



"CAME A HOT FRIDAY"

THE STORY

"Came A Hot Friday" is a rollicking comic adventure set in 1949 against a background of horseracing, gambling, fast cars and loose women.

Two conmen, the silver tongued Wesley Pennington, and his sidekick Cyril Kidman, have been successfully cheating bookmakers at racetracks all over New Zealand. But when they stop at a town called Tainuia Junction their luck runs out.

At Tainuia they are at first delighted to be able to cheat the local bookmaker, Norm Cray, out of a very large sum of money, with the help of a local stooge, Don Jackson. But when they go to spend their money at the local dance and gambling "casino", things start going badly awry.

The unfortunate Wes suffers a series of heavy defeats with the women and at the crown and anchor table, before risking all their illgotten gains, and cheverolet car, on one last heroic throw of the dice.

But before the dice even stops rolling Wes and Cyril find themselves at war with Norm Cray, the police and the casino boss, Sel Bishop.

The conmen's secret weapon is their alliance with the Tainuia kid - a Zorro nut and the wildest comic ever to ride the ranges. But even with the kid on their side, the forces of evil are not easily overcome and in the end the final winner comes as a shock to them all.

"CAME A HOT FRIDAY"

PETER BLAND - PLAYS WESLEY PENNINGTON

Peter Bland emigrated to New Zealand in 1954 to work for the N.Z.B.C. as a Talks and Documentary Producer. He initiated such radio programmes as 'Looking At New Zealand', 'Kaliedoscope' and the monthly 'Poetry' programme. He quickly became well-known as a writer and was associated with James K. Baxter and Louis Johnson as one of the leading Wellington poets of the early 60's.

In 1964 he left the N.Z.B.C. to help establish Downstage Theatre, and was closely associated with Downstage as writer, actor and director. His plays 'Father's Day' and 'George The Mad Ad Man' were early Downstage successes.

In 1968 he was awarded a Queen Elizabeth II Fellowship in Drama and left New Zealand to work at the Bristol Old Vic Theatre in 'Conduct Unbecoming'. Shortly afterwards he joined the Brian Rix Company and became a leading comedy actor playing in over a dozen West End comedies, many of which were recorded by B.B.C.T.V. His latest West End appearance was in 'Shut Your Eyes And Think Of England', co-starring with Donald Sinden.

His films include 'Dangerous Davies' and 'Don't Just Lie There, Say Something' (both for Ranks) and 'Possession' for Hammer Films. Television credits include 'Minder', 'The Old Curiosity Shop', 'Jukes of Picadilly', 'Cribb', 'The Cost of Loving', and regular appearances in 'The Bob Hope Show', 'The Les Dawson Show' and 'Terry and June'. He recently did his first pantomime co-starring with Barbara Windsor in 'Aladdin'.

(more)

PETER BLAND - PLAYS WESLEY PENNINGTON

Peter Bland also continued to publish his poetry in England and in 1977 was awarded the coveted Cholmondeley Award For Poetry by the British Society of Authors.

This is his first visit back to New Zealand since he left in 1968 and he is greatly looking forward to playing Wes Pennington. He has long been an admirer of Morrieson's novels.

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"CAME A HOT FRIDAY"

PHILLIP GORDON PLAYS CYRIL KIDMAN

Phillip Gordon's first acting job was playing one of the workhouse chorus in 'Oliver' for an Australian touring company, at the age of eight. He maintains he got the part through his energy rather than tune-fulness.

He spent time on the road with BLERTA - (Bruno Lawrence Electric Revelation Travelling Apparition) during his teenage years, working as a roadie, miming and acting. This led to a year with the NZBCTV's Close To Home!

In 1977 Gordon joined Auckland's Theatre Corporate winning a fees grant from John McRae of Television's Drama Department. While learning different aspects of the craft, Gordon worked with lighting and as a stage manager as well as acting with the main company.

