically threatened

**Russell:**

Right

**Apollo:**

**II.iii.05:00**

What do I feel well

**Russell:**

But you do fear something

**Apollo:**

I do I fear

**Russell:**

What is it

**Apollo:**

I've told you I f I I I fear getting infected and death comes up for me because I don't know I know it's not a death sentence any more but I have s I've had so many friends that died

**Russell:**

Yeah

**Apollo:**

and I still I still have very much that kind of connection with HIV/AIDS

**II.iii.05:30**

you know so I mean mm it's interesting isn't it I don't I don't feel physically threatened when I think about it but no I mean I do feel scared but it's not the sort of ah I don't feel physically threatened I feel scared of dying

**Russell:**

Which is a different thing from feeling physically threatened

**Apollo:**

Well it is

**Russell:**

Right okay

**II.iii.06:00**

(*Apollo laughs*) no that's interesting that's really interesting

**Apollo:**

Hasn't any well hasn't anyone else it's just everyone's different I guess I don't know but you know some people it's I know I mean look I'm sure safe sex is an issue for everyone how could it not be I mean it is but how they deal with it and what it means for them and to you know to what extent does it interfere with their kind of you know ah performance or kind of enjoyment

**II.iii.06:30**

of the of of of the time or experience at those sorts of places I'm sure it's very different for each person you know but for me out of all the words that you've said talked about safe is the one that's has the most resonance (*he laughs a little*) you know more than anything else I don't care if a place is dirty (*we laugh*) it's great if it's clean you know I want the experience to be private but it's

**II.iii.07:00**

(*thumping his hand on the table*) got to be safe you know yeah

**Russell:**

I'm quite happy to finish there are you

**Apollo:**

Oh yeah I could talk more if you wanted me to (*I laugh a little*) I mean sure

**Russell:**

No

**Apollo:**

Yeah it's different to the last to the first talk this one

**Russell:**

Yes

**Apollo:**

It's not as um I don't know why not as probing I think maybe or it doesn't

**II.iii.07:30**

for me anyway it didn't feel as um ah I wasn't it wasn't as emotional like I didn't go on as big an emotional journey on this one as I did the first one

**Russell:**

Right

**Apollo:**

I felt quite sort of um I don't know um oh just ah emotional the first incident you know and when I think about it the first interview I should say

**II.iii.08:00**

and it raised a lot of things for me (*he laughs a little*) to do with I guess you know a time of my life when I think about you know going to one particular place several times and somehow it made me I was went back to how I was feeling at that time of my life and it wasn't a good time (*he laughs a little*) so I think I for some reason tapped into that time the during that first interview and I found it quite sort of

**II.iii.08:30**

depressing I got out of it I remember but it was um you know just diff more difficult to deal with that's all (*rubbing cream on his hands*) would you like some hand cream

**Russell:**

(*laughing a little*) No thanks but I will turn it off

**Apollo:**

(*laughing*) Okay

**Russell:**

Okay

**II.iii.08:45**

*(I switch off the minidisc recorder)*

END OF CONVERSATION



## appendix 26: Frosty II

*The transcript documents a second conversation with Frosty, recorded at my flat on a weekday afternoon. Throughout the conversation we were accompanied by the noise of schoolgirls squealing in the playground of the school next door. We began recording soon after Frosty arrived.*

**Russell:**

**II.i.00:00**

*(I fiddle with the recording equipment)*  
[unintelligible] okay um during the last interview there was a bit where you talked to me about um things you

**II.i.00:30**

knew about the interior of the sauna

**Frosty:**

Yeah

**Russell:**

and that was really interesting for me to hear and it seemed like you were pretty engaged with kind of talking about that before near the end of the initial stage of that you started to tell me about other things but you pointed out that they were things you'd been told about

**Frosty:**

Mm hmm

**Russell:**

Um the things that you knew about the interior

**II.i.01:00**

of Volcano but that you'd been told now what I'm interested in finding out is who told you and what were you told and what were the circumstances under which you were told and that includes if it was me *(we laugh a little)* because I'm aware I may have

**Frosty:**

Yes yeah

**Russell:**

Yeah

**Frosty:**

You have but I'll I'll start with somebody else that's told me stuff

**Russell:**

Good yeah

**Frosty:**

first

**Russell:**

Good yeah

**Frosty:**

Um my hairdresser

**II.i.01:30**

actually

**Russell:**

*(we laugh a little)* All right

**Frosty:**

um and he told me of his experiences of Volcano or his experience of Volcano I don't think it was um ah I don't think he went back more than once actually ah and it was when he went to Volcano with his brother who was I suppose I could I'll use the word initiated

**II.i.02:00**

in the sense that he he had been there quite often and he took his younger brother who who's my hairdresser along with him um so he told me of his experience of of going to Volcano and getting lost in there like a kind of a labyrinth um and being really frightened um and going into kind of dark rooms

**II.i.02:30**

um where he yeah assumed that um men were there having sex um and that freaked him freaked him out *(a silence)* that's sort of about it I suppose of yeah that at at yeah but he I remember him alway he constantly saying that you know he was yeah pretty

**II.i.03:00**

frightened of the place and he sort of wanted to get out of there and he felt this sort of feeling of being lost and yeah in a in a kind of labyrinth I suppose

**Russell:**

Um was this one conversation you had with this man

**Frosty:**

About this or

**Russell:**

Yes

**Frosty:**

Yeah about this subject um yeah yeah once in that sort of detail um

**Russell:**

Did it happen while he was doing  
your hair **II.i.03:30**

**Frosty:**

Yeah yes yes I was

**Russell:**

Were there other people around

**Frosty:**

No

**Russell:**

Okay

**Frosty:**

No

**Russell:**

How did it come up

**Frosty:**

Mm my hairdresser has a habit or has a has inclination [sic] of telling me all his yeah his sort of his sexual experiences or just the things that he kind of gets up to um it's not an uncommon

**II.i.04:00**

thing for him to you know talk about sizes of men's penises or things that he got up to on the weekend or um yeah so within that kind of context it wasn't an unusual thing for him to talk about (*he coughs*) but um yeah I don't I don't exactly know I don't know whether we were specifically talking about Volcano well I wasn't living around there at the time so I don't think we were

**II.i.04:30**

talking specifically about Volcano

**Russell:**

Was it after you'd

**Frosty:**

Um it was before I'd moved before I'd

**Russell:**

moved near there

**Frosty:**

moved near there um I think um yeah not really sure he might have just sort of started off telling about what he got up to on the weekend kind of thing um and led to this kind of st you know telling of this story you know this account

**Russell:**

And was it Volcano specifically that he'd been to

**Frosty:**

Yeah

**Russell:**

Did he did he say the name

**Frosty:**

**II.i.05:00**

Yeah yeah yep it is that specifically that one um yeah I'm sure um yeah I can't kind of remember whether I sort of was asking about those sorts of environments or not um or whether he you know initiated or started this started the um conversation off

**Russell:**

Was it a monologue or a dialogue

**Frosty:**

**II.i.05:30**

Dialogue well dialogue in the sense that I was yes dialogue yeah I was um yeah I suppose I asked him a few questions and things like that I was quite um curious about you know what he was talking about oh I think I I remember now how it actually came about it was when I was doing a project a few years ago about um male kind of strip or you know

**II.i.06:00**

places where men go to watch women strip those sorts of clubs and I think it got it got brought up in that kind of context

**Russell:**

Right

**Frosty:**

um because he yeah he I suppose I was telling him about my project that I was sort of researching at the time yeah I remember now

**Russell:**

Okay and the conversation lasted the duration of the haircut

**Frosty:**

Um yeah

**II.i.06:30**

well yeah we went on to other things but yeah that was that was certainly something that I remembered about that day you know getting my hair because I suppose it was a it was a new kind of um domain to for me or new terrain

**Russell:**

You don't recall any of the other topics that were discussed that day

**Frosty:**

Oh yeah he probably would have discussed um at that time some other work I was making and and

**II.i.07:00**

um its relationship with um or its relationship with and to pornography

**Russell:**

Right

**Frosty:**

Um yeah so yeah so we were talking about that as well

**Russell:**

All right um you you you know you were talking about that or you think you would have been talking about that

**Frosty:**

No we yeah we were talking about that yeah

**Russell:**

Right okay and he went with his older brother

**Frosty:**

**II.i.07:30**

Mm

**Russell:**

That's interesting

**Frosty:**

Yeah

**Russell:**

This is my first experience of a sibling thing *(I laugh a little)*

**Frosty:**

Yeah [unintelligible]

**Russell:**

How what's the age difference do you think between them that you know of

**Frosty:**

Um I th he's about twenty-um-seven it's it's probably around six to seven years

**Russell:**

Right

**Frosty:**

I suppose not not a huge one but

**Russell:**

Do you get the sense they're the only siblings in that family

**II.i.08:00**

or there are others

**Frosty:**

No I believe there's only two two boys yeah yeah

**Russell:**

Jackpot um and when he told you did you get the impression that this was something that had happened within the last few days or was he resurrecting an old story in relationship to um you mentioning other kinds of sex venues

**Frosty:**

I I th yeah I think it

**II.i.08:30**

was um not within the first what not within the last couple of days but certainly within you know some months

**Russell:**

Right okay

**Frosty:**

um that that was his um experience of this place

**Russell:**

And it was his only experience

**Frosty:**

Um to that point I believe yes

**Russell:**

Yeah

**Frosty:**

Yeah I believe so

**Russell:**

Did he stress that or was that an assumption you made

**Frosty:**

Um well he certainly said that that was his first anyway

**Russell:**

Yeah

**Frosty:**

Um and I yeah maybe I'm assuming

**II.i.09:00**

that that's his last as well in that

**Russell:**

Yeah

**Frosty:**

you know kind of couple of months between it happening and him speaking to me

**Russell:**

Um as he told you that he was um frightened did you get the impression that he was um excited at some level for instance excited at able to tell you he was frightened in the way someone might tell a horror story or something like that

**Frosty:**

Um

**II.i.09:30**

no he w he was genuinely frightened in in yeah knowing his or seemingly knowing his character I would say that he's ah he was yeah frightened and not kind of um ah blowing it up or you know exaggerating the incident yeah

**Russell:**

Was he

**II.i.10:00**

exhibiting what for you were signs of fear in telling you about it

**Frosty:**

Telling me um no well probably not actually no not that much ah and I suppose he what what what was indicated was that he he was feeling quite comfortable comfortable in my company because we'd probably talked a lot about these a lot of sorts of issues

**II.i.10:30**

so yeah he he wasn't um he certainly was confident in the sense of you know being able to tell me what went on and reveal things about it um yeah does that answer [unintelligible]

**Russell:**

Sort of has he ever told you any other stories about being afraid

**Frosty:**

No no not that I no not that I recall

**II.i.11:00**

no

**Russell:**



Now did he use the term labyrinth

**Frosty:**

Um now you say that he probably wouldn't of wouldn't have used that it's not a type of word that he probably would use actually when I think about it um he probably wouldn now I'm assuming again but it'd be more like maze-like I suppose yeah

**Russell:**

All right now what I'd like you to do is  
**II.i.11:30**

unpack for me

**Frosty:**

Yeah

**Russell:**

what those two different words

**Frosty:**

Yeah yeah

**Russell:**

are for you

**Frosty:**

For me

**Russell:**

Yeah what's I mean you talk about a maze and talk about a labyrinth

**Frosty:**

Yeah

**Russell:**

as being different kinds of words and that a person like him would be more inclined to use a word like maze and that you are probably the source of the term labyrinth I would assume

**Frosty:**

Yeah yeah

**Russell:**

**II.i.12:00**

So what is it about those two words for you now

**Frosty:**

Yeah

**Russell:**

that distinguishes them

**Frosty:**

Something that comes to mind for me it's it's labyrinths of [sic] being an idea of being in a kind of circle and maze is more sort of structurally squarer and what did come to mind when I said maze was something that I remember him talking about rooms

**Russell:**

Yes

**Frosty:**

Um and that's probably why maze seemed to be the

**II.i.12:30**

the more appropriate than labyrinth um he he

**Russell:**

So how is it then that labyrinth is the term that you've latched onto

**Frosty:**

Mm yeah

**Russell:**

because you latched onto that in what you had to tell me about what you knew about the interior as well and I was very aware of that

**Frosty:**

Yeah um probably because of there's all there for me anyway a labyrinth is the sense of being lost

**II.i.13:00**

that's that's what I feel about labyrinth um and it being kind of deep

**Russell:**

Deep in what respect

**Frosty:**

Um or the sense of being lost is a kind of deep lostness (*he laughs a little*)

**Russell:**

Deep in or deep under

**Frosty:**

Deep in yeah

**Russell:**

So it's a kind of horizontal

**Frosty:**

Yeah yeah yeah

**Russell:**

plane that we're talking about

**Frosty:**

Yeah perhaps yeah

**II.i.13:30**

um but more kind of circle like a a a a spiral

**Russell:**

Yeah

**Frosty:**

That's that's how I see

**Russell:**

Yeah

**Frosty:**

the labyrinth

**Russell:**

Now how was it do you think that you associate you have that association with the term labyrinth this notion of spiralling or circling

**Frosty:**

Mm don't know (*a silence*)

**II.i.14:00**

dunno

**Russell:**

At all

**Frosty:**

No I'm not sure that I can answer it where where it comes from I'll have to go home and think about that one perhaps it's a a childhood childhood thing

**Russell:**

Well it may be but (*we laugh*) but um what about a maze the thing about the association with things square

**Frosty:**

Yeah

**Russell:**

or at right angles

**Frosty:**

**II.i.14:30**

A maze I think ah there's more I feel more comfortable with the term maze in the sense that I I there's there's always an end to it or something like there's a you can go into it but you can discover the end

**Russell:**

Yes

**Frosty:**

Whereas the labyrinth I think there's there's an endless of being there or there possibly no end to it

**Russell:**

Right okay

**Frosty:**

In the sense that you may not come out of it

**Russell:**

**II.i.15:00**

Is that where the circular thing comes in that circles unlike squares I mean a square has end points in the sense that you reach a corner and you have to turn I guess but

**Frosty:**

Yeah yeah

**Russell:**

Is it something like that

**Frosty:**

Yeah yeah possibly because it's sort of a I suppose spiral spiralling

**Russell:**

Yeah

**Frosty:**

I guess down

**Russell:**

Um

**II.i.15:30**

do you know the story of THE labyrinth

**Frosty:**

Er very vaguely

**Russell:**

What do you vaguely know of it

**Frosty:**

Of um what do I know of it that it is a spiral I think but that's probably all perhaps I must

**Russell:**

Where does that story of the labyrinth come from what culture when

**Frosty:**

**II.i.16:00**

Ah don't know

**Russell:**

Right okay

**Frosty:**

Yeah

**Russell:**

All right

**Frosty:**

Can't remember

**Russell:**

That's that's fine

**Frosty:**

Yeah

**Russell:**

Um were there other people who told you about Volcano before we had our conversation or was that man the hairdresser the only man

**Frosty:**

I think um

**II.i.16:30**

I had a discussion with you about Volcano

**Russell:**

About Volcano or about saunas

**Frosty:**

Um both

**Russell:**

Yeah

**Frosty:**

I think um our first conversation we probably had was just in a kind of general talk about saunas

**Russell:**

Yeah

**Frosty:**

and probably the your project or

**Russell:**

Yeah

**Frosty:**

your proposal um and it might have been after which I think yeah it was after a talk you gave

**Russell:**

Yeah

**Frosty:**

that I think I indicated to you

**II.i.17:00**

that I'd lived near Volcano um and that's sort of about all the conversation right that's as far as it kind of went I think

**Russell:**

Right okay

**Frosty:**

I don't think we talked specifically about what was in inside Volcano or

**Russell:**

My recollection is that when you approached me you volunteered yourself as

**II.i.17:30**

someone to be interviewed

**Frosty:**

Mm yeah I remember that yeah I did do that actually I was

**Russell:**

Can you tell me a bit about that

**Frosty:**

Yeah

**Russell:**

Given that I'd made it clear it was a project where I'd be interviewing people who'd been to these places

**Frosty:**

Mm yes

**Russell:**

you volunteered yourself as someone

**Frosty:**

Yeah

**Russell:**

So where did that come from do you think

**Frosty:**

I think um after um I'm sure it was after you gave your talk that I I did come to you and I

**II.i.18:00**

was kind of you know I was curious to to know about um I suppose your perspective on it and and perhaps others but I um I guess I was also interested in offering my perspective and and interest in that place just because I lived quite close to it um and I had kind of um quite common interactions with people going there and leaving there and I suppose

**II.i.18:30**

it's my kind of personal interest with doorways and and um and kind of perhaps public private thing of people entering or entering doorways and then kind of going into buildings and you kind of notice that and assume or I notice that and ass perhaps make assumptions or imagine what's happening in there or what they're actually doing in there so I suppose my personal interest

**II.i.19:00**

um encouraged me to to make that offering but also I think um my I I I guess um I was interested in also offer [sic] you a perspective that perhaps I don't know but perhaps you may not have thought about or um you may have thought about but it seemed to be very kind of ah or in

**II.i.19:30**

in my understanding of what you were doing very focussed on kind of um people that actually enter there and either become initiated to what happens in there or go there for one time and that's it um it seemed to be focussed on that so I guess I thought that I could offer you perhaps some other information about that particular space from a person that hasn't actually entered there

**Russell:**

**II.i.20:00**

Why did you want to

**Frosty:**

Why did I want to

**Russell:**

The reason I ask that is for all that you've said about having an interest

**Frosty:**

Yeah

**Russell:**

and also being interested in maybe extracting more from me when I asked you at that time if you had anything you wanted to ask me you said no

**Frosty:**

Mm

**Russell:**

So it became all about you telling  
me things **II.i.20:30**

**Frosty:**

Mm yeah

**Russell:**

and not even curious about whether there was anything to be confirmed or corrected or about

**Frosty:**

The at the the last interview

**Russell:**

Yeah at the last interview

**Frosty:**

Yeah yeah

**Russell:**

there was no sense in which

**Frosty:**

Yeah

**Russell:**

for instance about the perspective you offered how it might meet my perspective what might be the point at which they meet and what might be

**II.i.21:00**

um that kind of enga engagement

**Frosty:**

Mm yeah

**Russell:**

and is there some exchange there and that didn't happen so I'm curious now then about

what lead you to come forward and tell me like your hairdresser told you something now you've wanted to come forward and tell me something and I'm interested in that

**Frosty:**

Yeah yeah yeah yeah I can't I'm not sure why why or fuck I don't think I can find a reason

**II.i.21:30**

why I I um didn't ask of your [sic] perspective and and perhaps to draw I don't know want for [sic] a better word but parallels to with what I'm doing I don't know why I wouldn't have asked that I wonder whether it's kind of me wanting to ah um still ah ah retain

**II.i.22:00**

a kind of sense of mystery about this particular site and building um or whether it's just I *(he laughs a little)* it never occurred to or don't just didn't ask that question I don't know but perhaps it is that

**Russell:**

That you want to retain some mystery

**Frosty:**

Some sort of mystery of of the place rather than having kind of I guess factual um whatever factual is information about it

**Russell:**

When you say retain a mystery do you mean

**II.i.22:30**

the things that you have strong feeling you know would then remain intact or still vital because they haven't been those that those imaginings which are quite specific in some way would then not have to be modified or

**Frosty:**

Mm yeah

**Russell:**

They could retain their very particular intensity or something

**Frosty:**

Yeah yeah poss

**II.i.23:00**

possibly I'm say I'm saying that this is a a I I'm searching for something ah I'm not I'm

not in the sense that I'm I've just kind of plucked something out for the sake of it but

**Russell:**

Yeah

**Frosty:**

that could be a possibility yes

**Russell:**

But it may be something else that's not that

**Frosty:**

Yeah yeah maybe

**Russell:**

Cool that's all right near the end of that discussion I asked you a

**II.i.23:30**

question um and you gave me a very straightforward answer and then something happened so the question was I said to you have you ever held another man's penis and you said no then you said hang on wait a moment and there was a pause and then you said no

**Frosty:**

Yeah

**Russell:**

Can you just tell me about that moment when you said hang on wait a moment please

**Frosty:**

**II.i.24:00**

I think I projecting my mind back there ah I think I was in that moment I probably was ah reassessing um my time on um or my experiences of ah football trips

**Russell:**

Right

**Frosty:**

and um thinking that that could have been whether I held a man's penis or not or perhaps a man held my penis

**II.i.24:30**

I was just sort of thinking there are some strange oh not

**Russell:**

Yeah

**Frosty:**

perhaps strange but ah different sorts of antics that go on on footy trips so I was I'm sure that's what I was thinking about so then I said no because no I I've never have yeah

**Russell:**

Yeah that's cool

**Frosty:**

Yeah

**Russell:**

Ah okay (*perusing my written notes*) so that covers all of that

**II.i.25:00**

um ah I want when we talked last time mm you told you started talking to me about the water um the presence of water in in the building and I asked you what are we talking about with running water because you referred

**II.i.25:30**

specifically to running water I said something like a dripping tap and you said no um something more to do with washing can you tell me a bit more about washing please (*I laugh a little*)

**Frosty:**

Washing

**Russell:**

Yes can you just unpack that practice or that event of washing in the context of the sauna perhaps or what your associations are I mean when you say washing you don't mean washing dishes

**Frosty:**

No

**Russell:**

I assume so what's

**II.i.26:00**

being washed

**Frosty:**

Washing body I a body I suppose

**Russell:**

One's own

**Frosty:**

Um possibly yeah well yes but I guess now that I say that I also think of washing somebody else's body as well

**Russell:**

Do you think try and resist me being leading you have been but I just

**II.i.26:30**

mark that just try and resist anything where I'm leading too much okay but do you have an imagining of YOU washing whatever in the context of that running water when you think of that running water is it like you don't think of you actually washing but that that could be a thing you do that you wash or is it other people washing

**Frosty:**

**II.i.27:00**

*(a silence)* It's bo it's both

**Russell:**

Right

**Frosty:**

Um when I think about it it's washing my own my own body

**Russell:**

Yes

**Frosty:**

um and perhaps observing other people washing their body rather than washing each other's body

**Russell:**

All right are they washing at the same time you're washing

**Frosty:**

**II.i.27:30**

Mm yes

**Russell:**

Okay right okay

**Frosty:**

Mm yeah

**Russell:**

Are they at what kind of are they all around you or just in front of you where you can see

**Frosty:**

A around like ah mm well there's two types of around perha showers or or washing kind of

**II.i.28:00**

yeah I suppose running water on a square wall and perhaps something in the centre that that makes water come out of like a showerhead or you know

**Russell:**

Yeah

**Frosty:**

So I kind of that's that's what I see

**Russell:**

But the other people who are washing are they around you or are they in front of you or to one side

**Frosty:**

Around

**Russell:**

**II.i.28:30**

They're around

**Frosty:**

Yeah

**Russell:**

Okay are they within reach

**Frosty:**

Um mm yes yeah

**Russell:**

So if you reach your arm out you would touch

**Frosty:**

Yeah

**Russell:**

another person

**Frosty:**

Yeah you could yeah

**Russell:**

You could

**Frosty:**

Yeah that's what I

**Russell:**

imagine right okay

**Frosty:**

imagine yes

**Russell:**

So they're actu so you don't have a full view  
then of the other person you would need to  
scan the other person

**II.i.29:00**

because they're within reach

**Frosty:**

Mm hmm yes yeah

**Russell:**

Is that correct

**Frosty:**

[unintelligible: Did?] that yeah yeah yep it  
it

**Russell:**

Is that how you experience it or is that just  
logically correct

**Frosty:**

*(he sighs a laugh)* Ha bo both both I think

**Russell:**

All right okay

**Frosty:**

Um yeah that's the case I suppose for the  
person that's next to you but I still envisage  
or see that you could see other people from  
that

**II.i.29:30**

point

**Russell:**

Are there do you get a sense then there are  
other people beyond the person next to you  
so that you can both see an entire person  
and reach and touch a person

**Frosty:**

Yes yeah

**Russell:**

Okay

**Frosty:**

Yeah

**Russell:**

Is this a scene well let's start off is it a  
scene *(I laugh a little)*

**Frosty:**

A scene

**Russell:**

Yeah is it a scene at some level

**Frosty:**

I supp yeah

**II.i.30:00**

yeah I suppose it is ah something that  
comes to mind also is um football changing  
room showers as well

**Russell:**

That was my next question

**Frosty:**

so ah yeah that's there as well

**Russell:**



But it is it different from the football changing room showers or does it sort of if you like iconographically borrow from it but

**II.i.30:30**

actually it's a different experience

**Frosty:**

It's a different experience I think

**Russell:**

Can you try and describe for me what that difference is

**Frosty:**

*(Frosty laughs, then)* Mm probably one of the well my experience of a football changing room is one more of of being a kind of um I was going to use the word tactile I

**II.i.31:00**

suppose or tactile or physical because I've been in in those places quite often so perhaps that's a difference whereas the other kind of to use your word scene or um vision is one of ah less kind of um

**II.i.31:30**

experience on a kind of a a um physical physical level I suppose

**Russell:**

Okay what are you washing you said you were washing your own body what are you washing

**Frosty:**

Your skin um

**II.i.32:00**

mm

**Russell:**

Just a general experience of washing skin

**Frosty:**

Yeah just a general kind of of ah showering or wash

**Russell:**

But do is do you think of say washing your hands or washing your feet

**Frosty:**

*(a silence)* No I don't think

**II.i.32:30**

of that

**Russell:**

What about your head

**Frosty:**

I think of yes yeah

**Russell:**

Your scalp

**Frosty:**

Yes your whole body

**Russell:**

But not your hands or feet

**Frosty:**

Well they're there but not specifically targeting hands or feet I think when I say general water is on you and um

**Russell:**

And what are you washing with just the water

**Frosty:**

Um

**II.i.33:00**

no I think some form of face washer or or a washer like that

**Russell:**

Yeah okay

**Frosty:**

Um *(laughing a little)* white comes to mind I don't know why don't ask me why that just did

**Russell:**

Okay

**Frosty:**

What's that material um flannel flannel

**Russell:**

Flannel

**Frosty:**

Flannel yeah

**Russell:**

Is the environment pale  
**II.i.33:30**  
or dark in colour or tone

**Frosty:**

Um pale or dark brighter bright well  
brighter than dark

**Russell:**

Right

**Frosty:**

Um I don't know pale but

**Russell:**

But bright

**Frosty:**

bright

**Russell:**

Okay and brightly lit

**Frosty:**

Um not not that not so and I'm not really  
sure natural or I would say  
**II.i.34:00**  
no natural actually when I think about it [?]  
no natural lighting

**Russell:**

Okay (*a silence*) um the men in the dark  
area when I asked you

**II.i.34:30**  
about the dark area if you could describe it  
and you said (*laughing a little*) you couldn't  
cos it was dark and then I said well could  
you tell me anything about what's in it like  
you know and then you said no and then  
suddenly you just said men (*we laugh a  
little*) and then men men um which men

**Frosty:**

Which men

**Russell:**

**II.i.35:00**

Men like at the football club (*this is a  
question*) footballers

**Frosty:**

I'm sure (*we laugh a little*)

**Russell:**

Just

**Frosty:**

Quite general perhaps

**Russell:**

There's no specific sense for you of what  
these men are

**Frosty:**

Um other than the the at that are we  
talking about this location like of Volcano or

**Russell:**

I think I'm talking about what we we've  
really skipped a number of layers here I  
asked you initially

**II.i.35:30**

about what you knew about the interior and  
to work very freely with that just a sense of  
look this is something I know

**Frosty:**

Right

**Russell:**

Until proven otherwise I know this you know  
that kind of

**Frosty:**

Yeah

**Russell:**

gut impulse or reaction or whatever and you  
mentioned water you mentioned labyrinth  
and you mentioned dark darkness dark  
areas

**Frosty:**

Yeah

**Russell:**

Dark places and then when I asked you about the interior of the dark

**II.i.36:00**

places there was nothing that was visible but you knew that there were men in there and that this was not a place that you would go into and now what I'm asking is what is it about these men who are they

**Frosty:**

I I don't think in terms of physi physicality I don't think that there are any thing that comes to mind

**Russell:**

Cool

**Frosty:**

other than it being just kind of general men

**Russell:**

Yeah

**Frosty:**

off

**II.i.36:30**

the street um

**Russell:**

So what is it that you know about them then if their physicality's not what's important what is it

**Frosty:**

Um I suppose homosexuality is *(these are statements)* is it is it is it

**Russell:**

Right how is that manifest then

**II.i.37:00**

how do you experience that

**Frosty:**

Hmm through being told about this environment that we're talking about um that homosexual men go to this place um and also having experience of

**II.i.37:30**

walking past this place and men ah I suppose you could say picki attempting to pick me up um that experience as well

**Russell:**

So is is it like that in the dark area there are men who are like the men who would attempt to pick you up

**Frosty:**

On the street

**Russell:**

Yeah

**Frosty:**

Yeah

**Russell:**

As distinct from your hairdresser *(I laugh a little)*

**Frosty:**

*(laughing a little)* Yeah as from what

**Russell:**

As

**II.i.38:00**

distinct from your hairdresser like your hairdresser's not one of the men in there

**Frosty:**

That yeah yeah yeah

**Russell:**

Is that fair enough

**Frosty:**

Yes yeah yeah

**Russell:**

Is that a fair assumption on my behalf

**Frosty:**

Um well it yeah that's a fair assumption in the sense that I I don't he I don't think he goes to those sorts of places so yeah um

**Russell:**

But I'm thinking in terms of your imagining

**Frosty:**

Right

**Russell:**

because it I mean for instance if he's not included

**Frosty:**

**II.i.38:30**

Yeah

**Russell:**

in your imagining of it then there's a sense that it's not all homosexual men

**Frosty:**

So I'm selecting yeah I

**Russell:**

But if the men who have tried to pick you up outside Volcano are included then we're now starting to look at particular kind of practices

**Frosty:**

Mm hmm

**Russell:**

so

**Frosty:**

Yeah yeah um they could be the the ones that I've experienced on that street level

**II.i.39:00**

they could be anything from ah a man I suppose in his mid-forties or ranging sort of thirties to mid-forties in terms of a a um a verbal interaction um a man in a car um other men that look like their occupations

**II.i.39:30**

would be of a kind of a a sort of a labourer or or you know on the construction kind of area and then men in suits as well um and men with bags

**Russell:**

And these are the men who would be in the dark area

**Frosty:**

Yes

**Russell:**

Okay that range

**II.i.40:00**

of men

**Frosty:**

Yeah that that that range of men well and and I suppose I could include men like my hairdresser in in terms of their their look or or what they would be wearing and that would be somebody that's probably casually dressed um and perhaps would be interested in ah more kind of designer

**Russell:**

Yeah

**Frosty:**

kind of aesthetic

**Russell:**

**II.i.40:30**

Are the men in the dark area dressed are they in their suits or in their casual dress with the design aesthetic

**Frosty:**

*(he laughs a little)* I don't believe so

**Russell:**

Right okay

**Frosty:**

Towels come to mind

**Russell:**

Do their other do

**II.i.41:00**

do the types of attire you've experienced come to mind also though however improbable that is do they come to mind also

**Frosty:**

Um not not really it's it's kind of funny not really because soon soon as they seem to walk into the door they no longer exist

**II.i.41:30**

as that man in a suit or man with a builder's hat on or

**Russell:**

Right they they become some sort of other presence

**Frosty:**

They become an another presence I'm not do you mean other as in other or as in another

**Russell:**

No just a something different from a the person who was approaching the door

**Frosty:**

Yes

**Russell:**

Okay

**Frosty:**

Yes yeah

**Russell:**

That's fine

**II.i.42:00**

I don't think I have anything else to ask you (*we laugh*) and again now I ask you is there anything you want to ask me

**Frosty:**

Yeah I'll ask you about your your um perception of the place

**Russell:**

What do you want to know

**Frosty:**

What do I want to know what does it look like in there (*we laugh a little*)

**Russell:**

Um what does it look like can you get more specific because

**II.i.42:30**

we're talking it's a bit like saying to me what does Myers look like

**Frosty:**

Right

**Russell:**

inside

**Frosty:**

So I'd assume

**Russell:**

or what does Victoria University

**Frosty:**

And I suppose in that I've assumed that you've gone in there

**Russell:**

Yes I have been inside there

**Frosty:**

Yes right yeah

**Russell:**

Yes

**Frosty:**

Um are there are there group showers

**Russell:**

Um there are three areas where there are showers and they're on three different levels in the building

**Frosty:**

Uh huh

**Russell:**

and in each case

**II.i.43:00**

there's one of them that I've never had a shower in at the topmost level and I think there is basically space there for two people to have showers there are two shower heads in that

**Frosty:**

Yeah

**Russell:**

And then there's um another one which looks like it's big enough for two people but it has three showerheads on three different walls two on opposite walls which are narrower

**II.i.43:30**

and then on the long wall there's one in the middle if you can follow that

**Frosty:**

Yeah

**Russell:**

And then on the ground floor which is rarely experienced as a ground floor it always feels like a basement because I enter the building at like most other people I think at the first floor going upstairs to reception

**Frosty:**

Yeah yeah

**Russell:**

So upstairs that's at first floor level so that once inside the building the first floor is experienced

**II.i.44:00**

in a sense as the ground floor

**Frosty:**

Yeah

**Russell:**

and so the ground floor becomes like a basement

**Frosty:**

Oh okay right s

**Russell:**

It has that kind of quality

**Frosty:**

And is that on s so that there's something below street level is that

**Russell:**

No

**Frosty:**

No

**Russell:**

No it's at street level

**Frosty:**

Oh right it's yeah okay

**Russell:**

So to go back down to street level inside the building is experienced by me as being like going into a basement

**Frosty:**

Yeah

**Russell:**

and there's a particular set of reasons for that

**Frosty:**

Yeah

**Russell:**

But the showers are are on the in the in that

**II.i.44:30**

ground floor area are near the wet area and there are three of them ah all on the long wall of the set of you know of an open shower [unintelligible]

**Frosty:**

Okay yeah

**Russell:**

which is partially enclosed at one end so um one person is completely exposed the next person is partially exposed and the third person I would need to be angled to peer through the opening to be able to see the third person in there

**Frosty:**

**II.i.45:00**

Mm okay mm and I've always been kind of curious about the the I suppose something that you could call the reception area or

**Russell:**

Yeah

**Frosty:**

as you walk up the stairs I thi ass think you turn left and go up more stairs

**Russell:**

Yes that's right there's a kind of a little landing and it does a a U turn

**Frosty:**

U turn

**Russell:**

up to the left yes

**Frosty:**

Up yep and then there's I'm what's like there is there

**Russell:**

*(this is a question)* The reception

**Frosty:**

a reception desk

**Russell:**

Yes there is it's what there is is like um

**II.i.45:30**

ah ah a window ah with a small counter so it's like um the model for it would be like something like um a window you'd buy a train ticket at um that is it's ah the window begins at about waist level with a counter and there's a kind of a barrier of some sort between me and the person on the other side I don't remember whether it's bars or not and

**II.i.46:00**

it's taller the rectangle of that window is taller than it is wider

**Frosty:**

Mm hmm yeah

**Russell:**

Um and um the wall in which it is embedded is panelled with unpainted wood and the wall immediately to the left is also panelled in wood

**Frosty:**

Uh huh

**Russell:**

and to the right is panelled in wood and to the to the left is a door which is

**II.i.46:30**

staff only that leads if you like into the um office and behind the counter area

**Frosty:**

Yeah

**Russell:**

The door to the right is the door into Volcano for me and other clients

**Frosty:**

Yeah

**Russell:**

and that door is electronically operated so they have to push a kind of buzzer so that it can open and you just shove it

**Frosty:**

Yeah

**Russell:**

Push it

**Frosty:**

Push it yeah

**Russell:**

open inwards and it will um open

**Frosty:**

And is that black

**Russell:**

No it is

**II.i.47:00**

panelled in wood

**Frosty:**

It's oh right

**Russell:**

as I as I recall

**Frosty:**

Yeah and you

**Russell:**

There's the emphasis on wood panelling is something I associate with a number of um saunas

**Frosty:**

Yeah

**Russell:**

That kind of boardroom or hunting lodge decor *(we laugh a little)*

**Frosty:**

Ha oh lovely and you pay I am assuming you pay

**Russell:**

At reception

**Frosty:**

money at that reception

**Russell:**

Yes or you can do it on credit or EFTPOS *(I laugh a little)*

**Frosty:**

How much is it

**Russell:**

Um student rate at  
**II.i.47:30**  
Volcano at the moment

**Frosty:**

They have student rates *(this is a question)*

**Russell:**

They have st they ALL have student rates *(I laugh a little)*

**Frosty:**

Gee oh that's good

**Russell:**

They all have student rates

**Frosty:**

Yeah

**Russell:**

Um they all have student rates they do not all have pensioner rates

**Frosty:**

All right yeah

**Russell:**

And that says something

**Frosty:**

Yeah

**Russell:**

about attracting

**Frosty:**

a certain type of clientele

**Russell:**

Yeah ah Volcano has pensioner rates as well

**Frosty:**

Yeah

**Russell:**

um but not all saunas do

**Frosty:**

Yeah

**Russell:**

Ah student rates are at Volcano is  
**II.i.48:00**  
thirteen dollars twenty at today as we speak

