

Snakes of New Zealand



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Job 20:14

yet his meat in his bowels is turned, it is the gall of asps within him

Grace Crothall



SAMSUNG

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Distant Relatives



2 Corinthians 11:14 (KJV)

14 And in no Marvel for Satan himself is transformed into an angel of light.

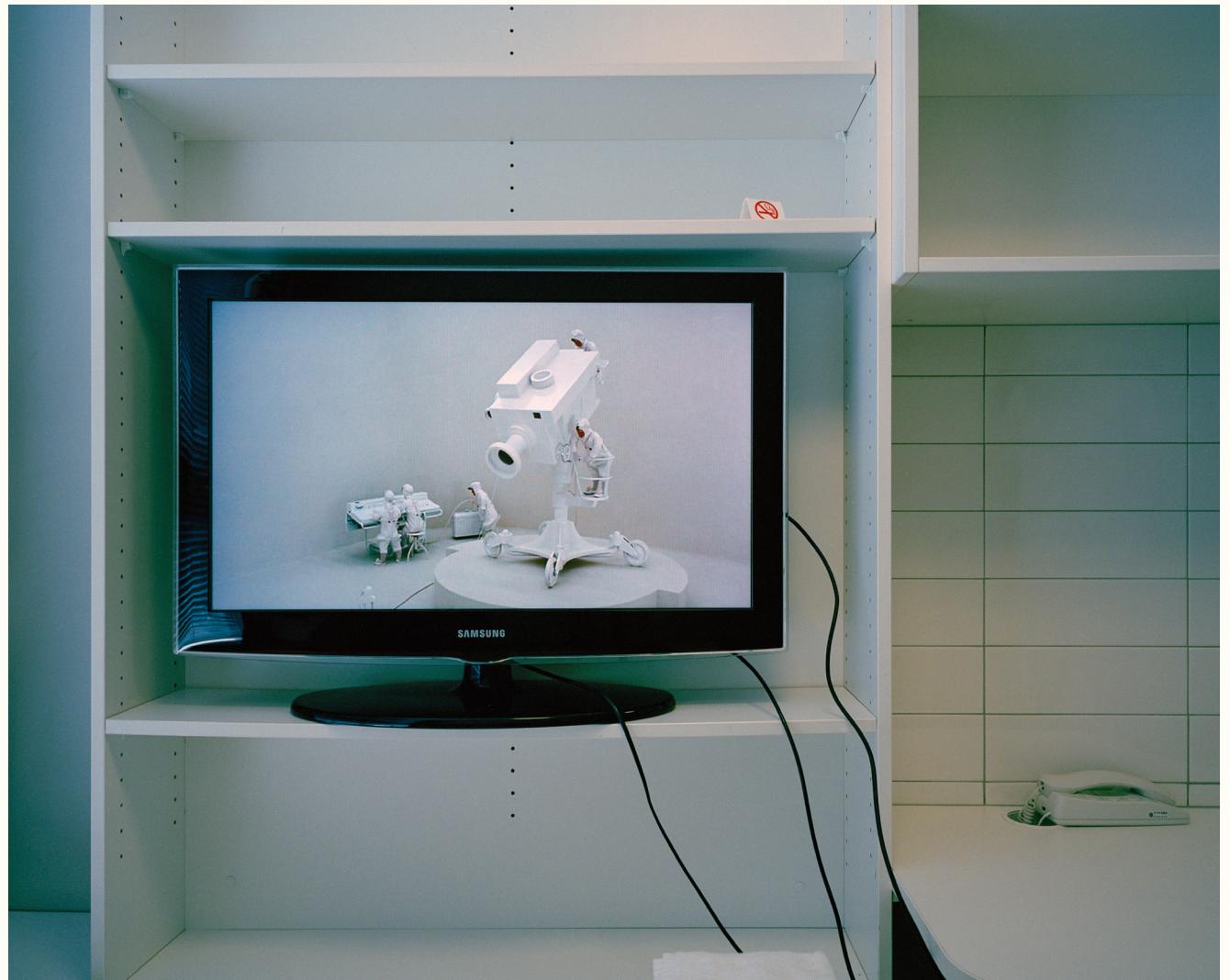


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Room facilities: Desk, Free wifi, ironing facilities, fan, heating, carpeted, tile/marble floor, wardrobe/closet, cleaning products, shower hairdryer, free toiletries, toilet, bathroom, radio, flat screen TV, kitchenette, refrigerator,

toaster, alarm clock, access to shared kitchen facilities as well as dining areas provided.^

THE EMERGENT LAYER

Yum.

Commentary transcript of (Willy Wonka and the chocolate factory 1971)
Marcus Beck and Grace Crothall

Recorded August 12 2018

CHAPTER 2 - NEST RAIDERS

(PART 1 of the transcript)

(START OF TRANSCRIPT 00.00.00)

The yellow font is so tidy and exciting. I feel something.

I was always perplexed about why the chocolate was orange in this film. I just thought it was misrepresentation.

Yeah, the factory sequence is so faux, even to a five year old.
It's glossy and dry at the same time. I like the faux though, it's magic faux.

Chocolate falling fabric was always my favourite, I always wondered what chocolate bar that process was made for. I figured Moro might be close, but how disappointing if it was.

Well, wet chocolate is far more exciting than a finalised bar - it's like muffin mixture, the better part is the wetter part - you know; licking the bowl. I used to ask Mum to save one muffin portion of mixture for me; she always did.

Oh it's such a seventies school, when's the film made?

71.

Freckled faces and red skivvies, such a Monday.
Seventies weather too, dry windy gloom.

Oh it was filmed in Munich, the climate's not very American... German architecture has a stereotypically seventies surface I suppose?

Really!? That makes so much sense. Why did they do that?

It was cheaper for them to film there, plus the industrial setting and the factory all suit that narrative. Big buildings dwarfed children... round windows, etc.

Skeletal maths teacher...
He's so over them...

Big teacher hierarchy. Quite charming though -you know he's visibly irritated by them all.

Funny, he's got very good gesticulations -very confident, clear movements, or posture or something.
Could be a generational thing?

Yeah, well he's an actor so there's no way of knowing.

I do know what you mean though, physical communication seems more natural of that era... eye contact too...

We could be romanticising a bit.

Pre-internet?

Yeah there's something there I'm sure..

Tinker.

Tinker.

(synchronised)

I love this; class dismissed for the release of Wonka's Golden tickets. It's serious.

Chocolate apocalypse.

Like a motel, it is perfect domestic horror...

Nobody ever goes in and nobody ever goes out.

The local candy man singing about the higher candy man.

Those colours are gorgeous, and that rich dense wood.

What a parlour...

Even the savage Tinker respects the superstitions of Wonka...

Mystical chocolate maker.

Grandpa Joe's moustache is almost childish, like he spilt it or something..

The 'candy man' is almost maternal with those children, it wouldn't read that way now... there's a sort of an inverted innocence

They sort of cast him as a big kid really.

I remember wanting to eat everything in that scene on screen without knowing what it was. The surfaces are made even more ambiguous through VHS but I think it makes you want it more.

The ancient tale of Wonka's reign recited by adults... eerie.

Yeah, the fear and wonder of Wonka channelled through adults, the maths teacher in a lab coat... it's captivating... I love his gap tooth.

Certainly then, but that's child-like impulse for you.

The bedding situation, one grandparent per bed-post, makes four, we all have four grandparents -nice system.

Evening glimpse into Charlie's precious little world.

Grandpa Joe would definitely be a kicker.

It's scarily ordinary.

Knowing Wonka is inside eating a buttercup probably.

That was always the part that didn't add up.

God, that pebbledash behind Charlie, I forgot how domestic this film was.

It seems like a hot house about to open its gates to children.

Ohhh that bread is so amber, I want some.

A banquet in a tea towel.

It feels so innocent.

It is innocent.

Newsroom -really great, it's overblown... but domestically laced.

It's nice watching the family respond to the screen, and there's varieties of screens too...

The news coverage is perfect -manic yet restrained.

Yeah well if you watch the news footage in the Tim Burton one, there's not as much agency given to television, they have mania footage but it's less focussed.

Less channelled.

That probably goes to show there's less distance between the viewer and screen nowadays.

Less of a need to distinguish between the two.

There's more attention to setting here

Ohhhh the psychiatric clinic.

And for kids to even realise what this setting is for, which they did...