Phil Gordon's feature film credits include 'Wildman' and 'Goodbye Pork Pie' with director Geoff Murphy.

He also appeared in Geoff Steven's 'Strata' and 'Savage Islands'.

He recently finished a year with television's 'Inside Straight' series which is to be released in August this year.

In mid-1983 Gordon took three months off to co-write, direct and act in a piece of street theatre which he describes as an anti-nuclear statement.

(more)

PHILLIP GORDON PLAYS CYRIL KIDMAN

This is Phil Gordon's eighth year as a professional actor. He says:-

"And now I'm here on 'Came A Hot Friday' in my first major role in a feature film. I think it's a great script; eloquent, funny and full. I hear comments about the lack of eccentrics in this country, the kind R.H. Morrieson wrote about. There are heaps here in Taranaki; I'm not saying this as a city-slicker - I have relations in New Plymouth and Oakura."

Says Gordon - "Ian Mune is an 'actor's director'. He created a situation where we actors had the opportunity to explore together the basic essence of the script. So when it came to shooting we weren't going in cold, but had a common background to draw from."

Of the New Zealand film industry Gordon says - "I want to see more New Zealand films with New Zealand themes. We know we can make world class movies here. Now it's time to take risks. One of my favourite movies is 'Patu' because it's very concept was a risk. Snatching a moment is what it's all about."

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"CAME A HOT FRIDAY"

BILLY T. JAMES - PLAYS THE TAINUIA KID

Billy T. James, originally a group entertainer, had his first real break in show business when he joined the Maori Volcanics. During the mid-1970s the group played cabarets, clubs and theatres throughout Europe, the United States, Bermuda and Ireland.

When the Volcanics played a return date in Australia Billy decided to go solo and had instant success as a solo act in top Australian clubs and cabarets. Australian television also welcomed him with open arms, but tired of the travel grind he returned to New Zealand.

Since 1978 he has co-starred with The Supremes and Gladys Knight and the Pips in stage acts, released records, hosted television shows and acted in television dramas including 'The Protesters' and 'Rabbitier's Rest'. His record album 'Billy T. James Selections' has gone gold and in 1979 he was awarded the 'Golden Microphone' - judged by employers of entertainers for the most professional act. In 1980 he won the 'Pegasus Award', chosen by the N.Z. public and specialists from T.V., Radio, Films and Newspapers, and in 1981 he won the Entertainer Of The Year Award.

Billy T. James' television credits include: hosting his own show - 'Billy T. James' which is rebooked for 1984, being front man for 'Radio Times' - into its fourth series, and numerous guest appearances on 'The Ray Woolfe Show', 'Stumpers', 'Give Us A Clue' and 'Blankety Blank'.

(more)

BILLY T. JAMES - PLAYS THE TAINUIA KID

The role of Tainuia Kid in 'Came A Hot Friday' is Billy T. James' feature film debut.

He was recently presented with the 1984 Feltex Award for Television Entertainer Of The Year, on location at Mangamahu.

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NEW ZEALAND FILM MAKERS

at the Auckland City Art Gallery

A series devised by Roger Horrocks: 7
Wellesley Auditorium Thursday 7 February 1985 7.30 pm

IAN MUNE



Ian Mune (right) with camera-operator Paul Leach, on location for *Came a Hot Friday*.

Ian Mune

As actor, director and scriptwriter, Ian Mune is one of New Zealand's most experienced film makers. He has 12 screen credits as director and 20 as scriptwriter (including four feature films). He is as much at home on the television screen as the cinema screen, having acted in a number of major series and won seven Feltex Awards. To this must be added his work in radio drama, and his wide-ranging involvement with the theatre as actor, dramatist, director, mask-maker and set designer. It's been an extraordinary 20-year career. Mune has always kept himself under pressure, being drawn to what's new and difficult.