**Frosty:**

Yeah includes GST

**Russell:**

Including GST and it is GST

**Frosty:**

And it is

**Russell:**



That's specifically stated yeah

**Frosty:**

Right yeah so there's a GST attached to

**Russell:**

Yeah

**Frosty:**

Yes because it's a service well yeah

**Russell:**

So presumably it's twelve dollars plus one dollar twenty GST

**Frosty:**

Yeah okay

**Russell:**

But um yeah sauna entry is governed by GST

**Frosty:**

Yeah that's interesting

**Russell:**

So I'd be interested in seeing that area of the

**II.i.48:30**

tax (*I laugh a little*)

**Frosty:**

Yeah yeah

**Russell:**

legislation some time

**Frosty:**

absolutely

**Russell:**

Yeah

**Frosty:**

Um and another thing that

**Russell:**

By the way that's the most expensive

**Frosty:**

Is it

**Russell:**

sauna for in my experience for a student rate in Melbourne

**Frosty:**

Yeah yeah and what about the this music that I used used to hear when I lived near there

**Russell:**

The music downstairs that you used to hear on Sunday mornings um there is ah

**II.i.49:00**

an area that only opened up in the last few years downstairs behind the sliding door on the street okay

**Frosty:**

Right as you walk [unintelligible]

**Russell:**

Yeah you talked about the sliding door

**Frosty:**

Yeah

**Russell:**

and that area is known by a specific name and it is um a kind of bar lounge entertainment area so um there is a bar there is then between the bar and what I'll call the entertainment area

**II.i.49:30**

a lounge so there's a mixture of um kind of like café type tables and chairs there are bar stools at the bar then there's café type tables and chairs then there are lounge chairs which tend to be oriented towards the entertainment area then at the entertainment area there's an array of possibilities because that's a polished wooden floor with then a slightly elevated one step up stage and there's a screen there and sometimes

**II.i.50:00**

they've projected mainstream Hollywood movies there sometimes there has been um live entertainment somebody singing accompanied at the piano and sometimes

there have been recovery parties there and sometimes there've been other special boutique events there (*we laugh a little*) ah I inadvertently

**II.i.50:30**

walked in late one Friday night on a boutique event which was a kind of a um I suppose for want of a better word some sort of S&M or fetish probably better to say fetish event and there was extremely loud and f to for me very interesting dance music coming from there and I wasn't aware that this event was on

**Frosty:**

Yeah

**Russell:**

and I went in and this is a fairly large area we're talking

**II.i.51:00**

about um and um there would have been about six people occupying it not including the man behind the bar one man was lying on a hospital trolley to which he was glad-wrapped (*we laugh a little*) completely so the

**Frosty:**

Facing up

**Russell:**

Facing up so that the glad just parked in not in anywhere particular

**Frosty:**

Yeah

**Russell:**

Quite casually parked

**II.i.51:30**

um not parallel with any walls or anything

**Frosty:**

Yeah

**Russell:**

Just

**Frosty:**

Just there

**Russell:**

in the kind of middle of the near where the cafe tables and the lounge chairs are ah with glad-wrap wrapped over him and under the trolley I have never seen anything (*Frosty laughs a little*) um live like this before or since a kind of a mummification thing but really not so much it was around his body as it was his body was sealed to the thing

**Frosty:**

Clinging to it

**Russell:**

And then a blindfold was

**II.i.52:00**

included under ah a layer and there was a kind of a um he could breathe freely um and no one was paying him any attention and um there was something like um a torture rack apparatus that was up and somebody was casually being attached to that and there were a couple of other men sort of walking around and a couple of people dancing

**Frosty:**

**II.i.52:30**

Uh interesting

**Russell:**

But I've never been there were recoveries and I have no idea who went to them and I never went to one and that area has become um less used now it wasn't al it wasn't open all of the time when the building was open

**Frosty:**

Yeah

**Russell:**

and um it seems now to be open far less frequently and that's partly because at the moment um Volcano is experiencing a decline because there is another sauna near

**II.i.53:00**

it which has proven very popular

**Frosty:**

Oh okay

**Russell:**

Um I don't know that it's stolen the clientele from Volcano there obviously would have been some because it's much smaller

**Frosty:**

Right yeah

**Russell:**

but it's very popular

**Frosty:**

Right okay two more questions members *(this is a question)* you can become a member there

**Russell:**

**II.i.53:30**

*(I take my membership card from my wallet and hand it to Frosty)* You pay money

**Frosty:**

*(looking at the card)* Oh okay

**Russell:**

to be a member for a year and they give you a card

**Frosty:**

Yeah

**Russell:**

That card in my case and then when I go along I'm supposed to hand that card over

**Frosty:**

Yeah

**Russell:**

um and I think I pay something like three or four dollars to be a member for a year

**Frosty:**

Yeah

**Russell:**

and that card I'm not quite sure the significance of it um

**II.i.54:00**

ah the little hole in it is so that it can be put on a hook and when they give me a key for my locker the card goes on that hole

**Frosty:**

Oh okay

**Russell:**

and when I leave I return the key to them and then I get the card back

**Frosty:**

Mm yeah and do women go

**Russell:**

No women have been there on women only nights

**Frosty:**

Right so they have women only

**Russell:**

Ah there have been ah no I'm telling you a lie there have been women there on occasions which aren't women only um

**II.i.54:30**

and I can tell you of two of those one of those is um they had a ah a twenty-first twentieth or twenty-first birthday party within the last couple of years which tells you something about how old it is

**Frosty:**

Yeah

**Russell:**

and a woman who is um a kind of a well known a former rock singer who's become I suppose a cabaret artist

**II.i.55:00**

and would is well reasonably well known around Australia was one of the women was one of the people providing entertainment

**Frosty:**

Right

**Russell:**

and was photographed on the premises advertised as singing

**Frosty:**

Yeah

**Russell:**

and photographed and so that's one the other is that um there was a woman who's been heavily involved in a lot of charitable work for HIV organisations

**Frosty:**

Uh huh

**Russell:**

and she organised a Christmas lunch ah a couple of years ago for a lot of men

**II.i.55:30**

um who ah were HIV positive and who probably I the the impression I got was a lot of people who are HIV positive are people who've experienced ec economic difficulties because of financial loss and Volcano has um been ah notably involved in offering support on a number of occasions for different sorts of things

**Frosty:**

Yeah

**Russell:**

and on this occasion that area that

**II.i.56:00**

specifically named area

**Frosty:**

Yeah

**Russell:**

was given over to a big Christmas lunch

**Frosty:**

Yeah

**Russell:**

A free Christmas lunch and this woman had organised and was one of the hostesses

**Frosty:**

Oh okay

**Russell:**

for that

**Frosty:**

Yeah

**Russell:**

Um so they're the only two times I know of a woman who is a woman (*we laugh a little*)

**Frosty:**

Yeah

**Russell:**

being on the premises there is an entertainer who has sung there called Minnie Mouse who as far as I can see passes and she definitely passes but I've got a pretty strong

**II.i.56:30**

feeling that her birth certificate doesn't say female

**Frosty:**

Yeah

**Russell:**

But um she definitely passes

**Frosty:**

Yeah yeah hmm curious

**Russell:**

She's not like a drag queen

**Frosty:**

Yeah

**Russell:**

She's not like a drag queen

**Frosty:**

Yeah yeah yeah

**Russell:**

That was your second last question

**Frosty:**

That's it

**Russell:**

That's it is it

**Frosty:**

No I ah no two women and ah members

**Russell:**

Yeah

**Frosty:**

were the last last two I could go on forever  
*(he laughs)*

**Russell:**

That's all right

**Frosty:**

**II.i.57:00**

No that's that's enough information for me  
it's good curious

**Russell:**

But a lot of my interviewees have different  
kinds of answers from the answers I've  
given you

**Frosty:**

Right

**Russell:**

because people experience things

**Frosty:**

differently yeah

**Russell:**

differently

**Frosty:**

Yeah yeah

**Russell:**

It's definitely the case I've found that

**Frosty:**

Mm yeah mm okay

**Russell:**

We'll leave it there

**Frosty:**

Okay thanks very much

**Russell:**

No worries

**Frosty:**

*(in a sing-song manner)* I hope I've been a  
help once again

**II.i.57:31**

*(I switch off the minidisc recorder)*

END OF CONVERSATION



## appendix 27: Albert II

*The transcript documents a second conversation with Albert recorded at his flat on a weekday. A day earlier, Albert had returned from an extended business trip interstate. His dog, Doggy, remained frail and unwell and again sat close to us whining and whimpering while we conversed.*

**Russell:**

**II.i.00:00**

Right so what I want to do this time is pick up on some terms that um have come up in the conversation we had last time either terms you introduced or terms I introduced or they've come up in other conversations I've had with other people and there's about half a dozen of them

**Albert:**

Okay

**Russell:**

and I'm going to give them to you one at a time and what I would like you to do is to more or less swiftly

**II.i.00:30**

tune into how you see those particular um terms relating to your

**Albert:**

To my experiences

**Russell:**

experiences of saunas okay

**Albert:**

Okay so you want to use other people's lexicon [sic] on me

**Russell:**

Ah yeah but some of it's yours

**Albert:**

And so and then get me to reinterpret my own lexicon

**Russell:**

Yeah

**Albert:**

Okay

**Russell:**

The first one's clean

**Albert:**

Clean clean physically clean as in a clean space not dirty not shitty

**II.i.01:00**

not smelling of shit particularly I find that a particularly off-putting smell in sex-on-premises places although sometimes a necessary by-product ah clean as in person as in I can rim anywhere I like on the body and not run the risk of having to take Flagyl for a week um they're the only things I put to clean

**Russell:**

What's Flagyl I don't know

**Albert:**

Oh it's an anti-fungicide

**Russell:**

Yeah

**Albert:**

If you rim arses that haven't been washed properly you can get

**II.i.01:30**

some very nasty anaerobic bacteria

**Russell:**

Right I hadn't heard about that fungicide

**Albert:**

[unintelligible] it's just one that you pick up one of the bugs you pick up from rimming

**Russell:**

Yeah but is the um is that a prescription item or

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

Yeah

**Russell:**

Right okay so there's a doctor visit involved

**Albert:**

There's a doctor visit involved and if I'm not  
(*Doggy whines loudly near the microphone*)  
[unintelligible] with my doctor I'd just say you  
know Fred I've been ah licking some arses I  
don't think I should have been and

**II.i.02:00**

he'd say oh you need some Flagyl

**Russell:**

Right

**Albert:**

as opposed to I think a person who wasn't  
comfortable with their doctor would have to  
explain how they got an anaerobic bacteria  
ah and that may cause some  
embarrassment because not all people are  
happy with the idea that they are people  
who like rimming

**Russell:**

So when we talked last time you talked  
about um a certain kind of ah regulation of  
rimming practice

**II.i.02:30**

that ah you engaged in for instance you  
that you wouldn't usually just rim during the  
week

**Albert:**

Oh yeah that's because it's a it's a um a  
special thing I mean it's it's

**Russell:**

Yeah

**Albert:**

I don't think I pointed it out then it was it  
was a thing associated with more intense  
intimacy um and it does carry a fairly high  
risk of anaerobic bacteria um

**II.i.03:00**

so it's not something I expose myself to  
every day I mean it's not obviously it's not  
something you can do in a beat because

one hasn't had a wash beforehand um but in  
a sauna it tends to be a fairly acceptable  
fairly doable practice because ah people  
have showered if they haven't or it doesn't  
[unintelligible] smell right you can say if you  
want me to do this you'll need to do that

**Russell:**

And you've said that

**Albert:**

I've said that I've got no as you know I've  
got no

**II.i.03:30**

hesitation in coming forward about my  
requests with people

**Russell:**

When when was the um last time that you  
said that to someone that you can recall

**Albert:**

That I said go and have a shower and then  
we'll continue

**Russell:**

Yeah

**Albert:**

Ah in Sydney three weeks ago

**Russell:**

Yeah

**Albert:**

And he did came back and we continued

**Russell:**

Sure the the if we can go back to when  
you

**II.i.04:00**

initially started responding to that use of the  
term clean you talked about smells is that

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**



Sometimes saunas can have sex-on-premises venues generally can have that sort of um post-fuck shitty smell

**Russell:**

Yeah

**Albert:**

um which is a smell I'd rather not have around me um

**II.i.04:30**

it's is nonetheless a very human smell but it's one I prefer not to have around me much the same way as BO is an unrepresent pleasant smell to be around

**Russell:**

Right and that would be the principal means by which you would detect a sense of um the sauna not being cleaned

**Albert:**

Yes

**Russell:**

Would be a sense of odour

**Albert:**

Odour um and you know that would come from obviously from things like used condoms

**Russell:**

**II.i.05:00**

Yeah

**Albert:**

that've got a bit of shit on them um from that to the extreme of they did have at one stage at one of the saunas a phantom shitter who would come and shit on the cubicles

**Russell:**

Right

**Albert:**

Pretty bizarre behaviour whether it was a part of his ah bizarre behaviour of taking it out on the rest of the world in some sort of crazy sort of psychosexual way that he'd shit on a cubicle and someone would come and

lay down on it accidentally

**Russell:**

**II.i.05:30**

The person would lay down on it accidentally

**Albert:**

Yeah

**Russell:**

Yes yeah okay um how recent was that that you became aware of that and was that something that you just heard talked about

**Albert:**

No it was actually part of my own research

**Russell:**

Right

**Albert:**

Um there's an incident there where the phantom shitter strikes that night and the sauna proprietor vented somewhat vocally and loudly his ah disgust at the practice

**II.i.06:00**

and his thoughts about who the person was which I thought was quite inappropriate because he didn't didn't have any evidence

**Russell:**

Right

**Albert:**

The venting I can understand because someone's got to clean up the pile of shit

**Russell:**

Yeah

**Albert:**

and and ah calm a customer down who has gone into a cubicle to have a root and has got a back full of shit

**Russell:**

Do you when you go into a cubicle um check it

**Albert:**

Even though the light

**II.i.06:30**

is dim there is sufficient light because of a reflection on the vinyl to be able to see whether it's been wiped down um so you can see whether it's inverted commas is [as?] clean as clean can be which is not terribly clean

**Russell:**

Is that a yes (*I laugh a little*)

**Albert:**

That's a sort of yes it's a sort of a yes

**Russell:**

What you

**Albert:**

I don't physically touch it but I do scan it

**Russell:**

You scan it

**Albert:**

Yeah

**Russell:**

And you'll give conscious attention to scanning it

**Albert:**

Yeah I mean I've I've when I go in

**II.i.07:00**

I was thinking quite consciously I I do a quick once over of the bed that's fine and then I because I tend to be more of a bottom than a top check to make sure there are condoms there because there's nothing worse than getting to the excited moment and and saying excuse me ha ha we just need to go and do something

**Russell:**

Right

**Albert:**

Ah so yeah I scan I clean

**Russell:**

So an initial thing will be

**II.i.07:30**

a smell in the venue

**Albert:**

Yeah

**Russell:**

or a smell in a area of the venue

**Albert:**

or in the room

**Russell:**

and then a scan (*Albert's phone starts ringing*) of yep okay

**Albert:**

And then a scan of a particular space

**Russell:**

Sure

**II.i.07:43**

(*I switch off the recorder while Albert takes the call, then switch it back on when he's finished*)

**II.ii.00:00**

We're on now

**Albert:**

Okay yeah so I mean I am very aware and if it's a cubicle that's just been used if I know I've seen somebody come out then I will prefer not to use that cubicle um for two reasons the chance of it being grubby are fairly obvious and ah this sounds rather strange but it's still got them in it emotionally

**II.ii.00:30**

it's still being their site there's some sense of ownership of it of the cubicle um

**Russell:**

Can you can you tell me a little bit more about that (*laughing a little*) I don't mind if you're kind of making it up a bit as you go along

**Albert:**

Yeah I'm just thinking how it works um it works two ways if there've been two very attractive men that I've seen coming out of the cubicle I'll go in and I'll

**II.ii.01:00**

have a look around and try and work out what they've done

**Russell:**

Really in a in a cubicle

**Albert:**

Yeah

**Russell:**

with its minimal

**Albert:**

Minimal darkness you'll see shining on the surfaces on the vinyl so oh they they only jerked each other off they're two fools they've cum they only jerked each other off

**Russell:**

Right

**Albert:**

Or there's a used condom you know freshly dropped as opposed to flat and crumpled on the floor

**Russell:**

Yes

**Albert:**

Someone got fucked I wonder which one

**Russell:**

Right

**Albert:**

You know then I go off into a little erotic fantasy about what happened in this

**II.ii.01:30**

cubicle

**Russell:**

Will you go in there with a another person

**Albert:**

Ah no that's by myself

**Russell:**

You'll do that by yourself

**Albert:**

Yeah

**Russell:**

Right okay

**Albert:**

Um but if I'm in the process of cruising and I I'm about to go into a cubicle with somebody and and someone just comes out of one then it won't be that cubicle I go into

**Russell:**

Right

**Albert:**

because um it's got to be my space with this person for these activities

**Russell:**

Now that will be your decision

**Albert:**

Yes

**Russell:**

Not a decision you make with the other person

**Albert:**

Oh no

**II.ii.02:00**

it's my decision

**Russell:**

Now how do you um how do you produce a situation with that other person where you're in charge in that respect

**Albert:**

Well if he beckons to come into the cubicle that I don't want to go into I'll say oh no this one's just been used this one hasn't been cleaned or you know alternatively that one down there's got more light in it

**Russell:**

Will you say that in the way you've just spoken to me or will you whisper it

**Albert:**

Um

**II.ii.02:30**

well loud enough for the exchange to be heard between the two people so well you know we're at less than thirty centimetres from each other so it's fairly softly

**Russell:**

Right

**Albert:**

Certainly not audible to a third party

**Russell:**

Right

**Albert:**

The audience is only two people myself and the other person

**Russell:**

Right

**II.ii.03:00**

just going back to now the use of the term clean in relation to a person there again the main detector is a sense of smell is that correct

**Albert:**

Um smell yes

**Russell:**

Is that the principal one

**Albert:**

That's the principal detector I mean I I in the course of foreplay I mean needless to say I feel around you know you can tell when somebody's got anal warts

**II.ii.03:30**

pretty quickly with a fairly sensitive finger

**Russell:**

Yeah

**Albert:**

Um you can tell if there's penile warts certainly you can taste if they're uncircumcised and they need to wash and I'll tell them so um but it it's it's more in the sense of personal hygiene than about personal hygiene than about health

**Russell:**

Yes

**Albert:**

I know some people when you say clean means

**II.ii.04:00**

no STIs but [unintelligible]

**Russell:**

Yeah ah but I'm not I'm not concerned about other people I'm concerned about you

**Albert:**

For me clean means a personal hygiene

**Russell:**

Yeah that's that's that's what I'm interested in

**Albert:**

um and then personal health but hygiene's first

**Russell:**

Yeah cool can I now move to a second word

**Albert:**

Yeah if you wish

**Russell:**

Dirty

**Albert:**

Two connotations

**II.ii.04:30**

one is physical dirt dirty floor and the other is dirty sex dirty sex is more unrestrained um more deliberately transgressing more free flowing and uncensored um more animal than

**II.ii.05:00**

I was going to say spiritual but I think I mean human

**Russell:**

Yeah

**Albert:**

Um more basic it's it's not a very good use of words more basic but yeah more human more sweaty

**Russell:**

Tell me about a dirty floor

**Albert:**

A dirty floor is just physical dirt

**Russell:**

What's I don't know what you mean do you mean dust

**Albert:**

No I mean used condoms I mean condom packets I mean cum spills on the floor

**Russell:**

Right okay

**Albert:**

Ah

**II.ii.05:30**

I mean paper towelling on the floor

**Russell:**

Yes

**Albert:**

I mean it needs a cleaner

**Russell:**

Yes

**Albert:**

It needs a man called a cleaner to come in and clean it

**Russell:**

Is one condom on the floor a dirty floor

**Albert:**

No provided it's not where I want to put my foot

**Russell:**

Right even if it's visible

**Albert:**

Yeah if it's been thrown in the corner in the bin or whatever that's fine my foot is not going

**II.ii.06:00**

there

**Russell:**

Right

**Albert:**

Um but if it's left on a on a a bench or what I call inconsiderately discarded

**Russell:**

Yeah

**Albert:**

Um that's dirty

**Russell:**

I want to just ask you about now something else to do with where you're going to put your foot do you when you look at the floor and there's a condom on it do you already have a sense as you look at the floor of where

**II.ii.06:30**

your feet are likely to go during the time you're in that room

**Albert:**

Well I know that that square foot as it were is out

**Russell:**

Right um but if it were in the corner you said oh then it you probably wouldn't pay attention does that mean you know in advance that your foot will not be going into the corner or that that's an extremely unlikely

**Albert:**

Well in terms of the the space that I occupy inside a cubicle it tends to be the middle middle third where I'm standing

**Russell:**

Right right

**II.ii.07:00**

right

**Albert:**

I don't do things against walls because they're cold

**Russell:**

Yes

**Albert:**

or the wall rattles

**Russell:**

*(we laugh a little)* Yes

**Albert:**

depending which wall it is um so the middle third

**Russell:**

Yeah the walls that don't rattle are the colder ones

**Albert:**

Are the cold ones

**Russell:**

Yeah cos they're concrete or brick

**Albert:**

Cos they're concrete brick or chipboard or whatever

**Russell:**

Whatever yeah

**Albert:**

They're they're cold

**Russell:**

And the ones that do rattle what are they

**Albert:**

Um when I hear walls rattling in saunas

**II.ii.07:30**

I get the giggles

**Russell:**

Right

**Albert:**

Whether it be me making the rattle or it be a rattle from someone else I just I suppose if I think about it now I think it as poor sexual choreography *(we laugh a little)*

**Russell:**

Oh yeah why poor or poor in what way rather

**Albert:**

Um in well my sexual functioning in a sauna shouldn't be

**II.ii.08:00**

impeding yours

**Russell:**

Right

**Albert:**

but if my rattling of the walls is disturbing then it's ruining your space

**Russell:**

Right

**Albert:**

which is part of my little theory of why saunas are such quiet places if you turn the music off

**Russell:**

And the spa

**Albert:**

And the spa but they're necessary noises to mask the grunts and groans and rattling walls

**Russell:**

What about then um how does

**II.ii.08:30**

something like dirty sex with its lack of restraint and its transgressions as you call them how does that then relate to walls

**Albert:**

Oh you can still be very dirt or dirty without making much noise

**Russell:**

Right I'm wondering

**Albert:**

Dirty ah probably in some ways is more a state of mind than a physical dirty sex is more a state of mind than a a state of action

**Russell:**

Can you tell me more about that

**Albert:**

Yeah um let's say

**Russell:**

**II.ii.09:00**

For you I'm thinking

**Albert:**

Yeah for me um oral sex without amyl is just sucking a cock

**Russell:**

Yes

**Albert:**

Oral sex with amyl is dirty because it's more uninhibited more restrained unrestrained rather ah more phallogentric more um base but not in a bad

**II.ii.09:30**

sense more animal (*Doggy attracts our attention with her moans and we laugh a little*) she's very disturbed by the idea of cock sucking isn't she

**Russell:**

Yes she's moaning away there (*to Doggy*) come here

**Albert:**

Oh it's just because she needs a pat

**Russell:**

Oh come on have a pat (*I pat Doggy*) she's pretty sore too

**Albert:**

Yeah

**Russell:**

Um when you talked about transgressions transgressing what

**Albert:**

**II.ii.10:00**

The vanilla you know sort of ah um kissey kissey touchie touchie little wanking um very contained penetration very contained oral sex ah so it's about those things ah very naive almost

**Russell:**

**II.ii.10:30**

So is it is that transgression then so what I'm interested in is you've just said there's a distinction between a state of mind and a state of action but what you've just described is a series of actions

**Albert:**

Yes and it's the way one thinks about it

**Russell:**

Right

**Albert:**

um and the dirtiness is usually associated with

**II.ii.11:00**

um well in my case it's either associated with the use of amyl or other recreational drugs or um alcohol so it's it's less inhibited

**Russell:**

Finally that word dirty you then after a moment you said two connotations is it

**II.ii.11:30**

like dirty is two words

**Albert:**

Yes depending on the context

**Russell:**

Right so it's entirely to do with context

**Albert:**

So I I could come in and say this place is dirty today and that would be a transcript this place is dirty today

**Russell:**

Yes

**Albert:**

The interpretation of that could mean (*he begins a list*) A the cleaner hasn't been through

**Russell:**

Yes

**Albert:**

or B there are a lot of people here who are shit-faced and the sex is really intense but there are there are there are two words two meanings for the same word depending on context

**Russell:**

**II.ii.12:00**

And how important is it for you to always distinguish between those two meanings ah when you hear someone speak

**Albert:**

Context usually describes it

**Russell:**

Yeah if the context isn't clear do you always make an effort to

**Albert:**

Oh if the context is not clear you say I had a really dirty night last night ah or better still you say I went to the sauna and it was dirty I'll and I'm not clear how you mean I'll say Russell do you mean dirty or DIRTY

**Russell:**

**II.ii.12:30**

Ah thank you right okay so you will seek clarification

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

If the context is not clear

**Russell:**

All right another word then

**Albert:**

Okay

**Russell:**

Private

**Albert:**

(*Doggy moans*) Doggy's answering all the questions for me (*we laugh a little*) um private for me is not open to public show and

**II.ii.13:00**

or excluding the public excluding a third person so that if I'm um in a corner not in a cubicle having an intense pash and someone wants to join in then I say you know this is actually private

**Russell:**

(*laughing a little*) Right yeah go on

**Albert:**

Even though it's not

**Russell:**

Even though it's not

**Albert:**

Yeah

**Russell:**

Well tell me about that then

**Albert:**

Private

**II.ii.13:30**

mean means it's only for it's only to be shared with this person



**Russell:**

Yes

**Albert:**

You could watch because I can't stop you because it's a public space

**Russell:**

Right

**Albert:**

but you can't join in

**Russell:**

Right

**Albert:**

So that if I'm having sex say in a beat um I can't stop someone from being within six foot of me because it's a public park

**Russell:**

Yeah

**Albert:**

and I can't do that um but they attempt to join in I can tell them to go away because it's private

**Russell:**

Let's go back to the sauna

**Albert:**

Okay

**Russell:**

Are

**II.ii.14:00**

there parts of the sauna then is the is the is the privacy something you generate with another person

**Albert:**

Yes

**Russell:**

or are there places that are private

**Albert:**

No no no there are there it's something you generate with the person and to a certain extent when an action starts taking place so it's generated with the person it's also a function of space um for example in parts of the maze little dead end corridors and that sort of thing

**Russell:**

Yeah

**Albert:**

They're private

**Russell:**

**II.ii.14:30**

Yeah

**Albert:**

um unless you're invited into them but there may as well be a door there because um emotionally there is

**Russell:**

So if you walked towards one of those dead ends turned um we're talking about Rear Entry

**Albert:**

Well that would yes good example

**Russell:**

That would be a classic example

**Albert:**

Yeah

**Russell:**

cos that little maze there does have a couple

**Albert:**

Does have a couple of private

**Russell:**

of dead ends yeah

**Albert:**

Dead ends

**Russell:**

Now if you walk in and you see two people  
there you experience that as

**II.ii.15:00**

though there is a door there

**Albert:**

There may as well be a door there unless  
I'm invited in

**Russell:**

Right

**Albert:**

and people can invite you in by various  
subtle gestures

**Russell:**

Yes such as what have you experienced as  
one

**Albert:**

Such as um

**Russell:**

One that has been made

**Albert:**

a look

**Russell:**

to you

**Albert:**

Yeah

**Russell:**

rather than one you've made

**Albert:**

A look at you that says come hither

**Russell:**

Yeah well how does that look work

**Albert:**

Oh it's a lustful look

**Russell:**

Right

**Albert:**

The eyes have it um or a gesture

**II.ii.15:30**

with a hand you know a a sort of cock  
shaking (*he demonstrates*) cock [sic]

**Russell:**

Your hand is reaching out with the palm up  
and the fingers curved yeah

**Albert:**

Yeah ready to grab a cock

**Russell:**

Right okay

**Albert:**

Um you know sort of give me your cock and  
balls type gesture out the side of a twosome  
comes this hand saying here's something to  
be filled please fill it

**Russell:**

In your direction

**Albert:**

In my direction

**Russell:**

And would that hand be at about waist  
height

**Albert:**

Yeah

**Russell:**

Yeah okay it wouldn if it was shoulder  
height

**Albert:**

It's a go away

**Russell:**

Right right okay

**Albert:**

And it's like that (*he demonstrates*)  
**II.ii.16:00**  
 it's you know

**Russell:**

Ah now you've

**Albert:**

Stop stopping gesture

**Russell:**

Now you've got the policeman's gesture

**Albert:**

Yeah it's go away

**Russell:**

Yes yes

**Albert:**

If it's at crutch height open then it's a come  
 hither

**Russell:**

Right okay

**Albert:**

Um and that can be quite it can become  
 even more direct with a straight out shove if  
 you're too close

**Russell:**

Okay

**Albert:**

Although I never get to the shove stage  
 because I'm far too astute at reading the  
 body language

**Russell:**

When we were talking a moment ago you  
 surprised me because you said pri private  
 excludes

**II.ii.16:30**

the public a third person

**Albert:**

or persons

**Russell:**

and yeah well I was I was a bit surprised  
 because when you said the public I was  
 thinking oh you're you're talking about the  
 entire sauna and the public is excluded and  
 then you said a third person and suddenly  
 my imagining had to shift and change it do  
 you understand what I'm saying I

**Albert:**

Yeah public is anything other than the  
 people engaging

**Russell:**

Right

**Albert:**

Whether if that

**II.ii.17:00**

be a threesome then it's a fourth person or  
 or a forty-fifth

**Russell:**

Yeah

**Albert:**

person

**Russell:**

Yeah

**Albert:**

um in the sense that say in orgy rooms there  
 can be an orgy going on with fifteen people  
 in it and somebody standing on the side  
 watching and that can thoroughly disconcert  
 me they either join in or piss off and if I  
 don't see them enjoying as a voyeur a  
 sexual voyeur then I'll leave but if I

**II.ii.17:30**

see them enjoying as a sexual being [?]   
 finding the sight sexual then they can stay  
 but if they're finding the sight ah amusing  
 interesting um confronting whatever then  
 they can leave

**Russell:**

Have have you experienced that an or an  
 orgy on that scale with that many people  
 and a person as you've just described or is  
 that a

**II.ii.18:00**

situ a scenario you're hypothesising

**Albert:**

I've experienced it no I've experienced that recently when I was at the Blokes' Business orgy so there you know there'd be a group of men having sex with each other in various combinations and at various times um and I left a couple of rooms because I had this sense that I was curious intrigued rather than sexual and the space is sexual

**II.ii.18:30**

it's not about curiosity and intrigue it's sexual um but if a person is there independent of their age their looks and all those other fascist terms and they're sexually engaging in the threesome make making it a foursome though not physically contacting well they can stay

**Russell:**

Sure

**Albert:**

um because they're part of it they're part of the sex and the voyeurism of the of the performance

**II.ii.19:00**

um whereas say in in in the beat across the road ah if somebody's watching and they know they can't be involved and they watch almost with anger then they're not welcome

**Russell:**

I want to move to another term

**Albert:**

Go on

**Russell:**

Public (*Albert pulls a face*) why are you making a face at me

**Albert:**

I just [unintelligible]

**Russell:**

You've just made a face at me

**Albert:**

**II.ii.19:30**

(*laughing a little*) The corollary of private

**Russell:**

Is it

**Albert:**

Yeah

**Russell:**

You didn't say that though when I said dirty

**Albert:**

No I didn't did I

**Russell:**

No

**Albert:**

Um

**Russell:**

So now public is the corollary of private for you

**Albert:**

Yeah public sex although not necessarily public sex is where I'm open to all comers I don't care who's there

**Russell:**

I'm thinking again public in relationship to the sauna so does that statement still apply

**Albert:**

Yep if I'm having

**II.ii.20:00**

public sex

**Russell:**

Yes

**Albert:**

for example in a sling

**Russell:**

Yes

**Albert:**

In an open public sling

**Russell:**

Yes

**Albert:**

that's open to all comers

**Russell:**

Right

**Albert:**

I lose any rights well I don't lose I forgo any rights to privacy to when I'm in a public sling

**Russell:**

When you say any rights to privacy last time we talked you talked about um being able to regulate

**Albert:**

Oh yeah you can regulate them

**Russell:**

Yeah but

**II.ii.20:30**

is that sort of still retaining certain rights

**Albert:**

Um you're pushing me to a

**Russell:**

to a certain kind of privacy

**Albert:**

Yeah you're pushing me to a to answer yes because the public slings that I engage in um I'm thinking of the one in Sauna Y in Sydney in particular there almost in a good session there there almost becomes a gatekeeper

**Russell:**

Oh yeah

**Albert:**

who is a voyeur participant and the sling is inside a sort of a

**II.ii.21:00**

caged section so anyone can stand outside the cage and watch in but the voyeur participant is the one who gatekeeps on who

can actually come in and participate directly and when I think the sexual energies are working well between the participants then that happens and it requires a certain commonality of sexual communication

**II.ii.21:30**

between the participants to determine that this is how this group will work there's nothing worse than trying to choreograph a threesome that won't let itself won't won't function of its own accord

**Russell:**

Right

**Albert:**

And that sort of induces introduces the concept of public where there you're there as a third fourth or fifth person who needs to be choreographed

**II.ii.22:00**

um sex is largely about nonverbal communication and and for me and the picking up of other people's cues and respecting those cues whether they be piss off or come closer

**Russell:**

So so public is a corollary of private for you it

**II.ii.22:30**

is

**Albert:**

I don't necessarily know whether I'd put them in binary opposition

**Russell:**

That's fine I don't know no that that's

**Albert:**

Um

**Russell:**

I've got no problem about that

**Albert:**

I think they can they can fuzz in the middle and they fuzz in the middle a lot

**Russell:**

How useful are they for you as um or rather how stable are they for you as terms or as

concepts when you're in the sauna are they stable

**II.ii.23:00**

when you talked about them fuzzing in the middle

**Albert:**

Yeah

**Russell:**

is that what

**Albert:**

I think most often

**Russell:**

I understand as unstable

**Albert:**

Yeah yeah most often they're fuzzing

**Russell:**

Right

**Albert:**

um until such time as they need to be articulated one way or the other because of these circumstances in this particular act of sex

**Russell:**

Yes like saying to someone this is private

**Albert:**

Yeah

**Russell:**

Yeah okay

**Albert:**

There's a point where I now say to myself this is public and therefore that man over there

**II.ii.23:30**

can stay here or this is private and therefore that man over there needs to go

**Russell:**

Last time we talked there were a number of occasions when you brought up the term

boundaries how does a term like boundaries then relate to when you say you say to yourself something are you identifying boundaries or marking boundaries or experiencing producing them

**Albert:**

All of the above and it's part of the fuzziness of when you're on one side and when you're on the

**II.ii.24:00**

other

**Russell:**

Right

**Albert:**

of private public

**Russell:**

Right okay

**Albert:**

Um and the boundaries are never so neat are never so neat sort of like Abolig Aboriginal loun boundaries land boundaries

**Russell:**

Yes

**Albert:**

My land finishes over there

**Russell:**

Yeah

**Albert:**

and your land starts over there but we don't get out the the tripods and and mark it out with fine line decision definition as we do in Western cultures and fences and boundaries

**Russell:**

**II.ii.24:30**

That's interesting I was in um an Aboriginal community in Arnhem Land where um there was a waterway and the land on one side belonged to one moiety and or was linked with one moiety and the land on the other side was linked with this other moiety and a bridge had been built in the last twenty years

and I asked someone what the status of the bridge was in relation to the two moieties like did was there a boundary now

**II.ii.25:00**

and I was told very clearly that the question made no sense

**Albert:**

Which is what I'm saying

**Russell:**

Yeah yeah yeah it made no sense

**Albert:**

The other version of the same question is who owns the river

**Russell:**

Ah yes I agree yeah

**Albert:**

Um so it's it's a it's a fuzzy

**Russell:**

Yeah um (*I shift around in my seat*) sorry just adjusting my trousers there um I'll move on to another word safe

**Albert:**

**II.ii.25:30**

(*a silence, the clock chimes*) Um physically safe in that I will not be hurt physically safe in terms of transmission of infections safe as in emotionally safe that I can do here without

**II.ii.26:00**

you judging um (*mumbling*) I think that's that's about those three [unintelligible]

**Russell:**

Can you tell me a little bit about the third

**Albert:**

Doing it here without you judging

**Russell:**

Yes this thing about without you judging

**Albert:**

Well if I'm rimming somebody I don't particularly want a third person thinking and

even worse articulating oh that's disgusting I don't need that dis don't need that distinction

**Russell:**

Has that occurred that someone has

**II.ii.26:30**

spoken that in your presence

**Albert:**

In back rooms at dance parties yeah

**Russell:**

All right what about now back again to um saunas have you experienced that in saunas

**Albert:**

Someone actually saying that's disgusting I've had it said to me about something else going on between two people

**Russell:**

Yeah

**Albert:**

Say for example a a nontypical encounter say between a very fat man and a very skinny attractive young man

**Russell:**

Yes

**Albert:**

Someone will say oh that's

**II.ii.27:00**

disgusting um whereas I would argue that if that's the relationship that's the sexual relationship they want to happen at that time they need to feel safe enough to do it without my judgement um

**Russell:**

So for you that that thing about other people passing judgement do you again do you need to hear that

**II.ii.27:30**

or are there other signs of that

**Albert:**

Oh there're lots lots of nonverbal signs

**Russell:**

Can you think of some recent examples that

**Albert:**

Well say take the um

**Russell:**

That you've experienced

**Albert:**

Yeah take take the the the younger man older man scenario um and an older man a much older man than me

