

YOU NEVER KNOW YOUR LUCK IN THE BIG CITY...



# HONK IF YOU'RE HORNY

A SHORT FILM BY JOE LONIE

PRESS KIT



## LOGLINE

An enigmatic young musician becomes the captive audience for a crusty old cab driver's dirty story on the taxi ride from hell!

## SYNOPSIS

*Honk if You're Horny* is a ribald comedy about tall stories and our bizarre need to pretend to be something we're not, as well as the folly of being too quick to judge a book by its cover.

On a rainy night in Auckland city, an enigmatic young musician gets into a cheap, low-rent taxicab. The crusty old cabbie takes one look at this slick young man with his guitar case and chooses to think of him as an oversexed, rock and roll party animal.

Trying to impress his passenger, the cabbie launches into a graphic recounting of a sexual misadventure he participated in "just the other night". While it is obscene and highly inappropriate, the driver's story is undeniably compelling, but as the details become increasingly more hilarious and outrageous, it gets harder to believe.

The passenger has no choice but to listen, and hold on for dear life, as he becomes a captive audience for the driver's obscenities during a hair-raising cab ride from hell, including a high-speed cop chase and a frightening run-in with a car-load of homicidal Westies! The passenger grits his teeth and toughs it out, wondering how he can get back at the driver for polluting his ears and putting him through such a life-threatening ordeal. When he finally arrives at his destination, the passenger's identity and true calling are at last fully revealed, and he gets his opportunity.

## TECH SPECS

Writer/Director Joe Lonie

Producers Anna Geddes, Cass Donaldson, Matt Heath

Production Companies Great Southern Film, Big Shorts, NZFC

Country of Production New Zealand

Date of Completion March 2012

Shooting Format Digital

Ratio 1:1.85

Duration 11 mins

Genre Comedy

## INTERNATIONAL SALES

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NEW ZEALAND FILM



## DIRECTOR'S NOTES

*Honk if You're Horny* is based on a true story. Well, sort of! Back in the early 1990s, when I was trying hard to help my band Supergroove get a foothold in the Auckland live scene, I used to travel by taxi a lot. On the way to band practice one night the cabbie took more of an interest in me than usual. He began bragging about a tryst he took part in recently when a couple paid for their ride with sex.

The driver was a good storyteller, but I was too young and innocent to be hearing about such things, and as he went on it all became so outrageous and over-the-top I found it hard to believe. I had to wonder why he was so insistent on telling me.

Maybe the driver assumed that as a musician I enjoyed a wild, depraved, hedonistic sex life like Mick Jagger, Prince or LL Cool J, and I might be interested or even impressed by such a story – but that couldn't have been further from the truth. Instead, I was just a shy, young, prudish bass-geek. I couldn't wait to get away from this sleazy, lascivious man, and play music with my bandmates, but I never forgot the driver, or his outlandish story.

*Honk if You're Horny* has gotten a lot funnier and crazier over the years. Because of the dubious nature of the original source material, I have never felt any qualms about amping it up to whatever degree pleased me. While I've worked on it I've spoken to many people who've heard similar stories from similar taxi drivers. It's almost as if this story is an urban legend amongst taxi drivers, passed down from one driver to the next. This helped to reaffirm for me that, whether it's real or imagined, this was a story worth telling, and a film worth making.

With everything I do, my number one priority is always to show the audience a good time. *Honk if You're Horny* is intended to be a high-impact, outrageous, laugh-out-loud cinematic experience that gives a great deal of lasting pleasure to a wide, admittedly mature but no less deserving, audience. I couldn't be more pleased with how the film has turned out. My good friend and longtime collaborator Duncan Cole has done an amazing job with the cinematography, and lead actor Andy Anderson (a Kiwi and Aussie legend) has grabbed this juicy role by the scruff of the neck and turned in a truly show-stopping performance. I can't wait to see the movie in a crowded theatre. The audience won't know what's hit them.