Mune was born in 1941 in Auckland but grew up mainly in Tauranga. At school he studied agriculture but his favourite subjects were English and Art. (Incidentally, his art teacher was Ted Bullmore, the subject of a film screened earlier in this series.) At Victoria University Mune found that he was more interested in the student drama club than in passing units. He began training as a teacher but left at the end of 1964 to join the new professional theatre company, Downstage. During 1965 he was involved in a number of productions as actor or set designer. Then Mune received an invitation to join the Welsh Theatre Company from its director, Gareth Morgan, who had toured New Zealand.

With the help of an Arts Council grant Mune travelled to Wales. Over the next three years (1966-8) in Wales and other parts of Great Britain, he enlarged his drama experience in such areas as improvisation and the use of masks. But it was a difficult period. Money was scarce for Ian, his wife Josie, and their two children; and in the theatre there was constant pressure on him to shed his 'over-ebullient' and 'crude' New Zealand style. Turning down a job offer from the Royal Shakespeare Company, he returned with his family to New Zealand at the end of 1968:

"I thought, I'm going back to New Zealand where I can talk my own language. I don't have to pretend to be someone else. We can do it

the other way — whatever that is. Well, the fireworks started going off as soon as I saw Wellington — all the perceptions I didn't know I'd been developing."

Mune worked with Raymond Boyce as design assistant, then re-joined Downstage — which persuaded him to try his hand at directing. Later in 1969 Tony Richardson offer Mune a job at Auckland's Mercury Theatre where he spent the next few years directing or acting in a number of productions ranging from Shakespeare and *Lysistrata* to contemporary work such as *Rosencrantz and Guildenstern are Dead*, *Marat/Sade*, *The Ruling Class*, *Narrow Road to the Deep North*, and *Earth and Sky* (by New Zealand composer Jenny McLeod).

In the early 1970s Mune began to act and write for television. His involvement grew until he took the lead role in the 17-part dramatic series *Moyrihan*. By the end of it, says Mune, "I think I had become what I set out to be — a television acting technician — the best hitter of marks and learner of lines and cheater of camera angles in the business — but I also knew it was destroying me. I was getting bad at what I really wanted to do." Mune has always been critical of the tendency for New Zealand television to play safe, to be nervous about upsetting the audience by presenting too many challenges. Independent film making offered an alternative. Mune had always been interested in films, but at the time he began his acting career not many local films were being made. Also, film makers were suspicious of the theatre tradition. To quote Mune: "I remember asking one director, 'Why don't you use real actors instead of those funny people you pick up off the street?' and he said 'We can't use actors on film, we have to use real people'. I thought, 'I'll show you one day, you bastard.'" (Today he adds: "I don't know if I've done it yet but I'm working on it!")

The turning point for Mune was meeting film cameraman Roger Donaldson. Together they formed Aardvark/Mune Productions.

After doing some commercial work they launched out with the 40-minute film *Derek* (in collaboration with their friend David Mitchell, now a well-known architect). This raunchy comedy-drama about the anxieties of turning 30 was almost refused a television screening, but went on to win two Feltex Awards. "*Derek* was a big lough yell that there's somebody in the country who's going to do it differently. That's what we intended."

The next Donaldson/Mune project was a film adaptation of Katherine Mansfield's story *The Woman at the Store*. In Mune's words: "If *Derek* was to say we're here, *The Woman at the Store* was to say it so that even officialdom had to notice. There was a lot of flak over *Derek* and nobody in any position of authority would admit to liking it (except for Bill Sheat). But at least it made us visible and we managed to raise enough money for *The Woman at the Store*. At the same time, *Derek* won Feltex awards and once again we got great press. So then it was hard for the institutions not to give us money for *Winners and Losers*."

Winners and Losers (a series of six short-story adaptations) was a milestone in the growth of the local film industry. It introduced new methods of finance, new kinds of sophisticated film making, and a more professional approach to marketing films overseas. For example, Mune and Donaldson were the first to organize New Zealand representation at the Cannes Television Fair, setting a precedent which TVNZ and other groups have since followed. The *Winners and Losers* series also became a popular part of English teaching in New Zealand schools, giving many students their first taste of local film making.