'A manifestation of insanity'

Professional compromise.

He's under the influence.

Of what?

Wonkamania.

Wonka has a very sacrificial audience.

It's so adult. The inflated newsroom was a warm up really.

The psychiatrist tapping into his own clients dream to uncover the located tickets.

Compromising his methods, practice.

Very rich.

Chocolate cuts razor sharp in this world.

The director did say he made this film for adults because he knew children were smart enough for it. I think he only did documentaries, this was the first and last Children's film he ever did.

Oh I see...

That approach to family filmmaking is lost nowadays.

Yeah I've forgotten these subtleties...

It's hard to remember what I made of those quiet scenes.

Here we go, the firstborn ticket.

Look they feature the small German town claiming credibility through the global window, it's so realistic.

The tourist flavour, inevitable.

'A small community thrust into prominence'

Yeah that's what Tim Burton's film misses, language.

Oh God, he ate the microphone.

I wasn't ready for that.

I remember this, but I'm still shocked to watch it.

Here's Slugworth's first appearance.

Is Slugworth German?

It sounds like he is.

The golden ticket reaching the small town is nice.

A good starting location.

Augustus doesn't seem a total gluton... They've just made him really German...

Lover of fine meats...

Look at the stabbing momentum he's adopted with his cutlery...

Steadily violent, but gently refined.

He's enjoying his meal.

Wow, Look at that turquoise shirt Charlie's got on -it really pops in that grey room.

Eye fuck-y.

That crazy pop of red.

Bang.

Yes you're right Charlie, that is terrific.

I think they took bedpost turns at knitting that scarf.

Four contributions evenly spread.

Grandpa Joe wouldn't have the patience to assist in the knitting.

No, he would have purchased the Wonka of course, for himself really...

You can tell Charlie's Mum is irritated by Grandpa Joe, he eggs Charlie on, it's like she has two children to mind.

I think we're making a rising villain out of Grandpa Joe?

Well he is irresponsible. It's lucky for Charlie that he got a ticket but he shouldn't have, numerically the odds weren't in his favour.

It's quite a capitalist film.

Yeah, as a kid I thought she was a party pooper but now I really sympathise with her.

When he breaks up that chocolate, it looks nothing like a Wonka bar, more like mellow puffs? But I thought it was only the staple Wonka bar that they hid them in?

Do you have mellow puffs in NZ?

Yeah they're a NZ biscuit!

They do though, that's a good point.

The paper packaging looks like a pharmaceutical bag, with the pink and red doubling.

Does too.

Veruca, here she comes.

Launched in her Dad's swivel chair.

The family throne.

So this is the family headquarters in Dad's office?

You do have that family gathering around the site of your parents workplace, it's often a bit boring but you just re-claim.

She's feeding her father a taste of his own managerial violence.

It works, he's motivating them.

Poor factory woman.

That lemon angora jersey is so bratty.

- Her hair too... The strawberry blonde vultic halo...

Aristocratic.

It's tantrum-induced.

I love her Dad, he's so well cast.

The embodiment of high blood pressure.

That swivel tizz...

Her aggression has quite a dainty accent.

Yeah, ballet residue.

Veruca in Tim Burton's film is less convincing.

'Daddy I want a pony'

Mmm, boring.

And her dad is reduced to 'sweetheart, angel' under pressure.

The cowardly clambering.

The mother sewing in serenity just to normalise it all...

Oh yeah I forget they play piggy in the middle with the Dad -he can't keep up.

'The whole ruddy world'

Such British high cholesterol jargon.

Yeah he's probably had a bacon breakfast that's given him a collar rash.

The Mother's calm is testament to how commonplace these explosions are.

She's sedated.

Look at the birth of that flashing ticket.
Factory pit...

There's the oompa loompas to come as well, let's not forget.
'little men'

In a way this is quite strange because the factory lady had the physical
sensation of finding the first golden ticket.

Ohhh, the machine age.

The factory lady?

'I'm now going to tell it exactly what it can do with a lifetime supply of chocolate.'

Shhh, you know!

It's the clamp down of psychedelia...

She'd feel a real sense of achievement in finding that.

Even the machine is on Wonka's side.

She just gets a pay rise.

See, they've used the television grain for Violet's footage.

It's quite teasing, I always wondered whether she might in fact keep it for herself,
the temptation was there.

Oh, wow she's a lot.

That's what makes it a movie.
Because she doesn't.

Incessant gum-chewing probably was thought of as repulsive then.
Funny thought.

But then I couldn't quite envisage four children and one woman in the Wonka
factory tour.

Especially for little girls.

Are the parents taking valium?
Probably...

Or childish/teenage? I think it's more adult than childish now...
It's not cool like it used be.

It's hard to know whether Roald Dahl was intentionally referencing slave labour.

It shows you care, it used to show you didn't.

Yeah, nothing obnoxious about breath maintenance -dead right.

Well, I remember dad used to not let me have hubba bubba at church.

He's of that generation...

He's another category though...

She's a model 'Tomboy.'

For that time, it feels like they're trying to cast that.

There's no tracksuit, just a boatneck pinafore.

Back to the wash house.

It's a very working-class mother-son relationship of the time.

They highlight it, but in a realistic way, like Charlie offering to walk her home.

Oh, he's a lost boy.

She's not buying into wonkamania, she's above that.

Charlie can be a bit irritating at this point to be honest.

He wants it more than any of them.

When? When will things change?

Probably when you least expect it

Wise words.

Aww, she's watching Charlie walk down the street.

I remember this song getting mocked on Colgate Saturday feature, it's quite sweet really.

Yeah, I used to be secretive about how much I loved it.

There's an old fashioned maternal gaze in this.

Hard to explain... quite lovely though.

It's funny how corny this used to be, but it's moving now.

It's a beautiful production really.

Ohh emphatic Mike, look at his teeth!

Arizona?

His Mum is quite lizard like.

She is!

'*Not till you're twelve son*'

Laying down the one and only law for a cowboy.

'He's never even been to the table'

Who's to say they don't bond over their TV dinners?

They're painting it like the family is dysfunctional...

Shhhh, Marcus.

That pillow frame is so deviant.

Slowly reaching under for you know what.

'Grandpa, that money was for tobacco'

He knows that he's being seduced by something false.

He shouldn't feed Charlie's hopes this way.

Aw it would taste terrible Charlie.

Just enjoy the bar.

An auction house, yes...

'Your majesty'

I like the adult perspective, infiltration...

How our world works.

The auctioneer's mutton chops feel like some kind of bad British invasion.

'We need an English auctioneer'

Yeah, totally.

I don't remember this scene.

I know this sounds sexist, but these domestic surfaces really help to reveal the full extent of wonkamania.

Look at the gold brooch on her cowl neck cardigan.

That's never a good start to a sentence.

I never liked that cardigan.

She's got a mid-thirties to mid-sixties Liz Taylor look.

It's probably a rip, if its made in 71 that would make sense.

'Anything to have Harold back.'

She does too.

'It's your husband's life or your case of Wonka bars'

'How long will they give me to think it over'

Oh wow, this is getting dark, I'm not quite over that yet.

I used to find it scary that she was so self consumed with a Wonka case... if it were the husband in reverse, I might not have been so disturbed?

Dad might, mum would NEVER...

Yeah, it would just be presented with humour if the husband picked the case, but

darkly selfish if the wife chose it.

Yeah... and obvious links to objectification.

'I'll pick the chocolate this time maybe'

Dumb.

They'll be playing on that, it's the last sequence of mania footage.

Gender disruption has to be the fullest extent of Wonka's ding in the universe.

I agree with that in part, but it could be subconscious, it's a male director and it's
71.

Oh, it will be subconscious.

That's the best part..

All those seemingly political influences aren't intended, they're just residue of
that climate that seeped into the studio.

Those years are so iconic, it becomes too easy to romanticise.

Grandpa Joe's projecting... It's all for him.

Ohh, percentages, how draining.

The school teacher loves riddles, I love the old fashioned portrayal of the
teacher who teaches everything.

Even first aid.

At such a high standard too...

The era where everyone was over-qualified and it wasn't a problem.

Have you seen *To Sir with Love*?

No...

Mmm... general loss of innocence.

I like that he refers to the Wonka death rattle as 'unpleasantness'

He finds it unpleasant himself!

A very maths teacher-y word for despair.

Tidy handling, professional detachment.

Yeah with an aftertaste of empathy.