**II.ii.28:00**

participates then there's a sense in which I need to be able it's going back to boundaries I need to be able to say you're not welcome this close or if I'm engaging with a younger man as I tend to enjoy younger men ah not be judged with labels that one would normally associate with men who have sex with younger men (*putting on a voice*) of legal age I might add

**Russell:**

Yeah yeah

**Albert:**

Um

**II.ii.28:30**

although personally I must admit I don't think the age thing is important at all there may be other things happening power relations going on a you know a sixty year old man has sex with a thirteen year old boy it's not necessarily pederacy [sic] it's it's ah a power relation often where the thirteen year old boy actually has the power

**Russell:**

I understand that

**Albert:**

**II.ii.29:00**

because he has the commodity the beauty that the older man seeks so that's about safety

**Russell:**

(*a silence*) How do you is it possible to for you to take steps

**II.ii.29:30**

to ensure that that safety is there for you that emotional safety what can you do towards that in a sauna

**Albert:**

Most often it's to have sex within a cubicle

**Russell:**

Right

**Albert:**

Um in another city last week I noticed curiously the walls were low enough for people to be able to look over the top

**Russell:**

Right

**Albert:**

and I felt quite violated when I was down rimming somebody and looked up and saw a

**II.ii.30:00**

a much older pair of eyes because you could tell from the hair um perverting on what we were doing

**Russell:**

This was in a sauna in this other city

**Albert:**

In a sauna

**Russell:**

Yeah

**Albert:**

in this other city where the walls are not high enough so you can't perve over the top of them um

**Russell:**

So choosing cubicles in Melbourne you opt for cubicles where that isn't the case where the walls are high enough

**Albert:**

Well you can't see you can't see over the walls in Melbourne

**Russell:**



Right

**Albert:**

Unless you're over six foot tall

**Russell:**

Right

**Albert:**

Six foot six

**II.ii.30:30**

um indeed in the design at Rear Entry I know one of the instructions of the the person who originally designed at Rear Entry was that voyeurism of that sort was not possible

**Russell:**

Right

**Albert:**

Whereas at this sauna in this other city I don't know about the intentional design but the way that it's built is that voyeurism of that sign type is possible um and if I'm rimming somebody in

**II.ii.31:00**

public then I really don't care who watches because that's the space but if I've chosen the space to be private by virtue of a door and four walls I don't expect to see a head over the top

**Russell:**

So there's a connection for you between that emotional safety

**Albert:**

and physical safety and the spatial safety

**Russell:**

Like and privacy

**Albert:**

And privacy yeah

**Russell:**

Right okay

**II.ii.31:30**

all right

**Albert:**

In fact if I just expand on the the incidents [sic] in the sauna in the other city I said to the guy who I was with loud enough for him only to hear we're being watched and I'm going to do something about it so that the third party didn't know

**Russell:**

Yes

**Albert:**

and then I just stood up held his legs up and said if you want to have a good look find another cubicle because

**II.ii.32:00**

we're not doing any more while you're watching

**Russell:**

And then what happened

**Albert:**

He left he disappeared

**Russell:**

Right and then

**Albert:**

and we continued

**Russell:**

And you continued okay can we go back to the first two associations you had with safe

**Albert:**

Yes that was physical safety that I won't get hurt

**Russell:**

Yes can you tell me a bit about that

**Albert:**

Um

**Russell:**

When you say that you won't get hurt because the second one was about infection

**Albert:**

(he coughs) Excuse me

**II.ii.32:30**

yes hurt in one of two ways um physical and emotional physical that you won't thump me

**Russell:**

Right

**Albert:**

Um that the sling won't break and I'll break my back

**Russell:**

Right

**Albert:**

That the walls won't fall down around me emotionally to take the example of a former lover who would deliberately

**II.ii.33:00**

stalk me with no intention of having sex with me in a sauna other than to disconcert me he is prohibited by an intervention order from going to Rear Entry

**Russell:**

Does

**Albert:**

though it caused the magistrate some concern to explain why (*I laugh a little*) I needed that place to be a place of safety

**Russell:**

Yes

**Albert:**

You know I told somewhat of a white lie by saying it was well not a white lie it was true

**II.ii.33:30**

it's a principal research site and his presence there interfered with my research

**Russell:**

Yes sorry but when you're now talking about a certain kind of emotional safety now are you bringing the third thing on your list back in relationship to the first one you you listed three things initially

**Albert:**

Oh yes I see what you're saying yes um

**Russell:**

You talked about being hurt in the sense of

**II.ii.34:00**

physically hurt you talked about infection then you talked about an emotional safety

**Albert:**

Voyeuristic safety

**Russell:**

So

**Albert:**

Non [?] voyeuristic safety

**Russell:**

Right so the third one's to do with a kind of voyeurism

**Albert:**

Yeah it's public private distinction

**Russell:**

Right okay

**Albert:**

Ah the first the physical emotional stuff is that I can have sex without being physically hurt or emotionally abused

**Russell:**

Right okay now

**Albert:**

by a particular person individ who we've talked about

**Russell:**

Yeah okay

**II.ii.34:30**

now the distinction I'm now going to ask you about is what's the distinction between being physically hurt and an infection

**Albert:**

Physically hurt

**Russell:**

For you for you

**Albert:**

Yes okay physically hurt is I have a bruise

**Russell:**

Right

**Albert:**

and you can see it

**Russell:**

Yes

**Albert:**

Infection is I get a new illness that you may not see

**II.ii.35:00**

um and there's nothing to show

**Russell:**

But that isn't conceived by you as being a physical hurt

**Albert:**

No no physical has to do with the exterior of my body

**Russell:**

Right so the other one is to do with the an infection is to do with the interior

**Albert:**

Yeah

**Russell:**

Right and it's not visible

**Albert:**

No so if I get shigella

**Russell:**

Yes

**Albert:**

um

**II.ii.35:30**

I'm not hurt I'm actually infected

**Russell:**

Yes and the unwellness that comes with that is that a hurt is that a physical injury

**Albert:**

Not as I perceive it because there's nothing there to be seen much like the mental health thing you know if I'm depressed nobody has any concern because there's nothing to see if I had a broken leg everyone's oh how dreadful you've got a broken leg

**Russell:**

Right okay

**Albert:**

**II.ii.36:00**

Yeah *(we pay attention to Doggy)* isn't she beautiful

**Russell:**

Yeah

**Albert:**

*(laughing a little)* That's enough for today

**Russell:**

Um I have one more word

**Albert:**

Okay

**Russell:**

Dangerous or danger

**Albert:**

Danger anything that puts me at risk in the broader

**II.ii.36:30**

sense physically emotionally spiritually sexually um all those things danger [unintelligible] tied up with risk

**Russell:**

Right and in a sauna specifically

**Albert:**

Um people not respecting my distinctions of clean and dirty public and private (*I laugh a little*) those sort of things

**Russell:**

So a lack of respect

**Albert:**

A lack of respect

**Russell:**

is a sign of danger

**Albert:**

Is danger

**II.ii.37:00**

whether that be whether you perve at me punch me um have a dirty arse and I can't rim it um I have a dirty arse and you can't rim it conversely um undesirable

**Russell:**

But do you experience that as danger though

**Albert:**

Yes it's a danger to you

**Russell:**

So you experience that as danger

**Albert:**

Yeah

**Russell:**

at that point okay yeah

**Albert:**

If you let me fuck you unprotectedly that's danger

**Russell:**

Yes

**Albert:**

**II.ii.37:30**

to you as an individual and to us as a community um so I suppose there's a personal and a communal dimension of

danger and its corollary safe um that saunas can engender and they should not be places of danger

**Russell:**

**II.ii.38:00**

I understand the should not (*I laugh a little*) but

**Albert:**

When they are

**Russell:**

your experience is what I'm interested in

**Albert:**

Yeah and when they are is when those boundaries are not precise enough clear enough to those involved um

**Russell:**

How does that then relate to when you talked about how with something like public and private there's always a

**II.ii.38:30**

fuzziness in the middle

**Albert:**

Well I think Blokes' Business have got it down to a one liner very well and they say say yes enthusiastically and no politely which is a good reduction of a whole lot of words down to a small phrase

**Russell:**

Yes as a tactic

**Albert:**

Yeah

**Russell:**

Yeah

**Albert:**

And so [Also?] danger is where someone says um yes regrettably

**II.ii.39:00**

and no with anger

**Russell:**

Right right

**Albert:**

It's actually a very very well crafted phrase

**Russell:**

How was that phrase introduced to you

**Albert:**

It's simply on their literature

**Russell:**

Right okay this is like um

**Albert:**

And it's in terms of safe sex

**Russell:**

Is this um ah like a a roving organisation that isn't based at ah one particular

**II.ii.39:30**

venue

**Albert:**

Yeah it operates in people's homes

**Russell:**

Yes that's that's all I need to know about that

**Albert:**

People's large homes (*he laughs a little*)

**Russell:**

Yeah (*laughing a little*) I don't need to know anymore about that while we're recording um is there anything you want to say to me I I don't want to um go through any more words is there anything you want to say to me or ask me about what we've just

**II.ii.40:00**

talked about

**Albert:**

No I think we've covered we've covered all we need to talk about all we all that was on your agenda

**Russell:**

Yeah

**Albert:**

Um

**Russell:**

I feel good about that

**Albert:**

I can talk

**Russell:**

But I'm wondering if there's any loose

**Albert:**

I can talk on forever if [unintelligible]

**Russell:**

Yes but I'm wondering if there's any loose ends or any queries that you have or anything you feel you might want to just clarify or reconnect back to

**Albert:**

I suppose there's just one little

**II.ii.40:30**

thing and it's sort of vaguely related to all this that this shifts from these meanings shift from city to city having been in this other city

**Russell:**

recently

**Albert:**

last week

**Russell:**

Yes

**Albert:**

um their understandings of the the body sexual if we can call it that are quite different to those in Melbourne and the other cit and Sydney

**Russell:**

Yes

**Albert:**

Um for example in their dry sex-on-premises

**II.ii.41:00**

venue like The Basement type thing they have large animal cages with beds in them which nobody uses because that form of public sex in this other city just doesn't work whereas they would go off like a bomb in Sydney

**Russell:**

Yes

**Albert:**

Perhaps in Melbourne they would go off like a bomb in Sydney cos that's the way their culture works

**II.ii.41:30**

they don't work in this other city because they don't have that um sexual culture that supports that sort of extraversion perversion deviancy relishing in all that sort of stuff and that's a function of where they are at as a gay community um that's about all

**Russell:**

Good

**Albert:**

Which was a pity that they didn't go off (*we laugh a little*) I'm investing in a large a very large animal cage soon (*he laughs*)

**Russell:**

For you and Doggy (*I laugh a little*)

**Albert:**

**II.ii.42:00**

For me and Doggy yes

**Russell:**

Okay I'll leave it there

**Albert:**

Okay

**II.ii.42:05**

(*I switch off the minidisc recorder*)

END OF CONVERSATION

## appendix 28: Colin II

*The transcript documents a second conversation with Colin, again recorded at his house over lunch. This time we sat at the table in the large open living area. No one else was home. Before we could eat, Colin had to clear a heap of documents from the table; the project of significantly reorganising his financial affairs is referred to in the transcript below. Also before we began, he played me some pieces of recorded music, and this is referred to in the conversation, too.*

**Russell:**

**II.i.00:00**

Now we're talking

**Colin:**

Righto (*indicating wine*) you wouldn't like rest of that would you

**Russell:**

No thanks

**Colin:**

Okay well there's some water on the table if you want it (*he walks from the table to the bench*)

**Russell:**

Thanks

**Colin:**

Yeah

**Russell:**

Okay (*Colin returns to the table*) um when we talked last time

**II.i.00:30**

right near the end of the interview you said that um ah just coming out of the conversation you said something like that having the conversation started to make you think that maybe you should go and follow up some of the things

**Colin:**

(*laughing a little*) Oh yeah

**Russell:**

that were brought up in it (*laughing a little*) and so I'm I'm dying of it's complete curiosity on my part um have you gone back

**Colin:**

It's

**Russell:**

to the sauna since

**II.i.01:00**

we talked

**Colin:**

No it's terrible I haven't I actu I sort of you know should have but I

**Russell:**

Shou

**Colin:**

Well you know what I mean I I don't like saying I'm going to I have a contractual nature in a way I I prefer to if I say I'm going to do something to do it um and of course the other that the um the um downside of that is that ah one then avoids contractual statements

**Russell:**

(*we laugh a little*) All right

**Colin:**

um or a contract indeed like

**II.i.01:30**

love um

**Russell:**

Because you take them so seriously

**Colin:**

(*he sighs, then*) I would love to say that that was the reason I think possibly it's just as much because one's frightened of of um possible outcomes hmm and ah frightened of commitment although interestingly I mean I think for other reasons I guess I I don't know about change since our interview but

**II.i.02:00**

um ah because other aspects of my life that I've we've talked about and we can mention

again if you like ah seem to be at a state of change as I turn sixty-seven on Tuesday tomorrow

**Russell:**

Oh really

**Colin:**

Mm um it ah

**II.i.02:30**

yes bec because I'm at the state of change in various ways and I believe that IS happening I believe it's real ah I guess that the the love and attached areas are changing too or my views towards them I was at a party um ah the night before last and ah and met someone I know ah who

**II.i.03:00**

and I enjoy who's an outrageous character who manages to pull in the most adorable young men (*I laugh a little*) while he is um a very good characterisation of this guy you know the it seems almost as though the person who made the characterisation's met him ah is the caterpillar in The Ant Story an amazing sort of floating caterpillar that ah is extremely

**II.i.03:30**

camp and and ah almost balletic in his movements and very sort of

**Russell:**

Sorry in The Ant Story

**Colin:**

The Ant Story there's I don't know if you remember the well I don't know if you saw it

**Russell:**

No

**Colin:**

but it's an animation film about ah you know the ant who chose to be different

**Russell:**

Oh yeah yeah

**Colin:**

and of course being an American film of course he wins through so um that's the story and his and his supporters are this really um raggle taggle mob that include this

it's a sort of a a travelling circus who end up being his his

**II.i.04:00**

supporters and they and the circus includes this big fat blue (*I laugh*) um with gold legs um caterpillar that eventually turns into a (*putting on a voice*) butterfly

**Russell:**

(*laughing*) Oh right

**Colin:**

and ah (*he laughs*) and he's just so thrilled that that's happened and that's the way this guy goes on all the time and and he gets these gorgeous young sort of very straight young guys

**II.i.04:30**

falling over themselves for him anyway there was one such with him at the party and I just I it goes back to a problem in a way that I've had I think um since school days of when you feel that someone is attached to someone else you feel that you can't interfere

**Russell:**

Yeah

**Colin:**

with that it's just not right you know it's not it's a it's a it's um unethical

**II.i.05:00**

and um I don't think it's just an escape you know that one I really I found it again with this young guy who I'll be meeting again on Wednesday night actually the opening night of of that unnamed Shakespearean play that we've talked about before

**Russell:**

Oh yes yes

**Colin:**

which is just about to open again ah and um ah

**II.i.05:30**

this young guy'll be there at the party and I think we'll both be looking forward to meeting one another I just don't know how to play that sort of stuff I find it extremely difficult to just walk up to him and say look are you two really partners because I understand he um you know has several people that he that he well you know you just know that he doesn't he's not an



exclusive partner to anyone anyway I don't know what I'll do

**II.i.06:00**

I know it doesn't have much to do with what we've been talking about but maybe it does give a clue as to the sort of person who's talking and I'd I'm very caught up in those sort of things and I still don't know

**Russell:**

Do you feel

**Colin:**

what's right and wrong about them

**Russell:**

Do you feel that there are contractual that there are contracts that are made in saunas that you've entered into contracts in saunas of varying kinds with people

**Colin:**

**II.i.06:30**

Not any lasting contract the ah um no I have never sort of gone home with anyone from one or anything I've if one were going to put contract into the mind and see what it meant I suppose with the with this older old old guy that

**II.i.07:00**

I mentioned the last time I think who massaged

**Russell:**

Oh yes

**Colin:**

Said

**Russell:**

Yes

**Colin:**

you know no suck no fuck

**Russell:**

Yes

**Colin:**

Ah and went around and got [unintelligible]

**Russell:**

They're like subordinate clauses aren't they really

**Colin:**

*(laughing)* Yes yes it was I was an absolute contractual thing and he was he was not a pretty person you know he was he was a funny scrawny old guy um but he was going around he had no bones about whispering in everyone's ear mine included and I took him up on it and I I still dream of that sometimes when I masturbate I mean he was just so

**II.i.07:30**

it was so visceral his his you know feeling as the thing happened and yet it was completely lovingly non-intrusive just that he just thought it was terrific to be able to do what he was doing to me and I thought it was terrific what he was doing um but we you know we agreed and I sort of you know I went upstairs and lay down on a on one of the little bench things and

**II.i.08:00**

um almost like saying all right start the interview it was it was okay get going yeah okay just hello and um so I suppose there's a contractual element in that um and funnily enough when he had got me to a state of close to orgasm he asked me you know um would you like me to finish you off

**II.i.08:30**

and I said yes ah and I think that's I think that's he seemed to me a tiny bit like you giving your interviews that you you say well these are the conditions you're um I'm there'll be a um a written copy of it and the names won't be everything will be changed to um um so as not to affect anyone that's mentioned and all of that and that's what he seemed to me to do he he he prepared the ground before he

**II.i.09:00**

I hadn't thought of it in those terms before this very conversation but it's it's it's quite it's quite good I'm um I'm I'm not quite sure what it did for him and what it did for me for me it allowed me to relax very much I think and also to feel that I was making no I think what was good about it was that there was no um there was no doing favours

**II.i.09:30**

in it at all except that you know I suppose I or if there was it was favours being very definitely returned I was doing him a favour by taking him on and he was doing me a favour by doing something nice to me and um

**Russell:**

Did it have a professional feel to it

**Colin:**

Well not really and a a a rather sort of

**II.i.10:00**

sweet thing that happened was that he asked me if sort of in the middle of it um when it was very obvious that I was enjoying it he asked me if I'd mind if he lay down beside me for a while on the on the couch thing and and I said yeah no that's fine you know and so he did that and I ah and I ruffled his hair and um

**II.i.10:30**

and I think it was after that that he then got up and said would would you know in other words that could have been the finish of of it but he then said would you like me to finish you off because a lot of people just wanted to have this really sexy massage and then go off and find some other young spunk to actually get off with which was not what I was doing ah um so there was

**II.i.11:00**

there was that and he and at at the end of it all after when we were actually separating he he thanked for letting him lie next to me it was extraordinary really he was like some old guy you'd find I don't know around the Flemington you know in the boxing out the horses or something you know sort of ama lovely

**II.i.11:30**

straight old (*laughing a little*) not straight [unintelligible] quality about him somehow no there was nothing creepy about him it was he was just (*putting on a voice*) well that's what I want [unintelligible] you know I've got this for you

**Russell:**

But there was a series of kind of clear terms under which you were

**Colin:**

Very clear terms

**Russell:**

Yeah

**Colin:**

with him

**Russell:**

So they were explicitly stated in words

**Colin:**

Yeah and you see and I'm making some little parallels I suppose but but um you

**II.i.12:00**

know in negotiations with friends so often or with even with ah I'm just trying to think there's something that's happened not all that long ago which um yes that's right ah um (*taps his hand on the table*) no not that one ah there's whe um

**II.i.12:30**

you either have a very straightforward contract with one another in one way or another that you're going to do a friend a favour or something like that but that you're going to that that's how you're going to do it somehow that's terribly cut and dried and clear the moment you get into financial negotiations with friends and I've experienced this twice with selling houses and I wouldn't now let the thing happen again even if I really thought oh well with this person you know but no ah

**II.i.13:00**

um to get into financial situations with friends ah you you either just have to be making a gift um and it's without any terms at all or um you you have to be um it has to be very cut and dried and very obvious what's happening if the moment you get into doing favours for one another and then someone expecting oh look I did that

**II.i.13:30**

favour for you and you should be doing this for me um well that to me is getting into real ape shit territory and and so much of that happens I think in the as it were the games around sex that or sexual partnering that that people feel that they have earned the right to do this or that by some by a sexual union of some kind and they haven't in my view necessarily earned it at all

**Russell:**

**II.i.14:00**

So in this

**Colin:**

I mean I never feel I've earned rights because of some sexual thing because I suppose I can't bear to do something sexual that I don't want to do and so I never put myself in a position um of feeling that someone owes me for what I've done you know I never feel that very often feel I owe someone you know isn't it just wonderful that they've allowed me into their company I never feel it the other

**II.i.14:30**

way around strangely I I although this is not anything directly to do with um well I guess yes it does have a direct application as far saunas are concerned in that at that that moment where people are sort of looking and sussing one another out and everything I just find so full of shit (*he laughs a little*) and a lot of that's coming

**II.i.15:00**

from my end I mean the one time when I've actually picked someone up I think might have mentioned this the last time this gorgeous young guy that I picked up at a public loo I mean really a a prince ah and um I think he was standing there went out of the loo everyone was seemed to leaving at much the same time and ah he was standing there and I just gave him a big smile I just looked at him and and was able to show him that

**II.i.15:30**

god I think you're terrific you know and um and that worked he then sort of I don't know it became obvious when he went or walked over to somewhere else um and was saw if I was going to follow him and I absolutely had no compunction about that I just went and followed him and and we and someone else came up and he said (*putting on a voice*) piss off (*he reverts to his usual voice*) to them ah and ah

**II.i.16:00**

so ah you know some people can do that all the time but then again

**Russell:**

Some people can do what you did that is smile

**Colin:**

Yeah

**Russell:**

Yeah

**Colin:**

And can feel I don't know at ease I didn't I think it may be because I was exiting that I wasn't standing there and turning around and smiling at him ah and then hanging around to see what he did it was a passing situation so in a way we were contractually free

**Russell:**

**II.i.16:30**

Mm that's interesting because the other story you told me about um ah the man who we ended up referring to as the builder (*I laugh a little*) at Suburb A

**Colin:**

Mm

**Russell:**

You were exiting there as well you were at the lockers getting ready to leave

**Colin:**

That's true

**Russell:**

You told me that

**Colin:**

Yes yes that's true yes

**Russell:**

Is it something about there's there seems to be less at stake so why not

**Colin:**

Well that wasn't the thought that entered my mind when you were just

**II.i.17:00**

about to ask the question what entered my mind was that that it was an exit so it was a situation that I could um in a way I could make a commitment without making a contract or something I wasn't still sitting there once I'd made something evident

**Russell:**

Yes

**Colin:**

I could just leave

**Russell:**

Yeah

**Colin:**

Ah um and yes

**II.i.17:30**

I think when you're just about to leave um and particularly if nothing's happened that

um you've got nothing to lose in a way ah but I think the exact feeling for me is that is that is more a geographical thing that you're actually about to leave that space and and you don't have to be there to accept a refusal or whatever

**II.i.18:00**

it may or may not be the case but that's my feeling as we speak

**Russell:**

No that's important yeah the

**Colin:**

And yet I feel um with this boy that I'll be seeing again on Wednesday young man I'll be seeing again on Wednesday ah I feel I do need to be very straight up with him somehow and and unless it becomes obvious that

**II.i.18:30**

he doesn't want to talk sort of thing but if he still does um I think I probably will ask him the situation sort of say um I'll have to think how to say it but basically that the content of the question will be are you exclusively on with with your partner or or are you or you're not

**Russell:**

You could always ask him if he's married (*we laugh a little*)

**Colin:**

Well

**Russell:**

Maybe that's not the question

**Colin:**

I don't think he

**II.i.19:00**

not with this one they're not Muslims (*I laugh*) if he's married he's one of several wives

**Russell:**

(*laughing a little*) Yes all right

**Colin:**

But he's a darling young guy and very just so just just um you know intelligent and unaffected and very pleasant and ah just

very slightly slightly carpentry (*we laugh a little*)

**Russell:**

Um

**Colin:**

**II.i.19:30**

Lovely man

**Russell:**

I guess when you say that it's not much relevance or it may be of not much relevance I mean one of the things I'm aware of is that even though the conversations I've had with people have tended to be fairly open one of the things that's um still nevertheless been the case is that those conversations have tended to focus on saunas

**Colin:**

Ah yes

**Russell:**

and their

**II.i.20:00**

experiences with them but of course people have whole lives of which the sauna is a part but not necessarily

**Colin:**

Big part

**Russell:**

a big part it might be from time to time and certainly if people's experiences if your own experiences are like mine then maybe when you're in the sauna suddenly it's an enormous part the actual moment of being in there

**Colin:**

Yeah

**Russell:**

Um but it's kind of important that people

**II.i.20:30**

people have other aspects to their existence

**Colin:**

Yes

**Russell:**

that are there also

**Colin:**

Yeah do you mean there when they're at the sauna or there in a conversation

**Russell:**

Well I'm wondering about the degree to which they are there at the sauna because I think the sauna can be an environment often that requires um attention a good deal of attention

**Colin:**

**II.i.21:00**

Yeah well it's also it's another world it's not the world that you're in it's like walking into a dream isn't it

**Russell:**

It it is for you (*this is a question*)

**Colin:**

Well I mean I'm using that more as a parable as a

**Russell:**

Yeah

**Colin:**

As a ah as a um um parable or whatever a ah a way of putting it

**Russell:**

Right

**Colin:**

But it's it is walking into another world and it's a world which you I guess

**II.i.21:30**

when you're exiting that world you may or may not have been affected by the dream ah and you may take (*laughing a little*) some of the dream with you but um ah when you go in there you have the opportunity it's like going to another country at least and I've experienced nothing to do with sex at all but when I when I went to this place overseas for the seventies and started this community

project there the reason I was able to do it was because I was a visitor there

**Russell:**

Yes

**Colin:**

and I could get

**II.i.22:00**

out whenever I wanted to and if I made a fool of myself it didn't matter which relaxed my mind into just observing without thought of consequences to me what was happening in the town and um and so I was able to be um much more entrepreneurial because of that and ah so because

**II.i.22:30**

it was another world with nothing to do with being at home or ah you know [unintelligible] family knowing what you're like they think um

**Russell:**

I had a I was told a story recently by someone who talked about an older brother taking a younger brother to a sauna um

**Colin:**

How sweet

**Russell:**

both of whom were gay

**II.i.23:00**

but the younger brother had never been and the older brother he was into his early twenties and the older brother um ah volunteered to take him along and look after him

**Colin:**

Show him the ropes (*he laughs a little*)

**Russell:**

Yeah and I would imagine that that would be

**Colin:**

That would be won

**Russell:**

a strange experience there where the rest of your world like family suddenly is there with you

**Colin:**

Yeah

**Russell:**

I often wonder what would happen if I bumped into a relation of mine at a sauna because I

**II.i.23:30**

know there are one or two of my relations who you know

**Colin:**

Yes I think what that would be I I think if I bumped into I have actually bumped into someone I knew

**Russell:**

Oh yes yes

**Colin:**

at a sauna but only once that I can think of off the cuff

**Russell:**

Yeah

**Colin:**

I also went with a friend to The Basement once

**Russell:**

Yes

**Colin:**

and regretted it because actually the friend just wouldn't leave me and so the person that I actually did meet down in that grope room um um

**II.i.24:00**

you know this other friend was just sitting there watching us when we came out and wanted to talk pathetic I at last managed to tell this friend about that remind him (*putting on a voice*) oh what I wouldn't have done that (*I laugh a little*) um yeah I've ah I suppose with with ah I would think the same thing of friends I mean there's only I suppose with this friend that I did meet ah in the sauna was his

**II.i.24:30**

our friendship had included a whole sort of not that we were attracted to one another

even let but ah it was you know gay joshing about a lot

**Russell:**

Yes

**Colin:**

You know he was he made no absolutely no I mean part of his stock in trade was to bash himself as a as a poof (*I laugh a little*) um but um

**Russell:**

So what did you experience when you bumped into

**II.i.25:00**

him

**Colin:**

Oh [unintelligible: finally?] I just thought oh he's got an immense cock (*I laugh*) I thought and ah

**Russell:**

So you saw him without his towel when you bumped into him

**Colin:**

Yes see we were both in the um yes he did a lot I mean he I think he was very happy to show it around because it was a prize possession and um while a very characterful looking person he was not a pretty looking person

**Russell:**

Yes

**Colin:**

and he just looked so at ease and everything and he he seems to me to manage to to get a an entourage of

**II.i.25:30**

rather tough young guys that like him a lot um but no it meant nothing um um terrible to me I but there are some other friends that that I know one or two of whom I know are gay and one or two of whom I've or one particularly a very important old friend who ah a gay friend was saying well he um he goes around the the ah um the

**II.i.26:00**

saunas and I said oh bet he doesn't because he's too intelligent to risk doing that

and being it getting around um but to see him in one I would would although he's a very old friend ah ha I don't know well we'd have to really deal with it cos he's [unintelligible] got married and had children and um led a career that um

**II.i.26:30**

such information about him would be extremely damaging he's a very recognisable person and ah that's why I don't think he's done it I I'd be I can imagine some little fucker trying to spread the news that he has but you know to sort of get back at him but ah no

**Russell:**

I mean I've seen public figures people who've people whose picture has appeared in the newspaper you know to simply put it within that frame people with that level of publicity

**Colin:**

Yeah

**Russell:**

who I've recognised

**II.i.27:00**

um in saunas

**Colin:**

It's my [why?]

**Russell:**

They seem unconcerned in each case

**Colin:**

Well I guess they may already you know they may not need to you know they ah they may be in such a situation that they don't need to keep it secret anyway

**Russell:**

I do find it interesting um I remember once I was asked if um

**II.i.27:30**

ah I gave a talk about my research um to a group of people associated with the Performance Studies Program at VUT

**Colin:**

Yes they all came to see me the next day

**Russell:**

*(I laugh)* Did they

**Colin:**

No no no no I'm only joking yes yes yes

**Russell:**

This is long no this is long before I spoke with you *(Colin laughs)* ah long before

**Colin:**

Yes yes yes

**Russell:**

But um and there was a very large number and of them and they were staff and postgraduate students but also a very large number of undergraduate students and in a

**II.i.28:00**

funny way um very little of what transpired was about my research most of it became an introductory information session on saunas

**Colin:**

Right

**Russell:**

And amazing questions coming from these young undergraduate women most of whom had been at high school a year or two earlier

**Colin:**

Yeah yeah

**Russell:**

and they were fantastic like they were just great and

**Colin:**

Dying to know about it

**Russell:**

Well it wasn't even that it was they were they had a very they may have been but they didn't

**II.i.28:30**

show that it was more that they showed ah a probing curiosity rather than it wasn't as though it was just

**Colin:**

Not swap the goss

**Russell:**

Yes

**Colin:**

It was they genuinely were had a succinct

**Russell:**

For instance the question that impressed me the most that day was somebody asked me about um are these places where people are safe and I said what do you mean I said for instance people often have told me they've felt safe

**II.i.29:00**

because there's a security door locking outside the rest of the world and once they're inside it's this contained environment and she said no no for instance do people get raped in there or something like that

**Colin:**

Oh

**Russell:**

And the idea had never

**Colin:**

occurred

**Russell:**

occurred to me and I've actually found out in subsequent conse conversations that at least one of my informants was present once when someone was screaming for assistance from inside a

**II.i.29:30**

locked room at a at a venue and that was

**Colin:**

Jesus

**Russell:**

very interesting you know that that was a um a really interesting thing to come from it but that wasn't what I was going to raise what I was going to raise was about the questions someone said to me um have you ever been at one they said to me and and said and bumped into someone you know

**Colin:**

Yes

**Russell:**

And they were

**II.i.30:00**

wondering about that experience of what it is and of and my answer was well yes yes yes yes but and then I dismissed it and moved on and said what's really interesting is when you bump into someone you don't know but you know of

**Colin:**

Yes yes

**Russell:**

you know and I said and that can be kind of um quite startling as an experience for me but what I realised was I took for granted something in that first part of the question um and that because I took it for granted

**II.i.30:30**

I was wondering the degree to which other people did for instance you've mentioned that you only bumped into someone you knew once now I've done that many times but you've only done it once so I'm curious about what that experience was then because I can't remember the first time I bumped into someone I knew and what that felt like

**Colin:**

Well truly it was it was a companionable feeling

**Russell:**

Yeah

**Colin:**

It was a it was just because we knew about each other ah um

**II.i.31:00**

I've I don't know we might just as well have been dressed in suits and holding tea you know tea cups

**Russell:**

*(laughing a little)* Yes

**Colin:**



as far as I'm concerned um it was no no less or more formal than or um concerning than an ordinary social meeting with him

**Russell:**

Then then I I would love to ask you now a bit of the circumstances of that if I can so which sauna are we talking about Suburb A or Suburb I

**Colin:**

**II.i.31:30**

Um I I'm not sure actually but I I my bet would be I'm jus I can I can remember the the feel of it

**Russell:**

Yes can you tell me about that then

**Colin:**

Well I seem to recollect a a you know one of those bubble bath things

**II.i.32:00**

at a you know I suppose I was standing and he was in the bubble bath

**Russell:**

Yes (*I describe what Colin is doing as we speak*) you're looking down to your left

**Colin:**

Yes I'm looking down

**Russell:**

Yeah yeah

**Colin:**

Something like that and um and I think was that was what happened

**Russell:**

So he was in the bath

**Colin:**

It was many years ago so he was in the bath yes and so he didn't have his towel on

**Russell:**

Right

**Colin:**

Ah um ah

**II.i.32:30**

and I think I got in and had a bath too you know I mean it was no we didn't um we made no sexual overtures to one another at all

**Russell:**

Did you have any wondering about that

**Colin:**

No not really

**Russell:**

No um was it bubbling at the time the bath

**Colin:**

I can't remember

**Russell:**

Right do you remember whether there were other people present

**Colin:**

I have a feeling there were one or two people around yeah yeah

**Russell:**

And did you

**Colin:**

Whether there was anyone else in the bath or not I can't remember

**Russell:**

**II.i.33:00**

Did you talk out loud to each other

**Colin:**

Yes yes yeah

**Russell:**

And if there were other people around do you have any recollection of them speaking

**Colin:**

No

**Russell:**

You weren't introduced to anyone else by your friend

**Colin:**

No no no he was just trawling [?] I think

**Russell:**

*(I laugh a little)* Trolling or trawling

**Colin:**

*(he laughs a little)* He looks a bit like a troll  
*(we laugh a little)*

**Russell:**

**II.i.33:30**

Um

**Colin:**

Um yeah ah the only other time as I say was when I went along with a friend and I found it extremely embarrassing

**Russell:**

Yeah

**Colin:**

funnily enough because I just felt completely constrained when he was around and and I felt that he had a curiosity about what I was going to do and wanted to see what I was going to do and that made me feel even more constrained and and I still feel it was completely inappropriate the way he behaved ah

**II.i.34:00**

but I've learned more about it [him?] since and he's a reasonably important friend but but I I'm he's a predatory person sexually once he gets fixed on someone he it's you know he I don't think he ever gives up he can't just there's no contract there you can't sort of say ah you know no just don't sort of thing and the only time someone's ever really

**II.i.34:30**

heavily done that with him um he refused to speak to this person for a couple of years this was despite the fact they used to meet at my agency quite often and there'd be parties here and stuff like that and he was completely um the other guy the younger guy was completely in his rights this guy got him got him very very drunk which is not

difficult to do with a younger guy this younger guy loves his drink unfortunately

**II.i.35:00**

too much um and and um ah he ended up you know rimming him you know which and then he sort of woke up in the middle of this and was horrified genuinely and and hated having been you know it's it's it's statutory rape what was happening he feels now he's he still blames the younger guy sort of saying oh he liked it anyway so but he quite happily will get people drunk ah

**II.i.35:30**

younger people he's attracted to and um and most of them you know ah apparently this guy's the only one who's who's made a really big fuss about it he was a very gorgeous young man and

**Russell:**

But in this case you're relying on what each of them has told you you weren't a personal direct witness to the event in question

**Colin:**

No I wasn't a personal direct witness but um

**Russell:**

But you

**Colin:**

like eventually one of them

**Russell:**

**II.i.36:00**

You've been told

**Colin:**

I've been told ah and I've checked it out with the other

**Russell:**

Yeah yeah yeah

**Colin:**

basically

**Russell:**

Yeah

**Colin:**

Or gave the other a heavy look when he felt he had to explain himself

**Russell:**

Yeah

**Colin:**

and the stories match it's just the view of the stories that doesn't match and that doesn't surprise me I couldn't bear to do that ah

**Russell:**

**II.i.36:30**

Because you couldn't bear for it to be done to you

**Colin:**

Well I don't suppose that's necessarily why I couldn't bear to do it but I certainly couldn't bear it to be done to me and it and it puts a wall between me and this other friend because I know that he would have no compunction of you know

**Russell:**

Yeah

**Colin:**

trying to do it with me but I think my distaste for any union with him is so complete that even if I was very very drunk I would just ah

**II.i.37:00**

I don't know I would have to be comatose literally I would have to be out to it because I just don't like the idea of him expert though he might be whereas that funny old guy who was certainly no more physically attractive than ah than the friend I'm talking about um he wasn't that predatory I think

**II.i.37:30**

it wasn't that thing where someone's going to win off you and yet one of my sort of um masturbatory dreams is being of someone very attractive very much taking over and and ah and and ah sort of um

**II.i.38:00**

sort of tricking me and and then chucking it back in my face and and still tricking me and um putting me into a situation that that ah ah it sort of has a sort of shameful aspect that that of I've fought against it but allowed it to happen

**Russell:**

Right

**Colin:**

**II.i.38:30**

Ah it's the same it's roughly the same as it were you know fantasy each time I I could do that more explicitly if you like if you find you're not explaining understanding what I've said but ah

**Russell:**

No I think I have enough of an understanding of it for for what it I'm concerned about I'm just wondering though shifting that again to the environment of the sauna what your experience

**II.i.39:00**

is there of constraints and permission licence

**Colin:**

Yeah

**Russell:**

Again I'm thinking of another conversation I've had with someone where they talked about their surprise at how everything doesn't descend into complete chaos

**Colin:**

Yeah

**Russell:**

**II.i.39:30**

inside the sauna

**Colin:**

It sometimes does I mean I have been in on a a sort of a you know in the in the in the deep fog of the s of the steam

**Russell:**

*(I laugh a little)* Yes

**Colin:**

in the in the steam room sort of thing when it it it just rather suddenly it takes on a bit of a free for all

**Russell:**

Yes

**Colin:**

I mean everyone is getting into [?] everyone else and they don't care who's they don't feel there's any personal status involved and as who they allow to do this or that I think a lot with a lot of them

**II.i.40:00**

um I've been surprised sometimes I I remember again at Suburb I ah this and I think I might have mentioned this guy before um there was this really adorable guy very um very ah beautiful and and very kind of solidly lovely

**II.i.40:30**

masculine build um who was wandering about looking ill at ease and he no one was making any sort of approach at him I think because they were sort of (*laughing a little*) sort of breathless about how beautiful he was and somehow impregnable and I I went and um started massaging his shoulders and the top of his shoulders and his back and he

**II.i.41:00**

he turned around and lay down on the on the boards the seat in the steam room there were other people in there and I um and he sort of had a mounting erection ah which I started sucking off but I don't think he liked being sucked off particularly but the moment something like that had happened a whole lot of other people just moved in on him [unintelligible] and I walked away

**II.i.41:30**

and I think what I should have done later on when I saw him in the passageway wandering around again was to just actually say you know you know to do what the dear old guy had sort of you know no suck no fuck oh would you like a massage sort of thing but do you know just say would you like to come upstairs because I'd love to massage your back again um and see what happens you know I'm very timid about those sort of statements

**Russell:**

**II.i.42:00**

So you're very aware of if you like your timidity

**Colin:**

See I'm [?]