Mune and Donaldson planned the series so that each film involved a different kind of collaboration. On the first film they shared all the decisions, then they played complementary roles, and finally they made a film separately, "working our way from a partnership to independence, by mutual agreement". The week in which the series began its television screening was one of the best displays of Mune's many talents, bringing together *The God Boy* (Mune as scriptwriter), *Shining with the Shiner* (as actor and co-director), *Moynihān* (as lead actor), plus a talk show, on consecutive nights.

What next? "If Roger (Donaldson) couldn't do a feature-film," said Mune, "he was going to explode. Finally he did it — by sheer force of will." *Sleeping Dogs* was the first full-scale feature film made in New Zealand for 11 years. Mune wrote the script with Arthur Baysting, and acted one of the two main roles. Today, having written other feature scripts and "formulated some theories", Mune is very aware of the weaknesses of the *Sleeping Dogs* script; but this film clearly played an essential part in creating today's feature-film industry. "Many people did a magnificent job — Roger in particular, because he had the eye and the intelligence to give that film a very strong look. He's a director who responds well to having scope."

Today Donaldson is working in Hollywood. Mune sampled that way of life while writing early script versions of *Conan the Barbarian (II)* and assisting Donaldson with *The Bounty*. After a year of it Mune decided once again to return to New Zealand. One thing he learned from working in Hollywood is that "different cultures see stories in different things. The Americans wanted me to tell their stories, stories with their myths behind them."

Since returning to New Zealand he has directed his first feature film, *Came a Hot Friday*. He has formed a fruitful alliance with producer Larry Parr and the two are about to make another feature, *Bridge to Nowhere*. After that Mune hopes to film his script *Miss Ulysses from Pukapuka*. He has many other 'stories' to tell — including a script based on Bruce Mason's *The End of the Golden Weather* — but like other New Zealand film makers his desire to go on making features in this country will depend on the changing financial situation and the extent of local support.

Summing up Mune's career it is clear that his down-to-earth style has often been underrated. "Mune's vowels have never been more rounded than the average bloke's," remarked Karen Jackaman in the *Listener*; "Mune's image is that of the good Kiwi joker who does a spot of acting now and then." Behind the casual style stands a skilled professional (as Jackaman also observed). Behind the wide range of his activities can be seen clear values and coherent interests. And behind the famous ebullience ("I shout and jump

around a lot") is a director interested above all in relationships, in "delicate moments of contact between actors", in carefully structured scenes and well-paced editing.

Documentation

- 'Television One — Putting on the Style', *New Zealand Listener*, 3 April 1976, p.25
 Karen Jackaman, 'Ian Mune — Quick Change Artist', *New Zealand Listener*, 17 April 1976, pp.14-15.
 Earl Spencer, *Moynihān: The Set Up*, (Palmerston North, Dunmore Press, 1977).
Winners and Losers, seven booklets (including *The Woman at the Store*) published by the Department of Education (Wellington, 1977).
 Ian Mune, *The Mad Dog Gang Meets Rotten Fred and Ratsguts* (Auckland, Collins, 1979).
 Gibson Films (Wellington) has published booklets on *Sleeping Dogs* and *N.Z. Films of N.Z. Short Stories*.
 Kirsten Warner, 'A Man, A Bottle, and an Actor called Mune', *Auckland Star*, 25 July 1983, p. B1.
 Sue May, 'Came a Hot Friday', *On Film*, April/May 1984, pp.22-3.
 Bill Lennox, *Film and Fiction: Studies of N.Z. Fiction and Film Adaptations*, (Auckland, Longman Paul, 1985).

Ian Mune : A Filmography

1971 PUKEMANU (as actor and scriptwriter)

Mune took the part of Rod in 'A Soft Answer', the fifth episode of *Pukemanu*, a television drama series centred on a New Zealand mining town. This performance aroused so much interest that Mune was given the opportunity to write an episode in the second series (1972) featuring the same character.