Charlie has to lie about his Wonka consumption for a Maths exercise...

The truth can't fit into a maths equation, very poetic.

Look at this street commotion.

Sturdy men eating on the street with big papers and jackets.

These moments of bad set design are great.

I love the momentous music ruined by the shitty glare on that matt foil packaging.

Sounds great through the monitor.

Even the ticket is disappointing, it's got that white daylight flash on it, it needs to be amber. It looks like a dull olive.

It is snake like... filthy persuasions in a closed alley.

Creepy, it's become a stampede, what are they doing?

Masked in business vulnerability.

A very circular stampede.

Those ladders look cool, I love all the industrial textures in the film.

Run, Charlie!

It's interesting in a children's film.

Arthur Slugworth

I could never tell whether he knew the Bucket family through that bribe.
Knowing they were poor?

The everlasting gobstopper.
'If he succeeds he'll ruin me.'

He would have offered money to all five children surely...

I suppose so...

This is the quintessential devil scene, it's perfect.

That blip is so weird, there's no recovery period, like the detective scene...

He's revealing his business vulnerabilities to Charlie...

He does it in such a factual way.

Dashing back to the Charlie's final destination.

More frightening.

Navy street champion.

They've probably played on the pragmatism of his German accent.

See, that looks great, the ticket is more yellow-golden.

That music...

That ticket sort of functions like a serpent...

Rattle snake drains.

Hidden, lustrous, seductive.

Mmm, corny but effective.

Luring them into the factory...

Corny.

It's okay to be corny.

Oh no.

This was always my least favourite song, watching Grandpa limp around the room with a cane.

It makes the movie feel like a musical... not in a good way...

Clearly not...

Also what a confession Grandpa, it takes a childish incentive to get him out of bed...

I feel bad that Charlie didn't ask his Mum to come along to the factory.
I wouldn't have thought twice about that option when I was little.

Yeah neither... it's sad.

The grand opening.

(transcript ends at 00.42.00)

The Bush that Bites



Genesis 3:1

Now the Serpent was more subtil than all the beasts of the field which the
Lord God hath made



Snakes of New Zealand: The Bush that Bites

Sherborne Motor Lodge offers more affordable quality 3plus Star Motel & Accomodation, close to Christchurch's Central Business District and Edgeware Shopping precinct.



New Zealand's Unique Flora

The isolation of New Zealand islands has allowed unique ecosystems to develop.

Experience

- Our unique alpine plant species and learn how they survive the harsh conditions of their environment
- Our lush fern glades that dominate the

- wetter regions of our country
- New Zealand's divaricating plants, and learn why they have developed a tangled growth habit



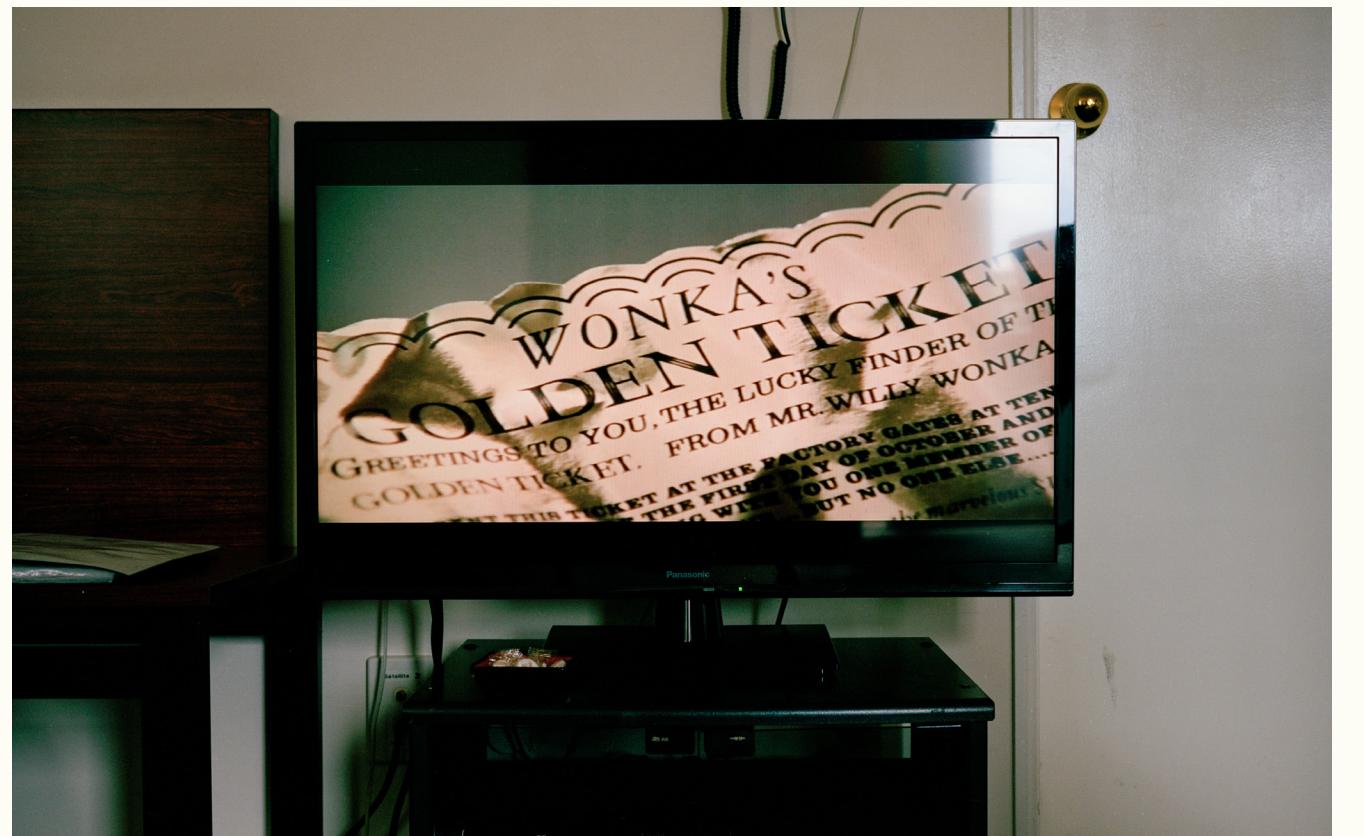
Two Bedroom

- 1 x Queen bed
- 2 x Single beds
- 1 x Rollaway (if requested)
- Double Spa bath