**Russell:**

coming forward as a constraint on your conduct

**Colin:**

Yes

**Russell:**

But you're also aware that there are constraints other people are experiencing in saunas and then s

**Colin:**

The moment someone t you know the moment it goes into a group grope all the timid people will just move in and do it

**Russell:**

Yeah

**Colin:**

you know sort of thing and um you know you feel I mean with that

**II.i.42:30**

one I sort of felt well I've done the hard work and he was mine (*he laughs*) and ah

**Russell:**

But you didn't feel you could signal that in any way to anyone or

**Colin:**

Well he was allowing them to come in and I and I was just I don't know I you know I I didn't (*a silence*) I should have taken his acceptance more personally than I did I think perhaps

**II.i.43:00**

you know and I should have and I think what also happens for some reason is that when sex is involved the danger is um that although it's something that I really love and although it's something that I've been looking forward to I sort of suddenly close my eyes and think of England a bit you know sort of I suddenly just oh well we oh right we're doing it

**II.i.43:30**

okay you know and ah it it lacks a personal expression that that if I were more assertive I could give it I mean that's not always the case but on the whole it is it's in other words it's the business of of the approach and the (*he snaps his fingers*) first step that right you're in there

**II.i.44:00**

ah is you know is fraught with embarrassment and and ah lack of courage and those sort of things and then once it

you've once you're there ah the way that continues is that you or

**II.i.44:30**

I um cease to fully express myself I sep maybe I separate the sex out from from the person that I have to express it's not always the case but (*a silence*) very often

**Russell:**

I remember

**II.i.45:00**

um a a conversation I had with my um counsellor once where for the first time in my life and you know yeah I was in my forties when I had this conversation it occurred to me that um through something he'd said that I had grown up um believing there was um an emotional

**II.i.45:30**

canon as it were with happiness at the top (*I laugh a little*) and misery at

**Colin:**

Oh canon (*he begins spelling*) C A yes so it's

**Russell:**

Yeah (*I spell it*) C A N O N

**Colin:**

Yes

**Russell:**

And misery at the bottom and that obviously then what one did was not so much aspire to happiness but work to ensure such a thing would you know be above them

**Colin:**

So it didn't did you had happiness at the top and misery at the bottom as opposed for instance to

**Russell:**

Well

**II.i.46:00**

I didn't

**Colin:**

expression and lack of expression as the top and the bottom

**Russell:**

Or or no more that

**Colin:**

Or commitment and lack of commitment or

**Russell:**

No it's just that I'd never actually questioned that I'd never asked myself

**Colin:**

Oh right

**Russell:**

what I valued most

**Colin:**

Right mm

**Russell:**

Now I was ready to make little jokes about somebody being a misery guts and she's never happy except because she's miserable or something but it didn't act actually never occurred to me as a real experience in my own existence that

**II.i.46:30**

I might have emotions I have much more intense attachments to um that in a way such that some standard orthodoxy in that canon would became really a bit Sunday school (*I laugh a little*) or something so that for instance I'm wondering you know there's a public discourse which is about erotic excitement being like one

**II.i.47:00**

of the pinnacles of human experience well what if it isn't (*I laugh*) you know what if

**Colin:**

I think we over specialise in practically everything we talk about

**Russell:**

Yeah

**Colin:**

I think that's one of the problems with doctors you know

**Russell:**

Yeah

**Colin:**

They're looking for THE situation as opposed to there's probably twenty situations and the keyboard changes all the time with different people

**Russell:**

Yeah

**Colin:**

um and so when you're I was watching a TV thing about um about ah this guy who's who's got onto

**II.i.47:30**

ecstasy and it's and he has um Parkinson's Disease and it's and it's causing wonderful things to happen to his it's it's liberating him his body greatly ah and putting it back into an organised form

**Russell:**

Oh right

**Colin:**

as opposed to him being you know they when they get onto the to the drug that that stops them from being completely still unable to sort of virtually paralysed ah that drug after a few years apparently kicks in too

**II.i.48:00**

much and and they lose they're still very mobile but they're just you know to try and pour a jug of coffee into a cup or something is half of it goes onto the floor because you suddenly your arm just moves without you willing it to ah whereas when he took the ecstasy as well um suddenly everything is beautifully in control and um the doctors ah the the the thing that well the medication that he was taking was in order to deal with

**II.i.48:30**

one particular um can't remember the name of the of the the chemical in the it comes from a particular little very small part of the brain ah um which affects movement ah and that's what this they dose you they give that because your brain's not producing it sort of thing

**Russell:**

Yes

**Colin:**

Okay ah the serotonin that the ah

**II.i.49:00**

ecstasy produces the sort of joy drug um comes from a an area just right next to this other little piece of the brain

**Russell:**

Yeah

**Colin:**

and ah but they they're trying to see what part of you know preferably undamaging part of the chemical makeup of ecstasy um has this effect this good effect but they still just

**II.i.49:30**

they're just looking on the basis of the um existing tradition of cures that they that are um very symptomatically based because for instance if he were to take um a um placebo would that have

**II.i.50:00**

the same effect and in which case what would the brain be putting out to achieve that effect and anyway is it all a brain anyway I mean the over specification of our thinking is going to be laughable within not many years I think and I see that in terms of our um sexual thinking and and our thinking about relationships you know when it was a mystery and and ah put forward in in rather more fabulous

**II.i.50:30**

terms ah literally fabulous I mean um well it worked people could relax and the rest of their mind could and their body could work together and find out their feelings at a more intuitive level which is more accurate than the more specific level I think the more specific something is the danger is that it's less accurate than than the more general ah awareness that

**II.i.51:00**

or sub-awareness that's available um and lateral thinking that's available

**Russell:**

Yeah

**Colin:**

through um sensation and but you asked me a particular question which led to that

**Russell:**

Well let's leave that question aside whatever it was (*I laugh a little*) for the moment ah because I

**Colin:**

*(indicating the things on the table)* Are we okay with the mike here by the way I've got a jug between me and the mike it's not anything

**Russell:**

It's I'm sure it's absolutely no problem

**Colin:**

Good okay that's fine

**Russell:**

Um

**II.i.51:30**

the thing that I guess I'm wondering that emerges from that is are there has the sauna or have THE sauna makes it sound a bit like THE doctor but um

**Colin:**

Le guillotine yes

**Russell:**

Yeah

**Colin:**

Has the sauna

**Russell:**

Has the event of you going to saunas

**II.i.52:00**

been a place where you can learn about yourself or be aware

**Colin:**

I think the main thing that I've learned about myself by going to saunas is that I'm a person who um has gone to a sauna *(I laugh)* if you know what I mean I I think that's the big that's the big shift and ah and would go again you know

**Russell:**

Yeah

**Colin:**

But ah

**II.i.52:30**

um so far I have been so few times I suppose

**Russell:**

Yes

**Colin:**

that um I don't think I've I certainly I haven't learnt any social lessons that I can think of by going to saunas and ah

**II.i.53:00**

I th it's a tiny bit like I've been to a health farm once to sort of try and um turn a corner in terms of diet

**Russell:**

Yeah

**Colin:**

and that the the main thing I noticed about the health farm was that there is absolutely no cultural content whatsoever you go there and there's some TV and there's some old detective novels that people have left over and that's it *(I laugh a little)* apart

**II.i.53:30**

from these stupid little pseudo doctors that hang around and make smart little Pioneer Tour jokes at the old ladies and get them you know giggling and ah and consider themselves to be little authorities some of them are awful they ought to be running parking or something *(I laugh)* and ah and that place had just no cultural content whatsoever so I feel

**II.i.54:00**

I I get the same feel off particularly the Suburb A sauna that it's that's it's got you know I it's got some magazines you can pick up and look at the sort of person you'd like to see across the room but isn't there ah ah and there's the telly with some damn thing on you know some erotic nonsense um and and there's ah the steam rooms and showers and stuff like that

**II.i.54:30**

and I think what I like about the Suburb I one is that it I I dare say it has that stuff but it doesn't come to mind it's not what the place is about it's much more it's much more about the work *(he laughs a little)* ah it's it's you go in there and there's um because it has absolutely no cultural input somehow

**II.i.55:00**

it frees you culturally you actually meet the people there or something I don't know because you're going to the same well you're washing at the same laundromat you're you're doing something like that whereas this other place is trying to pretend

that you're somehow going to some sort of venue ah and and it is a a culturally so bland as to be um barren

**II.i.55:30**

venue

**Russell:**

I um that rem that reminds me however of like two particular things I can recall one is um um a very large sauna in Melbourne which has a room where they screen movies you know like videos basically not not porn ones

**Colin:**

Just movies yeah

**Russell:**

That's elsewhere in the building yeah ah like a lounge area a bit like that front area at um Suburb A where

**II.i.56:00**

they screen television

**Colin:**

Yeah

**Russell:**

but [?] movies and one the things that I always remember was when Titanic first came out on video and of course it's over three hours long and the corridors in the rest of the building would be empty (*Colin laughs*) like because there's all these blokes sitting around intently in towels you know watching yet again the Titanic sink and then when the credits came on suddenly there was this flood of activity through the building like

**II.i.56:30**

it was an exodus

**Colin:**

Yeah yeah

**Russell:**

You know

**Colin:**

Lovely

**Russell:**

So there was that and the other thing which was more recently um at um ah a smart but smaller sauna which is newer and I was there and ah there was a movie on in their video lounge area which has very comfortable like cheap but very comfortable sofas it's scattered with sofas

**II.i.57:00**

everywhere and it was late enough for that room to for the population there to be enough so that most of the people there were actually in that room and there were two young men who'd arrived who'd obviously told the staff they'd never been there before and weren't and possibly had never been to a sauna before and a staff member was very courteously showing them around the building and I'd

**II.i.57:30**

gotten a glimpse of this on my way into this room and I was in this room

**Colin:**

Yes

**Russell:**

and I remember distinctly the moment when they were brought into the room by the staff member who said oh here we're screening movies but what I saw instantly was these young men their faces the look on their faces in the doorway because they'd assumed the place was nearly empty and what they couldn't believe was that here they were at what was essentially a sex venue and here was a room full of

**II.i.58:00**

people watching a disaster film on television (*we laugh*) and they'd been wandering through the rest of the venue wondering where everybody was or maybe they'd come at the wrong time (*Colin laughs*) and there would have been about thirty men in the room

**Colin:**

Yeah

**Russell:**

all intently kind of watching the fate of this it wasn't Titanic but

**Colin:**

It was another

**Russell:**



another shipwreck type

**Colin:**

Yes yeah yeah

**Russell:**

film you know intently watching

**Colin:**

Yeah

**Russell:**

and gripping onto the fate of this poor vessel  
in terrible waters um and they were  
obviously completely bewildered

**II.i.58:30**

you know they had to make an adjustment  
oh you can watch movies too

**Colin:**

Yes yes

**Russell:**

And that in fact that can become a major  
preoccupation that I wonder sometimes if  
they had copies of Proust (*I laugh a little*) on  
a shelf on the wall

**Colin:**

Yeah

**Russell:**

would there be people casually leafing  
though them you know

**Colin:**

Oh I see you could you could have one that  
yeah that had that yeah and people could  
pick your books off the wall

**II.i.59:00**

as I told you the last time I think that one of  
the nicer times when I did pick up someone  
in a bar I was not feeling all that good and I  
I'd bought this book

**Russell:**

Yes yes yes

**Colin:**

and I really liked it and I was sitting there  
leafing through this book and laughing  
myself silly because of the book and  
someone just wanted to share the he was  
just relieved to see someone sitting there  
having a drink and laughing you know

**Russell:**

Yes he said you look so happy as I recall

**Colin:**

Yeah something like that

**Russell:**

Yeah yeah yeah

**Colin:**

Yeah

**II.i.59:30**

and

**Russell:**

Yeah and someone actually told me that  
they'd seen someone reading in a cubicle  
once at a sauna (*we laugh a little*) in a  
cubicle with a book reading they couldn't tell  
me what the book was but they were  
impressed (*we laugh*) there was a sauna  
which has closed which um a number of  
people I've interviewed um remember very  
fondly a very large and opulent one that ah  
operated in Melbourne for a short time and  
one of the things I've just

**II.i.60:00**

recalled which none of them have recalled  
but this conversation has brought to mind for  
me is there was a long writing desk there

**Colin:**

Oh what a lovely idea

**Russell:**

Yes

**Colin:**

So you could sit down yeah

**Russell:**

You could sit there and write or having  
reading lamps I mean there were places  
where people could just read magazines  
generally but there was something that my  
understanding was it was a writing desk

there were actually office chairs against it  
and desk lamps and

**Colin:**

I could write down say dear so and so I'm in  
**II.i.60:30**  
this [unintelligible]

**Russell:**

*(laughing a little)* Yes you could write a letter  
um or read you know things under a s  
under like a private light a bit like being at  
the State Library in the main reading room  
but

**Colin:**

Mm lovely that sounds nice actually I mean  
I think that that business of being able to be  
alone in company is appealing because you  
can look at someone and and you haven't  
made a commitment by doing that you and  
they are not feeling under threat

**II.i.61:00**

that oh god no I don't want him you know  
sort of thing but the you can it's just very  
those ordinary really [unintelligible] really  
quite complicated reasons behind just taking  
one another in somehow I guess with  
saunas and with gay bars I find too much of  
unless it's a very crowded gay bar which in  
which case you know you have to shuffle  
past one another and say excuse me and  
things like that and that it helps

**II.i.61:30**

I think a lot and um and it just I don't know  
simply the fact that you have to recognise  
one another's presence makes people talk  
to one another just in an ordinary sort of oh  
do you mind if or or you know or a you  
know commenting on the things just you  
know up on on the stage or whatever you  
know saying well I hope we don't get that  
again or something like that you know *(I  
laugh a little)* you have a bit of a laugh and  
you get a chance to look at one another in a  
very different

**II.i.62:00**

way and ah and it's not so much of a  
solemn come-on you know as it is in those  
other circumstances I heard about a bar  
someone was telling me apparently the bar  
where this friend met this darling young guy  
that I met two nights ago um that that a  
heterosexual and homosexual bar where ev

**II.i.62:30**

a lot of people go and they they go there  
very much with a view of picking one  
another up but it's it's it's both

**Russell:**

Yeah

**Colin:**

um and it's not quite so meat-racky as  
sounds to me as um the gay bars that I've  
seen um and um I want to find out I want to  
find out where that bar is because I'd quite  
like to go I think that's more the sort of I  
mean I I

**II.i.63:00**

find for instance you know we were listening  
to music just now

**Russell:**

Yeah

**Colin:**

or and I was sitting next to someone  
listening to the Mahler yesterday and that's  
a a a to me a much more productively  
companionable way to meet and for me  
sexier way to meet because you can look at  
one another about it and you can you can  
share you know and um

**II.i.63:30**

ah I suppose the person is going to  
because of what you're sharing the person's  
going to know more about you than just see  
this this pelt *(I laugh)* which might have  
anything in it um coming up to them and  
presenting itself

**Russell:**

Yeah yeah it's that's a new piece of  
vocabulary no one's used pelt yet *(I laugh a  
little)*

**Colin:**

It's yours it's yours

**Russell:**

*(laughing)* Thank you

**II.i.64:00**

somebody did talk about appraising the  
stock *(we laugh)*

**Colin:**

Yeah

**Russell:**

which I quite like frankly

**Colin:**

Yes

**Russell:**

because it's so straightforward

**Colin:**

Yeah but it's it's um a very confident position to come from

**Russell:**

Yes

**Colin:**

I mean if you're appraising the stock you're there you know you can just get your card out and say

**II.i.64:30**

yes I'll have one of those and one of those and charge it

**Russell:**

This was a very experienced man much more experienced than me

**Colin:**

All right

**Russell:**

You know much more

**Colin:**

Well you see that you see that's um I think experience and well in a a a generally experienced socio-sexual life um equips anyone better for any of those venues

**II.i.65:00**

I so I it's interesting I mean I would have thought that one scale of one type of graph representation of what you're talking about is ah you know one side of the graph being ah that socio-sexual experience scale and then the other one a scale of being at ease in saunas or in bars

**II.i.65:30**

or in whatever you know sort of what what what their preferred um type of ah territory is

**Russell:**

What's your preferred type

**Colin:**

Well I think my preferred type is is either work or a concert or listening to music

**II.i.66:00**

or walking together or something I mean an ordinary everyday activity where you can look at one another sideways um about those issues that you can that you can gradually that you feel that you can observe the other person better and ah they can observe you better I think is that

**II.i.66:30**

I suspect that it leads to better sex although at school of course ah I suppose one was too immature at that stage to to enjoy it for what it was you know if I'd met someone more experienced at that stage um I could have had a ball because ah there were plenty of people around that one knew and and liked and um

**II.i.67:00**

I could have expressed with um but that was really only just beginning as I left you know that one could I think these days um kids that age would have a much better knowledge of what one might do and one or two of my fantasies are are built on if one had known more about actual love making extending from

**II.i.67:30**

a couple of the sort of situations that might have happened in school days some older prefect or (*I laugh a little*) or or one guy that I did get off with (*a silence*)

**Russell:**

I often um have told myself I'm a person who's not

**II.i.68:00**

um I think I've mentioned this the last time I talked with you um I don't feel very comfortable in bars gay bars um if I'm by myself or any bar if I'm by myself but when I'm with a friend you know that's no issue um but if I'm by myself in a funny way I feel much more at home if I had to choose

**II.i.68:30**

between a sauna and a bar I'd say a sauna much more and yet one of the things I used to tell myself was oh if I went to bars more often I'd probably um learn how to enjoy myself there more by myself you know arriving by myself and then

**Colin:**

Yes

**Russell:**

Whereas in a funny way that

**II.i.69:00**

happened instantly for me when I went to a sauna the first time

**Colin:**

Right

**Russell:**

Like that instantly I was there by myself but it became possible very swiftly I felt to um well do what I thought was an enormous amount of negotiation at that stage and enjoy myself um so I wonder about that whether I'm sure practice the practice

**II.i.69:30**

that develops through experience is definitely part of it but I often wonder in my own case anyway about how how much that is how important that is overall and yeah the other thing that you mentioned about other ways of meeting people I often don't think of saunas as places to meet people

**Colin:**

No

**Russell:**

That's that's not what I'm

**Colin:**

No it's a place to get off get your rocks off basically

**Russell:**

Right

**Colin:**

Would would that be

**Russell:**

**II.i.70:00**

Um for me

**Colin:**

I'm sorry

**Russell:**

No no on the contrary I'm no it's not necessarily that for me but it's not necessarily a place I go to meet people

**Colin:**

Oh so you might just there to

**Russell:**

I feel like I can meet people

**Colin:**

yeah see if it happens but you can happily go there just to just to sit in the steam room or whatever

**Russell:**

Or watch a movie (*I laugh*)

**Colin:**

Yeah watch a movie yeah yeah yeah

**Russell:**

But as a friend of mine once said when he realised that um they showed

**II.i.70:30**

movies oh no was it no no I'll leave that I got I just got mixed up with something else I've just got mixed up

**Colin:**

I guess that I mean that's quite a point I think about saunas to just go along there for the steam as it were and the film and um and have no expectations just go there and that would be one way of looking completely at ease and I guess if you became more regular at certain saunas say

**II.i.71:00**

at ah Suburb I you would know what night they had the film on or whatever

**Russell:**

Yeah

**Colin:**

I don't know if they have it every night or you'd go along at the time

**Russell:**

There's one sauna that has a film screening list and the time and the starting times

**Colin:**

Is there

**Russell:**

Usually covering a couple of days ahead  
yeah they've got it up on the wall what films  
are showing [unintelligible]

**Colin:**

I assume I'd suspect that they must regular  
times week in week out

**Russell:**

I don't think they have um like repeated  
screenings I think they just tend to show a  
variety of things

**Colin:**

**II.i.71:30**

Yes but but um what I'm getting at is that if  
they are going to show a film they would  
tend to start it at the same time each time  
you know that they would have Tuesday  
nights at eight or whatever it is I would have  
thought

**Russell:**

Oh right oh that's interesting because they  
tend to just keep showing them from when  
they open till when they close

**Colin:**

Oh I see the film just stops and then starts  
again

**Russell:**

Yeah there'll be one film then there'll be the  
next one then the next one

**Colin:**

Oh I see right

**Russell:**

I've never seen anything with subtitles at the  
sauna

**Colin:**

Oh no (*he laughs a little*)

**Russell:**

**II.i.72:00**

Um no I've never seen anything with  
subtitles

**Colin:**

All right okay

**Russell:**

They tend to be not on the list

**Colin:**

Oh look I don't mind just a good old film  
you know I've just I'm dying to see there's  
about four or five I want to see at the  
moment

**Russell:**

Yeah

**Colin:**

and um

**Russell:**

Yeah I know the feeling but I also I also  
though I actually feel a bit funny though  
sometimes I it's definitely the case that I've  
gone once or twice to saunas and all I've  
done

**II.i.72:30**

is um is watch watch a film but um and left  
feeling very happy but I think there'd be  
something a bit strange if that was the  
reason I went was to see the film I think I'd  
feel a bit funny about that because I think I'd  
rather go to a cinema where the screening  
conditions are proper or something

**Colin:**

Yes yes

**Russell:**

Um ah also

**II.i.73:00**

I'm wondering whether what we've been  
working towards and this is extremely  
leading on my part

**Colin:**

Yes that's okay

**Russell:**

I acknowledge but what we're talking about  
is a kind of gentlemen's club (*I laugh a little*)  
in some way a variant on the idea of some  
sort of gentlemen's club

**Colin:**

What do you mean the the the the sauna is or can be

**Russell:**

Um yeah can be and in a way that some of the things we've been talking about about um other possibilities that might

**II.i.73:30**

be interesting that we've been fleshing out a program for some form of gentlemen's club

**Colin:**

Oh yeah

**Russell:**

A place where there's a kind of um ah a certain sociality ah what you talked about being alone but in company that image of you know a room full of arm chairs of men reading the paper

**Colin:**

Yes yes

**Russell:**

but not talking to one another

**Colin:**

Yes yes

**Russell:**

has that kind of quality for me

**Colin:**

*(laughing a little)* That's rather lovely yeah

**Russell:**

Um and I'm wondering that kind of tone

**II.i.74:00**

is a tone that I think I've actually experienced in parts of the sauna at certain times that people whether that's what they've been feeling is another matter but there's been this sense that people are alone in company and that what you've called companiona companionable presences

**Colin:**

Mm

**Russell:**

is something that um without people being chatty necessarily

**Colin:**

**II.i.74:30**

Yeah

**Russell:**

That that's there yeah I'm not quite sure where that's leading though it's just something that's come to mind I guess I just want to note it

**Colin:**

It's funny I've got this picture going through my mind as you speak of you know the real old gentlemen's club with the people reading their papers and coming to lunch and *(I laugh a little)* [unintelligible]

**II.i.74:59**

*(the minidisc fills and switches itself off)*

END OF CONVERSATION

## appendix 29: Mark II

*The transcript documents a second conversation with Mark which, like the first, was recorded at his office on a university campus in Melbourne. We met early morning in the middle of the week.*

**Russell:**

**II.i.00:00**

Right it's on now so what I do want to do is follow up on some concepts some of which you touched on and or I introduced and you touched on and some of which you didn't necessarily but um I've been doing this with a few of the people I've been talking with the second

**II.i.00:30**

time I've talked with them and it's just to go through a list of words and ask you to as I give you each word to let me know what kinds of associations come to mind when you relate that word to your experience of being in saunas it can be

**Mark:**

Okay

**Russell:**

It can be an incident it can be um an experience

**II.i.01:00**

you generally have it could be a piece of furniture it could be a person whatever okay

**Mark:**

Fine

**Russell:**

So the first word is clean

**Mark:**

Clean that's something that I associate with the showers at Volcano

**II.i.01:30**

um and that has to do with the kind of superficial purging that goes on after you catch up with someone and have a bit of a sess in a cubicle by the end of a um decent bout you're covered in all kinds of body fluids and god knows what else and um

**II.i.02:00**

and clean is what you scurry off to the showers to become it's the downstairs ones

**Russell:**

The downstairs showers

**Mark:**

Yeah

**Russell:**

I was going to ask you which showers

**Mark:**

Yeah they've also um I also associate those showers with sort of um pendulous semi-tumescent penises swinging because ah people are getting clean whilst they're still thinking about what's just happened to them so there's that

**II.i.02:30**

it's quite a sexy shower at times um and there's quite a bit of sort of um ah non-coy um ah abluting that goes on there it's not about that sort of um locker room um open shower of um standing in a corner and

**II.i.03:00**

making sure that no one sees anything it's much more brazen than that and um it's sort of celebratory it's where you get clean and where you let everyone know that you just got lucky

**Russell:**

*(I laugh a little)* You got lucky

**Mark:**

Mm

**Russell:**

Is that a term you use

**Mark:**

Um yeah from time to time

**Russell:**

Right

**Mark:**

Although luck has nothing to do with it *(he laughs)*

**Russell:**

Yeah yeah I've heard that term used I  
always find it strange bumping into people  
**II.i.03:30**  
and they say oh you been lucky

**Mark:**

Mm

**Russell:**

And I think oh have I got my Tattsлото ticket  
with me or something

**Mark:**

Mm I prefer the American swing on it that  
you got lucky

**Russell:**

You GOT lucky

**Mark:**

Mm it's like getting a disease

**Russell:**

*(I laugh a little)* Oh right okay um well let's  
go back for a moment you said um covered  
in all kinds of bodily fluids and god knows  
what else

**Mark:**

Mm

**Russell:**

What do you mean god knows what else

**Mark:**

Oh lube shit

**Russell:**

Right

**Mark:**

Um

**II.i.04:00**

bad aftershave

**Russell:**

Right

**Mark:**

Whatever whatever it else that's arisen in  
the course of the the session

**Russell:**

Right are you conscious of um contracting  
other people's aftershave from them

**Mark:**

Um there've been a couple of occasions  
where I've been quite happy to scrub it off

**Russell:**

Yeah

**Mark:**

Yeah um you know when you ah pounce on  
someone because of um the sort of  
silhouette that they cut in the gloom

**II.i.04:30**

of a maze um you don't necessarily have a  
good sniff first

**Russell:**

YOU don't

**Mark:**

Well I don't you know

**Russell:**

*(laughing a little)* Fine okay I'm surprised to  
hear you say that because I always imagine  
you as being someone who's very interested  
in sniffing and tasting

**Mark:**

Ah yeah yes and I don't mind if it's sort of  
um B.O.-ish or um you know if there's traces  
of a bit of hard labour gone on

**II.i.05:00**

um but ah you know there're some nancy  
boys who really smother themselves in Avon  
sweet smelling crap and um ah the snob in  
me gets exercised quite the wrong way by  
that kind of thing

**Russell:**

Right secondly why the downstairs showers  
there are three sets of showers at Volcano

**Mark:**

**II.i.05:30**



Mm

**Russell:**

How is it that it's the downstairs showers

**Mark:**

Um generally I I seem to have had more sex in the downstairs cubicles and not in the cubicles on the middle floor but also um the locker room showers I categorise as those used by people who've been

**II.i.06:00**

pacing the place all night and haven't got lucky and they're hav having a quick rinse off to get rid of the smell of chlorine before they go home to their wife or boyfriend and um I don't associate those showers with sex the upstairs showers near the heavy duty area um I've had a couple of showers in there but um I haven't done a whole lot of workouts up on that level so I haven't really had any

**II.i.06:30**

reason to be up there having a shower it's not like the client base of the upstairs showers is one that I'd seek out to have showers with

**Russell:**

I've never used the upstairs showers um the locker level showers what you say intrigues me because last time we talked you talked about how the cubicles near the bunk room area

**Mark:**

Yes

**Russell:**

are places where first of all there's a lot of good

**II.i.07:00**

noisy sex I think

**Mark:**

Yes

**Russell:**

was your phrase

**Mark:**

Mm

**Russell:**

and then secondly you talked about how you yourself have become ah quite interested in that sex

**Mark:**

Yeah

**Russell:**

from time to times and got off there

**Mark:**

Yeah

**Russell:**

In such a case would you then go downstairs to shower rather than be seen to use the locker room showers

**Mark:**

Um I think I've used the locker room showers on a couple of occasions but um (*a silence*) I'm pretty sure that

**II.i.07:30**

for the most part I've tended to take my showers downstairs

**Russell:**

So you'd rather go downstairs

**Mark:**

Yeah

**Russell:**

And is it to do with a perception of that's got something to do with how YOU have described the use of the locker showers

**Mark:**

Yeah I think I know it's an architectural inversion (*I laugh a little*) but um ah I equate going down to those showers to climbing onto the parapet and beating your chest

**Russell:**

**II.i.08:00**

Right

**Mark:**

It's got that sort of um post-coital testosterone charged environment or feeling to it for me

**Russell:**

Right

**Mark:**

whereas the middle level showers do not

**Russell:**

and that is it entirely to do with what you've described already that is that there are people

**II.i.08:30**

with a kind of a semi-tumescence who are in those showers or is it also to do with structures for instance like the proximity to the lockers

**Mark:**

Ah the proximity to the lockers is a problem with um the middle level showers because there's also the great distraction if you're having a shower there which is sort of

**II.i.09:00**

summarising your sexual event you know you're getting clean to go home you look out through the plastic curtains and you see some um delicious new thing arrive it can be a little bit deflating um and frustrating um also the the arrangement of shower heads in the middle level shower is not conducive to um bonhomie really

**II.i.09:30**

um I if my memory serves me correctly there are two shower heads on um each of two opposing walls

**Russell:**

Yes

**Mark:**

and so you shower with your butt to people that you'd rather be checking out

**Russell:**

Right whereas in the downstairs ones

**Mark:**

That they're all in a row along a single wall

**Russell:**

Right

**Mark:**

and so it's got that kind of um locker-roomish boarding-schoolish feel to it

**Russell:**

Right okay

**Mark:**

It's more sharing

**Russell:**

**II.i.10:00**

*(I laugh a little)* You said that um again I don't know how wry you were being but you ah but I need to find out just for the record you said that the people with their um swinging semi-tumescent penises are people who are thinking about

**II.i.10:30**

the experiences they've just had

**Mark:**

That's what I imagine that most people are there um scrubbing down after the event rather than um rinsing off before getting into the pool or the ah ah hot tub

**Russell:**

Yeah

**Mark:**

Or that's what that's what I imagine anyway

**Russell:**

Yeah

**Mark:**

but ah

**Russell:**

Do you imagine that because to some extent that's what your experience has been

**Mark:**

Probably yes yeah

**Russell:**

Right

**II.i.11:00**

okay

**Mark:**

Mm so I'm projecting it madly onto everyone else there

**Russell:**

Um if I offered a counter narrative which is it just indicates that they've left the cubicle pretty quickly and gone straight to the showers after cumming how would you respond to that as an alternative narrative

**Mark:**

Well that's all right I mean the fact is that you know they've just had sex and they're getting clean

**Russell:**

Right okay but they haven't hung around after

**II.i.11:30**

having sex

**Mark:**

Um my experience suggests that um that doesn't seem to happen a whole lot

**Russell:**

Right okay um can you describe the downstairs showers for me you've already given one or two indications

**Mark:**

Okay um they are tiled on all walls with

**II.i.12:00**

um small ceramic glazed mosaic tiles occasionally there are a couple missing on the floor there's also plastic matting on the floor so you don't slip over there are four shower heads one of which has usually got a nozzle broken off or a couple of taps broken off (*I laugh a little*)

**II.i.12:30**

there are soap dispensers two of them placed between the first and second and the third and fourth showers the toa soap is has a sort of medicinal smell to it as if its purpose is to kill germs um the shower head heads um produce

**II.i.13:00**

quite a um a hard um closely contained set of needle-like sprays and the pressure is very difficult to control as is the um degree

of hot and cold and so most customers find themselves dancing in and out of the showers for a little while which adds to the entertainment thing too

**Russell:**

(*laughing a little*) Yes

**Mark:**

Um there are no divisions in the shower it's a single um

**II.i.13:30**

unpartitioned space um and the ceiling in there is quite high it's about ah um feels like about two point seven metres um it's a strangely angled space it's I think trapezoidal or it's not quite rectangular ah one of the walls is strangely angled um and the floor is all dished to the central drainage central (*this is a question*)

**II.i.14:00**

or to a single drainage point and it's dished quite heavily so that when you're standing there you're aware that the floor beneath your feet is on an angle ah and there's a single door opening because of the space of the room it is possible to dry off within the shower area but there's nowhere internally for you to hang a towel

**II.i.14:30**

whereas on the f opposite wall outside in the corridor there's a row of pegs so regardless of how shy you might be if you want to retrieve your towel you have to address the entry to the shower space which also overlooks the swimming pool area and boldly head out into the corridor to retrieve your towel

**Russell:**

If all four showers are empty

**II.i.15:00**

which one do you choose usually

**Mark:**

Usually the second or third one the fourth one is hidden away in the bowels of the room and the first one is just a little bit in your face and the second and third ones have um the aura of being um coy and polite it also means that if someone else comes in they're not too far away because you position yourself more or less in the middle

**Russell:**

**II.i.15:30**

And you'll hang your towel

**Mark:**

Out in the corridor on a peg

**Russell:**

The peg closest to the showers if it's free

**Mark:**

Um towards that end of things because the  
pegs towards the other end are where  
patrons hang their towels when they head  
into the steam room

**Russell:**

Right

**Mark:**

and um so there's generally quite a few  
towels at the other end not to be mistaken  
for

**Russell:**

*(softly while laughing a little)* Yes

**Mark:**

um

**II.i.16:00**

towels of those showering

**Russell:**

If I step out of the showers immediately to  
my right is a small ah folding wooden door  
which covers a cleaning cupboard entrance I  
believe it's like a little slat

**Mark:**

Concertina

**Russell:**

They're like slats concertina you know

**Mark:**

Yes concertina sliding door yeah

**Russell:**

That's where I will tend to hang my towel if  
I'm showering have you ever considered

**Mark:**

No

**Russell:**

using that

**Mark:**

No I haven't

**Russell:**

You've not seen other men put their towels

**II.i.16:30**

there

**Mark:**

Ah it hasn't registered

**Russell:**

Right

**Mark:**

I think I'd be worried that if someone wanted  
to use the cleaner's door that my towel  
might hit the very wet floor in that area

**Russell:**

Right okay are you do you have any no  
all right I'll leave it at that okay good  
second word dirty

**Mark:**

**II.i.17:00**

*(a silence)* It's another space and it's the  
inside of the steam sauna

**Russell:**

At

**Mark:**

At Volcano but the but it's also um redolent  
of other places that I've encountered um I  
went went once to a sex venue in

**II.i.17:30**

Suburb O on a specific street which was just  
gross in every respect

**Russell:**

A sauna

**Mark:**

Ah it had a spa in it a couple of spas and a hideous little maze upstairs I think it may have closed now was it Playboy or something like that

**Russell:**

It's still open

**Mark:**

Mm

**Russell:**

The Playpen

**Mark:**

**II.i.18:00**

The Playpen appalling eugh um dirty yeah I find um getting drips of condensation from the ceiling falling onto me just to be a bit on the gross side

**II.i.18:30**

um and in the steam room at Volcano it just feels foetid not as in um ball and chain but foetid as in smell and dank dampness and sort of um centre for um disease propagation (*I laugh a little*)

**II.i.19:00**

I can almost feel the fungi growing out of it and it's dirty not in respect of um shit or um or um grime or filth but more dirty in terms of um fungus and athlete's foot and crutch rot and um ah