16mm and video, 50 minutes. Six episodes in each series. Script of No: 5 by Hamish Keith; directed by Donald Hope Evans. NZBC.

1971 PINNOCHIO TRAVELLING CIRCUS (as scriptwriter)

This began as a children's play which Mune wrote for Francis Batten and the Theatre Action troupe. Mune directed the first season at the New Independent Theatre, then directed other productions (with a new cast) at Downstage in Wellington and the Mercury in Auckland. Donald Hope Evans directed the subsequent NZBC television version.

Video, 50 minutes.

1972 SECTION 7 (as actor)

Mune played one of the lead roles in this NZBC television series about the probation service.

16mm and video, 27 minutes. Series writer: Hamish Keith. Producer: Douglas Drury, NZBC.

1973 RANGI'S CATCH (as actor)

This children's film, directed and scripted by Mike Forlong, was made in 1972 for the Children's Film Foundation. It was premiered in 1973 as the Foundation's 25th Royal Command Performance film.

1974 DEREK (as actor, co-writer, and co-director)

A comedy drama about a frustrated man who realises, at the age of 30, that his life is going nowhere. The film was a close collaboration between Mune, Roger Donaldson, and David Mitchell who share the credits for script, direction and editing. Donaldson found the money (approximately \$5,000) and shot the film. It won two Feltex awards in 1974, for best drama and best actor (Mune).

16mm colour, approximately 40 minutes.

1974 MATLOCK (as scriptwriter)

Mune wrote a script for *Matlock*, an Australian television series (produced by Crawfords).

1974 HOMICIDE (as actor)

Mune also took part in this, another of Crawfords' series.