*Joe Lonie*

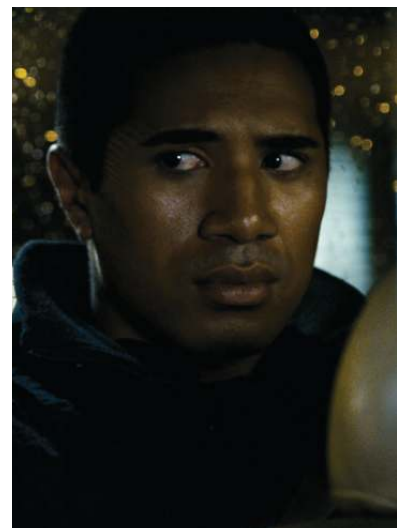


## CASTING

Casting such a wordy, racy script presented an interesting set of challenges. For the part of Terry the taxi driver, a diligent, highly skilled and experienced actor would be needed, simply to deal with the difficult task of memorizing pages and pages of rapid dialogue. Then there was the issue of the extreme nature of some of that dialogue (some actors who were approached for supporting roles were put off by this), but veteran Kiwi actor Andy Anderson (*The Sullivans, Marlin Bay, Halifax f.p - A Person of Interest, Anacondas: The Hunt for the Blood Orchid, House of Wax, Opal Dream, Tracker*) saw the script for what it was, and agreed to do it right away. Andy was not required to audition for the part, and because he was right at the top of the list, no other actor was approached. Another actor who was not put off by the profanity was Paul Fagamalo.



Paul is rapidly building an impressive theatre resume, but this will be his first screen credit. Paul emerged from the audition process as the clear favourite to play the passenger, a subtle but crucial role, as he would represent the audience's role in the story. The cast would be rounded out by Luna Rioumina (*Players, Legend of the Seeker*) and Rhyien Sharp, who would play the unnamed sexy couple who help to form Terry's narrative in the flashback/fantasy scenes. Both Luna and Rhyien had modeled previously, and were sufficiently comfortable with their bodies and their sexuality to happily dive into the auditions with no inhibitions.







## MUSIC & SOUND

As well as director, Joe is also a professional musician, so naturally music is extremely important to him in his films. For the tricky job of music supervision, Joe turned to his old Supergroove songwriting partner Karl Steven. Together they devised a plan for the music that would deftly tread the line between source and soundtrack. For realism and atmosphere, the music needed to sound as if it was always coming from the radio in Terry's taxi, but it also needed to fit with the pictures and follow the dynamics of the story, adding to the drama, suspense and humour whenever possible. Karl listened to hundreds and hundreds of tracks and did some clever music editing to come up with a soundtrack that does all of these jobs remarkably well. Aside from almost constant music, *Honk if You're Horny* has a lot of dialogue, a lot of action, interiors, exteriors and a lot of different sounds for a 10-minute film. Experienced sound designer Chris Burt (*The Vintner's Luck*, *Sione's Wedding*) had the tough assignment of mixing and creating an aurally pleasing soundscape from so many different elements. In Chris's capable hands, what could have simply been an aural assault of wall-to-wall noise would become a rich tapestry of atmosphere, realism, excitement and storytelling.





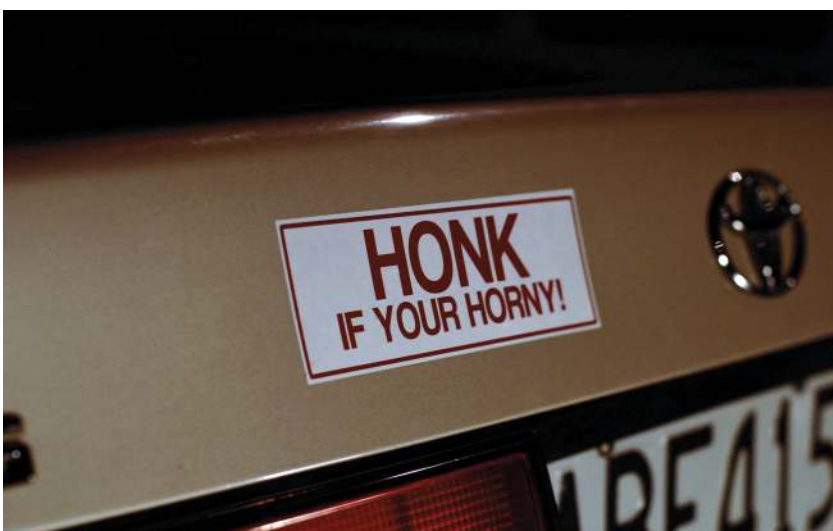
## BIOGRAPHIES

### JOE LONIE – WRITER/DIRECTOR

Joe came to directing as the bassist and co-songwriter for '90s Kiwi chart-toppers Supergroove, when he was given the job of taking care of all the music videos for the band. Since then he has done more than 60 music videos and has worked with many of New Zealand's greatest recording artists, including The Finn Brothers, Bic Runga, Shihad, Goodshirt, The Exponents, Brooke Fraser and Liam Finn. Joe has collected numerous awards for his music videos. He has won New Zealand's most coveted award for music videos, the "Tui", on four separate occasions.