**II.i.19:30**

crabs and scabies and things that flourish in warm moist environments

**Russell:**

Having said that have you ever seen any hard evidence of any of those things there

**Mark:**

No it just smells and feels that way it's ah

**Russell:**

It's an imagining

**Mark:**

Um yes but it's triggered by um ah

**II.i.20:00**

by a sensual response

**Russell:**

Right

**Mark:**

Mind you I've had outrageous um in your face unprotected sex in the steam room there and it was just sensational um and I'd do it again but um but part of the fun of that was because

**II.i.20:30**

the whole experience was completely filthy so um

**Russell:**

Can you elaborate on that for me

**Mark:**

It was like doing something dirty in a dirty place one of one of my um quite early sexual experiences was being fucked at the tip on a piece of um rusty um iron roofing (*there is a knock at Mark's office door*)

**II.i.21:00**

next to a dead animal excuse me (*he moves to the door*)

**II.i.21:03**

(*I switch off the recorder while he attends briefly to the visitor. It's a small business matter that gets swiftly resolved. The visitor leaves and we return to recording our conversation.*)

**Russell:**

**II.ii.00:00**

Okay um we were at the tip (*I laugh a little*)

**Mark:**

Yeah yeah and there was a dead animal a dead possum or a dead cat or something beside us and that really stank and um and that was wild it was um a well it it expanded my parameters a little as a sort of um tender eighteen year old

**II.ii.00:30**

and um since then um on occasion I've really enjoyed um sex that's um had an edge of the filthy or dirty about it in in the sort of conventionalised terms

**Russell:**

Can you outline what those conventionalised terms are for me what's your understanding of that convention

**Mark:**

Oh that um that sex is something that that is

**II.ii.01:00**

um sort of ah well firstly between a man and a woman that happens discreetly in a bed um in quiet suburbia and then you know you um ah you know conception's brought about etcetera etcetera um for a start our culture um

**II.ii.01:30**

deems or religion and then um Judeo Christian culture deems homosexual activity as fundamentally dirty but then when you take it outside of the um conventional confines of clean sheets and um suburban bedrooms um it becomes more dirty and when you associate it with um for instance um stuff that people throw away and um rotting corpses

**II.ii.02:00**

that's another level of filth altogether so um that's what I mean by dirty um and there are aspects of all that that I find really quite stimulating um not that I want to go and fuck corpses

**Russell:**

[unintelligible]

**Mark:**

Au contraire but um but the idea of um of a place which um I associate with um mould and dirt and disease and which has got

**II.ii.02:30**

sort of cold drips coming off the ceiling and um a musky sort of foetid smell about it is reminiscent of um ah caves and an and quite literally an underworld and in this um dark and steamy space to do something which you know is um immensely transgressive not only culturally but also in terms of um ah

**II.ii.03:00**

the norms that attach to um ah healthy sexual activity um to have unprotected sex in this cave-like this um artificial cave-like environment um is fabulously transgressive and I find really very exciting so I suppose here I am associating dirty with also um transgressive

**Russell:**

**II.ii.03:30**

(a silence) Is transgression something you think of sorry that you how spatial is transgression

**Mark:**

Ah

**Russell:**

Like is it about boundaries and limits and things like that do you experience it as spatial or is it just conceptually intellectually spatial

**II.ii.04:00**

(a silence) crossing a line going too far (I laugh a little) I could kind of keep on going but

**Mark:**

Um

**Russell:**

the important thing is how do you experience it

**Mark:**

No I I find it that it's more behavioural

**Russell:**

Right

**Mark:**

Um and I know that I'm um

**II.ii.04:30**

and and linguistic actually as well um if I'm having a really good time with a sex partner I'll call him filthy

**Russell:**

The steam room at Volcano which part of that are you likely if you enter it what's your likely

**Mark:**

perch

**Russell:**

Perch but also do you immediately

**II.ii.05:00**

go to a perch or do you

**Mark:**

Yeah I do

**Russell:**

move around first yeah

**Mark:**

Um I tend to either leave my towel outside or just drape it around my neck and I like to sit on the tall podium

**Russell:**

Oh do you (*laughing a little*) that's where I sit (*Mark laughs*) well I know I've never been there when you've been there

**Mark:**

Mm

**Russell:**

I've never had to fight for that

**Mark:**

But I do sit up there um

**Russell:**

No one's ever up there

**Mark:**

And well it's it's quite a good vantage point because you can see everything

**II.ii.05:30**

going on in the lit space and you can really check out who comes in and out the door

**Russell:**

Yeah

**Mark:**

and where they go to um also if someone decides to come in and give you a blowjob you're at a really convenient height for them

**Russell:**

And you can also say um go away

**Mark:**

Yes

**Russell:**

very easily

**Mark:**

Yeah because you're in a position of um empowerment being placed above people

but I I stay there for a while and usually get quite hot and then if I see um

**II.ii.06:00**

something interesting go into the very dark part of the steam room around the corner where the steam um enters the space then I might head in there and have a bit of a fool around but um more often than not I don't do that I just hang out on top of the tall podium and um

**II.ii.06:30**

and if someone likes the look of me and I like the look of them then sometimes we'll go from the steam room off to a cubicle without having to get down and dirty in the dark corner

**Russell:**

(*a silence*) Um third word public

**Mark:**

**II.ii.07:00**

(*a silence*) I find the locker areas public I find the lounge areas public and this applies not just to Volcano but also um Squirt and Rear Entry

**II.ii.07:30**

um

**Russell:**

How do you know they're public you say you FIND them public it's as though they are already public that you're not creating them that way how do you know then that they're public I'm after

**Mark:**

I think that

**Russell:**

It's something that if again preferably just it doesn't have to be too it doesn't have to be a marvellously

**II.ii.08:00**

constructed argument

**Mark:**

No I'd

**Russell:**

It can be [unintelligible]

**Mark:**

Um there um there's traffic in there

**Russell:**

Right

**Mark:**

Um but ah it's not so much traffic because there are more private areas that have traffic through them but I think it's to do with the degree of openness and visibility and the population that um that traffics those areas

**Russell:**

Population

**Mark:**

**II.ii.08:30**

Well in the numbers the turnover

**Russell:**

Right

**Mark:**

Um it's not like an intimate space where one person at a time squeezes through there's enough room there to get your clothes off and on and there are people coming and going quite constantly um and also there are people at very different stages of the evening there some packing up and going home some just arriving um and so

**II.ii.09:00**

there's not a kind of singularity of of um of purpose in those spaces some people are cruising in there some people are um bashfully trying to disrobe others ah are preparing for home

**Russell:**

Are they places are they areas places

**II.ii.09:30**

whatever that you associate with sexual activity

**Mark:**

Nuh no

**Russell:**

Have you ever witnessed any sexual activity in those parts

**Mark:**

No no I've cruised guys in there um especially new arrivals (*I laugh a little*) but um

**Russell:**

Sorry you just had a look on your face as soon as you said that

**Mark:**

Yeah I've got um there's always something that I enjoy

**II.ii.10:00**

there's something quite delicious about seeing someone arrive and they're fully clothed and you think that they're hot and um you see them get their clothes off and they're still hot and then you um make a move for them as soon as they hit the space outside of the locker room

**Russell:**

You've done that

**Mark:**

Yeah yeah

**Russell:**

**II.ii.10:30**

And it sounds like you've done that more than once

**Mark:**

Ah yes

**Russell:**

Mm

**Mark:**

Yep

**Russell:**

Mm

**Mark:**

But um I've never made a move on anyone within the locker room because it's just it's not a sexy space at all

**Russell:**

What do you mean a sexy space



**Mark:**

Um

**Russell:**

You've just established that it's a public space

**Mark:**

Yeah yes

**Russell:**

as is a tip (*I laugh a little*) or is a tip not a public space

**Mark:**

It's not so much of a public space at one o'clock in the morning

**Russell:**

Ah well then sorry I wasn't aware of that

**Mark:**

Mm

**Russell:**

Okay

**Mark:**

**II.ii.11:00**

Um it's not sexy because the lighting isn't sexy the spatial disposition of the objects um the lockers and changing benches and things in there isn't sexy um and generally speaking what's going on in there isn't sexy

**Russell:**

**II.ii.11:30**

Can you give me an example of sexy lighting

**Mark:**

I think I did last time we spoke about a sort of um Fassbinderesque shaft of light that falls um into a particular hovering area where you can get a view out into the room with the circular um

**II.ii.12:00**

dais in it

**Russell:**

Yes

**Mark:**

That's sexy lighting um lighting which disguises as much as it discloses I find sexy lighting um lighting that um picks up a sudden flash of someone moving through it I think is sexy

**Russell:**

Right

**II.ii.12:30**

um fourth word private

**Mark:**

(*a silence*) There's a very particular sound that I associate with private which is the rattle of the little latches closing off the doors of the cubicle

**Russell:**

Closing off the doors

**Mark:**

Mm

**Russell:**

Not opening them

**Mark:**

**II.ii.13:00**

No not opening closing and that doesn't matter which side of the door you're on

**Russell:**

Right

**Mark:**

But it's that sort of quite satisfying noise of of closure which um creates a private zone albeit fleetingly yes that noise

**Russell:**

You said it's satisfying for you

**Mark:**

Yeah

**Russell:**

What does it satisfy

**Mark:**

**II.ii.13:30**

Um it means that this space isn't full of desperate lonely horny guys um wandering around beating a pathway through the carpet um going home frustrated and um not having found what they came there for it means at least two people

**II.ii.14:00**

are getting lucky when you hear that (*he performs the sound*) clunk the rattle the the the clack and yeah I do find it satisfying it it it um gladdens my heart

**Russell:**

Doesn't matter which side of the door you're on yourself

**Mark:**

No doesn't matter

**Russell:**

Where do you hear that noise where's the place that you associate hearing that noise most with

**Mark:**

Downstairs

**II.ii.14:30**

in the maze at Volcano

**Russell:**

Yes

**Mark:**

or um

**Russell:**

By maze what are you referring to

**Mark:**

Ah there's a um a construction of cubicles with traffic contorted traffic areas between them

**Russell:**

Yes

**Mark:**

downstairs

**Russell:**

Yes

**Mark:**

Um and

**II.ii.15:00**

it's whilst walking around in that environment that you hear amongst other things the rattle of cubicles opening and closing but also on the middle level at Volcano towards the north end of the building um where there's half a dozen cubicles um you often hear that

**II.ii.15:30**

satisfying rattle up that end too

**Russell:**

Um sorry you just said the north end

**Mark:**

Mm

**Russell:**

Do you always have a sense of cardinal points when you're at Volcano for instance

**Mark:**

Um

**Russell:**

North south east and west

**Mark:**

I'm um I'm very aware of the architectural orient or layout of the spaces and to

**II.ii.16:00**

orientate YOU I just identified where those cubicles are

**Russell:**

Mm but you didn't have to think about that

**Mark:**

No

**Russell:**

Right

**Mark:**

No not a lot

**Russell:**

Yeah

**Mark:**

But I don't feel like I carry a compass around with me

**Russell:**

No

**Mark:**

when I'm there

**Russell:**

but that's readily available to you as information

**Mark:**

Yeah yeah

**Russell:**

Okay likewise when you go downstairs you're aware that that's where in relation to the street

**Mark:**

Well um

**II.ii.16:30**

ah that actually comes about more through the entry of the um of a bone chilling draft (*laugh quietly*) um at the corner door

**Russell:**

Yeah I know that

**Mark:**

Mm and you doesn't matter what kind of reverie you're in if you pause for a moment at that point in the corridor suddenly you remember what the outside of the building looks like and that

**II.ii.17:00**

you're standing ah

**Russell:**

YOU do

**Mark:**

Well yeah

**Russell:**

Yeah

**Mark:**

I remember that I'm standing an inch away from the outside world and that there's a five millimetre gap under the door through which this wintry gale is blowing and that just on the other side of that door my nakedness would be exposed to the full glare of street lights and um to that specific street

**Russell:**

You say street lights again is the association always with the evening and night-time

**Mark:**

**II.ii.17:30**

Yeah I think I've tended to go there in twilight or evenings I haven't whiled away many useful afternoons at Volcano

**Russell:**

Right

**Mark:**

Um I'm too busy during the daytime and um ah thoughts of sex tend to come in ah into consideration around nightfall and after nightfall which is

**II.ii.18:00**

um silly because it means in summertime I've missed the after work peak hour

**Russell:**

Um years ago when I first started going I used to really enjoy Saturday afternoons in winter

**Mark:**

Oh okay

**Russell:**

Mm um that's just offered without any further comment at the moment but ah the other thing then let's go back to

**II.ii.18:30**

that rattling sound it's interesting you I mean I think I'm I share this experience with you but I'm interested in getting more from you it's not an image it's a sound

**Mark:**

Yes

**Russell:**

Yeah absolutely I agree

**Mark:**

Mm and there's a certain rattley quality both to the locks but also the melomead clad chipboard doors that they're on tend to resonate and amplify

**II.ii.19:00**

the noise

**Russell:**

What's the cladding

**Mark:**

It's that plastic coat melomead

**Russell:**

Right okay

**Mark:**

It's black matt pebbletex melomead (*he scratches the desk top*) very similar to the surface of this desk

**Russell:**

Desk okay yeah um do you know which are the cubicles that don't shut properly

**Mark:**

Ah

**Russell:**

Do you keep a kind of a record of that

**Mark:**

No I don't because I'm there sufficiently infrequently that

**II.ii.19:30**

those facts have changed

**Russell:**

Right you are aware that that occurs from time to time

**Mark:**

Yeah yes um and it has been historically a point of some frustration on a couple of occasions dragging a hot number into a cubicle and then going to shut the door only to find that it doesn't shut and so you've got to try and find another cubicle and

**Russell:**

How

**Mark:**

it's a bit tedious

**Russell:**

How long

**II.ii.20:00**

will you spend trying to shut it before you give up on it

**Mark:**

If I can't get it to work I'll generally turn up the light to establish what's wrong and if there's a um a bit which is fundamentally important to the functioning of the lock which is missing then you know we're out of there ah sometimes it's just a matter of putting a shoulder to the door

**II.ii.20:30**

or um using a bit of force but if you know a couple of attempts of that prove fruitless I'm not going to nancy around with the lock any more I'll go somewhere else

**Russell:**

The light level in the cubicle you said you'd turn it up are you presuming that it will always be low

**Mark:**

Um generally speaking yeah that's the way that you find them because er if they've been used previously then generally

**II.ii.21:00**

the the lights have been turned down a bit or that's what I've experienced

**Russell:**

Right okay fifth word safe

**Mark:**

(*a silence*) I find

**II.ii.21:30**

the entire environment of the sauna safe  
um it's um it's not an environment where  
you're going to get assaulted or mobbed or  
even called names

**Russell:**

None of those things have happened to you

**Mark:**

No

**Russell:**

You've not witnessed those things  
happening

**Mark:**

No

**Russell:**

All right

**Mark:**

Um

**II.ii.22:00**

they feel for me like somewhere safe I I  
feel like I can go to a sauna and completely  
relax there um completely cast aside  
inhibitions and indeed in some respects  
even adopt um quite a different persona and  
I can do it safely I'm not going to come  
under any form of physical or psychological  
threat there apart

**II.ii.22:30**

from um the threat of catching some kind of  
STD which is a pretty constant threat and  
I've picked up just about every just about  
every variety probably through saunas but  
they still

**Russell:**

When you say through saunas do you mean  
at a sauna

**Mark:**

Yeah yeah

**Russell:**

Yeah

**Mark:**

Yeah as a result of having sex with people  
at the sauna

**Russell:**

How do you know it was at the sauna and  
not somewhere else

**Mark:**

**II.ii.23:00**

It's not rocket science um there's been  
periods in my life where um the sex that I've  
been having has been sex at a sauna and I  
contracted um ah STDs as a result of that

**Russell:**

Mm hmm okay

**Mark:**

*(a silence)* At the same

**II.ii.23:30**

time that they're safe they're also excitingly  
dangerous but that's part of the safety that  
they offer I mean it it's part of the thrill that  
they offer it's um it's a safe place to do  
dangerous things

**Russell:**

*(a silence)* To do dangerous things without  
endangering yourself

**Mark:**

**II.ii.24:00**

No no it's a safe um it's a safe place in that  
the um ah heterosexual hegemony is locked  
out of there

**Russell:**

Right

**Mark:**

Um it's an unsafe place in terms of activity  
because um ah there's any number of  
medical problems you could walk out of  
there with

**Russell:**

Right can we just go back for a

**II.ii.24:30**

second you said the heterosexual  
hegemony is locked out of there

**Mark:**

Mm

**Russell:**

At what point do you think do you experience yourself as being in the sauna can we take a specific example Volcano when are you IN Volcano

**Mark:**

Um when I turn the corner at **II.ii.25:00** the first landing of stairs and my eyes travel past the rather crude um wall painting (*I laugh a little*) derived from Tom of Finland and I figure no I don't figure I just feel that um that beyond that point heterosexual culture has been left behind because no straight guy could walk

**II.ii.25:30** in there believing that he was going to get a sort of après football massage and sit in a um ah a sauna without getting um sexually harassed I feel like it's my space from that landing upwards

**Russell:**

That's interesting um what about at Squirt then

**II.ii.26:00** where are you IN the sauna

**Mark:**

Um once past the security door

**Russell:**

So you have to actually be through the security door

**Mark:**

Yes

**Russell:**

With it shut behind you or with it open

**Mark:**

No the instant it opens and I pass through there

**Russell:**

Yeah okay and um is it worth listing other saunas in Melbourne

**Mark:**

No because I um I haven't been to any of them

**II.ii.26:30** sufficiently recently for me to be able to reflect accurately

**Russell:**

Fine okay all right now you might feel you've already addressed the final word but um I'll give it to you anyway dangerous or danger

**Mark:**

Um

**Russell:**

Either danger or dangerous will do

**Mark:**

Yeah dangerous is **II.ii.27:00**

walking down the stairs at Volcano into the pool area in the bottom level and I find that my pulse will start to race a little and um

**Russell:**

Always

**Mark:**

No but when I'm there on my own

**Russell:**

Right

**Mark:**

Um and I'll

**II.ii.27:30** probably just pump myself up a bit and feel like um mm it's a bit like entering the bullring or the gladiatorial ring

**Russell:**

So when you say you pump yourself up a bit do you mean you (*laughing a little*) have an image of a matador that kind of

**Mark:**

Yeah yeah

**Russell:**

Yeah

**Mark:**

I will adjust my posture

**Russell:**

Oh yeah so can you now I've tossed  
**II.ii.28:00**  
 an image at you but can you actually let me  
 know a bit about how you adjust your  
 posture

**Mark:**

Um I'll suck in me gut and stand up a bit  
 more straightly

**Russell:**

Yes

**Mark:**

more vertically and and um maybe flex my  
 upper torso a bit just to make sure it's still  
 operating and um I might  
**II.ii.28:30**  
 chew my lips a bit to get a bit of blood  
 circulation in there

**Russell:**

Really

**Mark:**

Mm

**Russell:**

Do you mean visible blood circulation or  
 blood circulation that you can feel

**Mark:**

To get some colour back into them

**Russell:**

Right so to make them colourful for other  
 people

**Mark:**

Yeah yeah

**Russell:**

Yeah

**Mark:**

Yeah so I'm walking around with um ah my  
 cunt on display

**Russell:**

Right

**Mark:**

All that kind of stuff

**Russell:**

Where did that come from when when did  
 you first do that lip chewing  
**II.ii.29:00**  
 thing with that view in mind that is with the  
 view of another person in mind

**Mark:**

Oh I have no idea (*a silence*) I always I  
 was always fascinated as a child by the fact  
 that my mother decade after decade used a  
 particular lipstick colour which which was  
 coral red

**II.ii.29:30**

and then I think probably it was in a Cleo or  
 one of those early sort of new woman  
 magazines where I would have read about  
 um the um psychological parallels made  
 between the mouth and the sexual organs  
 and that kind of thing

**II.ii.30:00**

which made me look at my mother strangely  
 from that point onwards

**Russell:**

(*laughing*) Okay you have such a benign  
 look on your face when you tell me that um  
 but the chewing of your lips

**Mark:**

Oh that's um ah

**Russell:**

Like when you were an eighteen year old  
 were you doing that then

**Mark:**

No because I was more into a kind of Goth  
 look where pasty lips were the go

**Russell:**

**II.ii.30:30**

Right

**Mark:**

but um ah I think I learnt it actually from a girlfriend who before walking out the door would sort of slap herself um on the cheeks a few times and um bite her lips and then suddenly you know she had red glowing cheeks and um a full flushed mouth

**II.ii.31:00**

and um I thought oh that's effective good party trick does does the trick

**Russell:**

But you don't slap your cheeks

**Mark:**

No no ah my face is quite vivid enough (*I laugh a little*) without needing red cheeks to go with it so yeah I think I learnt it from a chick I think it's the only thing I learnt from her that one

**Russell:**

**II.ii.31:30**

(*a silence*) I don't think I have anything else I want to ask you urgently is there anything you want to ask me or tell me

**Mark:**

(*a silence*) Has anyone talked

**II.ii.32:00**

about smells in relation to those sorts of um associative questions

**Russell:**

In relation to those questions not much but people have talked about um bad smells

**Mark:**

Mm

**Russell:**

They've not talked about or that is smells that register

**II.ii.32:30**

unpleasantly for them what's interesting is um has been the associations for instance the smell of chlorine

**Mark:**

Mm

**Russell:**

is something that regis has registered say for one person as a smell of oh this is a clean place but for another person it's been an actual indication that this is not a clean place because there's chlorine

**II.ii.33:00**

smell um so that the same stimulus produces quite marked ah differences in terms of response

**Mark:**

Mm

**Russell:**

Um very people might talk about um an offensive body odour on other people which I th correct me if I'm wrong is not what you were talking about when you were talking about body odour on men

**II.ii.33:30**

about that being offensive is that correct

**Mark:**

No no that I don't find body odour offensive

**Russell:**

Yes nor do I um I scandalised my students weeks ago mentioning (*laughing a little*) that I don't like licking deodorant and that apart from the fact that they said they'd bear it in mind ah (*we laugh*) um there were some

**Mark:**

Oh it's an appalling sensation

**Russell:**

**II.ii.34:00**

Yes I agree

**Mark:**

It's like chewing on on um

**Russell:**

Oh please don't even try to compare it but the the thing about odour though being brought up yes there's been offensive body odour chlorine and then um odours to do with um the steam rooms

**Mark:**

Yeah I was just wondering

**II.ii.34:30**



whether um whether different venues had different signature smells because my strongest recollection of Sauna W in Sydney

**Russell:**

Oh yes

**Mark:**

was that about a hundred and fifty metres downwind of it you knew that you weren't far from the sauna because this wall of chlorine stench hit you

**Russell:**

Oh that's interesting um

**Mark:**

**II.ii.35:00**

You could smell it in the taxi approaching

**Russell:**

*(I laugh)* Might be the driver um *(a silence)* that question did what why the curiosity about that do you think where's that coming from

**Mark:**

Um I probab um I suspect

**II.ii.35:30**

that different venues do have different signature smells and it's probably due to the different cleaning products that they use or the um different hygiene protocols and arrangements that they adhere to but um for many people smell is the strongest associative memory and

**II.ii.36:00**

*(a silence)* and my suspicion is I I can't remember a whole lot about Rear Entry but I think that if I smelt the right cleaning product suddenly *(he snaps his fingers)* a lot of memories would be triggered

**II.ii.36:30**

and I find personally that smell has that capability in me to bring back not only um events but quite palpable spatial memories

**Russell:**

Um one of the women I interviewed talked about walking into Volcano and instantly recognising the smell of a cleaning product that

**II.ii.37:00**

she associated with her schooling

**Mark:**

Right

**Russell:**

That she it was she believed the cleaning product that was used at the s the primary school she went to

**Mark:**

Right okay

**Russell:**

and that was there for her very vividly and instantly um and someone else talked about bleach and a a link with um his mother

**Mark:**

Right

**Russell:**

cleaning things with bleach

**Mark:**

Yes

**Russell:**

I may I may have that

**II.ii.37:30**

incorrect though I'm now I'm just wondering whether I'm blurring that with something but um but the woman talked about phenol phenyl [sic]

**Mark:**

Oh yeah

**Russell:**

and a very distinct connection now whether they actually use that or not at Volcano I don't know but

**Mark:**

Okay no well that's that's my question

**Russell:**

Okay

**Mark:**

The spatial qualities of smell

**Russell:**

It's kind of uncontrollable though smell

**Mark:**

Mm

**II.ii.38:00**

oh it comes my boyfriend appeared the other day with a bar of Pears Soap

**Russell:**

Yes

**Mark:**

and the instant I got a whiff of that suddenly I was three years old looking at the underside of the basin in my grandparents' bathroom

**Russell:**

Yes

**Mark:**

um working out how it is that I could get from that point to the toilet by only stepping on the grey squares of lino in their multicoloured lino squared floor

**II.ii.38:30**

and just that one smell threw me back almost bodily forty oh thirty-eight years

**Russell:**

It'd be interesting if they actually had different kinds of cake soap at saunas rather than those I mean I understand why they don't and there is cake soap available at Rear Entry

**II.ii.39:00**

but it's so anonymous and odourless but it'd be interesting to see you know if they had (*I laugh a little*) Pears Soap what it would do well to conversation apart from anything else

**Mark:**

Um a group of my mates are contemplating putting together a very exclusive club I don't think it will be a gentlemen's

**II.ii.39:30**

club (*I laugh a little*) um

**Russell:**

You've got that look on your face again as you say that but keep going

**Mark:**

Um but it will be a ah a leisure club probably more urban based than country club um and there's been speculation about giving hookers free membership um

**II.ii.40:00**

just to keep the place lively but um I've been toying with what to make of the ah ablution areas because there'll probably also be a small gymnasium and a sauna and things of that sort definitely a hot tub um and there'll be quite a

**II.ii.40:30**

lot of emphasis on there being a visible and tactile ah sense of luxury in the place and you talking about soap is a reminded me that there are ways of providing the sense of luxury that don't necessarily have to do with the fluffiness of the towels or the acreage of marble or the fact that the mirrors might have a bevel

**II.ii.41:00**

on them but you can address the senses much more completely by giving someone a nice cake of soap to handle mm I think there are possibilities there

**Russell:**

Let's leave it at that

**Mark:**

Okay

**Russell:**

Okay

**II.ii.41:24**

(*I switch off the minidisc recorder*)

END OF CONVERSATION

## appendix 30: Max II

*The transcript documents a second conversation with Max recorded at short notice after I fortuitously encountered him in a city street. He'd been out of town and out of contact for several months and had returned to Melbourne merely for the day. When I noticed him from my passing tram, I disembarked and hailed him. We arranged to meet a few hours later at a restaurant to record a conversation. At the restaurant, which was near empty, we secured a corner table and set about our task. Almost immediately customers started arriving, including a large table of women who sat literally within our reach. I found their presence distracting and inhibiting but when I checked with Max he indicated that he wished to continue. The conversation was the only one in the entire series to last less than forty minutes.*

**Russell:**

**II.i.00:00**

Okay so what I want to do is just go over a list of six words and um I just want you to just tell me what your as best you can your immediate or strongest associations are of in relation to your experience at saunas and preferably in Melbourne but it doesn't have to be um in relationship to these words and it might be that it's something

**II.i.00:30**

like a a story or a figure you've encountered or it might be um something you're always aware of um a piece of furniture you know whatever you know up to you so the first word is clean

**Max:**

*(a silence)* That's interesting um

**II.i.01:00**

I immediately think of wet rooms of of the wet saunas um and I have an I have an image of different wet saunas and one that's kind of my image of it is that it's kind of um immaculate it's sort of smooth white surfaces um that are um that I endow with with being kind of incredibly pure and clean and sharp

**II.i.01:30**

and another place that always feels like there's probably things breeding in there *(he laughs a little)* um that the that the surfaces are kind of fuzzy and like when when wood gets very wet and it's not been surfaced it gets that kind of fuzzy feeling

**Russell:**

Yeah

**Max:**

and [unintelligible] I have thoughts of European saunas where men wear th always wear s some kind of footwear and I at moments like that I think I should yes I can understand the sensibleness of

**II.i.02:00**

wearing things on your feet and then I think of actually a a ah a thing a kind of a fungus or it's a bacterial thing that I had on my that I got on my back that discoloured the skin and I think that I I'm sure I got it from being in one of these wet saunas ah that's that's my the thing is I've somehow picked it up in there so so clean has connotations of that for me it's something about I do like those kind of areas to be not to be

**II.i.02:30**

visibly um clean *(he laughs a little)*

**Russell:**

Visibly clean

**Max:**

Visibly clean yes whether or not they are doesn't really worry me but I the the that I like that the image of them the image is one of of something that's very smooth and yes and polished and clean *(laughing a little)* the other thing clean does for me is thinking of of cleaning [?] of of of the

**II.i.03:00**

the that wonderful thing that happens in saunas where you can you know something can happen and suddenly there's a flash light you know being sort of flashed into the room and and I I always think that's so you know funny because it seems to destroy some kind of moment you know it destroys some kind of um notion that you're in this kind of world that's that's limit that's got no no kind of boundaries and isn't kind of um subject to you know any other inter in kind of intervention

**Russell:**

Are you talking about

**II.i.03:30**

the sauna staff cleaning

**Max:**

The staff who come around yeah with

**Russell:**

To clean yeah

**Max:**

their buckets and their and sort of invade in that way you know

**Russell:**

Yeah so with their flashlights are they invading spaces that are dark or dim

**Max:**

Mm

**Russell:**

Yeah

**Max:**

Yes in such a kind of routine way too that that that it's got something to do with the kind of the kind of intricacy and care with you with which you might actually arrive in a room with someone and then the fact that the flashlight suddenly that completely

**II.i.04:00**

can sort of (*he laughs*) I always find it sort of sobering or something that you know it grounds you or it's like yes well you know it just

**Russell:**

Grounds you

**Max:**

Yeah

**Russell:**

Okay

**Max:**

And it's also something about that actually sparks a memory it's not a Melbourne sauna it's a sauna in another city that has this rather wonderful um dark room that you you get to via quite a frightening passageway that that you really don't know where you're going because it's like a it's kind of like concrete it's like a a tunnel

**Russell:**

Yeah

**Max:**

and it's a bit scary because it gets

**II.i.04:30**

very narrow and you you think I you start to get claustrophobic I wouldn't want to be trapped in here and then suddenly you come into this room that's kind of got stars in it and it's just little lights and and you can never quite work out what are the parameters of that room I can never been able to work out what are the what shape it is

**Russell:**

Right

**Max:**

and then once then same thing the cleaner came and turned the lights on and suddenly I was quite shocked that we were almost in what could have been a broom cupboard (*we laugh a little*) it was quite incredibly sort of ordinary

**Russell:**

**II.i.05:00**

So the cleaner in that case turned the lights on

**Max:**

Yeah turned the lights on

**Russell:**

as distinct from

**Max:**

No actually the lights came on in the room momentarily

**Russell:**

So what kind of lights were they

**Max:**

They were fluorescent lights

**Russell:**

Right

**Max:**

but even they were slightly concealed

**Russell:**

Yeah

**Max:**

so it wasn't like we were suddenly in blinding light

**Russell:**

Yeah

**Max:**

but that it was light it was light and so suddenly the dimensions and the shape of the room and and the and the um what was in the room were were entirely visible

**Russell:**

Yeah

**Max:**

Mm

**II.i.05:30**

I think that's I think that's probably mostly what

**Russell:**

Mm hmm

**Max:**

I don't think there's much else there really

**Russell:**

The um

**Max:**

Clean

**Russell:**

white immaculate wet sauna do you have a specific one in mind or is the image

**Max:**

There's a mixture but there's one I particularly like the um which is the sauna in ah High Street in ah in Suburb E

**Russell:**

Right

**Max:**

It's very simple it's just a corridor a sort of corridor but it has these white the the seating is just white and white tiles

**Russell:**

Right

**Max:**

Mm

**Russell:**

**II.i.06:00**

Yeah okay I'll give you the second word

**Max:**

Mm

**Russell:**

Dirty

**Max:**

*(he laughs a little)* The first thing I think is shit I think sometimes the actual the actual appearance of shit you know when you've been fingering someone's arse or something but sometimes just shit I can I can think momentarily you know it I still yes I still find that I kind of deal with it quite

**II.i.06:30**

automatically and functionally but I think somewhere I still think ooh dirty or you know like yes I think that there's something like

**Russell:**

Like what

**Max:**

Like something that that's in the wrong place you know like it's it's somehow shits goes into the toilet and so sometimes you suddenly have shit on sheets or shit in the room or on your hands or whatever can sometimes well that's the associat you say dirty I think shit and so there's something about that um

**Russell:**

**II.i.07:00**

Is that a frequent awareness or a frequent phenomenon or in saunas for you

**Max:**

Um I don't say it's a frequent one but I suppose I I was always quite shocked the first time I I kind of fingered anyone to actually realise that you know you have to actually have to

**II.i.07:30**

sometimes deal (*laughing a little*) deal quite frequently

**Russell:**

Yeah

**Max:**

with the fact that you're fingering shit you know and so um (*a group of women sit down at a table near us, near enough for their conversation to be recorded clearly on the minidisc*) I I think it's more having learnt to deal like having somehow worked out how to deal with it or got used to it rather than actually without without having really ever resolved it in some way so it's something like that I think mm

**Russell:**

(*referring to the table of women adjoining us*) Do you feel uncomfortable

**II.i.08:00**

about the proximity here

**Max:**

Um not not no I don't think so

**Russell:**

Are you sure

**Max:**

Mm

**Russell:**

If you change your mind just let me know

**Max:**

Sure um no because I it's interesting with dirty because I ah it probably evokes more um memories or associations not without strictly to do with sauna um but in

**II.i.08:30**

terms of sauna itself um no I don't think that's the only thing actually that's the only thing it kind of evokes mm

**Russell:**

Next word

**Max:**

Mm

**Russell:**

Public

**Max:**

**II.i.09:00**

(*a silence*) The only time I feel public what public suggests to me really is being in the television room and I think of the um particularly at Rear Entry um and I think I I sort of avoid that I find that that large viewing that large room where that with the bar and the and the lounges and the television I actually feel in public when I'm in there where in a way that I never feel in public in the rest

**II.i.09:30**

of the sauna and what I remember there was I it's sort of because it's a sort of a um sort of an interim zone or something you know I mean because you could easily be in that area in clothes and that would not seem odd to be sitting in in your clothes and some men do and they get dressed and they come and sit down and watch television and so there's something about that is it liminal there's something about that the kind of the you know the fact that it seems half way I find sometimes it feels a bit discomforting to me in that area and I always think

**II.i.10:00**

that I always think that I'm more I'm more um exposed or more under the gaze of someone of someone in the sauna in that place than I ever feel in the sauna itself I mean gaze in the sense of someone seeing me as as who I am seeing me as someone in public life (*he laughs a little*)

**Russell:**

Right

**Max:**

in that space

**Russell:**

Recognising you

**Max:**

Yes maybe where I can be recognised in the space but I

**II.i.10:30**

don't I don't experience it as recognition of me I'm just someone who's at the sauna

**Russell:**

Right how how do you account for that change in experience

**Max:**

I think it's probably um I think it's partly ah to do with my own the the place of my own sexuality in society in terms of the degree to which I may think that people

**II.i.11:00**

don't know that I'm necessarily that I'm gay the extent to which maybe my homosexuality is not is not necessarily publicly known or yeah so I think it it I know that there's a residue there of something hidden or something you know ah where I I'm s I could still be exposed or yes not that I I say that but I it's more a kind of fantasy about it than than

**Russell:**

Yeah

**Max:**

something I

**II.i.11:30**

actually you know feel I think mm (*a silence*) I mean you know public I think public toilet you know and well that's significant because I mean I I think I do like it

**II.i.12:00**

for that I do like the sauna for that reason that it's something about the the kind of performance of something the performance of the kind of the public situation which is the beat or the toilet um there's still kind of sense of the of various rituals that one enacts in the sauna that are not aren't you know aren't different to the rituals you might enact on the beat or whatever that get transposed over into the sauna but are now because it's in a safe

**II.i.12:30**

place sort of take on a must take on yeah perform that more a sense of performance or something because there's not the necessity to be careful (*he laughs a little*) or

wary or any of those things and I think I'm yes I think so so when you say public I think there's something fascinates me as even as I talk about it about about how much the activity within the sauna is chicken and egg it

**II.i.13:00**

maybe is influenced by those kind of rituals and how much they get carried over into the sauna why because that's what we're is it because we enjoy them and that's what we turns us on so we we reproduce them inside this space I don't know or there's kind of there's some interplay

**Russell:**

You don't know what happen you don't know generally or you don't know for you

**Max:**

Well I think I do know for me I think that yes I would say that probably I'm I'm

**II.i.13:30**

I'm I'm very I mean (*almost unintelligible*) it's really it's interesting it relates the public (*intelligible again*) because I must say I am quite I don't really want to meet someone at the sauna that I know actually that that comes down I'm not really interested in meeting someone I know I can't I don't see the sauna as a place that if I met someone I'd [sic] know and say come let's go to the bar and sit down and have a cup of coffee I feel that I'm wasting the time there I'd do that with them out there I that's not what I've come to the sauna for