- 1974 CARNIVAL COAST (as actor)**
A partly dramatized documentary about the use of coastal lands.
35mm colour, 27 minutes. Made by the National Film Unit for the Ministry of Works.
- 1974 BUCK HOUSE (as scriptwriter)**
Mune wrote several scripts for this television comedy series, but feels like disowning them because of the changes made.
Video, 26 minutes. NZBC.
- 1974 THE WOMAN AT THE STORE (as actor, co-writer and co-director)**
This adaptation of a short story by Katherine Mansfield, set in New Zealand at the turn of the century, focuses on a tragic family situation in an isolated country store. The film served as a pilot for the *Winners and Losers* series, with which it was later grouped. The \$25,000 budget was put up equally by the Education Department, the Queen Elizabeth II Arts Council, the NZBC, the NFU, and Aardvark/Mune. *The Woman at the Store* won two 1975 Feltex awards for best actress (Ilona Rogers) and best script (Ian Mune and Peter Hansard).
16mm colour, 28 minutes. Co-directed by Mune and Roger Donaldson. An Aardvark/Mune production.
- 1975 TAGGART (as actor)**
Mune appeared as Detective Derby in this pilot for a television series (which did not eventuate). It was the last drama programme made by the NZBC and the first to be shot entirely using ENG equipment.
50 minutes. Script: Keith Aberdein. Director: Donald Hope Evans. Post-production: Hamish Keith.
- 1976 PLAYERS TO THE GALLERY (as actor)**
Mune played the family friend in this three-part Australian drama series about a divorce.
Three one-hour programmes. Script: Roger Simpson. Director: Brian Bell. ABC Television.
- 1976 BLERTA (as actor)**
While Mune was at Avalon editing *Big Brother Little Sister*, Geoff Murphy and the *Blerta* group were in an adjoining studio making their television series. Mune was persuaded to join the fun occasionally. And the *Blerta* group provided the music for Mune's film.
16mm and video, six programmes, each approximately 30 minutes.
- 1976 MOYNIHAN (as actor)**
This television drama series centred on the political and domestic life of Leo Moynihan, Secretary of the Central Carpenters Union. Mune played the title role. A pilot programme was screened in 1975 and the first series of seven episodes began on 6 April 1976. A second series followed in 1977, bringing the total number of episodes to 17.
16mm and video, 50 minutes per episode. Director: Eric Price. TV1.
- 1976 HUNTER'S GOLD (as actor)**
A children's drama series set in the 1860s during the Otago gold rush. Mune played Marvella, an itinerant magician.
This 13-part series, written by Roger Simpson, was screened on TV2 (beginning on 26 September 1976).
16mm colour, approximately 27 minutes.
- 1976 THE GOD BOY (as scriptwriter)**
Mune won a 1976 Feltex Award for his script, which was based on a novel by Ian Cross about a Catholic schoolboy deeply disturbed by the hostility between his parents.
16mm colour, approximately 88 minutes. Director: Murray Reece. TV1 screening 4 April 1976.
- 1976 SHINING WITH THE SHINER (as actor and co-director)**
Shining with the Shiner was one of the six films based on the work of New Zealand writers that made up the *Winners and Losers* series. The films were shot in and around Auckland during 1975. Mune was involved in all of them except *After the Depression*. The series set out "to illustrate the ways various character characters overcome or submit to the problems they face". Each film was made for approximately \$20,000, with finance coming from the same sponsors as *The Woman at the Store*. Bill Sheat (then Chairman of the Arts Council) was instrumental in arranging the finance. *Winners and Losers* was the first New Zealand series to be sold widely overseas. It has been used extensively in New Zealand schools (via the National Film Library), and booklets containing the original shooting script for each film were published in 1977 by the Education Department. Some of the films are now distributed on video by Gibson Films. *Shining with the Shiner*, set in 1900, was a comedy about a legendary swagman (the Shiner), based on part of a book by John A. Lee.
16mm colour, approximately 27 minutes (the standard format for the series). Co-directed by Mune and Roger Donaldson. Screened on TV1, 5 April 1976.
- 1976 BIG BROTHER LITTLE SISTER (as director)**
This was an adaptation of a short story by Witi Ihimaera about two children trying to cope with the collapse of their family life and the violence of the city.
Director: Ian Mune. Screened on TV1, 12 April 1976.
- 1976 BLUES FOR MISS LAVERTY (as co-director)**
A music teacher, no longer young, tries to deal with two bored students and with her own loneliness. The film is based on a short story by Maurice Duggan.
Co-directed by Mune and Donaldson. TV1, 19 April 1976.
- 1976 A LAWFUL EXCUSE (as actor)**
A comedy about two ex-convicts starting a business, based on a short story by Barry Crump.
Director: Roger Donaldson. TV1, 26 April 1976.
- 1976 A GREAT DAY (as actor and director)**
Two men go fishing but there is an undercurrent of hostility. Based on a short story by Frank Sargeson.
Director: Ian Mune. TV1, 3 May 1976.
- 1977 SLEEPING DOGS (as actor and co-writer)**
Sleeping Dogs, based on C.K. Stead's novel *Smith's Dream*, presents a vision of New Zealand as a dictatorship challenged by a small guerilla movement. The film explores the tug-of-war between political and personal loyalties. As the first 35mm feature film made in New Zealand for many years, *Sleeping Dogs* had a special historical importance. Mune wrote the script with Arthur Baysting, and acted the part of Bullen.
35mm colour, 107 minutes. Director: Roger Donaldson. An Aardvark Films production, in association with Broadbank, the D.F.C., and TV One.
- 1977 CASTAWAYS (as actor)**
Mune was involved in one episode of this SPTV series. *The Bounty Mutineers* was a docu-drama about the attempts of the Bounty crew to settle in the Pitcairn Islands. It was filmed in Rarotonga.
16mm colour, 50 minutes (one of five programmes in the series). Director: Mike Gibbon. Producer: Edwin Morrisby. Screened by SPTV in 1978.
- 1978 THE MAD DOG GANG MEETS ROTTEN FRED AND RATSGUTS (as co-writer)**
A children's adventure about two city children moved to the country. *The Mad Dog Gang* won the 1979 Feltex Award for best drama, and also a special Monitor award for children's entertainment. A book version was published by Collins.
16mm colour, 75 minutes (or three episodes of 30 minutes). Script: Ian Mune and Arthur Baysting (from an idea by Mune). Director: Ross Jennings. TVNZ.