Joe has directed over 40 TV commercials. Highlights include *Grabber* for Playstation, and *Ducks* for Goodman Fielder, which picked up a Gold Lion at Cannes.

Joe has written two feature length screenplays and five short film screenplays, including his debut *Honk if You're Horny*, and *The Bird Flew*, which won the runner-up prize at the NZWG short film screenplay competition in 2010. Currently he is co-writing a feature film with Linda Niccol (*Secondhand Wedding*) in development with the NZFC.





### ANDY ANDERSON – ACTOR

Andy is a very familiar face to New Zealand and Australian audiences. He rose to prominence in the 1970s as an actor/musician, singing and acting in stage shows such as *Hair*, fronting his own bands, including The Missing Links, and starring as a hip DJ in *Radio Waves*. Andy's talent, charisma and good looks were too much for Australian producers to ignore, and soon enough he became a fixture on the popular, long-running Aussie drama *The Sullivans*, for which he won an Australian Logie award in 1982. Andy continued to work on popular Australian and New Zealand TV shows right through the 80s and 90s, including *Marlin Bay*, *Roche*, *Gloss* and *Gold*.

In 2000 Andy won an Australian Film Institute award for his work in *Halifax f.p. - A Person of Interest*. Since then, Anderson has concentrated largely on screen work in Australia (including a comical turn as an aging rocker in Alex Proyas feature *Garage Days*). But the Kiwi roles still continue to pop up – he returned home to act (and serenade) on *Shortland Street*, mounted a horse to play an eccentric tracker in the feature film *Tracker*, and got behind the wheel to play the deranged taxi driver Terry in Joe Lonie's debut short film *Honk if You're Horny*. Andy's latest project is playing a hit man in *The Straits*, a series shot in Australia's Torres Strait Islands.







### ANNA GEDDES – PRODUCER

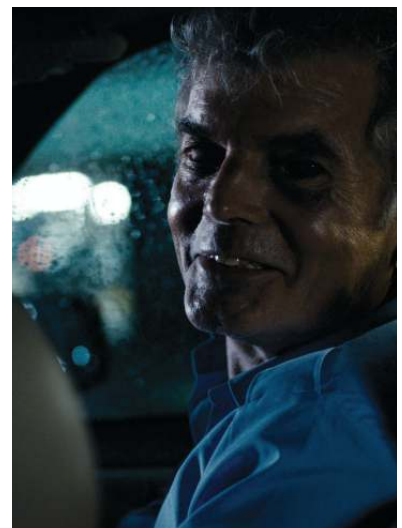
Anna has been involved in television and film production for over 15 years, working across all genres, including drama, factual, documentaries, entertainment series and commercials. Most recently she's been working for Great Southern Film and Television as a Line Producer. During her time at Great Southern she has produced the short film *Bird*, directed by Jane Shearer and Steve Ayson, and many TV shows such as series two of *The Pretender* and *The Millen Baird Show*.

### CASS DONALDSON – PRODUCER

Cass grew up on the sets of his father Roger Donaldson's movies and has worked in the film and television industry most of his life. Cass has spent the last 10 years working in the US on TV shows, including *Super Nanny*, *Biggest Loser*, *The Bachelor* and *High School Reunion*. He has worked as a director's assistant on the feature films *Thirteen Days*, *The Recruit* and *White Sands*. Since moving back to New Zealand in 2008 he has worked primarily in television, Line Producing the series *Bogan Family Films* and *Feedback*, and Production Managing many reality shows.

### MATT HEATH – PRODUCER

There isn't much in the entertainment business that Matt Heath hasn't done. He has written, produced and/or directed hours and hours of television. His popular, high-rating shows include *Back of the Y Masterpiece Television*, *Bogan's Heroes*, *Bogan Family Films* and *Feedback*. He produced, co-wrote and starred in the successful feature film *The Devil Dared Me To*, which travelled the world and made a profit. He fronted a successful rock band, *Deja Voodoo*, which released three high-selling albums, and went on many well-attended tours of New Zealand. Matt did a stint as the bFM breakfast host before moving on to become the voice of Hauraki Drive.