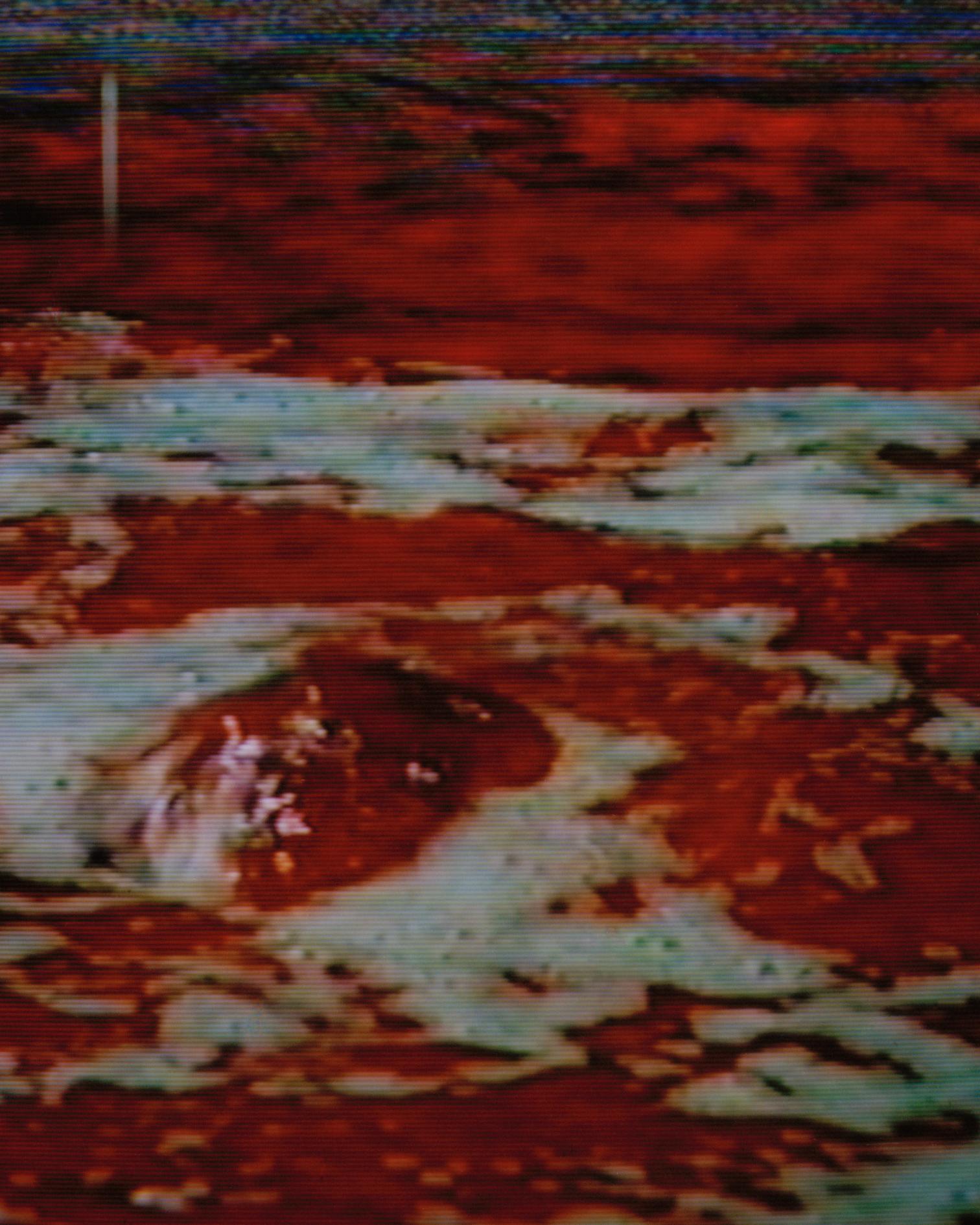
Two Bedroom with Spa

We have 2 bedroom Spa baths situated downstairs at the back of the complex. One bedroom has a queen bed and the other has two single beds. A Rollaway bed is also available on request. The bathroom has a shower over a Double

Spa Bath. There is a small patio with a table and chairs. All our units are self contained, serviced daily and no smoking.~



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Jan	Jan	Jan	Jan	Jan	Jan	Jan
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CHAPTER 4 - LIFE IN A BROMELIAD POOL
(PART 2 of the transcript)

(transcript resumes at 00.42.00)

Who is Violet's friend 'Cornetta sweetie'

The factory is quite a beautiful building... but contextually... underwhelming...

When you think chocolate factory.

He limps down the carpet that's right...

Weird.

Those tiny slow steps, the children look imprisoned on their side of the gate.

Like an inverted cage, that's clever.

Yeah and they don't know the levels of their safety.

Strange.

The factory does have a prison-like architecture.

Violet's dad just gave Wonka his business card.

Well, hopefully they can exchange details later on...

He might be able to take care of Wonka if things go well.

Charlie's wearing the 'terrific' scarf.

I like seeing the children's chosen outfits for the day -practical Charlie.

I always found Charlie annoying, boring.

Well he's a humble bucket.

Eww, those golden hands in the wall snatching their coats.

Living coat hangers...

Not such a pleasant surprise.

Do you know the other day I was choosing between two different milks and all of a sudden five anchor bottles came swooping forward to the front of the shelf.

I jumped out of my skin.

It was the staff on the other side who pushed them in, but you couldn't see their hands behind the bottles.

Wonka's contract looks biblical, yuck.

Like a scroll?

Here's subversive Veruca sweeping in...

She has more power than two business Dads put together.

Wonka enjoys her already, you can tell.

But in a prophetic sort of way.

He's smug about his pigeonholing.

There's lots of claustrophobia in this factory...

Hallway panic, lots of beige.

Yeah with such ordinary surface...

The architectural distortion is contained well.

Oh wow it's so fake, but it's beautiful.

Sticky production fabric.

I think this space is too industrial for a convincing magical world.

It looks like a giant nursery.

Green houses are boring for kids.

Speak for yourself, I found them magical.

The business Dads are becoming exponentially freaky...

Foreigners in the factory.

The image of this scene is quite iconic.

TV adverts always used it.

Goodness, the gummies look heavy.

What are they made of?

Don't know...

Veruca darkly diving straight into the chocolate at the bottom of the melon.

She looks like a jaffa.

Mike's Mum sheepishly licking the toadstool...

Yeah, you know that the chocolate on her face is residue of impulse.

Mike's Mum?

Veruca.

She takes full measures.

And she's got a cunning about her, like she knows it's there, but what would she care.

They did really well with the character subtleties in the children.

The gluttonies are corny, but the developments are perfect.

What's Charlies gluttony?

Hope?

If it were on Violet's face it would just look spilt.

I remember dreadfully anticipating this scene.

I would have watched this forty times at least.

Yeah same, we had it. I think we recorded it from telly.

Mrs Gloop's not wrong, it does look like a filthy river.

Why on earth is Charlie offering him a stick balloon?

At the balloon end... oh no...

Yeah, if he just turned it around the other way maybe he'd be able to clamber out.

Charlie's more skivvy then savvy...

Oh yeah that skivvy, there's something off about it.

Do you think it's because it's navy?

That's not really a children's colour is it??

It's too sophisticated or neutral or something.

My Mum was a navy guru.

Hahaha.

Well it was the 90s... she'd always project navy and beige on to us and we were way too young for it.

You want fun bright colours when you're a kid.
Like smarties but in an outfit.

Do you reckon?

Who wants to go to school camp in a navy skivvy.

Poor Marcus.

'No other factory in the world churns its own chocolate'

The filtering system is modelled on the boa constrictor.

Gloop suction.

This made me afraid of McDonald's playground for a long time.

You know, with the yellow slides and the window portals?

Oh, they were gross.

Mum never let us have Macca's but I went to a few Birthday parties there.
I remember this one particular party, I think I was six... I refused to go into the playroom and the Mums were really forceful about me participating.
I felt really naughty for not going in but everything about it felt just wrong.

In a way what can he physically do?

This is the first time I was introduced to sarcasm really.

Wonka...

He made the monster but it's a monster nonetheless.

He's more concerned that Augustus will contaminate his chocolate.

The factory you mean?

Yeah it's disconcerting.

Yeah.

Especially to a child.

When I was younger, I wondered if they had maybe recycled a few of the
munchkins from Wizard of Oz into the cast?

His response is natural for one who's kept their world sanitised for so long.

He'd be very anxious opening the gates again.

It sounds shocking...

The kids are certainly unsafe , but in fairness to Wonka, the factory now holds a
foreign body, it's been twenty five years...

I would have been five...

He'd naturally feel protective.

Oh, no. Well, there's a big time gap between those filmmaking periods, still,
that's not outlandish... that's how the industry worked.

His reclusive fragility propels the sarcasm.

Well they've assorted twenty dwarves across the world to meet at the same
height and cast another species.

But he is in control...

The approach to special effects is cruelly analog.

'Oh, the pressure'll get him out. Terrific pressure is building up behind the
blockage.'

Slave labour too.

'The suspense is terrible, I hope it'll last.'

Yeah... it's an obvious connection, but I just can't see it being an intentional
reference?

Anatomical Wonka...

I suppose it goes back to the subconscious agenda, hard to tell.

The orange in their faces with the seaweed wigs.

Veruca's Dad!!

'They're a bit funny looking aren't they Wonka.'

He's waiting on him to give way to normalcy...

The orange palettes shift from chocolate to faces.

That palette combination is quite pumpkin like.

Green stalks...

Pumpkins have a seventies aesthetic...

Do you just mean hippy?

Perhaps...

That trap door is spooky too.

I think it's frightening because of the daylight.

It's the very morning of the factory visit.

It's the same scenery as the candy expedition that just took place before.

It's like the very scene became contaminated by the river.

Elimination round one.

Ha, Mr Salt admiring the 'canoe' in a business like fashion.

Tidy skiet.

Well... he's leaking the potential for a purchase, or a cue for discussion later in the day.

Yeah consumerism is the only thing he can engage with in the factory.

It just reveals casual familiarity of extravagance.

Corporate flirting won't serve him in the factory, but it's all he knows.

He and Violet's Dad have fewer resources here.

It's a bit Lord of the Flies even.

'You're going to love this.'

How wrong he is...

No one forgets this scene.