- 1978 HEALTH 78 (as scriptwriter and director)**
Commissioned by the Health Department to make two health education films, Mune decided that a comic approach would have more impact. The films became *The Aunty Natal Show* and *The Postie Natal Show*. The result was heated public controversy and a lot of useful discussion.
16mm colour, two 15-minute films.
- 1980 HEALTH 80 (as co-writer and director)**
This sequel won a 1980 Feltex Award for best script (a collaboration between Mune and John Banas).
- 1980 THE MAD DOG GANG SPOOKS WILKIE, WINK WINK, AND THE WOBBLER (as scriptwriter)**
Further adventures of the Mad Dog Gang, joined by a new member named Pickle.
16mm colour, 75 minutes. Script: Ian Mune. Director: Ross Jennings. TVNZ.
- 1980 GOODBYE PORK PIE (as co-writer)**
Goodbye Pork Pie, commercially the most successful New Zealand film to date, traces the adventures of two men who steal a car and drive the length of the country. Geoff Murphy provided the original ideas which Mune then developed into a script. Mune was scheduled to direct it, but because of another project *The End of the Golden Weather*, he handed this one back to Murphy.
35mm colour, 105 minutes. Script: Ian Mune and Geoff Murphy. Director: Geoff Murphy. Producers: Geoff Murphy and Nigel Hutchinson.
An AMA Production in association with NZUC and the New Zealand Film Commission.
- 1980 BIG HEARTED BARNEY BLACKFOOT (as scriptwriter)**
The challenge for Mune in scripting this children's film (based on a story by Jack Lazenby) was to present the narrative through music and movement rather than words.
16mm colour, 12 minutes. Director: Yvonne Mackay. Producer: Dave Gibson. A Gibson Films Production.
- 1980 NUTCASE (as actor and co-writer)**
A children's comedy adventure in which an attempt by a gang of villains to activate Auckland's volcanoes is foiled.
16mm colour, 50 minutes. Script: Ian Mune and Keith Aberdein. Producer: John Barnett. Director: Roger Donaldson. Family Fare Production.
- 1981 LABOUR PARTY COMMERCIALS (as director and co-writer)**
Mune has made many commercials over the years. One of his most important jobs was making the commercials for the 1981 Labour Party Campaign. He scripted them with John Banas, and then directed them.
- 1981 JOCKO (as actor)**
Mune played Ralphie in the first episode of this TVNZ series about an itinerant farm worker. Bruce Allpress took the title role; Roger Donaldson directed this episode, which was screened on 22 October 1981.
- 1983 ONE OF THOSE BLIGHTERS (as actors)**
Mune took the role of an undertaker in this dramatised documentary about novelist Ronald Hugh Morrieson and his friends. The film was made over a period of several years.
Director: Lynton Butler. Producer: Larry Parr. Mirage Films.
- 1984 THE SILENT ONE (as scriptwriter)**
The Silent One, based on a novel by Joy Cowley, focuses on Jonasi, a boy growing up in an isolated Pacific village, who befriends a white turtle.
35mm colour, 95 minutes. Director: Yvonne Mackay. Producer: Dave Gibson.
A Gibson Films Production. Made with the assistance of the New Zealand Film Commission.