**Russell:**

Yeah

**Max:**

So I I find that I think you know I've paid sixteen dollars to get in here I'm

**II.i.14:00**

not (*laughing*) right you know so I'm not going to sit down and do that I mean I say that as we speak but I think that's also a ah a changing thing you know like having met this guy recently in a sauna who I'm sort of yeah having this thing with I I don't know that could in itself change my relationship the very fact that the sauna has now become somewhere where I've actually met someone that I feel comfortable with actually in public I could easily see

**II.i.14:30**

how that will now alter and change it will change my relationship within the sauna I

think I've always felt that in the sauna I think there's something about the public too it's about permission I think I've often felt not the permission to behave in the sauna the way I would behave outside i.e. that you see someone and you smile at them and say oh hello that there's this game that I have to keep playing of

**Russell:**

Of what

**Max:**

Oh well I can only do it (*he gestures*) see I'm making a gesture of sort of you know like of something furtive or not

**II.i.15:00**

not furtive but something

**Russell:**

deflective (*this is a question*)

**Max:**

Yeah deflective probably I mean you know this is this is to do very much with me for a long time never taking the initiative always wanting to be the desired object so you know waiting for someone to make the initiative to me so I could play games of evasion or whatever and maybe kid myself that that things are happening when they weren't really happening

**Russell:**

Yeah

**Max:**

And it was very interesting in relation to this guy because when it finally came down to it I took the initiative and which was quite a step for me

**II.i.15:30**

and I took it very quickly you know like like I I would probably have have played around more or or you know um I've suddenly forgotten the word you know tracked (*he laughs*) followed for longer played the game of of pursuit longer

**Russell:**

Yeah

**Max:**

And I didn't I just went booom you know and so that was kind of reassuring I suppose you know mm so there's quite a lot in public actually when I think about it

**Russell:**

**II.i.16:00**

Safe which is a word that you've used

**Max:**

Yes yeah yeah

**Russell:**

in your discussion of public

**Max:**

Yeah um (*a silence*) mm well there's something about I kind of equate safe with comfortable with

**II.i.16:30**

with um warm with secure with um familiar safe familiar and I must say something about walking into the sauna that almost sometimes just the moment of arriving at the sauna is the most satisfying moment for me because it's like ah I'm at the sauna ah I know where I am I know you know everything here you know feels yes in a sense safe or there's something about that moment of entry that that ah is very um pleasurable

**Russell:**

**II.i.17:00**

Does that only apply to saunas you're visiting for the second or some subsequent visit or

**Max:**

Oh no it's even heightened by going to a sauna that I've never been to

**Russell:**

Right I was wondering

**Max:**

[unintelligible] in a foreign enviro yes that's quite interesting that like I I don't there's [sic] a sauna I haven't been (*he laughs*) been into in Australia but but I but I haven't been to the one in a city interstate for many years in fact I I couldn't even remember whether I'd ever been to it and then as soon as I arrived I reali I recognised



it and thought oh I do so again yes so there was

**II.i.17:30**

great almost kind of excitement about being at this sauna because I know it's a place I feel I'll feel safe and comfortable in but also the added thing is but I it's it's slightly unknown to me so there's there's something kind of about you know the possibilities that that haven't been because sometimes ah that's interesting I suppose that comes down to the nature of particular saunas I I must say that a sauna like Volcano I never go to Volcano with any great sense of expectation

**II.i.18:00**

it it feels to me that somehow it's too known whereas I must say um Rear Entry always I always think it's kind of an interesting sauna because I feel that there's it always seems to have potential for me whereas I think somehow Volcano has lost some of its (*he laughs*) potential

**Russell:**

I'm just curious um can we take say Rear Entry

**Max:**

Mm

**Russell:**

Now you say it's the moment of arrival

**Max:**

Mm

**Russell:**

**II.i.18:30**

What moment is that when have you arrived at Rear Entry

**Max:**

(*he laughs a little*) Yes that's a good question well yes it's a good question because I I I think it actually is probably starting to happen from the moment I hop in even have the thought to go there

**Russell:**

Right

**Max:**

Yeah this thing it's the like I always think it's like the little um you know um Java when the little wheel starts going on the computer

**Russell:**

Yeah

**Max:**

You know when you go into Java you know is it Java

**II.i.19:00**

yeah you know what I mean

**Russell:**

I don't know

**Max:**

Oh when you

**Russell:**

I I know the kind of idea where an icon starts being active to let

**Max:**

Yes

**Russell:**

To reassure you that something's underway

**Max:**

Well it's not that but this is specific when it's about to take you into video or

**Russell:**

Oh yeah

**Max:**

stream what's called streaming video the little Java wheel starts and it feels like that ooh this little Java wheel'd started you know activate [?] and I always know we're going now it's going somewhere and and I suppose that just just ah accumulates or as I get you know as I get closer to it

**II.i.19:30**

yes and so it's that kind of continues right through the moment of [unintelligible: I don't know?] paying the money going through the door getting to the locker taking your you know like it's just a

**Russell:**

So when does it start to wear off

**Max:**

*(he laughs a little)* Oh well that's that that's um that's quite specific to each occasion that I would go to a sauna I mean I would say that there's always almost without exception there's always a kind of there's probably a period of about a half an hour an hour

**II.i.20:00**

I think where it it sustains on any occasion I go to a sauna it would start to wear off probab possibly through I think if within a hour there's not some sense of you know possibility or I don't see you know there's not a potential you know um meeting I keep wanting to say conquest at the moment *(he laughs)*

**Russell:**

I thought you were going to just just say meat rather than meeting *(I laugh a little)*

**Max:**

*(laughing)* Meat yes oh meat ah yes I suppose if that doesn't happen within

**II.i.20:30**

the first half hour or an hour it starts to wear off a bit you know hmm

**Russell:**

Um I'm just curious though

**Max:**

Yeah

**Russell:**

You said conquest

**Max:**

Mm

**Russell:**

was a word that you keep going to say but you never did

**Max:**

Yes

**Russell:**

What's that about *(I laugh a little)*

**Max:**

Yeah well what is it about I don't know I I um *(a silence, then)* oh I sort of do know what that's about I I think um

**II.i.21:00**

yes I think there's been a a number of experiences lately of seeing men at the sauna who I would never imagine that I would end up having sex with who I've had sex with and they've you know I'm talking kind of I suppose I'm talking young men very beautiful young men and that that's kind of and I so yes I suppose I use the word conquest it's like wow that's kind of amazing mm mm and probably specifically because I you know in some way because if

**II.i.21:30**

I took the initiative in relation to this guy who's you know this particular guy

**Russell:**

Yeah

**Max:**

And I not that I felt any sense of conquest in that but you know

**Russell:**

Is that it for safe

**Max:**

Yeah

**Russell:**

Private

**Max:**

Private that's very interesting private

**II.i.22:00**

I suppose when I think private I I think of a few a few times in saunas where I've felt an incredible um sort sense of intimacy or or closeness to the person I've been with and in those on those occasions time has any sense of time has kind of vanished i.e. on both occasions it was always a shock to us to discover that we'd been in the room for as long as we'd been where

**II.i.22:30**

I lose a sense of actually where I am like yeah a sense that I'm of anyone else

around I mean I'm just with this person in in this space um (*a silence*)

**II.i.23:00**

oh that's interesting I I I kind of um challenge anyone's I I sometimes think I challenge people's a little bit people's own privacy I I sometimes think that saunas are open game or something that I I never used to do this but I've found myself kind of being a bit of a quite interested in being a voyeur and so I I it sort of challenged something

**II.i.23:30**

in me about people's right to have privacy in the sauna so that if a two people were in a room I couldn't I could start to think well yes that I I I was not adverse to maybe if the you know looking through a crack in the door or something like that and so yes not not sure about what role privacy has within a sauna or what you can expect of privacy

**II.i.24:00**

within a sauna I'm not someone who I mean I quite like group sex so that privacy seems something that e that excludes me and I can kind of um I can feel not resentful but like whatever the word is put out or something that someone should expect to be able to be (*laughing a little*) private

**Russell:**

**II.i.24:30**

But it's an experience you've had nevertheless

**Max:**

Yes yeah mm mm yes and I can be quite I know that I I'm I'm quite intolerant (*laughing a little*) I can be quite intolerant of someone disturbing that privacy

**Russell:**

And that

**Max:**

But that but that fluctuates I mean there's been times when I've been with someone and the door's suddenly maybe wasn't closed properly and someone else has come in and I'm quite open to that if if it's you know someone who

**II.i.25:00**

feels you know that there's some you know that there's potential for something else to happen or whatever so mm like random acts of privacy or something

**Russell:**

But that'll be in some enclosed space

**Max:**

Yes

**Russell:**

within the sauna

**Max:**

Yes yes

**Russell:**

And normally a space that would be where you could secure it

**Max:**

Yes

**Russell:**

That closure

**Max:**

Yes that's right yes yes yes

**Russell:**

Is that something you tend to do like to secure that closure or

**Max:**

No no not really

**II.i.25:30**

no

**Russell:**

You leave it up to the other person

**Max:**

Or I do it kind of um perfunct you know like (*he demonstrates*) like sort of

**Russell:**

Yeah

**Max:**

just functionally but I I I I

**Russell:**

You just made a gesture like bolting the door

**Max:**

Of bolting the door

**Russell:**

Yeah yeah yeah

**Max:**

Yes I I I'm not kind of um but it's not a huge thing for me particularly no

**Russell:**

Right

**Max:**

No no I mean that kind of relates to the public I suppose that I oh well that's well I think I I think I I went through a period

**II.i.26:00**

of of finding it quite confronting oh not [unintelligible] confronting but I the thing of people not you know like if someone say in a corridor someone giving someone a blow job in a corridor you know not going into a room I I I may have I don't think I think I I I I would sometimes I don't think I was fascinated by that but fascinated because it was it was something that was well it's interesting isn't it defining notions within

**II.i.26:30**

a sauna of what's public and what's private it seems to do with what is interior and what is exterior so in that context the ex the corridor would seem to be an exterior space it's outdoors it's out of the rooms

**Russell:**

Right

**Max:**

So it was for people to engage in in in any kind sexual activity in the corridors seemed a different another order of experience a different order of experience and I used to find I couldn't imagine myself doing that and then something

**II.i.27:00**

happened where I was doing that and that was yeah that was interesting because I I sort of realised that it seemed to break that taboo down or make me think not so much about there being any differentiation between going into a room and closing a door and being in a corridor or it made me

fascinated but what is it we're doing when we want to go into the room you know what are we is it are we concealing ourselves or is it in order to be more intimate

**II.i.27:30**

is it not to be interrupted I'm not sure

**Russell:**

Are these questions you ask yourself on those occasions

**Max:**

Well they're questions I'm asking myself as I talk to you now *(he laughs a little)*

**Russell:**

Right

**Max:**

In the way that this *(laughing a little)* we [unintelligible] it has me reflect on things I might otherwise not reflect on

**Russell:**

Right so you you don't

**Max:**

I probably never thought about that before

**Russell:**

Right okay

**Max:**

but as I talk with you I don't [?] think probably it is something I I think about you know that's there

**Russell:**

I mean I know that someone might say to me oh do you want to go to a room

**Max:**

Mm

**Russell:**

And I often just

**II.i.28:00**

because that hasn't been an intention

**Max:**

Yes

**Russell:**

that's arisen in my mind will often now say  
no

**Max:**

No no

**Russell:**

And not because I'm against the idea but  
because at that moment it hasn't been  
something I've been wanting it's not that I  
want to [unintelligible]

**Max:**

Mm no I understand that well it's for me it's  
often that

**Russell:**

And that

**Max:**

I suppose often it indicates to me that that  
maybe what I thought was happening wasn't  
happening or

**Russell:**

Well we're in two different places

**Max:**

Yeah we're in two different places because  
I know what you're saying it's like oh well  
I'm actually quite enjoying

**II.i.28:30**

THIS (*he laughs a little*) you know

**Russell:**

Yeah yeah

**Max:**

This is it

**Russell:**

Yeah

**Max:**

What is happening now is it

**Russell:**

Yeah yeah

**Max:**

This is what's turning me on why would I go  
to a room

**Russell:**

Yeah

**Max:**

That would alter it you know

**Russell:**

Well that's the other thing people often say  
what do you like doing and I

**Max:**

(*groaning*) Oh

**Russell:**

I almost invariably say THIS (*I laugh*)

**Max:**

This yes what we're doing now yes

**Russell:**

Apart from the questions

**Max:**

I know what do you how do you answer  
that question oh everything

**Russell:**

Well that's what I do sometimes I've said  
I'm here to find out

**Max:**

Yeah (*he laughs*)

**Russell:**

Ooh

**Max:**

Yes

**Russell:**

It's like when I go to my counselling

**II.i.29:00**

session the person at reception often says how are you today and I say I'm here to find out

**Max:**

*(he laughs)* Yes

**Russell:**

Um

**Max:**

So that's probably unless there's anything else that what was that one safe

**Russell:**

Yeah

**Max:**

Yeah safe was that safe

**Russell:**

No that was private

**Max:**

No it was private mm mm

**Russell:**

Well we'll go onto the other one then

**Max:**

Yeah

**Russell:**

The last one's two it's actually one one concept but there are two words you can pick up on either of them and they are either danger or dangerous

**Max:**

Danger or

**II.i.29:30**

dangerous

**Russell:**

Yeah

**Max:**

Yeah

**Russell:**

Either of them

**Max:**

Right well you know I mean yeah I immediately go I immediately go to unsafe sex I suppose is my first thought when you say danger but it's funny that as I say it it because it it's like it's like it's not of my own making it's not it's

**II.i.30:00**

it's it's sort of not it's a danger that's kind of been put on me I mean I you know it's

**Russell:**

Do you mean that

**Max:**

Well it's

**Russell:**

it's your duty or you're obliged to say that

**Max:**

Yes I su *(he laughs a little)* no because I I think it's something I'm in in a great deal of um kind of

**II.i.30:30**

I want to say conflict or dilemma but it's not quite as strong as that but I it's something I'm very um I'm sort of tussling with at the moment I think because because of late I I have slightly experimented with with breaking down the strict boundary of of strictly safe sex and

**II.i.31:00**

and so therefore it it it well it's complex because it's so it's so it it just makes kind of simple equations really kind of difficult because am I wanting to do it because it is dangerous like am I and you know dangerous and so that in itself is very seductive is is very appealing and and and can actually heighten you know heighten the situation if I think I'm

**II.i.31:30**

playing with that um it's an interesting word dan dangerous *(a silence)* I mean I think what I'm trying to say is that I suppose prior to HIV to AIDS

**II.i.32:00**

if you said to someone what is dangerous well it would have been an open question I mean like it would have had more to do with the imagination or something and it seems

that one can't avoid I mean I can't help my mind going a you know yes you know unsafe sex but it's I kind of resent that at the same time I think is what I'm trying to say

**Russell:**

Right

**Max:**

I kind of resent the fact that it takes me directly to that what so what is it actually short circuiting

**II.i.32:30**

you know those notions of danger but then again you know danger if I equate danger with risk then risk is to do with challenging um comfortable you know comfort zones I think for me and that so that can start to seem like something like it's dangerous and I think that you know as with any anything the more one I go to saunas

**II.i.33:00**

you start to become aware or one can start to become aware of certain behaviour I come become aware of certain behaviour that I have that like it or not there's a certain pattern of behaviour that I manifest within a sauna and you know it's like so so that happens but what if you step out you know so what is stepping outside of that and you know for a moment and like how locked am I how how conditioned am I by all those things I mean what's the you know and so

**II.i.33:30**

I'm quite fascinated when something happens that (*a silence*) that would that kind of challenges those patterns

**Russell:**

When you say stepping outside it

**Max:**

Mm ah I suppose all I mean is that I have no doubt that there are certain that I have found a way of being in a sauna that is familiar and comfortable to me

**II.i.34:00**

and I know in life that things often happen when when when the thing that's familiar or comfortable gets you know tipped for a moment and you go oh you know and so it's something about what's the trigger or what's the what's the what's the equivalent of being tripped in the sauna by something else you know

**II.i.34:30**

I don't even know as I say that I'm trying to trying to think of an example of of something like that happening I mean I suppose that the other thing about the sauna is that in some ways because of being you know because it's it's why we have saunas I suppose it's like by by by almost it seems to me by definition they're places where we don't experience danger like if you talk about danger in that way that you know because because danger is a is such a potent thing

**II.i.35:00**

for us in any kind of public um beha you know like any public um exploration of sexuality i.e. in the beat the toilets or whatever is fraught with a kind of danger either the danger of discovery or the danger of you know of being bashed or whatever that that by by by virtue of that a sauna is so seems so much a place where one

**II.i.35:30**

doesn't have to think about danger

**Russell:**

Where you don't

**Max:**

Where I don't have to think about danger yeah

**Russell:**

When you say us who do you mean you and me (*this is a question*)

**Max:**

Yeah I well I'm probably saying gay men

**Russell:**

Right

**Max:**

Yeah

**Russell:**

Gay men

**Max:**

Yeah

**Russell:**

Uh huh (*a silence*)

**Max:**

What (*he laughs a little*)

**Russell:**

No no just wondering

**Max:**

Well I I suppose it's I don't I can't conceive

**II.i.36:00**

you know it's also I mean because it's obviously got to do with how with how one construes danger you know and as I say as soon as I take it into risk it becomes the it becomes part of play and I you know and so what I'm saying there I suppose about unsafe sex there's something about about yeah being able to play with that that that

**II.i.36:30**

I know is dangerous but even within that I I think I have enough I think I have enough understanding of how it operates to know that there is there is a boundary that says you mustn't have unsafe sex it seems to me that there's another boundary (*he laughs a little*) or there's some area in between you know

**Russell:**

What when you s when you use the term some [?] sorry unsafe sex

**Max:**

Yes I'm simply talking about I'm really talking anal penetration

**Russell:**

Right

**Max:**

without a condom

**Russell:**

Right okay so is that ide is unsafe

**II.i.37:00**

sex identical at all times with unprotected sex

**Max:**

Um (*a silence*) but what do you mean by unprotected sex

**Russell:**

Sex which doesn't involve a prophylactic layer like a condom in place

**Max:**

But are we talking but but within that are we talking

**II.i.37:30**

are we talking about fucking or are we talking about any kind of sexual play like

**Russell:**

Well well well let's let's talk about anal penetrative sex

**Max:**

Yes right yes

**Russell:**

Would you regard all unprotected anal penetrative sex as unsafe sex

**Max:**

Well I don't know that's the thing I I I I I

**Russell:**

I'm I'm no I'm asking

**Max:**

Yeah do I

**Russell:**

did you find that those two terms

**Max:**

Yes

**Russell:**

interchangeable

**Max:**

I don't think

**Russell:**

I'm not asking

**Max:**

No no

**Russell:**



what the clinical

**Max:**

No no no

**Russell:**

definition is

**Max:**

Yeah

**Russell:**

or what your knowledge [?] is

**Max:**

Well I used to think so but I think I've changed

**II.i.38:00**

I'm sure I've changed my thinking about that I I no longer necessarily think those two things are

**Russell:**

interchangeable

**Max:**

interchangeable mm

**Russell:**

So that there would be times when you could use you you could be aware of having unprotected sex

**Max:**

Mm

**Russell:**

but at the same time not believe that that would be unsafe sex

**Max:**

Yes yes yeah mm

**Russell:**

And that's a recent development for you

**Max:**

**II.i.38:30**

Mm

**Russell:**

Right

**Max:**

Mm mm

**Russell:**

Born of experience or born of

**Max:**

Experience

**Russell:**

having information and coming to [unintelligible]

**Max:**

No no no of experience

**Russell:**

Of experience

**Max:**

Mm mm mm

**Russell:**

Experience in saunas or experience elsewhere

**Max:**

Um in saunas

**Russell:**

And elsewhere or just saunas

**Max:**

Just saunas

**Russell:**

Just saunas

**Max:**

Mm mm

**Russell:**

appendix 30: Max II

**II.I.39:00**

*(a silence)* I'm happy to leave it there

**Max:**

Yeah okay

**II.I.39:21**

*(I switch off the minidisc recorder)*

END OF CONVERSATION

## appendix 31: Lydia II

*The transcript documents a second conversation with Lydia recorded again at her flat and again at the end of her working day. She made drinks (again) and we set about our work.*

**Russell:**

**II.i.00:00**

Right so what I want to do this time is just go over um a handful of things that um really only two things that are emerging from the previous one and and then I want to go through a list of words with you and just ask for you to talk about those words in relationship to um your experiences

**II.i.00:30**

of either um the particular night we discussed

**Lydia:**

Yeah

**Russell:**

last time or any other night um the first thing I want to ask you about is um I was a bit ah ah what can I say a bit overwhelmed with um a lot of the information you provided me with because although I've known you a long time a lot of the information

**II.i.01:00**

you gave me was new information for me and um I understood immediately what the pertinence of it was um except that when I was preparing the transcript of the first interview I realised when you talked about the evening

**Lydia:**

Yeah

**Russell:**

the whole phenomenon of the heavy

**II.i.01:30**

duty area never was mentioned it WAS when you discussed touring through the building

**Lydia:**

Yeah

**Russell:**

and it was clear that that was something you were very aware of very present to in the sense that you were considering things about human experience your own or other's in relationship to furnishings

**Lydia:**

Yeah

**Russell:**

in the building

**II.i.02:00**

but then when you told me about the night there was it didn't exist any more we had the lounge area

**Lydia:**

Yeah

**Russell:**

we had the pool and adjoining areas near the pool your um costume

**Lydia:**

Yeah

**Russell:**

ah which I don't think was the term you used but um and the Polaroids

**Lydia:**

Yeah

**Russell:**

**II.i.02:30**

and the continuing performance that was offered can you tell me a bit about the heavy duty area

**Lydia:**

Okay

**Russell:**

which we will I will call the heavy duty area

**Lydia:**

Okay

**Russell:**

on the night

**Lydia:**

What you've made me just remember (*I laugh a little*) is yes I don't participate I'd [unintelligible: never? didn't?] participate in that area and in one sense

**II.i.03:00**

in those scenes I've not participated in that stuff I gave you mm that background information to place in context for you what might be the drives that people have within their actions in terms of the dyke scene um I talk about kind of I don't I'm going to feel awkward about saying

**II.i.03:30**

this I'm a natural bottom

**Russell:**

(*laughing a little*) Okay by the way you don't have to tell me anything that

**Lydia:**

No no but

**Russell:**

you don't feel like but

**Lydia:**

No but this is interesting because it's like um there is a lot of theory about S&M practice and culture and I believe in the fact that basically tops are secondary it's only it's bottoms who actually shape the scene it's bottoms who um allow the possibility

**II.i.04:00**

and the thing is is in those scenes I've not run across anyone I'd be willing to submit myself to because like without sounding arrogant I'd eat them for breakfast in terms of I'm going to tell you another story at a dance party down at the wharves a long time ago

**II.i.04:30**

I had this experience with this woman who was such a natural top because she could get your mind and hold it in your hand and she scared the pants off me mainly because the power of the top is not their physical power it's their intellectual power to get your number and to play you she's the only

**II.i.05:00**

person within dyke scene [sic] that I have ever met that actually I kind of went oh you're the real thing and most of the stuff about the heavy duty scenes or whatever um I do I feel awkward about saying it most

of it I think is kind of costume play and that a lot of my frustrations

**II.i.05:30**

at that time was based in that you know it's about like natural Marxists and intellectual Marxists (*I laugh a little*) or you know or you know

**Russell:**

Or Marx as a a phase you're going through

**Lydia:**

Through yeah

**Russell:**

Yeah

**Lydia:**

Or or how that you arrive at things and once again I'm awkward about saying it um that you arrive at things from your experience rather than your learning

**II.i.06:00**

and so no on the night at Volcano I can't tell you about the heavy room because I have no entrée into the heavy room because I wasn't interested um it's quite interesting though in terms of you know the supposed heavy duty room how at that time that was um

**II.i.06:30**

a very very very discreet [discrete?] club and that there were power figures in that such as Ms A or whatever um

**Russell:**

Can I ask you

**Lydia:**

The other thing can I also say the other thing on this the whole problem with the dyke stuff is it's impossible to have actual anonymity you know there is no you know the other thing about

**II.i.07:00**

the potential of anonymous sex is something that isn't a province in one sense as as not it isn't as strong a province kind of thing um

**Russell:**

Is that because it's organised much more in terms of a scene and a community

**Lydia:**

And social net yeah you've got yeah yeah

**Russell:**

Whereas say with men

**II.i.07:30**

if I or someone else were to go to a park there could be anyone turning up there

**Lydia:**

That's right

**Russell:**

There could be you know some bloke who's driven in

**Lydia:**

That's right

**Russell:**

from the suburbs

**Lydia:**

That's right

**Russell:**

You know

**Lydia:**

And it's it's also and that's where I also go that I you know I think that I've always said that I think there's wilder things happening out at Deer Park (*she laughs a little*) than we'll ever know about in terms of those kinds of scenes every now and then you

**II.i.08:00**

get those little glitches you know like the latest story of the couple from Melton the heterosexual couple who would kind of have sex with girls under sixteen and

**Russell:**

Yeah yeah I

**Lydia:**

all that kind of stuff and those kinds of power plays and things and I personally believe that's going on all the time it's just that it's not recorded it's not captured within these known means of circulation and documentation um in terms of with

**II.i.08:30**

females where I think the anonymous sex thing um has occurred is the whole phenomenon of um navy ships coming in to town

**Russell:**

So that the men are anonymous

**Lydia:**

That's right and you can do anything you want because you know that boat's going to go and I can I don't remem I can't remember if it was like nineteen eighty-eight or whatever when there was a [that?] shit-load of boats in um down at Station

**II.i.09:00**

Pier and it was it became this phenomenon that I can remember I and some other people drove down to watch the carloads of women picking up sailors and it was it was just incredible it was incredible it was and all of a sudden you kind of understood the Albert Tucker victory girl paintings and all that kind of stuff um

**II.i.09:30**

yeah so it's have I gone too far off the track

**Russell:**

No no um there is no track other than the one we leave

**Lydia:**

So yeah yeah

**Russell:**

But um I'm wondering though when you said you weren't interested on the e in the evening does that mean that you were indifferent to that space or that you avoided that space

**Lydia:**

**II.i.10:00**

Indifferent

**Russell:**

Right

**Lydia:**

because I felt indifferent about the people who were using it

**Russell:**

Did you notice who was going in and out or how many people were going in and out did you have an awar

**Lydia:**

It was all [unintelligible: again um?] there's a very it's a very strata-ed society in one sense from that time I believe it's probably shifted quite a bit now

**Russell:**

Yeah

**Lydia:**

um but it yes

**II.i.10:30**

it it was who was downstairs were essentially the serfs and peasants and there was one or two queens and there was very much kind of an inner court and the inner court was those who might have entrée into (*she lowers her voice an octave*) the heavy duty room you know (*she reverts to her usual voice*) and it's almost like there's an awareness amongst the serfs and peasants

**II.i.11:00**

as to which members of the inner court are doing that and there's always serfs and peasants who are aspirational to getting into the inner court

**Russell:**

But was there something like a door bitch on duty

**Lydia:**

Oh no

**Russell:**

No

**Lydia:**

No no because that you know that was all shaped either by Ms Y or Ms A or whoever yeah

**Russell:**

**II.i.11:30**

So if that was an area you were uninterested in then it's at the risk of reiterating things you may have said previously you WERE interested then in this um suburban lounge room that wasn't a suburban lounge room upstairs and in the pool area the wet area

**Lydia:**

I was really interested to see how the serfs and peasants would use the space

**II.i.12:00**

with you know without being derogatory but but those who weren't part of the in-crowd I was much more interested [sic] and that was the drive behind my performance and the Polaroids or whatever was in a sense to encourage them to imagine themselves as active participants rather than wallflowers

**Russell:**

**II.i.12:30**

Did where were you in all that were you like a bridging person like where were you observing THEM from

**Lydia:**

Um I was probably like the bunny girl at a Hefner club

**Russell:**

That doesn't help me too much because I've (*laughing a little*) never been a bunny girl

**Lydia:**

But

**Russell:**

at a Hefner club

**Lydia:**

Oh okay

**Russell:**

I mean were you a person who did have

**II.i.13:00**

easy entrée if you had wished

**Lydia:**

Mm

**Russell:**

into that inner core area

**Lydia:**

Mm

**Russell:**

Right so was there a kind of um a grounding in that area even if you never set foot in it for you that helped give you some foundation in the way you moved through the rest of the building

**Lydia:**

Um

**Russell:**

**II.i.13:30**

Do do you understand my question

**Lydia:**

Yeah yeah no I don't think it's not about that it's *(she sighs) (a silence, then)* of course I had a privilege I'd been invited

**II.i.14:00**

to do a performance I decided to exercise my privilege in a particular way which was one about being inclusive to those who weren't part of the in-crowd so so in a sense they might go and form their own in-crowd

**Russell:**

But the fact that you

**II.i.14:30**

were so distinct in your appearance also then I mean were you like some fairy godmother around the place *(I laugh a little)*

**Lydia:**

Kind of yeah

**Russell:**

Right so that in a way all of the spaces were available to you

**Lydia:**

Yeah

**Russell:**

And then you chose

**Lydia:**

Yeah

**Russell:**

which ones you were going to be interested in in inhabiting

**Lydia:**

**II.i.15:00**

Yeah because I was in I was I was interested I've been tired you know if I'm tired of museum people always being about objects I was tired of all um I was tired of women going to these events which were supposedly highly sexualised and them being like wallflowers you know being passive objects of desire rather than active desirees

**II.i.15:30**

so you know in posing people for um Polariods I'd move their body around I'd touch their body etcetera etcetera I just remembered in um in talking to you like one couple did the hold the nipple

**Russell:**

Oh yeah

**Lydia:**

Yeah

**Russell:**

That French painting

**Lydia:**

Yeah

**Russell:**

Yeah

**Lydia:**

you know because someone had pointed a camera at them and yeah

**Russell:**

So they performed

**Lydia:**

So they could pub

**II.i.16:00**

you know they could publicly display

**Russell:**

So um at the risk again of being obvious does that mean then that if the camera is like your magic wand if you're a fairy godmother does that mean it was only going

to be working in places where there was sufficient illumination

**Lydia:**

Mm um

**II.i.16:30**

yes probably yeah

**Russell:**

And places where there would be sufficient physical distance so that the lens could encompass a scene that was offered or staged

**Lydia:**

But hopefully it created a mood by doing the performance at the beginning by getting members of the audience up to publicly flaunt themselves

**Russell:**

Right

**Lydia:**

Yeah so it yeah I so

**Russell:**

So that that could leak into other parts

**Lydia:**

Yes

**Russell:**

of the building

**Lydia:**

Yeah

**Russell:**

Right okay yeah

**Lydia:**

**II.i.17:00**

Yeah

**Russell:**

No that's

**Lydia:**

So it it creates the possibility of what's allowable

**Russell:**

Did I ask you last time if you went into the steam room at any point

**Lydia:**

Probably didn't I find steam rooms very boring I probably opened it and looked in

**Russell:**

Yeah cos I'm aware you had the ostrich plumes and your spectacles on

**Lydia:**

Probably

**II.i.17:30**

yes never without the spectacles

**Russell:**

So there would be things about and were you wearing black velvet

**Lydia:**

Um no no there's just the choker and then there's just the black crepe ribbon

**Russell:**

Oh it's crepe right okay would you have second thoughts about going into a moist environment

**Lydia:**

Oh no

**Russell:**

No okay right

**Lydia:**

**II.i.18:00**

I'm not a prissy princess

**Russell:**

I mean with those clothes on though

**Lydia:**

No

**Russell:**



Right fine and your boots

**Lydia:**

Mm

**Russell:**

Right okay um then I think that's all I have to ask about that

**Lydia:**

The other thing

**Russell:**

Oh right

**Lydia:**

I'll point out though

**Russell:**

Okay

**Lydia:**

of course is the sauna is the retreat for the shy fat girls

**Russell:**

The wet sauna

**Lydia:**

Yeah

**Russell:**

Yes

**Lydia:**

Yeah

**II.i.18:30**

or or it's it's because it's an enclosed space it's a retreat for those who are wanting to participate but it's more enclosed and comforting so they're still on view but they're not as much on view

**Russell:**

Um

**Lydia:**

And then of course there's always the sauna princesses

**Russell:**

Do you know that because people told you that or because you've deduced that from

**Lydia:**

That would be my  
**II.i.19:00**  
um projection

**Russell:**

Right okay

**Lydia:**

And that was like the mood of it

**Russell:**

Ah sorry now I need to know a bit more about that

**Lydia:**

Um

**Russell:**

The mood of it (*a silence*) what did you witness that conveyed that quality of mood

**Lydia:**

Isn't it interesting I've just kind of snapped to um the Korean bathhouse  
**II.i.19:30**

in Sydney and I was just thinking how much more lively (*she laughs*) that is because it's um isn't that interesting

**Russell:**

Is it partly because it's not a place

**Lydia:**

It's not sexualised

**Russell:**

which is framed as

**Lydia:**

Yeah

**Russell:**

With heavy erotic expectation

**Lydia:**

That's right and the way the girls muck up in there is

**II.i.20:00**

just they're loud and rambunctious and there's a greater ease in there it's yeah there's a greater ease in their body and you know like you know like you don't go on certain times because it's kind of these packs of chicks in gangs of five like some fucking hens night you know like it's it's and a lo much more animated and because it's

**II.i.20:30**

um it yeah it's about enjoying yourself and and and it's it's framed in a different way

**Russell:**

So the mood in the steam room at Volcano was unanimated is

**Lydia:**

An awkwardness

**Russell:**

As distinct from being unanimated or an awkwardness

**II.i.21:00**

as a form of unanimated

**Lydia:**

Oh I think I want to say I can't you know like you know there's Ms O being queen of the pool um because see in that in the community of people going to Volcano at that night is about what we were saying before about there isn't a possibility of anonymity yeah they know what the pecking order is because it's part of the scene yeah they yeah so that

**II.i.21:30**

peck that pecking order or layering is there it's it's whereas say at the Korean bathhouse in Sydney they haven't got a fucking clue (*laughing a little*) who anyone is but you know like so the you know the gang from Erskinville and the gang from whatever and you know

**Russell:**

Yeah

**Lydia:**

They don't have to worry about what those other people think about them because they're not within any community or

**II.i.22:00**

social grouping what they're worried about is who their gang is

**Russell:**

Like I find it interesting that you've been able to list a whole lot of names of people who were present on that evening and I couldn't list

**Lydia:**

That's right

**Russell:**

that many people I think who I know from having seen to be present in all the Sauna Visits I've um attended

**Lydia:**

**II.i.22:30**

That's right (*a silence*)

**Russell:**

But I don't believe that would hold for many other men I think there are other men

**Lydia:**

Yeah

**Russell:**

for whom who could easily

**Lydia:**

Yeah

**Russell:**

you know do that

**Lydia:**

But isn't there always that thing about it's a bit of a bummer in boy world if you actually run across someone (*laughing a little*) you do know kind of I've you know had um

**Russell:**

Oh why do you ask that

**Lydia:**

I

**Russell:**

or are you asking it or are you

**Lydia:**

No but I

**Russell:**

Is that a rhetorical one

**Lydia:**

No that's a rhetorical

**II.i.23:00**

one because I've talked to boys about when that's been a bummer like

**Russell:**

What bumping into people

**Lydia:**

Yeah

**Russell:**

they know

**Lydia:**

Yeah

**Russell:**

That's interesting how have they reported that to you

**Lydia:**

Oh that I suppose in a sense that it it took away the anonymity

**Russell:**

Yeah it's funny cos I've not um I've often bumped into people and um ah

**II.i.23:30**

all it means for me is um you yeah it means there's a no go zone a mobile no go zone

**Lydia:**

Go zone yeah

**Russell:**

Um but I don't find it a bummer as a word (*laugh*)

**Lydia:**

Well but yeah but but yes

**Russell:**

Yeah

**Lydia:**

What what it does is it does have an influence on how you how you circulate in a space

**Russell:**

It

**Lydia:**

That's all

**Russell:**

Yes that that is true

**Lydia:**

That's what I mean by bummer

**Russell:**

Yeah

**Lydia:**

Yeah

**Russell:**

Things like places

**II.i.24:00**

where it's very hard to work out who's actually there suddenly become more loaded with awkward possibilities

**Lydia:**

Yeah

**Russell:**

(*reaching for the newspaper in my bag*) Um I want to show you some photographs

**Lydia:**

Oh okay

**Russell:**

*(showing the images to Lydia)* Um these are from Sydney and as part of the Mardi Gras thing there was a um a women's night advertised

**II.i.24:30**

ah which I think is an annual event in Sydney and recently these photographs were published and I'm just wondering if there's anything about these images that *(Lydia starts peering at the images)* do you want me to turn another light on *(Lydia gets up to alter the lighting)* if there's anything about the images that um

**II.i.25:00**

contrast significantly or compare significantly with things you recall from your night

**Lydia:**

*(returning to her seat)* Well remember Sydney has had a stronger history of the kind of um oh you know there used to be the controversies of the Miss Wicked ones with actual fist fucking on stage and all that kind of stuff

**Russell:**

Right

**Lydia:**

Yeah so there's always

**II.i.25:30**

been that but these these combos um yeah are very different from say that night in Volcano all that time ago

**Russell:**

So these combos here are how would you describe what we're looking at here

**Lydia:**

Oh well basically it's not one on one um

**Russell:**

There appear to be trios in each image

**Lydia:**

Yeah though that's the same group

**Russell:**

Mm

**Lydia:**

Yeah

**Russell:**

Yeah

**Lydia:**

And I would predict that they probably already

**II.i.26:00**

knew one another

**Russell:**

All right and probably knew they were being photographed

**Lydia:**

Yeah

**Russell:**

I would tend to that point yeah

**Lydia:**

Yeah yeah so my ongoing gripe is no one's touching any muff

**Russell:**

*(I laugh a little, then)* Well do you think that might be a bit of censorship on the part of the camera and on the part of the editor