Those who have seen it.

I was always conscious of Mike Teavee's Mum, she's quite nimble and ill-prepared for adventure.

Look he gives her that motion sickness pill which splits spit into a rainbow spectrum.

Oh yeah it's quite druggy... A strange decade... 'pure imagination' nourished through amphetamines of the adult world.

So subversive, Grace...

That will be the studio too, what they're taking on set.

I didn't mean it like that...

But this is interesting for early 70's because the film has a rising corporate surface.

Weird, just the thought of a vending machine in a church.

Like Lava.

Did that not rupture the building?
Architecture?

What?

The hardened grey layer above the fiery blaze.

Oh it wasn't a traditional church, it looked like a giant conference room with a kitchen out back.

Very eighties, the carpet was a sort of diagonal stripey spectrum of a grey rainbow... smokey pinks and blues.

In that case, a can of Fanta is more fitting for this scene, don't you think?

Well the whole tone of this reads as a psychedelia death rattle.

How?

So when it features, it is sinister.

Well, a can of Fanta is a far more limiting way to experience orange fizzy.
Especially when you're four.

It's not peaceful or enlightening, just dark.

The industrial coating imprisons the fizz.

He sings about the factory in such earnest.
A utopian entrance in.

Whereas a tall clear glass of Fanta is more fun and free.

It's not that his interest lies in children, they just validate his obsession.

I loved drinking anything in a can at that age.
I felt cool.

They anchor his chocolate empire.

There used be a vending machine at church -it felt like it was the worldliest thing there. I'd be in a smocked dress sipping a can of Lift after children's church.

It's unsafe.

Even with parents present...

I mean there aren't any parents on board bar Grandpa Joe,

And those slides, the worm slithering into the woman's nostrils.

He doesn't count, he's the sixth child.

Is that Mike's Mum moaning?

In a way, this is probably the first chocolate cult that's documented to date?

A shrill, yeah I think so..

Cults usually embrace nature where their diets are concerned.

Hard to tell, because it's perfectly synchronised with the worm, I always thought that was the audio for it.

Stereotypically speaking...

In a way this scene is less frightening to me because it claims to be scary.

Maybe it wasn't documented from that angle because of the film's success?

The unintentional horror seeps deeper.

Also it is a film, which is different again to reality.

Definitely.

And... being the seventies, it would only get overshadowed by the likes of Jim Jones? There's many undocumented cults of that time.

See, I don't know how children of this generation would cope with this.

Like *Wild Wild Country*, which took off on Netflix.

Well, the Disney/Pixar is a different creature again...

That was a bit later wasn't it?

I think kids of today can handle things we couldn't, but their response to this slant of horror would be interesting.

A good point though, Wonka is truly guru.

Any child of any generation would find this disturbing.

In a self revealing way.

And this scene is so detached from the rest of the film... the fire-blazing chant.

This movie is not forgotten, but it's become extinct in a Netflix way, it doesn't make its way into holiday specials on tellie anymore either...

Funny, I used to think he was possessed.

Yeah, it felt like an endangered species in the early 2000's, but now... I don't know.

He might have been.

Look at all the tubing, Grace.

There'd be more circulation through Facebook memes than holiday specials...

It lives in everyone's minds but if they went back, they'd find strange things.

Like we are now.

Redundant-remembered.

I love this abrupt closure, how is the boat underground, or so it looks?

That's quite a pretty shot, the parked moat in the underground courtyard by the invention room.

Oh no, the blueberry scene.

Violet, oh that's right.

The invention room is so rough and industrial.

What I was meaning before...

All that concrete and aluminium. It just looks like an elaborate work-shed.

They're so flighty and sporadic.

And the machines with covers...

They're covering the production budget... but it works...

The film really utilizes its landscape.

Ha, Mike Teavee in vultic collapse...

He's on fire...

'boy that's great stuff'

The children aren't safe here.

Despite parental company.

Which adds to the whole discomfort.

There's nothing scarier than when you're young and you have to stay the night at your Aunt's.

One you don't see very often...

She'll make an effort, and set you up with Disney and a boston bun, but you might not like boston bun...

And that's without your parents...

This is another animal.

Mike's outfit is great.

His strain of gaming appears quite innocent now.

You know, he's still wearing a suede jacket with tassels, he's dressing as a cowboy character from one of his games.

He's a game character, not a gamer character.
There's a big shift of innocence there...

Well, there' been more time to develop the 'gamer' character.
Technologies evolved.

Yeah I know...

If you look at the casting of Tim Burton's Mike... he's red faced with greasy spikes and a sallow black T-shirt.

Bratty 2000's indoor aesthetic.

Wow, the confectionary giant.

This makes the five course meal?

Looks like the Christchurch hospital cafe interior.
Just all the silver and tomato mush.

This is also a little like Chitty Chitty Bang Bang, you know with Dick van Dyke's invention kitchen?

Oh... yes with the breakfast machine?

I associate these films together, they sit next to each other on the home video shelf.

Well I didn't have *Chitty Chitty Bang Bang*, but I owned Bedknobs and Broomsticks.

Oh yeah, that's got recycled characters from Mary Poppins right?
I don't think I've seen it, we never had it.

Oh actually... my Grandma had it maybe...

But I wasn't allowed to watch it because of the witchcraft.

Oh your Dad?

Funny.

Wow, look at those gobstoppers they're so atomic.

I think I read somewhere that they're wooden, and now I can really tell.

You can too.

Sixties satanic.

Veruca crossing her fingers?

Yes!

Just that frame...

Glossy surplus.

Look... the piece of gum is beige...

Amazing.

It looks like a flattened mackintosh.

Or those shitty pieces of gum that came with fake tattoos?

they had to simplify the rolling routine.

Neutral surface, high capacity...

Ahhh

I still think it should be a brighter colour, acid green or something.

'What's for desert, baby'

Just look at their white gloved hands pushing it back and forth it looks like they're playing a sinister game.

I used to always wonder why her eyes went blue too.

And whatever they're doing with her, how is it helping?

And she's not violet she's ultramarine blue.

They're meant to be rolling her out, right?

Blueberries are more of a violet spectrum

Amidst the factories judgey jingle.

That's industrial almost.

I wonder whether the children chat to the oompa loompas down below.

Ultramarine.

They'd be traumatised.

The button popping is quite sinister,

Imagine that footage...

It speaks to how confined her outfit was to begin with

It's a strange thing to imagine any life beyond the walls you see on this set.

Belt swelling...

What's at the bottom of the shoot?

Kids would never comply with that kind of armoury now.

I think that's mainly because it's unseen, and this is such a famous film.

It's just a film, but I see where you're coming from.

The unfamiliar fear.

Even things like stockings and pinnies were confining when I look back.

I used to work in supermarkets for promotion samples and I felt that way about the staff rooms.

That ball has to be plastic... just the way she's rolling...

One day I was booked in for the supermarket which was local to us growing up.
So I felt I knew it inside out.

I looked into this, and you're right -it is, apparently on set it was a disaster
because the height-width ratio of violet didn't align to the oompa loompas so

When I walked out back into the stockroom I saw this snake-like staircase that

reached high up to the mall's top floor, it was so narrow for its length...

From inside the supermarket you can see tiny windows up high, they're sort of flush with the wall and there's little evidence of people in there.

But I never noticed the windows all these years.

The occasional flash of staff give you a fright if you look through them.

The whole thing is a spacial deception/distortion.

It just really shook my preconceived map of that supermarket.

I felt disillusioned.

(transcript ends at 01.20.30)

Hornbills and Babblers



Job 1

And the Lord said unto Satan, whence commest thou? Then Satan answered the Lord, and said, from going to and fro in the earth and from walking up and down in it.



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CHAPTER 6 - HEAVEN FOR GLIDERS
(PART 3 of the transcript)

(transcript resumes at 01.20.30)

The bubbles are waiting...

This scene is one of the prettiest in the film.

Veruca suddenly looks like a gogo girl amidst that set.

It's very space age, early seventies has quite a strange hybrid of that electric synthetic aesthetic and earthy/hippy.

This film definitely carries that texture.

Grandpa Joe is naughty.

But when you're young, you just think he's being adventurous.

Totally.

This is where Charlie's skivvy is more navy than ever before.

And his muted purple trousers, he just looks so adult.

Ugh...

The skivvy works well in that set though it's got such a midnight flavour.

And the scene is so joyous.