#### DUNCAN COLE – DIRECTOR OF PHOTOGRAPHY

Duncan began as a successful stills photographer before moving into cinematography. He learned his trade on the job, shooting hundreds of award-winning music videos and commercials. Duncan is very adept at the technical side of photography, but his true passion has always been for movies and drama. So far, he has shot three features: *The Devil Dared Me To*, *For Good* and *The Last Magic Show*, for which he received a Screen Directors/NZ Screen Award for Technical Contribution to a Digital Feature.

#### NATHAN PICKLES – EDITOR

Nathan has been cutting for over 12 years, beginning with commercial offline editing house The Original Cut, in Auckland. Since then he's worked throughout Australasia, Europe, USA and Asia, teaming up with award-winning directors, production companies and ad agencies. Previous clients include feature-helmets such as Roger Donaldson, Oliver Parker and Justin Kerrigan. His editing career was forged largely within the commercials film industry, but he has retained his passion for film by cutting New Zealand, Australian and European dramatic shorts such as *Bombshell*, *Eggsistence*, *Snoozetime* and *Honk if You're Horny*. Nathan has also edited a great number of award-winning music videos, for artists such as Pet Shop Boys, Liam Finn and Lawrence Arabia. Collectively the jobs he has edited have picked up two Gold Lions at Cannes, a Silver Pencil at The One Show, several Clios, Young Guns, AWARD, Creative Circle and countless Axis Awards.

#### BRYAN SHAW – EDITOR

Bryan is one of New Zealand's busiest and most sought after editors. Over many years he has cut a wide range of TV shows, features and documentaries, including *Sense of Place*, *1951*, *Street Legal*, *Outrageous Fortune*, *Hard Out*, *Skin & Bone*, *Doves of War*, *The Almighty Johnsons*, *Spartacus: Blood and Sand* and *Sione's 2: Unfinished Business*.

## CREDITS

### WRITER / DIRECTOR

Joe Lonie

### PRODUCERS

Anna Geddes, Cass Donaldson,  
Matt Heath

### EXECUTIVE PRODUCERS

Vicky Pope, Robert Sarkies,  
Big Shorts

### PRODUCTION COMPANY

Great Southern Film  
in association with  
New Zealand Film Commission

### TERRY

Andy Anderson

### PASSENGER

Paul Fagamalo

### SEXY WOMAN

Luna Rioumina

### SEXY MAN

Rhyien Sharp

### BOGANS

Sam Iosefo, Chris Neels,  
Andy Woodd, Matt Oates

### BUSKERS

Heart Attack Alley

### DIRECTOR OF PHOTOGRAPHY

Duncan Cole

### EDITORS

Nathan Pickles, Bryan Shaw

### 1ST ASSISTANT DIRECTOR

Hamish Gough

### PRODUCTION DESIGNER

Ben Witter

### COSTUME & MAKE UP DESIGNER

Lissy Patterson

### MUSIC SUPERVISOR

Karl Steven

### SCRIPT SUPERVISOR

Kelly Kreig

### CASTING DIRECTOR

Patricia Watson

### PRODUCTION MANAGER

Kate McPhee

### PRODUCTION CO-ORDINATOR

Kinta Jennings

### POST PRODUCTION SUPERVISER

James Brookes

### VFX

Phil Brough, James Corden

### FOCUS PULLER

Willy Pearce

### CAMERA ASST/ DATA WRANGLER

Neal Wagstaff

### GAFFERS

Fraser McKay, Craig Muirhead,  
Paul Eversden

### BEST BOY

Roko Babich

### KEY GRIP

Anton Leach

### SOUND RECORDIST

Gabriel Muller

### LOCATION MANAGER

Craig Tikao

### MAKE UP ASSISTANT

Gabrielle Henderson

### STILLS PHOTOGRAPHERS

Parisa Taghizadeh, Treve Dromgool

### PRECISION DRIVERS

Mark Harris, Taran Howell

### SOUND POST PRODUCTION

Inside Track

### SOUND DESIGNER

Oscar Burt

### RE-RECORDING MIXER

Chris Burt

### POST PRODUCTION HOUSE

Digipost

### COLOURIST

Dave Gibson

### TITLES

Phil Brough, Ben Sciascia

### CAMERAS SUPPLIED BY

Metro Films Ltd

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Gene Bennett, Shayne Carter,  
Lesley Walker, Colin Walker,  
Rob Nicol, Robin Fisher,  
Richard Fisher, Juliette Veber,  
Dominic Corry, Jono Lonie,  
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Jody Hooker, Tim Stewart

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New Zealand

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