**Lydia:**

If they had've got a muff touch shot they would have published it

**Russell:**

Okay

**Lydia:**

**II.i.26:30**

*(indicating a new image)* This is classic

**Russell:**

Oh this

**Lydia:**

Just kind of

**Russell:**

Yeah what's classic about that image

**Lydia:**

We're just happy because we're so kind of together and naked

**Russell:**

So

**Lydia:**

and we're unashamed yeah

**Russell:**

So foreheads touching each other

**Lydia:**

Yeah

**Russell:**

Yeah

**Lydia:**

Yeah that's a shot of affection

**Russell:**

Yeah yeah

**Lydia:**

You see

**Russell:**

Yeah

**Lydia:**

I find the playing pool with no bra on very amusing

**Russell:**

**II.i.27:00**

Yeah

**Lydia:**

See I these just make me giggle (*laughing a little*) I just think you know and you know these two the kind of glamour queens well you don't you can't muss them up can you

**Russell:**

Because they're dressed up and made up

**Lydia:**

That's right

**Russell:**

Yeah yeah

**Lydia:**

Yeah you can't kind of ruffle them

**Russell:**

Whereas in some of the other images though the women look very messy in the sense that they've got their hair wet

**Lydia:**

Yeah

**Russell:**

and they've really let go

**Lydia:**

Yeah I think

**II.i.27:30**

I like these two the best

**Russell:**

Yeah the towel thing's interesting

**Lydia:**

Mm

**Russell:**

I mean she is wearing a towel in that image am I correct

**Lydia:**

Yeah she is

**Russell:**

Yeah yeah that just it just seems such a weird thing um when with women wearing them because the women are wearing them around their

**Lydia:**

There's nothing dangling yeah

**Russell:**

Well the women are wearing them around their waists in the way the men do and it's hard to know what that's all

**II.i.28:00**

about because what is dangling of course are their breasts

**Lydia:**

See they're a bit uncertain but they've got it together for this one

**Russell:**

Right this is the spa shot

**Lydia:**

Yeah

**Russell:**

Yeah okay

**Lydia:**

And this is a classic these are my two classics

**Russell:**

Right friendly friendly affection

**Lydia:**

Yeah

**Russell:**

Just happy to be posed

**Lydia:**

Yeah yeah so you you've always got you know you

**II.i.28:30**

always you've got the glamour dykes you've kind of got what I call you know the serfs and peasants the happy dykes the happy Northcote suburban dykes um you've got your Westie chicks

**Russell:**

Yeah

**Lydia:**

Yeah um and then they're probably maybe semi inner circle um a lot of it's to do

**II.i.29:00**

about the gaze as well in one sense

**Russell:**

Were you um as someone who was walking around with a camera were you very engaged by the ways in which the building was constructed so as to afford views

**Lydia:**

No no

**Russell:**

Did you feel it was underdeveloped in that respect

**Lydia:**

Well

**II.i.29:30**

mixing the view mixing the two words view the the view of the camera the invitation to them was to tell me what kind of photo they wanted how how how did they want to kind of shape the photo and if they were being a bit shy or whatever um I still think the nicest photo I took all evening was just um a pelvic shot of a couple because they'd had pearls around their

**II.i.30:00**

waists and so there's just these two hairy muffs with these pearls dangling and they were as happy as Larry to get that photo

**Russell:**

Mm

**Lydia:**

Yeah and you knew that was going to be on the fridge for ever and a day kind of thing um

**Russell:**

Did you take any photos that were full length where

**Lydia:**

Um

**Russell:**

the person's entire form from their feet through to the top of their head was included

**Lydia:**

Can't I couldn't remember

**Russell:**

So getting the impression that a

**II.i.30:30**

lot of them were if there was a negotiation that was conversational initially that then what followed up was that you weren't very far much more than say

**Lydia:**

Oh it was very close

**Russell:**

arm's length yeah

**Lydia:**

Yes but yeah I was eroticising their body

**Russell:**

Yeah yeah

**Lydia:**

and drawing attention to bits of their body so it might be their neck or um

**Russell:**

Did decor play a part in any way

**Lydia:**

No it was completely

**Russell:**

The actual facilities in any

**Lydia:**

No

**Russell:**

way no

**Lydia:**

No

**II.i.31:00**

the it was really centred on them

**Russell:**

Right and what about lighting then

**Lydia:**

Um

**Russell:**

Did you have a flash

**Lydia:**

Flash

**Russell:**

You had a flash so you provided your own light

**Lydia:**

Absolut

**Russell:**

For ev the flash operated for every shot

**Lydia:**

Just about yeah

**Russell:**

Yeah yeah okay

**Lydia:**

Yeah yeah

**Russell:**

All right can we talk about um something else now

**Lydia:**

Yes

**Russell:**

Okay

**Lydia:**

There you go

**Russell:**

And this is the last kind of sequence

**Lydia:**

I've used interperate language

**II.i.31:30**

because I don't like using words like natural and serf and peasant but it just kind of just shapes it quicker that's all

**Russell:**

I understand um and respect it um can I just run through a half a dozen words with you

**Lydia:**

Yeah

**Russell:**

and just any associations you have with these words and your

**II.i.32:00**

um experiences um either on that particular night or at any other um similar nights you've been to the first word is clean

**Lydia:**

Oh I thought of the floors (*she laughs a little*) um

**Russell:**

Which floor

**Lydia:**

Oh I just started thinking about all the water

**Russell:**

Right

**Lydia:**

That's all

**Russell:**

**II.i.32:30**

So in the wet area floors in the wet area

**Lydia:**

Yes that and and and you know and water moving through the darker areas and all that kind of stuff um I remember the s as I said you know when we checked it out that day like the smell of disinfectant and that wiped down natural vinyl (*I laugh a little*) um the lounge I wouldn't call clean and stuff I'm sure that carpet could do with a good steam

**II.i.33:00**

but it's not like it was dirty it was just well worn yeah yeah mm

**Russell:**

But um as you say it may not have been dirty but you couldn't call it clean

**Lydia:**

No just

**Russell:**

Yeah

**Lydia:**

lived in

**Russell:**

Fine

**Lydia:**

But the beiges and stuff well why do you have beige it's a good colour to kind of look good kind of stuff

**Russell:**

Look good in

**Lydia:**

(*indicating the floor*) It's like this carpet

**II.i.33:30**

it's like you can wear you can it can have a lot of wear

**Russell:**

Yeah

**Lydia:**

without looking dirty

**Russell:**

Right mm hm

**Lydia:**

But no there's no sense that it was unclean if you know what I mean

**Russell:**

Yeah



**Lydia:**

Yeah though I do remember in the day of checking it out I did feel like you know always the joke about the the hygiene queens kind of going through

**II.i.34:00**

every morning and doing all the surfaces and swabbing it out and phenol everywhere you know kind of you knew that happened every day yeah

**Russell:**

Did you um

**Lydia:**

A bit like a pub really

**Russell:**

Ah right um did you clean yourself while you were there

**Lydia:**

Um

**Russell:**

Did you have a shower for instance

**Lydia:**

**II.i.34:30**

No

**Russell:**

Ah it just suddenly occurred to me I was wondering about that

**Lydia:**

No

**Russell:**

All right but women were using the showers

**Lydia:**

Mmmmm yeah yeah isn't that interesting the showers aren't very present for me

**Russell:**

Oh that mm hm

**Lydia:**

Not very present at all

**Russell:**

**II.i.35:00**

Can you describe where they were

**Lydia:**

No

**Russell:**

Right that's that's fine you is is it the case when you say they're not very present that you can intellectually deduce that there must have been showers somewhere

**Lydia:**

Yeah

**Russell:**

but you actually have no

**Lydia:**

They're gone I've got yeah

**Russell:**

Right that's that's very useful for me thanks all right um the second word is dirty

**Lydia:**

Oh okay

**Russell:**

By the way

**II.i.35:30**

the associations aren't so much to

**Lydia:**

The sex products the the cubbyhole

**Russell:**

Oh yeah

**Lydia:**

because the sex products were so inappropriate um for the girls' night

**Russell:**

What sex products were there

**Lydia:**

Oh like all the condoms and KY jelly and all that kind of stuff

**Russell:**

Yeah

**Lydia:**

And of course all the giggles about butt plugs and all that kind of stuff

**Russell:**

Were there butt plugs present

**Lydia:**

(*she squeals*) Aaaaaaaaaaaaa kind of what's that

**Russell:**

Were there butt plugs present

**Lydia:**

Um I seem to remember there was  
**II.i.36:00**  
a display board I could be making this up

**Russell:**

All right but was that like for things for sale

**Lydia:**

Things

**Russell:**

or things that were available for within reach in the way the condoms and KY

**Lydia:**

No for s for sale

**Russell:**

Were the condoms available in reach or were they for sale

**Lydia:**

No I think they were for sale

**Russell:**

Right okay

**Lydia:**

back then

**Russell:**

Yeah

**Lydia:**

Cos it was if I remember it's like it was off it was quite off to one side

**Russell:**

In the upstairs lounge area

**Lydia:**

Yeah yeah

**II.i.36:30**

I can't remember if it was at the cloak room or at the um at the bar I'm not even sure there was a yeah

**Russell:**

I mean those things are now the the lubricants and the condoms are distributed throughout the whole building

**Lydia:**

Through the space yeah

**Russell:**

There are little dispensers everywhere

**Lydia:**

Okay

**Russell:**

for that yeah which are quite widespread

**Lydia:**

Yeah it wasn't back then

**Russell:**

Right

**Lydia:**

And I can just remember like it was like dirty in terms of Benny Hill or

**II.i.37:00**

kind of seaside postcards dirty because it's like that was the biggest sign that sex was meant to happen in the place (*she laughs a little*) kind of which I thought was kind of pretty amusing

**Russell:**

So these condoms and lubricant were in display cases or on display boards of some kind

**Lydia:**

Oh display boards or on shelves or something

**Russell:**

Yeah yeah

**Lydia:**

Yeah yeah

**Russell:**

And they were attracting attention

**Lydia:**

Well it yeah or I can just remember thinking it was pretty funny

**Russell:**

**II.i.37:30**

Were there any um toys or um technological aids out for the women

**Lydia:**

There might oh no no no no no no no no no no no

**Russell:**

That's a no I take it (*I laugh*)

**Lydia:**

No no no [unintelligible] um remember you know that was at the time where is [sic] it was very wild to you know carry a pair of handcuffs around

**Russell:**

Right

**Lydia:**

**II.i.38:00**

and if you were a caring dyke then you know (*lisp*) have lambskin on the inside

**Russell:**

(*I laugh*) And now how many did you actually know who had lambskin on the inside of their handcuffs I have to pin you down on this

**Lydia:**

Well probably not at the night but Ms Z at one of her birthday parties very proudly showed off her kind of

**Russell:**

Okay

**Lydia:**

Yes

**Russell:**

Okay

**II.i.38:30**

all right um

**Lydia:**

A frightening concept

**Russell:**

So dirty is actually to do with

**Lydia:**

It's very schoolboy humour response I'm sorry

**Russell:**

No no no it's just whatever the response is yeah so it had to do with things to do with sexual activity

**Lydia:**

Um

**Russell:**

In summary

**II.i.39:00**

or

**Lydia:**

No I think I'm doing that like nudge nudge wink wink dirty because it's like it was the evidence of the condoms and the KY which you know and and the pictures of rippling kind of boys you know San Francisco blondes or whatever which was your only indicator that sex was meant to happen here

**Russell:**

Right

**Lydia:**

Yeah so that's you know in terms of it no there is no sense of it

**II.i.39:30**

physically being dirty or anything like that so when you say dirty to me it's and I think it's about the awkwardness of of the occupation anyway and I'm so aware that this is like really changed I was keep think I keep thinking how much dance party culture and E and all that kind of stuff has just busted all that kind of awkwardness of touching you know the couch

**II.i.40:00**

phenomenon you know who needs a steam bath (*I laugh a little*) when um

**Russell:**

(*laughing a little*) there's a couch

**Lydia:**

Yeah

**Russell:**

I'll go onto another word private

**Lydia:**

Isn't it interesting because it's like I don't think of any of the I don't think of any of the spaces being private

**II.i.40:30**

and I don't think of any of the activity being private because it's all about displaying that one is being active so I don't see it as being private and we've just talked about that kind of thing about with it it being within a community and a and a scene of semi knowing yeah my sense of it's not private in the way that you can

**II.i.41:00**

go overseas and be private no one knows you or

**Russell:**

So are you talking in the sense of private there in the sense that it's like um um something secretive or something unknown

**Lydia:**

No I think I'm talking about it in a sense that everyone wanted to talk about what they were doing

**Russell:**

Right

**Lydia:**

**II.i.41:30**

Or wanted it to be known so you know it's like these announcements about yes I've had sex with my girlfriend (*emphatically*) see I've been sexual in a public space ah

**Russell:**

But with my girlfriend (*Lydia laughs a little*) right

**Lydia:**

Um

**Russell:**

Do you recall someone making a statement like that

**Lydia:**

Oh yeah

**Russell:**

Do you was their girlfriend standing beside them when they

**Lydia:**

Oh possibly yeah

**Russell:**

But you're not

**II.i.42:00**

so sure about that

**Lydia:**

I'm sure Ms C kind of took a bottle of champagne and you know and well we're off to the cubicle now you know like it's there's nothing kind of priv you know

**Russell:**

But they went off to a cubicle all the same

**Lydia:**

Yes mm

**Russell:**

So the cubicle in a sense wasn't private because it was being its um contents or its interior was being disclosed in speech

**Lydia:**

Yeah it was like pe you know like

**II.i.42:30**

you know how there's a form of drug addicts who always have to talk about this hit and that hit and when I got busted you know and there are plenty of other drug addic well people who use drugs not drug addicts who you would never know that they were users

**Russell:**

As were you would you say then that in a funny way you felt that you knew all there was to know about what occurred that evening

**Lydia:**

**II.i.43:00**

No because I'm I once again there's that thing about the inner circle and the court and I'm sure that there were lots of people I didn't know who took hopes and aspirations and had been probably hoping that some girl would turn up and all of that that kind of stuff would have been there um

**Russell:**

**II.i.43:30**

So there were private realms for individuals

**Lydia:**

Yeah

**Russell:**

But but as far as the building was concerned privacy really wasn't the case

**Lydia:**

No I don't yes the way it was used that night

**Russell:**

Right

**Lydia:**

Yeah see it's not it's not the it's not the problem of the form of the building it's the way in which the people used that space

**Russell:**

**II.i.44:00**

Did the building feel private in relation to the street

**Lydia:**

Oh yes always always

**Russell:**

Were you did you have a consciousness of

**Lydia:**

With the world within itself it [sic]

**Russell:**

people are working out walking up and down the street outside there and they have no idea what's going on in here or

**Lydia:**

No it probably didn't occur to me

**Russell:**

Right right

**Lydia:**

Yeah

**Russell:**

Is that because you had no idea of the street

**Lydia:**

No that wa

**II.i.44:30**

no that no it's it's about the enclosure of that space that once you're in it that is the world

**Russell:**

Right mm hm

**Lydia:**

Like casinos

**Russell:**

Mm hm (*I laugh a little*)

**Lydia:**

There is no other world yeah

**Russell:**

Yeah I understand that um the word public is another word

**Lydia:**

**II.i.45:00**

Mm public mm Ladies Night events were like a public service and stuff so that the instinct behind them was in a sense to make visible lesbians

**Russell:**

Right

**Lydia:**

So the event was public

**II.i.45:30**

yeah in terms of the space no I I'm (*a silence*) because see all the spaces were used to apart from (*she lowers her voice*) the heavy duty room (*she reverts to her usual voice*) yeah which was like the hypothalamus of the event um

**II.i.46:00**

but even then there's like there's a prurient curiosity to know who's gone down that corridor who's coming back from that corridor yeah yeah this great hope that it's being used kind of (*she gasps, then puts on a voice*) we're in a place where someone's in the heavy duty room woo woo (*she reverts to her usual voice*) kind of thing mm (*a silence*)

**Russell:**

**II.i.46:30**

Second last word safe

**Lydia:**

The physical surrounds are very safe at the building and I'm sure the women in it felt physically safe whether they felt emotionally safe or

**II.i.47:00**

status safe is another question

**Russell:**

What about you did you feel physically safe emotionally safe status safe

**Lydia:**

Oh yeah I'd [I?] go into jobby mode

**Russell:**

Because you were

**Lydia:**

I ascribed [*ascribe?*] myself a role I was thinking more when you were asking you know when you said what was the Hugh Hefner bunny it's like it's a form of maitre de

**Russell:**

Yep so there's a controlling dimension

**II.i.47:30**

to it

**Lydia:**

Um no isn't a maitre de about ensuring you have the best experience possible that's what good maitre de-s should do

**Russell:**

But in but that's ensured in respects by exercising certain powers

**Lydia:**

Yes yeah

**Russell:**

Even if it's a very light hand on the rudder

**Lydia:**

Yeah yeah

**Russell:**

it's nevertheless a hand on the

**II.i.48:00**

rudder

**Lydia:**

Yeah though I was actually hoping that they'd get their hands on one another

**Russell:**

*(laughing a little)* Well it doesn't sound like there were any rudders provided for the evening so um

**Lydia:**

Oh there was probably you know a couple of adventurous ones who had their strap-ons

**Russell:**

Did you see any

**Lydia:**

Um oh not worn publicly

**Russell:**

Oh that word public *(laughing a little)* comes up again

**Lydia:**

**II.i.48:30**

Yeah *(laughing a little)* you know no no not at not at that time

**Russell:**

Fine

**Lydia:**

would there be any walking around with a strap-on on

**Russell:**

By strap-on just to be absolutely clear we're talking about a strap-on dildo

**Lydia:**

Yeah

**Russell:**

Yeah okay yeah

**Lydia:**

No there were no fantastic dick with chicks chicks with dicks moment [sic]

**Russell:**

Um

**Lydia:**

**II.i.49:00**

Oh there might have been in bags and rummaging and *(she squeals)* ahhhhhhhh kind of stuff but not on I'm sure you know there were some packing as the phrase goes

**Russell:**

You said the building was safe and I'm aware that you've already talked about an indifference regarding the heavy duty room

**II.i.49:30**

and also um a belief that um there wasn't any person there who you expected would be able to top you was the heavy duty room a safe place in the building given that you've still made all those comments

**Lydia:**

Yeah um

**II.i.50:00**

it's probably safe once you got in it it was probably the danger was getting to and from

**Russell:**

What was that pathway that to and from pathway you you a few moment ago you said that corridor

**Lydia:**

Oh the stairs downs [sic] the lounge room the stairs down

**II.i.50:30**

the at the top of near the top of the stairs

**Russell:**

Yeah

**Lydia:**

is the corr was the corri I corr the corridor

**Russell:**

Yeah

**Lydia:**

to the heavy duty room

**Russell:**

Right okay and how long was this corridor

**Lydia:**

Oh

**Russell:**

And the I ask this by the way as a real question because the

**Lydia:**

Probably no longer than from here to the kitchen wall

**Russell:**

The building has changed okay from there to the kitchen wall which is about what four or five metres

**Lydia:**

But and and and once you were in it but it it's the entry it was see

**II.i.51:00**

the the room nothing wrong with the room

**Russell:**

Yeah

**Lydia:**

The real the real risk would have been going into the corridor

**Russell:**

Because of

**Lydia:**

Um

**Russell:**

What what was the risk involved

**Lydia:**

There was a prurient interest to see who was going there and who wasn't

**Russell:**

Right

**Lydia:**

Well no a prurient interest into who was going there

**Russell:**

So were you watching people watching the corridor or were you watching the corridor

**Lydia:**

It was an awareness it was an awareness in the lounge room but

**II.i.51:30**

also remember that certain aspects of the inner sanctum are also displaying that they are using the room

**Russell:**

Right right

**Lydia:**

you see

**Russell:**

So it would the choice would not necessarily be one about concealing one's entry into the corridor it could be about wanting to make sure that one's entry into the corridor was noted

**Lydia:**

Yeah or yeah and I mean I may have it wrong but my

**II.i.52:00**

sense would be that it was only inner sanctum that used it

**Russell:**

Right okay

**Lydia:**

No serfs and peasants would have used it

**Russell:**

Okay

**Lydia:**

What I what I kind of started thinking about when we were just talking then is that see the whole whole thing about people using the space is still within a in a s within a a social network because there's too many social relationships

**II.i.52:30**

going on in terms of known social relationships there's too much there's too many known people



**Russell:**

So do you recall anyone from that evening who was someone you didn't know do you recall now years later

**Lydia:**

Oh yes

**Russell:**

Yeah

**Lydia:**

there were plenty in the room but they're all buddied

**Russell:**

Right

**Lydia:**

So they're still always in the I would doubt

**II.i.53:00**

I'm going to go out on a limb here

**Russell:**

Of course

**Lydia:**

I would doubt whether there were very there would I would I can't do it I would assume that there were very few women who went to that event by themselves

**Russell:**

Right right

**Lydia:**

Tell me how many guys go to steam baths with their pal

**Russell:**

Well that's an interesting question because in fact it does happen

**II.i.53:30**

and it happens significantly

**Lydia:**

Yeah

**Russell:**

I could tell you stories (*I laugh a little*) but um of ah people arriving in groups let me think I can vividly describe a group of five arriving on one occasion and it I've got

**Lydia:**

Does that then change the dynamic

**Russell:**

Of what occurs at the venue (*this is a question*)

**Lydia:**

Yeah

**Russell:**

Um in this case it did because

**II.i.54:00**

it was a smaller venue it wasn't at Volcano it was another venue which was smaller and having five people arrive um there would have been rough estimate um if I was told there were fifty people in the building I'd be surprised that that would sound to be um that would seem to be a large number so having five arrive in a group

**Lydia:**

Yeah

**Russell:**

They were all

**II.i.54:30**

youthful and all um very animated and very um very they paid attention to grooming and that was evident in their clothes as they arrived as much as anything else but it was pretty clear that some of them were using skin care products I would say um that changed

**II.i.55:00**

things in the building

**Lydia:**

Yeah

**Russell:**

It particularly while they were in a pack and then at a certain point they made decisions about splitting up I don't know how they made those decisions but it was clear that those decisions were made and once they made those decisions it was on

**Lydia:**

Okay

**Russell:**

Like there was um a feeding frenzy

**Lydia:**

Frenzy

**Russell:**

However it wasn't (*laughing a little*) necessarily of the type I mean they were the feeders

**Lydia:**

Yeah

**Russell:**

It was it was um like one of those vampire scenarios

**Lydia:**

Okay

**Russell:**

where everybody thinks they've found innocent victims or something

**Lydia:**

Yeah

**Russell:**

and then they turn out to be the monsters

**Lydia:**

Was they [sic] but was that their strength was that because they were in the pack they had that power

**Russell:**

Um one of the things they brought into the building was chatter and noise and which wasn't there and it marked

**II.i.56:00**

it changed the energy it created a dynamic around them because wherever they went there was this noise they were talking constantly from the moment they arrived until such times as they split up but

whenever they bumped into each other they would immediately chat ah again but there was a cacophony with them

**Lydia:**

Okay

**Russell:**

There was a sense without seeing them that an event was underway of some sort

**Lydia:**

**II.i.56:30**

Okay okay

**Russell:**

But having described um in de in part one such incident yes I can tell you that um people do often clearly arrive ah with a friend or otherwise and indeed some saunas advertise what they call buddies nights

**Lydia:**

Yes I yeah

**Russell:**

where it is cheaper for people to arrive with someone although whether or not they're just (*laughing a little*) waiting for someone out the front

**Lydia:**

Yeah yeah

**Russell:**

I don't

**II.i.57:00**

know but

**Lydia:**

Yeah

**Russell:**

that does happen

**Lydia:**

Was it happening about ten years ago

**Russell:**

Um I have spoken with people who have reported that um

**Lydia:**

I'm well mm

**Russell:**

Now I the after party thing like a recovery

**Lydia:**

Yeah

**Russell:**

as an option and that a sauna um as being an option either after a recovery or indeed as a recovery

**Lydia:**

**II.i.57:30**

Recovery

**Russell:**

So that in the days before recoveries took off

**Lydia:**

Off yeah

**Russell:**

I would presume saunas were places that people went to and I have um er in interview in at least one interview a person who was extremely experienced in sauna going a career going back into the eighties

**Lydia:**

Yeah

**Russell:**

Um talked about how it would be quite common for he and friends

**II.i.58:00**

to meet up at um saunas after parties or after an um just you know specific nights at clubs

**Lydia:**

Yeah

**Russell:**

How widespread that was I don't know

**Lydia:**

No okay

**Russell:**

It was definitely something in his circle that occurred

**Lydia:**

Yeah yeah so it's an it's yeah

**Russell:**

That is a very different kind of testimony from testimony I've got from other people

**Lydia:**

Yeah I

**II.i.58:30**

still think that I'll go out on a limb and say that I would assume that very few women went by themselves

**Russell:**

Mm no I mean that from what you've been telling me it sounds like it would be um a big thing for that to occur

**Lydia:**

Mm mm

**II.i.59:00**

and these of course because they were one off events were really planned and outfits would have been considered and all kinds of stuff yeah

**Russell:**

My last word is dangerous

**Lydia:**

Yeah I was waiting for that one um (*she laughs a little*) and I want to say water on the floor (*she laughs*) in terms of you know accidents um

**Russell:**

Now are you saying that because you saw people

**II.i.59:30**

slip

**Lydia:**

No I'm just I'm just being naughty because see I didn't

**Russell:**

You didn't what

**Lydia:**

I didn't think it was dangerous

**Russell:**

Mm you did say a moment ago that you felt the building was safe

**Lydia:**

Mm

**Russell:**

But then you instantly talk about water on the floor

**Lydia:**

Mm maybe because it's like I'm kind of having to hunt really um

**Russell:**

Well

**Lydia:**

I think it was probably dangerous

**II.i.60:00**

for maybe individual self esteem

**Russell:**

Right

**Lydia:**

That yeah think yeah I think some would have felt very liberated

**Russell:**

Mm

**Lydia:**

Mm um even by appearing naked or or whatever that would have been so

**II.i.60:30**

on one level I you know while I'm very sneering about um the inability to get down

to it um I do kind of think that all the people there in some way were at a potential risk

**II.i.61:00**

that the b that it wasn't dangerous but they were at a risk of some kind of acceptance or desirability or lusting for someone or going and trying something and yeah yeah

**Russell:**

You said all of the people there were at some kind of risk

**II.i.61:30**

at some degree is that correct

**Lydia:**

Yeah I did

**Russell:**

Does that include you

**Lydia:**

Um (*a silence*) yes probably because of my denial of the kind of heavy stuff in terms of (*she blows an exhalation*) phhhhh because in one sense (*a silence*) what do I think about that

**II.i.62:00**

(*a silence*) at that time I (*a*

**II.i.62:30**

*silence*) mm the risk was always the risk was (*a silence*)

**II.i.63:00**

I keep remembering the woman at the dance party

**Russell:**

Right

**Lydia:**

and the risk you know outside of those environments I've created some kind of interesting things for myself (*a silence*)

**II.i.63:30**

(*she sighs*) the risk was probably to think that one might discover talent at that kind of thing on one level

**Russell:**

Can I ask did the dance party incident precede or follow

**Lydia:**

I can't remember

**Russell:**

But it was so is that because they were probably around about the same period

**Lydia:**

They were probably when I was still within those interests

**Russell:**

Yeah okay

**Lydia:**

Mm (*a silence*)

**Russell:**

**II.i.64:00**

So when you talk about that talent now as that night began you didn't know whether someone would emerge

**Lydia:**

Um

**II.i.64:30**

oh one's always got an eye out for talent  
Russell

**Russell:**

(*I laugh*) Well one may have but I (*we laugh*) but um my question still stands like that if you're not going into the heavy duty area was it the case that you were

**II.i.65:00**

insofar whatever that small degree was that you felt the possibility of risk was it the case that the heavy duty area could come to you

**Lydia:**

Open that up more

**Russell:**

Was it the case when you talk about a sense of talent out there that before the evening began

**Lydia:**

Oh but

**Russell:**

that you were you did not know whether

**II.i.65:30**

in one of the other parts of the building you would encounter a woman um of the order of the woman at the dance party

**Lydia:**

Yeah

**Russell:**

I'm sorry was that yeah an affirmation that you understood the question

**Lydia:**

No

**Russell:**

or an answer to the question

**Lydia:**

No the risk wasn't on that level

**II.i.66:00**

the risk was possibly the the working with the suburban dykes in the way I chose to you know which is what a lot of my kind of performance stuff is is like or you know installations where if no one (*laughing a little*) kind of feels sort of well whoops there's no work um so the risk was probably more on the the task I had

**II.i.66:30**

set myself with that that's where I was really risking myself there was no kind of desiring or sexual risk really yeah yeah and I wouldn't have actually taken an expectation see the woman the woman at the dance party was because it she was completely unknown and she targeted me you know she was like Star Trek kind of tractor beam (*I laugh a little*)

**II.i.67:00**

yeah yeah where you know where you're stalked and they get your number and that's very rare kind of thing because it's not about physical risk it's about intellectual and emotional risk bodies are bodies really and that they are they're just

**II.i.67:30**

a sack of fluid it's the risk of one's consciousness and identity which is what is the powerful thing

**Russell:**

(*a silence*) Did you have any thought about ways in which the venue could be rendered more interesting

**Lydia:**

**II.i.68:00**

I immediately think of the exploratorium they've got this dome which disorient it's a kind of non-Euclidean space and

**Russell:**

This you've experienced in another location

**Lydia:**

No I've I've read about it and I've talked to people who've been in it I think the removal of other senses or I was also just thinking of

**II.i.68:30**

for *(a silence)* there's nothing generous about the surfaces I think I talked about the the materials are all kind of utilitarian and we all know that's to do with kind of maintenance and operations but it's a bit there's nothing kind of decadent about the space um

**Russell:**

In the sense

**II.i.69:00**

of opulent

**Lydia:**

Yeah it's kind well no

**Russell:**

Or in the sense of decay

**Lydia:**

Or in the sense of plushness or

**Russell:**

Right

**Lydia:**

I'll tell you a like you know this it's about sort of the range of props or something and props aren't always sex toys so um recently going to Queenscliff with

**II.i.69:30**

my current partner staying in the Ozone Hotel and it's got a classic fucking crappy um cast iron bed but because it's a bed head with bars there's a whole other set of possibility which the modern bed doesn't provide one and so all of a sudden you the the prop of the bed and

**II.i.70:00**

there's a whole set of kind of whatever that goes with that is all of that infuses one in etcetera etcetera whereas you know the modern bed um and bed heads and all that kind of stuff you know the it has tho yeah just kind of leverage and pulling and all kinds of things is just not there so that's

**II.i.70:30**

in terms of making the space interesting um it doesn't you see isn't that why you go to parks because the space is actually dangerous so that in terms of danger I don't believe because

**II.i.71:00**

you know there's danger of discovery and doing something in a place that's not ascribed for the doing so I'm not sure that a constructed space can ever have the same kind of danger it's a it's a false it's a false it's a false public space um so therefore I think you know okay so it's a false public

**II.i.71:30**

space so what kind of interior mise en scenes could be kind of created or something because in one sense I always feel that the steam house stuff is trying to kind of replicate the back alley um and there's a whole range of odours and all kinds of grubbiness that yeah you know so it's trying to replicate dirty and danger but it's not really dirty and dangerous and that's also why I get the giggles about it on

**II.i.72:00**

one level because you're sort of not really being dirty and dangerous I think it's probably more dangerous to pick up sailors down at Station Pier

**Russell:**

*(laughing a little)* Yes

**Lydia:**

kind of thing so it's a it's interesting because people think of them as wild spaces but they're not quite as wild as

**Russell:**

Did you think of them as wild spaces before you first

**II.i.72:30**

went

**Lydia:**

Um oh yeah I think I probably did yeah

**Russell:**

And the experience of

**Lydia:**

But only from a Bette Midler kind of

**Russell:**

*(laughing a little)* Right *(Lydia laughs)* right okay

**Lydia:**

Yeah you know wild in the sense of a bit more *(putting on a voice)* where's the show *(she laughs a little)* kind of or or whatever not

**II.i.73:00**

only wild in terms of licentiousness but you know as I said *(laughing a little)* I walked into a suburban lounge room I've never quite recovered from that Russell *(she laughs and I laugh a little)* then I kind of think oh well it's it's poofs what else am I to expect you know *(we laugh)* everyone thinks they're wild and yeah no they're just all somebody's son *(we laugh)* yep

**II.i.73:30**

just want those terriers you know

**Russell:**

Yeah

**Lydia:**

Yeah yeah

**Russell:**

Let's leave it there

**Lydia:**

Yeah it's kind of funny *(I laugh a little)* it's funny

**Russell:**

Okay thanks

**Lydia:**

Yeah

**II.i.73:46**

*(I switch off the minidisc recorder)*

END OF CONVERSATION





## appendix 32: Urdhvaretu II

*The transcript documents a second conversation with Urdhvaretu recorded at my flat on a weekday afternoon. It was the last recording made for this project.*

**Russell:**

**II.i.00:00**

Okay we're recording (*I settle into my seat*) um the bulk of what I want to do is go over um a series of terms um not necessarily terms that you've used but terms that ah other people have used and maybe you touched on them as well and what I'm [sic] really like you to do

**II.i.00:30**

is just very um simply if you can associate them or let me know what your associations are with those terms and ah your experience of saunas so it might be something to do with ah a general

**II.i.01:00**

phenomenon that you're aware of or it might be a particular ah sight or item of furniture it might be an ah an event you witnessed that happened on one occasion a story of some form whatever okay all right so the first word is clean

**Urdhvaretu:**

I think I did speak a little bit

**II.i.01:30**

about this the first time ah there I recall I had a thing about declining standards and the fact that the new sauna started out very clean and is less so now particularly in the ah the ah steam room some sense of a twenty-four hour steam room

**II.i.02:00**

with sweat and semen and things rotting quietly together over the months the years

**Russell:**

So you're aware of that because of odour

**Urdhvaretu:**

I suppose it's odour yes but it comes to the senses more as a kind of miasma I suppose the fact that the atmosphere in there is so thick and wet and heavy but odour basically yes

**Russell:**

**II.i.02:30**

Could that be just the frequency with which you've gone in there and sensations being dulled in some way

**Urdhvaretu:**

No because it works the in the other direction it gets worse with time

**Russell:**

Right (*a silence*) how long is it since you've been there

**II.i.03:00**

in that steam room

**Urdhvaretu:**

In the new one

**Russell:**

Mm

**Urdhvaretu:**

Er about a month I suppose

**Russell:**

And the last time you went did you spend much time in there

**Urdhvaretu:**

Um yes

**Russell:**

And when

**Urdhvaretu:**

I mean I don't I don't think that one has become filthy or anything

**Russell:**

Right

**Urdhvaretu:**

The one at the the one at um um Volcano

**II.i.03:30**

that seems to have crossed a line so that now whenever I've been in there which is not frequently it really stinks whereas the one at Squirt has just gone down a notch or two

**Russell:**

When you first went in there do you have any recollection of there being a kind of um transparency like was there a way in which it had

**II.i.04:00**

no it was a completely pleasurable experience to stand in that space and so that in a sense you weren't aware of anything like you talk about it going down a notch or two from what

**Urdhvaretu:**

Just from being new and not smelling bad at all

**Russell:**

Did it smell at all

**Urdhvaretu:**

Don't remember I mean

**II.i.04:30**

I suppose it must have smelt of something

**Russell:**

So was it an awareness of something noticeable emerging that distracted your attention or was it that there was a new smell (*laughing a little*) that then became an old smell

**Urdhvaretu:**

Yes I suppose

**Russell:**

The latter

**Urdhvaretu:**

Mm

**Russell:**

And was the new smell something you were conscious of

**Urdhvaretu:**

Mm

**Russell:**

**II.i.05:00**

Right can you try and describe something about that to me

**Urdhvaretu:**

About the smell

**Russell:**

The new smell

**Urdhvaretu:**

Mm oh some kind of human mildewy smell

**Russell:**

The new one

**Urdhvaretu:**

Mm

**Russell:**

And the old one then is

**Urdhvaretu:**

Well the old one isn't is more an absence of a smell in a particular

**II.i.05:30**

you know it's using the word smell in the way we use it basically as a negative term to say that something smells um which is not the same the opposite of that is not to say that that somewhere is completely odourless it's just that it doesn't have an odour that impinges in a more or less unpleasant way

**Russell:**

**II.i.06:00**

As time has passed do you feel any change in the contact you have with surfaces in that room

**Urdhvaretu:**

No

**Russell:**

Right okay

**Urdhvaretu:**

Do you mean do I take plastic sheeting in or something

**Russell:**

No although I have seen people wear  
thongs not there but somewhere else no  
but the the surfaces seem unchanged

**II.i.06:30**

to you

**Urdhvaretu:**

Mm

**Russell:**

Okay (*a silence*) I'll ask you about the other  
word another word um dirty

**Urdhvaretu:**

(*a silence*) I suppose there's the whole  
cleaning round that goes on

**II.i.07:00**

there with the person with the torch going  
around cleaning stains off the couches in the  
rooms um and the habit I suppose most  
people have when they go into a cubicle of  
just taking a moment to see whether the  
bench is clean or not