I always felt perturbed, not sure what to make of their choice here.

You know, they are being naughty, but the film dissues that reflection through the music.

It's so fantastical and joyous.

Not for long...

Ugh

Ugh

(Synchronized)

See I think this is the film's peak of horror.

That fan.

'We'll be hundreds of pieces'

It's only a fan, what can it really do?

The white void of the vent.

We used to have a massive white fan in the lounge, and it had a remote you used for different paces, but the propellor bit was unstable and it was really wobbly.

Every now and then the fan had a mind of its own and would throw fits.

I don't know anything else he's done but this?

Frankenstein?

It was terrifying.

Haven't seen it.

I think too, Charlie's a reserved boy, so it's all the more awful hearing him screech at that pitch.

He died this year.

See, when they sneak into the room Wonka appears detached but aware... In facing the other way.

Yeah that's right.
It's not as though the hype died down after release, it was such a heavily televised film.

They make a point of showing that, like... the show will carry on but he knows.

Apparently it wasn't so successful initially.

He explodes later on about the fizzy theft.

Crazy.

All knowing.

This whole set looks so much like little willow!

It's that prophetic slither.

Your property from the block?

Gene Wilder is perfect for this.

You know with the lilac front-door and the white weatherboard?

There's a reason people refer to the two films as *Gene Wilder Willy Wonka*, and

Tim Burton Charlie in the Chocolate Factory.

Ahhh yes... and the golden accents.

It's never *Johnny Depp Charlie in the Chocolate Factory*.

'But it's not Easter!'

'Shhhh they don't know that'

But also this is a cult classic, and Tim Burton's a bigger director.

Wonka's neat little lies to keep ahead for next season.

But yes, he's perfect for the eccentric recluse.

Lying to his Geese, what a funny thought.

What else has he done after this?

And... she's a bad egg.

This is Veruca's shining moment, this feels like a musical in a good way.

She's very good.

Ahhh that cellophane, I love it.

Glimmery chaos.

Those golden eggs are such a disappointing gold.

They're sort of 80% there, you know, like a high quality spray paint, but still a spray paint.

I think they gave Veruca more agency for her character than the other children.

She's a standout for sure.

'Ice cream'

That little propelling kick in the white tights!

She sort of motorised the 'c-r-e-a-e-a-m.'

She's keeping her cool -unnerving.

I like the elegant destruction, the oompa loompas look afraid... protective.

That pompous stumble...

With enough pride to prevent the physical likelihood of falling over.

Have you noticed Wonka's funny little flirting with Mr Salt?

Like he's playing on his British stiff upper lip?

Having a tease, the intimate whispering...

Loosening his tie so to speak.

Huh and now Mr Salt's doing it back pulling his bow tie.

He surrendered.

The anxious submission.

Do you think her Dad would have fallen on top of her down the shoot?

Probably...

'We know exactly who's to blame'

'A mother and a father'

I think her Mum is Scottish?

What?

You know the sewing Mum, when they take a valium and Mr Salt says 'Thank God that's over' she says 'I'.

I can't remember.

(transcript ends at 01.24.40)

Here we go, Wonka's serene sarcasm.

'Four naughty nasty little children gone, two good sweet little children left.'

He loves playing little games with them.

He knows they must know.

Mike's Mum was a stand out to me, of all the parents.

'The pace of this factory is killing me'

How she asks if they can just sit and rest!

If it weren't a film they would have rested long before now.

Had a sandwich break.

The thought of eating a sandwich in a chocolate factory is so depressing.

It's the same as wearing a navy skivvy on school camp.

They're painting her as a psychotic housewife-suburban junkie, especially with
the big collar.

But wasn't that just the fashion?

Sure it's a 70's staple, but it gives her a sense of distortion.

Sky Prowlers

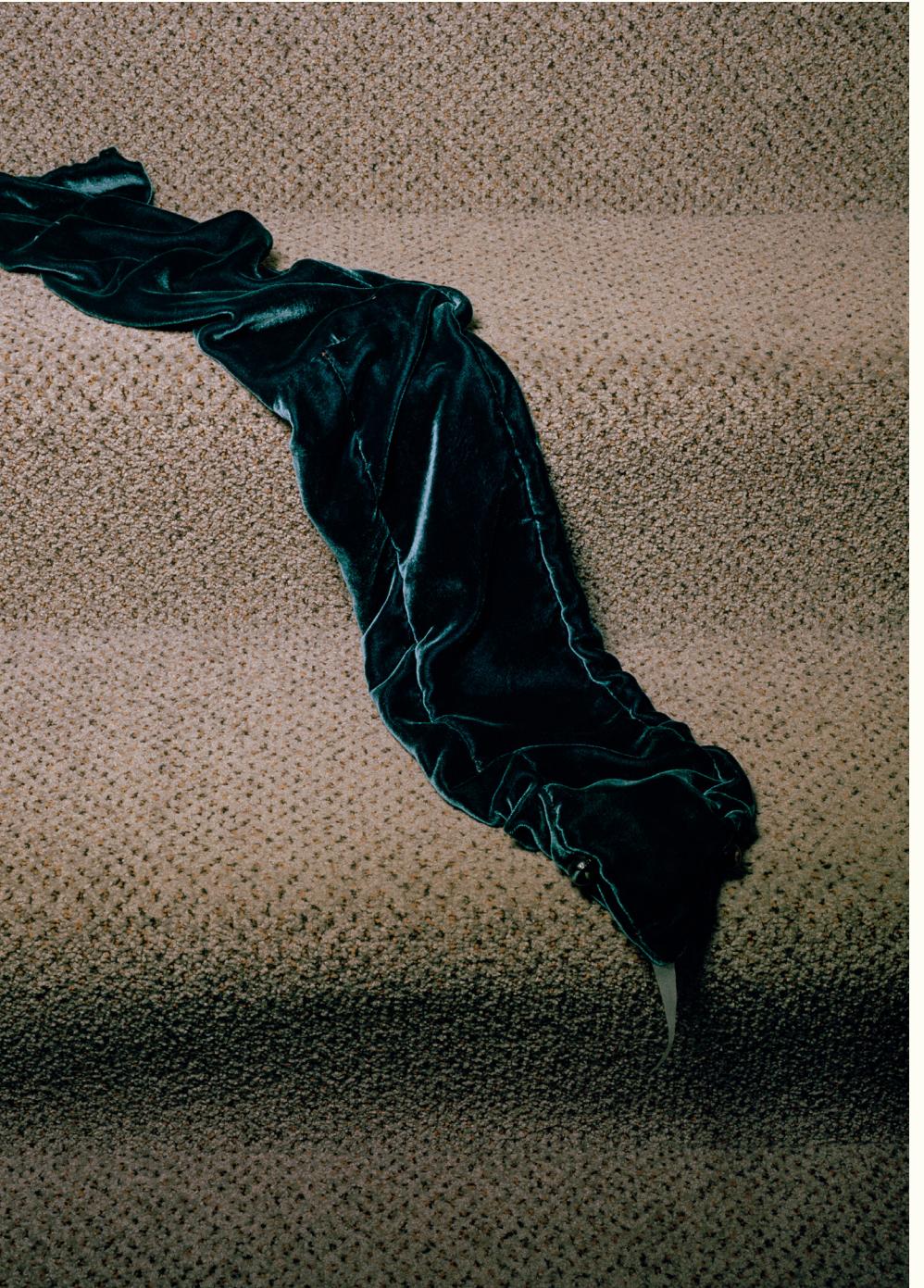
(A View of the Jordanean Desert)



Matthew 4: 1-3

Then was Jesus led up of the spirit into the wilderness to be tempted of the devil.

And when he had fasted forty days and forty nights, he was afterward an hungred.