- 1984 THE BOUNTY (as advisor to the director)**
Mune has been interested in the Bounty story for many years, and was an actor in one film version (*Castaways*). When Roger Donaldson was directing *The Bounty*, his first 'Hollywood' film, he wanted Mune to come on location as an advisor.
- 1984 CAME A HOT FRIDAY (as director and co-writer)**
A comedy about two conmen operating a horse-racing scam in New Zealand in 1949. The film is based on a novel by Ronald Hugh Morrieson. It is now awaiting release.
35mm colour, 102 minutes. Script: Ian Mune and Dean Parker. Producer: Larry Parr.
A Mirage Films Production. Made with the assistance of the New Zealand Film Commission.
- 1984 BRIDGE TO NOWHERE (as director)**
Five teenagers journey into the bush and get involved in some violent trouble. This feature film is scheduled to go into production in February.
Screenplay: Bill Baer, from a story by Larry Parr.
- 1984 MISS ULYSSES FROM PUKAPUKA (script in progress)**
Mune is currently writing a script about the life of 'Johnny Frisbee', a remarkable woman who wrote the story *Miss Ulysses from Pukapuka* when she was 14.

Other Film Work

Mune wrote the script for a film version of *The End of the Golden Weather* in close association with Bruce Mason. Unfortunately it has not been possible to finance the film (See *Celluloid Strip*, Winter 1979, p.30, for details of the project).

Perhaps Mune's best-known commercial is the one he calls 'Murrays' cows', a milk promotion that starred Norm Keesing as Murray the Farmer exchanging dialogue with his cows. The script was written by Ian and his wife Josie. The commercial came in for some fierce criticism, but some of its catch-phrases 'caught on' all over the country.

Theatre Work

Mune's professional work in the theatre includes the following productions for Downstage Theatre (Wellington):

As director: *America Hurrah*, *Pinnocchio Travelling Circus*, *Luv*, *Narrow Road to the Deep North*.

As actor: *Lady Audley's Secret*, *The Bed Settee*, *The Dumb Waiter*, *Hedda Gabler*, *Oh! What a Lovely War*, *Wind in the Branches of the Sassafras Tree*.

As set designer: *The Waters of Silence*, *Dock Brief*, *To Russia With Love*.
Special set construction: *Happy Days* (with Pat Hanly).

For the Mercury Theatre (Auckland):

As director: *The Crucible*, *Lysistrata*, *Marat/Sade*, *Narrow Road to the Deep North*, *The Ruling Class*, *Rocking Cave*, *Pinnocchio Travelling Circus*, *Earth and Sky*, *Moby Dick*, *Enemy of the People*, *Fifty-Fifty*, *Dracula*.
As writer: *Dracula*, *Pinnocchio Travelling Circus*.

As actor: *Rosencrantz and Guildenstern are Dead*, *Under Milk Wood*, *Marat/Sade*, *Narrow Road to the Deep North*, *Othello*, *Macbeth*, *The Taming of the Shrew*, *The Wind in the Branches of the Sassafras Tree*, *The Misanthrope*, *Bodies*.

Also, Mune has directed a play for the New Independent Theatre (Auckland), been a member of the Welsh Theatre Company and, in radio drama, written and acted in a number of plays for Radio New Zealand.

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"CAME A HOT FRIDAY"

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TAINUIA KID BILLY T. JAMES
DON JACKSON MICHAEL LAWRENCE
SEL BISHOP MARSHALL NAPIER
CRAY DON SELWYN
ESMERALDA MARISE WIPANI
DINAH ERNA LARSEN
DICK PHILLIP HOLDER
CLAIRE PATRICIA PHILLIPS
DON'S DAD BRUCE ALLPRESS
MORRIE MICHAEL MORRISSEY
DARKIE BENSON ROY BILLING
KOHI HEMI ROPATA
AUNT AGG BRIDGETT ARMSTRONG
POLICEMAN STEPHEN TOZER
BARMAN SEAN DUFFY
FATTY IAN WATKIN
SHEARER NORM KEESING
CAPSTANDEREK HARDWICK
DOORMAN DUNCAN SMITH

"CAME A HOT FRIDAY"

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