**Russell:**

When you say the couches in the rooms  
what are you referring to

**Urdhvaretu:**

The beds whatever you want to call them

**Russell:**

What do you call them

**II.i.07:30**

you've just used the term couch and the  
term bench within a short period of time of  
each other

**Urdhvaretu:**

Ah I suppose I don't have a habit of naming  
them in general

**Russell:**

Right

**Urdhvaretu:**

Um

**Russell:**

Because you don't often speak of them (*this  
is a question*)

**Urdhvaretu:**

Yes presumably and they're more or less  
upholstered like a couch but

**II.i.08:00**

arranged as a bed but fixed like a bench so  
that they have various attributes that could  
call forth a whole series of names

**Russell:**

In a sense are they unique in your  
experience these fixtures at saunas in the  
sense that they partake

**II.i.08:30**

of resemblances with other things but  
there's no other thing in the rest of the world  
that's precisely like them

**Urdhvaretu:**

I suppose so

**Russell:**

Pardon

**Urdhvaretu:**

I suppose so

**Russell:**

Yeah

**Urdhvaretu:**

And it doesn't it's a fairly trivial uniqueness I  
would think you know they don't strike you  
as being unique things

**Russell:**

They don't strike you as being unique things

**Urdhvaretu:**

No

**Russell:**

Mm

**II.i.09:00**

okay the um people moving around with  
torches you you specifically associate that  
with Squirt

**Urdhvaretu:**

Ah I presume everywhere has that

**Russell:**

But what's your specific association that comes to mind

**Urdhvaretu:**

Um no everywhere that I've been

**Russell:**

Yeah

**Urdhvaretu:**

it's been like that

**Russell:**

Do those people seem

**II.i.09:30**

to vary from venue to venue in the way they move around with their torches doing their cleaning

**Urdhvaretu:**

Not that I've noticed

**Russell:**

Right okay does the effect they have on whatever's happening around them vary from venue to venue

**Urdhvaretu:**

Not that I've noticed

**Russell:**

Does it have an

**II.i.10:00**

effect on you when they come past [unintelligible]

**Urdhvaretu:**

Mm yes I suppose I find it intrusive somewhat I would say

**Russell:**

What does it intrude on

**Urdhvaretu:**

*(a silence)* Er well I suppose the fact you've got someone there who's clothed

**II.i.10:30**

and is going about this business of this functional mechanical business of of

cleaning and you're in a a separate world of activity from people who are slinking around in towels looking for sex

**Russell:**

*(a silence)*

**II.i.11:00**

So what's intruded on then is that separate world of people slinking around in towels looking for sex *(I laugh a little)*

**Urdhvaretu:**

Mm

**Russell:**

Okay *(a silence)* um

**Urdhvaretu:**

And they're fairly they have a discretion to them so they tend not to make eye contact with people I think they the

**II.i.11:30**

the torch is kept low

**Russell:**

When you say they tend not to make eye contact ah is that are you using that term because there are occasions where you're aware they have made eye contact

**Urdhvaretu:**

No but presumably it happens sometimes

**Russell:**

Ah how do you come to presume that

**Urdhvaretu:**

**II.i.12:00**

By human inevitability

**Russell:**

That because they're passing other people they will make contact inevitably on on some occasion

**Urdhvaretu:**

I presume

**Russell:**

Yeah okay

**Urdhvaretu:**

Or if you actually got in their way in some way

**Russell:**

But your overriding awareness is of the reverse

**Urdhvaretu:**

Mm

**Russell:**

That they don't make that contact

**Urdhvaretu:**

Mm

**Russell:**

What about um physical contact

**Urdhvaretu:**

**II.i.12:30**

Ah the same I suppose even less likely I would imagine

**Russell:**

Do do you find that if you're in a constricted area and one of those people is coming by that you tend to move out of the way or do you expect that that person will move around you

**II.i.13:00**

or have you not been in a constricted area when such a person has come through

**Urdhvaretu:**

I suppose I've been in some degree of constriction (*a silence*) hard to say I don't think it's it's not that different from passing another person in a towel in the corridor

**II.i.13:30**

ah I suppose on the on the one hand if they're somewhere and they're starting to clean in the cubicle I'm not going to be standing around outside the door of the cubicle I would tend to move away from the light

**Russell:**

(*a silence*) The light of the torch

**Urdhvaretu:**

Mm

**Russell:**

Mm hmm

**II.i.14:00**

have you got to know any of the staff at any of the saunas

**Urdhvaretu:**

No not really

**Russell:**

Okay um I'll move onto another word private

**Urdhvaretu:**

(*a silence*) I suppose there's a divide between

**II.i.14:30**

um er people who want to ah come in contact with someone go into a cubicle shut the door and have sex and then um the situation where people want to be watched having sex by leaving the door open um perhaps in a situation of full lighting and then a kind of intermediate thing where you've got

**II.i.15:00**

ah people in a semi-dark space having sex with each other where there's a degree of visibility ah and a degree of publicness

**Russell:**

(*a silence*) What's your association with private at an experiential level you've talked about an array

**II.i.15:30**

of behaviours there

**Urdhvaretu:**

(*a silence*) Mmmm I suppose I tend towards the private end of it

**Russell:**

Shutting the door

**Urdhvaretu:**

Mm

**Russell:**

Does that mean that the rest of the time forgive it if it's too obvious that it's less

**II.i.16:00**

private

**Urdhvaretu:**

The rest of the time

**Russell:**

Yeah when the door once you're in inside one of those um are we talking about cubicles here

**Urdhvaretu:**

Mm

**Russell:**

Yeah okay with the door locked or just shut

**Urdhvaretu:**

It's more or less the same thing

**Russell:**

Okay that the rest of the time other than that is less private

**Urdhvaretu:**

Yes I suppose

**Russell:**

**II.i.16:30**

Okay

**Urdhvaretu:**

I mean you're in a you're in a space with a group of other people visible to them as you move around

**Russell:**

You're in a space with another person inside a locked cubicle too

**Urdhvaretu:**

Mm

**Russell:**

mostly

**Urdhvaretu:**

Mm sometimes by myself

**Russell:**

Yes sometimes

**Urdhvaretu:**

Sort of a rest

**Russell:**

You do that

**Urdhvaretu:**

Mm

**Russell:**

**II.i.17:00**

What will a rest entail for you if you slip in and shut the door like will you lie down and sleep for a while or just lie down or sit down what what do you do when you go into a cubicle and rest

**Urdhvaretu:**

Lie down I would say

**Russell:**

Do you change the lighting when you go into a cubicle to rest

**Urdhvaretu:**

*(a silence)*

**II.i.17:30**

Ah the tendency I think would be to turn it off

**Russell:**

Do you keep your towel on or do you lie lay it down on the surface that you're lying on

**Urdhvaretu:**

That would depend I might use it as a pillow if it's cold I might use it as a miserable little blanket um I don't think I would tend to lie on it

**Russell:**

Is it often cold

**Urdhvaretu:**

**II.i.18:00**

It varies

**Russell:**

From sauna to sauna or within saunas

**Urdhvaretu:**

Ah within saunas from day to day I suppose it it must to some extent be dependent on my metabolism of the moment

**Russell:**

How

**Urdhvaretu:**

I might even say it tends to be cold there I think it's for me it's not quite warm enough

**Russell:**

*(a silence)*

**II.i.18:30**

How long is it since your most recent visit to any sauna

**Urdhvaretu:**

Mm *(a silence)* ah it's been a while I think a month or something

**Russell:**

And when would on that occasion did you have a rest

**Urdhvaretu:**

Oh I don't know [unintelligible]

**Russell:**

Pardon

**Urdhvaretu:**

**II.i.19:00**

I have no idea

**Russell:**

You have no idea

**Urdhvaretu:**

I don't retain knowledge like that

**Russell:**

So having a rest isn't particularly special in visits it's just something that would happen and it wouldn't be particularly memorable to do that

**Urdhvaretu:**

*(a silence)* Rests occur out of

**II.i.19:30**

fatigue with being there

**Russell:**

*(a silence)* Would you be inclined to actually doze or sleep if you

**Urdhvaretu:**

Don't think I've ever done that

**Russell:**

You just lie down and rest

**Urdhvaretu:**

Mm mm

**Russell:**

What what do you do when you rest then you just lie there and stare at the ceiling or do you curl up in another position or

**Urdhvaretu:**

Ahhhhhhh

**II.i.20:00**

hard to say I think that varies lying and curling seem two feasible options

**Russell:**

*(a silence)* Do you think

**Urdhvaretu:**

Of course I always think

**Russell:**

*(I laugh a little)* Um what I was thinking was do you slip into um a

**II.i.20:30**

meditative practice of some sort or do you do you actually have a a practice you employ to rest or do you just basically keep yourself still for a while but are very active mentally

**Urdhvaretu:**

It's more likely to be the latter I think I'm I'm going in there to remove myself temporarily from the environment of the sauna which has which can have a fatiguing quality to it

**II.i.21:00**

so um you know I'm most likely to go to do that if I've been there for some while and I'm not getting anywhere so it's it's it's a rest from a kind of traipsing basically around

**Russell:**

And you'd rather do that than say sit in a snack bar area or

**Urdhvaretu:**

Oh I never sit in the snack bar area

**Russell:**

Or that's interesting you were very sure

**II.i.21:30**

about that (*I laugh a little*) that's a never that's not a tend to

**Urdhvaretu:**

No no I never do that except in in Squirt I've eaten there

**Russell:**

Oh yeah

**Urdhvaretu:**

Um

**Russell:**

What did you eat

**Urdhvaretu:**

Ah toasted sandwiches (*putting on a voice*) and a glass of red wine

**Russell:**

Oh wow

**Urdhvaretu:**

Um but that's different because the ah bar area there is a cul-de-sac ah and it's removed

**II.i.22:00**

whereas at Squirt it's too open

**Russell:**

Sorry you said Squirt was

**Urdhvaretu:**

Oh did I

**Russell:**

Yeah

**Urdhvaretu:**

No no I meant Volcano really

**Russell:**

Volcano

**Urdhvaretu:**

At Volcano it's the subterranean cul-de-sac um

**Russell:**

Oh I know you mean the downstairs

**Urdhvaretu:**

Mm

**Russell:**

bar area

**Urdhvaretu:**

Oh that one yes

**Russell:**

The new one

**Urdhvaretu:**

Yes

**Russell:**

Yeah okay

**Urdhvaretu:**

Oh yeah no the upstairs area never sit there

**Russell:**

(*I laugh a little*) This is the one I think last time you referred to it in terms of its colour

**Urdhvaretu:**

**II.i.22:30**

Did I



**Russell:**

Yeah I think you referred to a beige smear (*I laugh a little*)

**Urdhvaretu:**

Well the whole thing is beige yeah the whole place is beige well

**Russell:**

Okay but that downstairs area isn't beige

**Urdhvaretu:**

No no it's dark anyway no it's not it's not um yes no that's whe that's where I go

**Russell:**

Yeah

**Urdhvaretu:**

There's something um I don't like the that upstairs foyer bar area at Volcano and I don't like the cafe area at

**II.i.23:00**

Squirt it's too open and there's just something about people sitting around in a cafe setting wearing towels (*we laugh a little*) that I don't quite want to join

**Russell:**

Um one of my other ah interviewees talked about ah a restaurant in a sauna he went to overseas which had waiter service (*Urdhvaretu laughs*) and in which people sat around in

**II.i.23:30**

towels in fact um there's been a few of those somebody else told me about one in Canada and ah I went myself to one in Amsterdam which had a restaurant which men sat in in towels but it didn't have waiter service (*a silence, then I laugh a little*) I suppose spilling food isn't too much of a problem um

**II.i.24:00**

you never go to them but the cul-de-sac what makes the cul-de-sac more I mean you said that the other ones you don't you don't want like sitting around in them because it's people sitting around in towels in some way

**Urdhvaretu:**

Mm

**Russell:**

But that still happens in the area that you have been to but you talked about it being a cul-de-sac as being an advantage

**Urdhvaretu:**

Yes

**Russell:**

Can you elaborate on that for me

**Urdhvaretu:**

**II.i.24:30**

(*a silence*) Everyone who's gone there has gone there for the same purpose that I have they've gone there to sit down and eat something or drink something and in the other places the non-cul-de-sac parts there are people passing by and there are often there people who are coming and going from the from the

**II.i.25:00**

sauna they're clothed (*a silence*) mm there's something about that I don't like it's I suppose it's also well it's like (*a silence*) I've never liked take away food restaurants with

**II.i.25:30**

glass walls everywhere I don't like to feel on display when I'm eating I loathe it in fact (*I laugh a little*) cos there are some restaurants that are arranged that have windows that are somehow arranged to give you a view out and there are other ones where it's the reverse somehow

**II.i.26:00**

the restaurant is designed to show you to people outside as a kind of advertisement

**Russell:**

Um in this downstairs eating area at Volcano there's no windows

**Urdhvaretu:**

No

**Russell:**

Where are you inclined where do you tend to sit when you eat there on however many occasions you've eaten

**II.i.26:30**

there

**Urdhvaretu:**

Ah

**Russell:**

At the bar

**Urdhvaretu:**

No

**Russell:**

At one of the little tables

**Urdhvaretu:**

Preferably not

**Russell:**

In one of the lounge seats

**Urdhvaretu:**

That's more likely or against there's a little bench bar strip along the wall as you come in and I might go down the far end of that

**Russell:**

Far end away from the entrance

**Urdhvaretu:**

Mm

**Russell:**

Mm hm

**II.i.27:00**

and stand or

**Urdhvaretu:**

Mm I think I would sit on a barstool

**Russell:**

Right okay

**Urdhvaretu:**

But I can tell from particular particularness with which I choose where I sit that I'm not entirely happy to be there (*a silence*) like I would feel exposed

**II.i.27:30**

on the square tables that are right in front of the bar

**Russell:**

(*a silence*) Another word I want to ask you about is the word public

**Urdhvaretu:**

(*a silence*)

**II.i.28:00**

Mm I don't quite know what to say now

**Russell:**

(*a silence*) I can wait (*we laugh a little*)

**Urdhvaretu:**

Well I mean (*a silence*) I can't think of anything that particularly interests me about that word in

**II.i.28:30**

relation to saunas

**Russell:**

Any associations you have between that word and saunas or is it for you just another way of saying talking about private

**Urdhvaretu:**

(*a silence*) Yes I suppose

**Russell:**

(*a silence*)

**II.i.29:00**

All right I'll go on to another word safe

**Urdhvaretu:**

(*a silence*) I've always felt safe in saunas I think ah my friend always has a fantasy about someone running around with a knife

**II.i.29:30**

and there was actually someone there is some psychopathic person who goes to ah Squirt and has been hitting people or something and ah cos [of course?] my friend went there the other day and he arrived and there are alarm bells going and this man had got in again I think there was some new staff member that didn't know him and he'd been beating people up in some way and they'd called the police in there and they were just waiting for the police to come

**Russell:**

And were there

**II.i.30:00**

literally alarm bells going

**Urdhvaretu:**

Mm mm which is curious to think about I don't quite why [sic] the alarm bells are doing they're just warning everyone there or are they to intimidate the person

**Russell:**

Did your friend still go into the building

**Urdhvaretu:**

No (*he laughs*)

**Russell:**

He reversed and left

**Urdhvaretu:**

Yes

**Russell:**

That's interesting so they called the

**Urdhvaretu:**

The police were on the way

**Russell:**

The police were on the way

**Urdhvaretu:**

Yeah and this the man had been there had done this before

**II.i.30:30**

but I don't have any sense of ah um how serious the injuries were or what actually what happened or where

**Russell:**

Do you find that reassuring that the police would be called in such a circumstance

**Urdhvaretu:**

(*a silence*) I suppose so ah

**II.i.31:00**

I mean a question about that sort of thing would be I mean by the time the police are called you know they're not it's going to take them some length of time to come so it's in a way it's more crucial what happens before the police are called rather than whether whether or not they're not they're called and you know it might just be I can imagine that it would be the

**II.i.31:30**

particular form of the you know how the thing ended up being handled actually on site which determined whether or not you just shuffled the person out the door or ended up calling the police um to me it seems more crucial that what the response would be inside the place you know would

**Russell:**

By the staff or by

**Urdhvaretu:**

By or

**Russell:**

everyone

**Urdhvaretu:**

By everyone I suppose I don't know

**Russell:**

One I mean

**II.i.32:00**

cos one of the things that I think about when I think about Squirt is that there's a kind of a ah a performance of professionalism that's a I know it's a bit daggy to say but that's how I guess I fundamentally understand it a performance of professionalism

**Urdhvaretu:**

By the staff (*this is a question*)

**Russell:**

that the staff offer a certain kind of um ah service

**II.i.32:30**

industry familiarity but also a certain display of competence and of distance as well of um like there are a whole number of staff there who never seem to smile but who are polite um and one of the ah things when you say that they called the police is instantly one of the things that comes to

**II.i.33:00**

mind for me about that is oh they're very professional there so when I was asking you if you found it reassuring I guess I was fishing to find out whether your feelings about it were similar to mine because I would find it reassuring that they called the police the other thing is I'm aware because I've done service industry work

**II.i.33:30**

that when police are connected to an alarm um they usually have minimum guaranteed times of arriving and that amount of time is actually usually less than five minutes

**Urdhvaretu:**

Right

**Russell:**

if it's um if it's a particular kind of an alarm

**Urdhvaretu:**

Right

**Russell:**

um they'll be there very swiftly

**Urdhvaretu:**

Right so that's probably why the alarm was ringing on one level it's just as a signal to the police

**Russell:**

Er probably a signal

**II.i.34:00**

to um the assailant rather than to the police

**Urdhvaretu:**

Mm

**Russell:**

Um where I've worked there've been silent alarms but that's been you know completely different kind of situation like cinemas a few cinemas I've been in which have had silent alarms like that

**Urdhvaretu:**

For situations of violence by a patron or

**Russell:**

Yeah real like substantial violence uncontrollable um a threat of robbery is one obvious one

**Urdhvaretu:**

Right

**Russell:**

A threat of

**II.i.34:30**

robbery with violence but um a violent situation out of control um mm that's interesting too because recently somebody I met someone ah at Squirt at a very odd hour of the day who'd just left Volcano because their fire alarm had gone off and they couldn't switch it off it was

**II.i.35:00**

very wet weather and the they were unable to switch it off and what they did was they decided under those circumstances to ask everyone to leave and give them a free re-entry pass-out thing for some other occasion um but they found that having the bell going um meant that the sauna became intolerable for people to be in (*a silence*)

**II.i.35:30**

let's go back to the nonexistent psychopath with the knife though (*I laugh a little*) um

**Urdhvaretu:**

There is a a conventional opposition between saunas and beats in the sense that

**Russell:**

Is that conventional for you

**Urdhvaretu:**

What does that mean conventional to me

**Russell:**

Well con a convention would seem to suggest some

**II.i.36:00**

social phenomenon

**Urdhvaretu:**

Yes or I mean it a general awareness something that is easily cited by people

**Russell:**

And that opposition is to do with

**Urdhvaretu:**

A notion that gay bashing is more likely to occur at a beat and not in a sauna

**Russell:**

**II.i.36:30**

Is that um given that that's a convention an announced belief is that a is that what the convention is like people saying such things

**Urdhvaretu:**

Yes it's an idea you meet

**Russell:**

Okay so given that  
**II.i.37:00**  
 is that something you feel

**Urdhvaretu:**

*(a silence)* I've never been a beat person  
 and I don't think

**Russell:**

That that doesn't change the question in  
 some way because for instance is it possible  
 that you've never been a beat person partly  
 because

**Urdhvaretu:**

**II.i.37:30**  
 Because I'm afraid of being beaten up and  
 everything

**Russell:**

Yeah

**Urdhvaretu:**

Ah I don't think that would be the a primary  
 explanation

**Russell:**

Fine

**Urdhvaretu:**

for it so it's hard to know how whether that  
 figures or not

**Russell:**

Um the psychopath with the knife I know it  
 was an offhand remark

**II.i.38:00**  
 but it wasn't like a psychopath with a gun *(I*  
*laugh a little)* or something like that I mean  
 where where did you get that image from

**Urdhvaretu:**

It's my friend's image

**Russell:**

It's your friend's image you don't have one

**Urdhvaretu:**

I don't I suppose if he said it to me then I  
 have the image so

**Russell:**

Okay no that's fine um I was I was at  
Volcano once

**II.i.38:30**  
 ah on a very quiet occasion and I went  
 downstairs to the area where the wet area  
 and then that circuit is around by all the  
 cubicles and I realised within a few minutes  
 that I was the only person in the whole area  
 um there was not a single other person  
 there every door was open and it suddenly  
 seemed very brightly lit and I got very  
 scared and left *(I laugh a little)*

**II.i.39:00**  
 I felt quite frightened and I don't know  
 exactly why mm um another word is  
 dangerous

**Urdhvaretu:**

*(a silence)* I don't think of them as  
 dangerous places I don't

**II.i.39:30**  
 recall ever feeling in danger there

**Russell:**

There's no dangerous features of them or  
 dangerous experiences

**Urdhvaretu:**

I suppose the one thing is I sometimes ah  
 when I'm leaving have a I often have a kind  
 of momentary imagination that I'll be  
 attacked as I'm leaving the building

**Russell:**

Is that any sauna in particular or just  
 generally

**Urdhvaretu:**

*(a silence)*  
**II.i.40:00**  
 Ah it applies to both I think

**Russell:**

Both of the saunas in the city

**Urdhvaretu:**

Both of the saunas that I go to and so I'm I think I'm quite aware of the kind of ah the transition from being inside and going out and the other way too I think but less so or something

**Russell:**

Is that based on any

**II.i.40:30**

experience

**Urdhvaretu:**

No

**Russell:**

of any kind

**Urdhvaretu:**

No

**Russell:**

Okay it's just a watchfulness

**Urdhvaretu:**

*(a silence)* Yeah I suppose yes

**Russell:**

Does it vary according to the time of day

**Urdhvaretu:**

Not so far as I know

**Russell:**

**II.i.41:00**

*(a silence)* How o when you go through the door can you recall any specific occasion of actually moving through the door of either of those back onto the street

**Urdhvaretu:**

Any specific occasion

**Russell:**

Yeah

**Urdhvaretu:**

**II.i.41:30**

*(a silence)* The word specific is a little tricky because it's the same thing every time virtually

**Russell:**

It is is it

**Urdhvaretu:**

More or less yes

**Russell:**

Yeah so what is it then that happens

**Urdhvaretu:**

What is it that happens

**Russell:**

Yeah what do you do when you leave the sauna and go back onto the street

**Urdhvaretu:**

I cr I cross the threshold and as I cross the threshold I have a

**II.i.42:00**

ritualised imagining of being attacked it's almost like a little game I think it's it's not a real fear and that's why I I hesitated and about your use of the word watchfulness

**Russell:**

Right it's more like a little game

**Urdhvaretu:**

I think it's like a little game

**Russell:**

Okay um when you say crossing the threshold

**II.i.42:30**

at Squirt that would seem to be relatively clear there's a door and one side you're on in the building and on the other side you're literally on the street that's correct I think am I correct in my recollection does that or does it match yours

**Urdhvaretu:**

Yes except that in both for both saunas there are of course two doors there's the inner door and the outer door

**Russell:**

Yeah I before we get on

**II.i.43:00**

to that though but at Volcano there's those swing doors and then there's a small covered vestibule as I recall it's not immediately on the street on the other side of the swing door it's like there's about another metre or so is that

**Urdhvaretu:**

Are you talking about Volcano

**Russell:**

Volcano yeah that if I'm on the street I step up

**Urdhvaretu:**

Oh okay I see yes

**Russell:**

Then I think two steps and there's like a **II.i.43:30** small space of maybe a metre no more

**Urdhvaretu:**

Yes yes I see okay

**Russell:**

And then the doors

**Urdhvaretu:**

Yes

**Russell:**

So which threshold are you talk

**Urdhvaretu:**

One door

**Russell:**

Sure okay one door when you talk about the threshold at Volcano do you mean actually passing through the door or stepping onto the street

**Urdhvaretu:**

Um I was talking about Squirt um

**Russell:**

**II.i.44:00**

So the game doesn't happen at Volcano

**Urdhvaretu:**

Yes I think it does ah (*a silence*) well if someone were to attack you in that situation they'd be hiding around the corner and so the crucial thing would be as you stepped into the street

**Russell:**

Right okay

**Urdhvaretu:**

So it's only when you're fully out that you become aware of you know the situation that **II.i.44:30** that lies outside so it's

**Russell:**

(*a silence*) Can you um you were going to tell me something about the in between area between the two doors

**Urdhvaretu:**

Ah yes because I could imagine being attacked there too or it's like I think once you're in front of the window then you're safe you're you're kind of in the hands

**II.i.45:00**

of the institution and then when you're through the the inner door then you're then you're inside

**Russell:**

So you

**Urdhvaretu:**

Well it's kind of it's a it seems like a a gradual progression of being embraced by the institution and received by it

**Russell:**

The

**II.i.45:30**

are you aware of the presence of the video camera on the outer door at Squirt

**Urdhvaretu:**

No is it outside

**Russell:**

Yes there's an exterior video camera aimed at the door

**Urdhvaretu:**

No I wasn't aware of that

**Russell:**

That's interesting it's the first thing I noticed before they even opened when they were doing the renovations I was quite aware of that there um

**II.i.46:00**

so you need to be in front of the window not where you can see the window even if it's at an angle but actually in front of it to

**Urdhvaretu:**

When you say need

**Russell:**

Well in order to feel yes now I'm safer

**Urdhvaretu:**

Yes

**II.i.46:30**

I suppose

**Russell:**

Okay what

**Urdhvaretu:**

I mean it does it does feel a bit like you know ah a child's game and going to bed or something it's like you know you're safe when you're under the sheets or something

**Russell:**

Did you did you play such games with yourself when you were a child

**Urdhvaretu:**

Not exact not exactly like that but

**II.i.47:00**

it's a very familiar way of thinking so there must be some things that came about

**Russell:**

Do you have other areas of your life where you think in those terms

**Urdhvaretu:**

I'm sure there are I can't exactly bring them immediately to mind

**Russell:**

Um have you arrived

**II.i.47:30**

at a venue and you've been in that in between area and there's been a queue of people

**Urdhvaretu:**

Mm

**Russell:**

Does how does that affect you how is that different from when there's no one waiting

**Urdhvaretu:**

**II.i.48:00**

*(a silence)* A different pattern takes over I think

**Russell:**

Different pattern of

**Urdhvaretu:**

You're doing a different thing you're waiting in a queue

**Russell:**

Do you have any interaction with the other men in the queue

**Urdhvaretu:**

Usually not [unintelligible]

**Russell:**

**II.i.48:30**

*(a silence)* Have you ever had to be in a queue to leave

**Urdhvaretu:**

*(a silence)* Yes queue doesn't quite ah I suppose more familiar is the situation of there's there's an incoming queue

**II.i.49:00**

and so you have to wait to get the attention of the man to receive your your key you're not what so much aware of that at Squirt because the incomers are on the other side of the door but you are aware of it at Volcano

**Russell:**



Right because of the way

**Urdhvaretu:**

Mm

**Russell:**

Okay

**II.i.49:30**

have you ever had a situation where you have been on your way out and changed your mind and gone back in

**Urdhvaretu:**

To the point of being fully dressed

**Russell:**

Yeah

**Urdhvaretu:**

No

**Russell:**

Have you ever made use of a pass-out

**Urdhvaretu:**

No

**Russell:**

You're very clear

**II.i.50:00**

about those answers other things you might say I suppose so or I tend to those answers they're nos is that right

**Urdhvaretu:**

Mm

**Russell:**

Okay can you tell me a bit about that the clarity there

**Urdhvaretu:**

Ah well I suppose when the thing is done it's done in some way and it's often ah you know sometimes I will have been there for a long period of time and I've had enough of it um

**II.i.50:30**

if I'd ever re-use one of those pass-out slips I'd remember so I mean that's a kind of fact that I know in concrete terms and the idea of

getting dressed and then deciding oh no I'm going to go back and get undressed again that also just seems highly unlikely normally by the time you know I suppose I feel I've committed myself by

**II.i.51:00**

getting dressed there's only so much dressing and undressing you can take in a single day

**Russell:**

How long is long time

**Urdhvaretu:**

A long time would be about five or six hours and I think that that's that would be rare for me now

**II.i.51:30**

I think

**Russell:**

What would a short time be

**Urdhvaretu:**

A

**Russell:**

As a short time

**Urdhvaretu:**

A short time would be

**Russell:**

That you've a that you can recall that you've been there a short time

**Urdhvaretu:**

Two hours I don't in fact know that I've ever been there that short a time two and a half three hours

**Russell:**

**II.i.52:00**

And you seem you seem to be fairly clear that it's very rare now for you to be at a place five or six hours um can you tell me a bit more about that that again that clarity

**Urdhvaretu:**

That would be determined by various external factors um the fact that I'm currently not

**II.i.52:30**

riding a bicycle so I'm travelling by tram um general need at the moment to get a lot of sleep so um I'm not in these past months going to be arriving at ten thirty and staying till four in the morning so I'm likely now to leave before midnight but I haven't really been going

**II.i.53:00**

very much

**Russell:**

Mm no I've noted that

**Urdhvaretu:**

Um partly for the same reasons that I just my time has just been caught up with things um (*a silence*) and the there's something about staying there for five or six five or six hours which is costly you know it

**II.i.53:30**

almost invariably means that you know it seems like a waste of time on some level or at least unsatisfactory time

**Russell:**

Would six hours be the longest time you've ever stayed can you recall any occasion of staying longer

**Urdhvaretu:**

No not to say that I haven't but it's just

**Russell:**

You just don't recall it

**Urdhvaretu:**

No I'm giving six hours as a general figure and

**Russell:**

**II.i.54:00**

Um

**Urdhvaretu:**

I'm sure I've never been I've never been there for eight hours [unintelligible] probably been there for six

**Russell:**

(*a silence*) I want to ask you about two other words which are paired um just paired in terms of me asking them but they may not

**II.i.54:30**

be in terms of you responding so um inside and outside but I'd prefer if you did deal with them one at a time

**Urdhvaretu:**

It seems to me we've we've covered this in some way already and I'm not sure what direction to take it which hasn't already been dealt with

**Russell:**

**II.i.55:00**

(*a silence*) Well let me ask then you've talked a bit about the being inside the sauna is there an inside inside the sauna that you're aware of or are there insides inside the sauna

**Urdhvaretu:**

**II.i.55:30**

There's being in a cubicle and outside a cubicle or

**Russell:**

Are you asking me

**Urdhvaretu:**

Oh I'm saying

**Russell:**

Yeah yeah

**Urdhvaretu:**

that's so

**Russell:**

Yeah okay

**Urdhvaretu:**

Obviously

**Russell:**

Do you understand the sauna as a place of interiors within in an interior

**Urdhvaretu:**

That seems a fair description

**Russell:**

**II.i.56:00**

It may be a fair description I'm just wondering whether it's something you identify as an experience you have (*laughing a little*) I don't care really whether it's a fair description is it something you experience

**Urdhvaretu:**

Not to remark upon

**Russell:**

Right is it is it also a fair description to say that you have an experience

**II.i.56:30**

of either being inside or outside not of levels of insideness (*a silence*) can I clarify it by saying for instance that you're inside the sauna or you're inside a cubicle or you're inside a steam room but you're not inside a cubicle inside a sauna inside a city

**II.i.57:00**

for instance that you don't have that um as an experiential awareness

**Urdhvaretu:**

I don't think so

**Russell:**

Right

**Urdhvaretu:**

I think it's more a question of there are different situations within the sauna and you kind of move from um one environment to another [unintelligible: ah different from each other than]

**Russell:**

Do you have experiences of being in things which aren't built material environments

**II.i.57:30**

in the sauna

**Urdhvaretu:**

Um

**Russell:**

Including human bodies (*I laugh a little*) but um I was just responding to a sudden smile crossing your face and I I don't know whether you were thinking that but I doubt

**Urdhvaretu:**

I was

**Russell:**

Um pardon

**Urdhvaretu:**

I was

**Russell:**

You were okay

**Urdhvaretu:**

[unintelligible] I was just wondering where you were where

**Russell:**

Well I wasn't thinking so much of materiality I was thinking of something that's not

**II.i.58:00**

material but is nevertheless experienced as being inside something

**Urdhvaretu:**

You mean a cultural framework or something

**Russell:**

A scene

**Urdhvaretu:**

A scene

**Russell:**

Mm an event participating IN an event being an insider at some level

**Urdhvaretu:**

Not really

**II.i.58:30**

er (*a silence*) it doesn't seem to be arranged to foster that kind of sense

**Russell:**

Do you have any sense of being in a community

**Urdhvaretu:**

No

**Russell:**

(*a silence*) You talked about the institution  
embracing you  
**II.i.59:00**

**Urdhvaretu:**

Mm

**Russell:**

That's not quite the building is it

**Urdhvaretu:**

It's the business

**Russell:**

The business (*I laugh a little*) the business  
embracing you is that is are those words  
completely interchangeable

**Urdhvaretu:**

Business and institution

**Russell:**

Yeah in this context

**Urdhvaretu:**

(*a silence*) Not completely interchangeable  
**II.i.59:30**

I mean I wouldn't talk about myself being  
embraced by a money making enterprise  
which is what it is that's not what I mean  
when I that's probably why I use the word  
institution I mean it's [unintelligible]

**Russell:**

So what is this institution that embraces you

**Urdhvaretu:**

[unintelligible]

**Russell:**

That as you experience it

**Urdhvaretu:**

**II.i.60:00**

Yeah I suppose embrace was probably  
slightly too cosy a term ah you know it's a  
place which is being run by a group of  
people it has doors there's there's one

door ah where access is controlled um you  
know there are people who

**II.i.60:30**

distribute towels and provide towel  
replacements and answer questions and  
not that they're doing very much

**Russell:**

But is that is that thing you've just described  
identical with the institution you talked about  
earlier

**Urdhvaretu:**

Mm there is a very strong sense of being off  
the street when you're there

**II.i.61:00**

you know it's quite different from going into a  
shop or into a library or something partly to  
do with the fact you take your clothes off  
partly I suppose also it has a somewhat  
clandestine quality to it

**II.i.61:30**

you know the facings onto the street have a  
kind of discre discretion to them they're not  
totally blank walls but they're not they don't  
announce themselves loudly

**Russell:**

Do you swim or go to a gym or something  
like that

**Urdhvaretu:**

Swim

**Russell:**

Is it similar to that to the experience of  
going swimming

**Urdhvaretu:**

(*a silence*)

**II.i.62:00**

Somewhat (*a silence*) even though there are  
differences um a thing a thing at swimming  
pools seems to be that the people behind  
the counter have

**II.i.62:30**

a duty to prevent people sneaking in and  
having illegal swims um (*I laugh a little*) ah  
while the and at the same time the door at  
the swimming pool that I go to doesn't have  
the same finality to it it's a sort of open  
space that you move through and as you go  
through it you

**II.i.63:00**

er you know pay if you're paying I get my  
swims for free now

**Russell:**

I'll ask you about that in a minute um mm  
what about outside (a

**II.i.63:30**

*silence*) do you have a strong experience of  
being outside when you're at a sauna

**Urdhvaretu:**

When I'm just outside

**Russell:**

Just outside THE sauna is that what you're  
asking

**Urdhvaretu:**

Mm

**Russell:**

Ah I was it was more free ranging than that

**Urdhvaretu:**

**II.i.64:00**

Um well as I'm sitting here I don't have a  
sense that I'm outside a sauna (*I laugh a  
little*) but there is a there is I have a  
particular sense of as I'm nearing the sauna  
and I as I'm about to go through the door  
and I think I'm ah I wonder to myself if I'm  
being observed as I go through the door

**Russell:**

**II.i.64:30**

So I just need to go over this again you  
said a moment ago that as you're sitting  
here you don't have an experience of being  
outside the sauna

**Urdhvaretu:**

Yes

**Russell:**

Do you have an experience as you're sitting  
here talking with me of being in some  
respects inside the sauna

**Urdhvaretu:**

No

**Russell:**

Right okay

**Urdhvaretu:**

No

**Russell:**

That's that's fine so outside isn't just an  
**II.i.65:00**  
opposite of inside

**Urdhvaretu:**

It depends what the word outside means  
doesn't it if you mean that's why that's why  
I asked do you mean JUST outside because  
if you're outside the sauna you're standing  
outside and you're for instance looking at  
the door you're in the vicinity of it you're  
nearly inside um or outside can just mean  
not in the sauna as a

**Russell:**

I'm thinking I'm thinking of the meaning that  
is most present

**II.i.65:30**

for you and it would seem that that could be  
it

**Urdhvaretu:**

Being just outside

**Russell:**

Yes

**Urdhvaretu:**

Yes

**Russell:**

Right that's fine

**Urdhvaretu:**

Because there's not much point talking  
about the other one

**Russell:**

(*I laugh a little*) Well for you there isn't

**Urdhvaretu:**

Okay

**Russell:**

(*I laugh, then*) Um

**Urdhvaretu:**

Because I'm outside an infinity of places at  
the moment in the greater

**II.i.66:00**

sense

**Russell:**

But do you experience them that way

**Urdhvaretu:**

I don't have the mental capacity to  
experience my

**Russell:**

Right okay

**Urdhvaretu:**

externality from the plurality of institutions  
that I might go into at one time or another

**Russell:**

Do you have anything you want to ask me or  
say

**Urdhvaretu:**

Not really

**Russell:**

I'll leave it there

**Urdhvaretu:**

Okay

**II.i.66:32**

*(I switch off the minidisc recorder)*

END OF CONVERSATION