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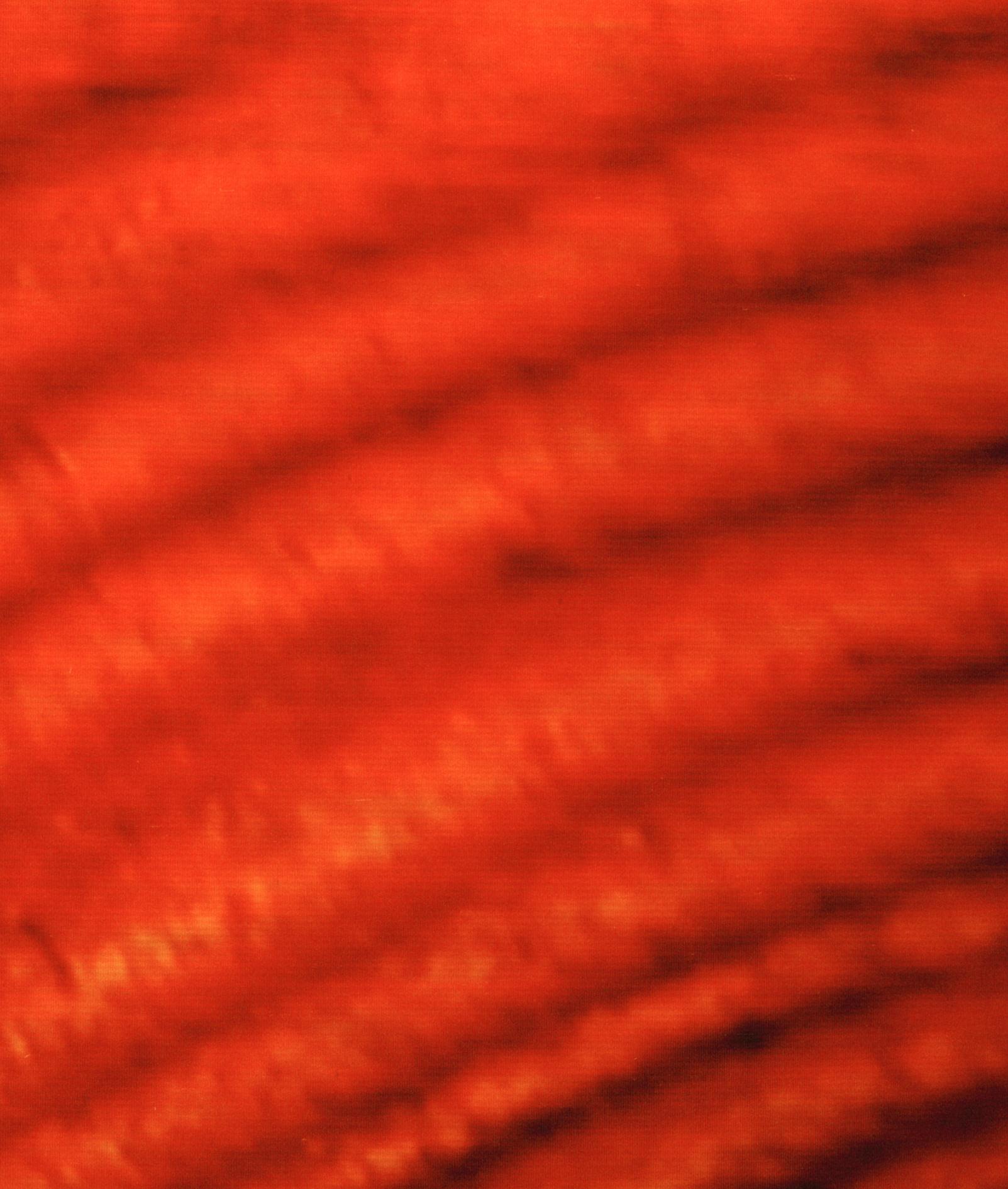
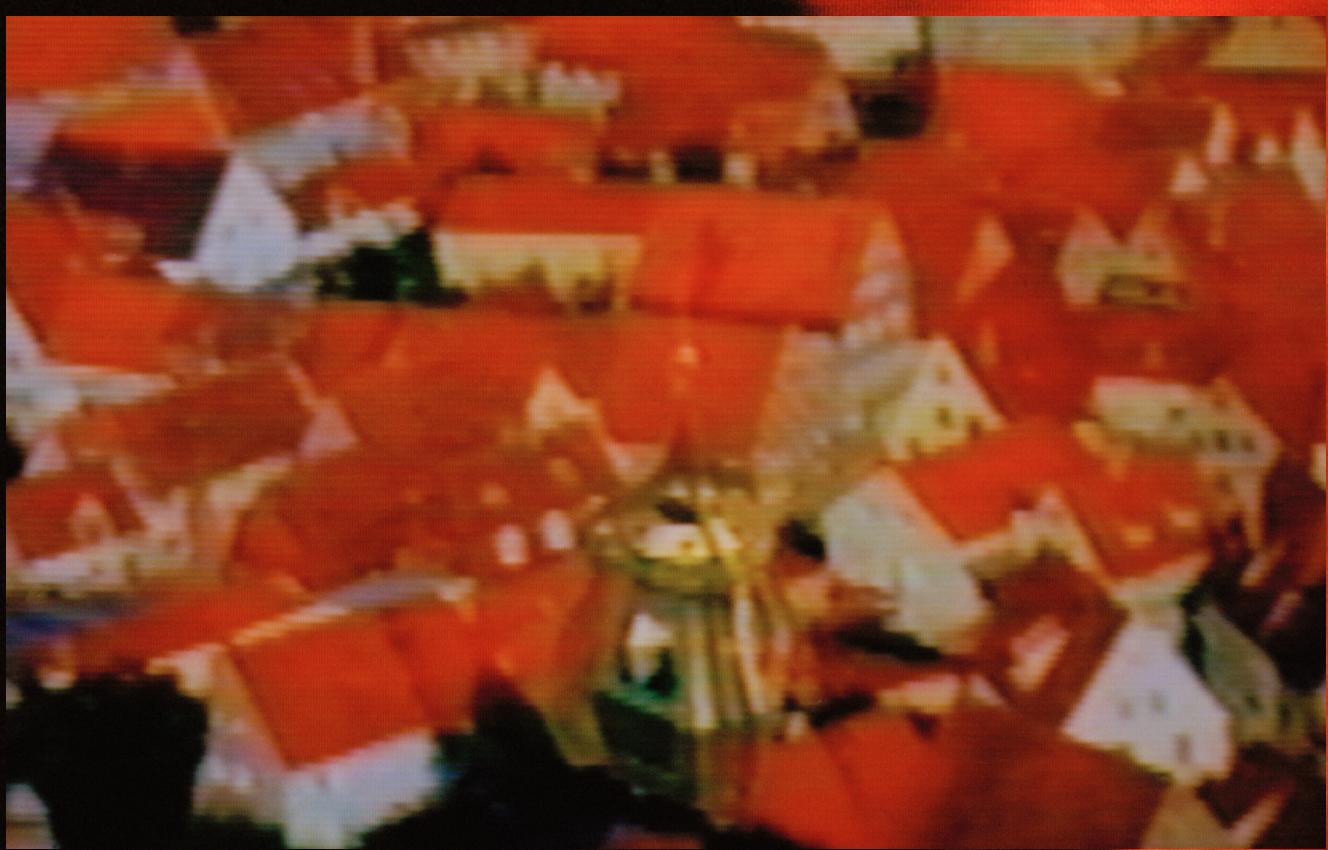


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CHAPTER 8 A SPINY SURVIVOR

(PART 4 of the transcript)

(transcript resumes at 01.24.40)

That copper wonka-mobile is so lustrous.

I'd like to think it was really expensive to make.

Spurting soda.

Is it soda or cream? I always thought it was fake being so white.

I assumed the bubbles were just a production tool, like fake foamy cream foam.

He just went through the fizzy list.

'It will never come out.'

Ahh, the white room...

Wonkavision.

Mike's lizard Mum carries a second-hand pleasure in all of this.

It's painful to watch.

She's proud of him for tapping into the future, Grace.

Well, she has her own addictions, his one probably sustains hers.

I love how crème the white room is. It's beautiful.

Wow, everything in this room is so softly sci-fi, except for Wonka's chestnut hat.

A birth of earth in the white atrium.

It's such an impressive set.

It's just a green room but because it's so sparse it has this surreal spike.

Holy almost.

It's reminding me of the birthday party function rooms you could hire at Chipmunks.

They were ordinary little rooms, but without windows.

With painted murals usually...

I suppose that goes back to the supermarket, these hidden rooms that exist in such familiar/public spaces.

What are they? Indoor playgrounds?

Yeah you must have them in Melbourne?

Yeah, I think we had them, I know what you mean, they feel like bunkers?

Low budget sublime.

I don't even know if I'd call it low budget, it's just a functional severity.

Dehumanising, like malls.

Creepily ordinary.

If you compare this scene with Tim Burton's, it appears like a conference room.

People like Mike and Violet would be far bigger hazards to the factory...

They're too eager.

Oh yeah that scene is very hi-fi, in an excessive way.

Slick-yuck.

Mike's showing off his adult knowledge in a childish way...

It's almost an adult way, you know, playing down how familiar it all is for him.

But this whole film has an understated flavour.

'Stop. Please. Don't.'

The architectural reality suspends the horror.

Wonka's sarcasm has really ripened.

Sesame Street has that flavour too.

More crude, huh.

His hat looks like its a part of his body, with the white hood beneath it.

'He's millions of tiny pieces'.

Goodness...

I used to think they were hundreds and thousands when I was little.

He won't part with it, will he.

Well they are.

It's a tight hood too, scooba-vision.

'Look at me I'm the first person to be sent through television'

Look at Mike's face, he's such a cherub.

Fame and glory at any cost.

That close-up frame revealing his sharp teeth.

There's not much glory, he's yet to fall into his mother's handbag..

But it is effective, he smacks emphatic...

It's like a tote bag?

Wonka is welcoming Mike to embarrass himself.

White too, custom made for the white room.

You can tell he finds him the most irritating of the five.

This is reminding me of something...

The white boy in the black screen.

He's like Lucifer -fallen angel.

Yeah with the pallid face, what a cherub.

Oh I know... It's *The Witches*, when that boy gets zapped into a mouse and his Grandma carries him around in her purse...

Well, that's Roald Dahl too!

Oh, he knows how to recycle...

I think he had doubts about this film...

And now Mike's Mum fainting.

She does have that amphetamine air.

It's quite disturbing... the wailing.

Sexist, Marcus...

How is that sexist?

Well no, it's a Children's film... it's a bit heavy to handle...
psychological pudding...

Speaking of disturbing, I think this is the Oompa Loompas finest moment.

I think it's their worst!

That's what I meant.

Look at them pacing.

The white and orange...

They seem more alien?

It's acapella too?

A stern finale.

This one to the left carries a righteous anger...

(transcript ends at 01.31.38)

Killer in the Canopy



CAST

Revelation 13:11

And I beheld another beast coming up out of the earth; and he had two horns like a lamb, and he spake as a dragon.



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CHAPTER 10 - ROOM AT THE TOP
(PART 5 of the transcript)

(transcript resumes at 01.31.38)

Look how courteous Wonka is to Joe and Charlie despite the fact that he's sending them away soon.

He obviously has fundamental beliefs, but his body language is so ambiguous.

Well that's the shock for everyone.
He's just mad at the end of it all.

That door with the rainbow paint on it...
The hallway looks a bit like a children's nursery.

He's ignoring them despite the fact that they've broken into his office.

'Wrong sir, wrong.'

The contract is surfacing.

This scene was hard to deal with as a kid.
Probably the hardest.

He's frozen.. spitting.

That zoom.

'You STOLE fizzy lifting drink.'

The accuser.

Demonic legalities, the master of deception..

Violent reverse, what's going on, this feels rushed?

I feel scared.

Slugworth is like a house snake crawling out of that office.
More frightening to see one indoors than in the wild.

I'm just thinking, what would the food version of a lawyer be?
Like Satan the accuser?

Yeah.

Mmm, probably a Toblerone bar. Duty-free jumbo size.
Toblerone has a slither to it...
Eel and snake alike.

Yeah that's a goodie.

'It was a test.'

This is a bit like 'I smack you because I love you'

Were you smacked?

'Charlie, don't forget what happened to the boy that got everything he wanted'

'He lived happily ever after'

Shhh, look.

The Wonkavator.

It is quite special that every button has been pushed except for the fire exit...

A nice detail.

Charlie really would be excited at this.

Wow, that's quite a dynamic frame.

Beautiful.

The elevator, like serpent of old.

This is meant to be an atomic eruption, the moment we've waited for at this end
of the film.

Well, it's diluted by the quiet crimson village down below.

You can really tell it's Munich here.

It's definitely not American, it gives the film a nice detachment.

*'A grownup would want to do everything his own way, not mine. That's why I
decided a long time ago that I had to find a child.'*

I never realised how sinister that whole agenda was.

Yeah, capitalist through and through.

What a droll crescendo.

A lifetime in that factory with your mother and four grandparents.

Yeah and the way the oompa loompas are parroting Willy Wonka's view paradise
song.

View paradise song, is that what it's called, Marcus?

You know!

They sound like a retired barber shop band.

Ha, that's what a barber shop band would sound like in the early seventies.

A long decade of decline, crawling out to the other side.

They've laced it in gloomy stargaze.
Daylight diamond dust.

Momentous deflation.

Yeah disappointing.

I still love the yellow font.

I always feel a lump in my throat when I can read the entire cast in one minute.

The way it rolls down so innocently in large font.

I hate to say it but -nostalgia?

It's usually in children's films from that era.

Well... it marks the simpler times we can't have back even if we want them.

Like a mass drowning of home video.

Quite sad.

Yeah it's certainly a strange feeling, you almost feel ashamed to notice the simplicity, and in turn you miss its purity.

Mrs. Teavee's name is Dodo Denny!

That's incredible..

Dodo?

(END OF TRANSCRIPT 01.40.00)

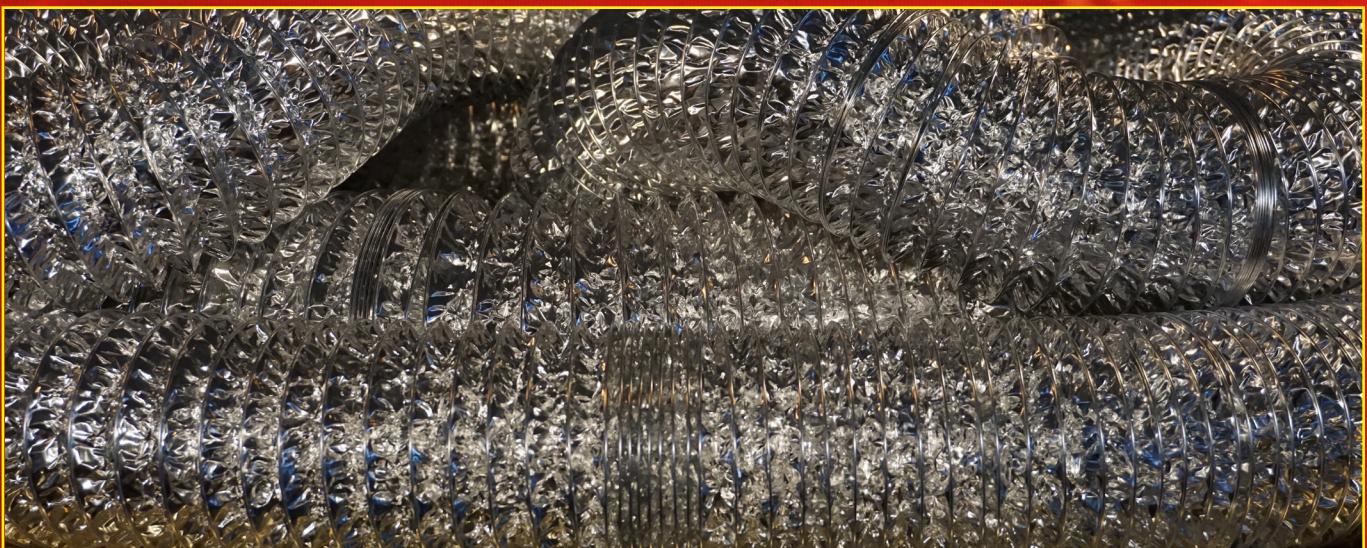


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Grace, sometimes I feel with you...it's almost like
we're the same person...?

Credits

Grace Crothall

Pictures taken on site with Mitchell Bright including film stills from Willy Wonka and the Chocolate Factory (1971)

Book Design Priscilla Howe

Commentary Transcript by Grace Crothall and Marcus Beck

Insert Poster Titles Credited to 'Now We Are Six' (A.A Milne)

Chapter Titles Credited to 'Mysteries of the rainforest' (Readers Digest) 1996

Room Inventories

Text taken from featured motels independent websites

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<http://www.southwarkapartments.co.nz/about-us/>

Sherbourne Motor Lodge ~

http://www.sherbornemotorlodge.co.nz/Christchurch_Accommodation.html

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Snakes of New Zealand

Grace Crothall

