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The Script: An Overview

Words and directions on a page are only the first stage of a film production. However, a well crafted script provides a solid framework for a film, the stages of the story, the key characters, and the ways they will react and interact. It is also possible to gain a sense of the script’s potential for stirring emotions in an audience. Graham and O’Shea had set themselves an ambitious task which was not merely to tell a dramatic story but also to plan a film that would be true to local realities and have something thoughtful to say about the local situation. They also needed to create something that exploited the film medium in interesting visual ways. And all this had to be done on a minimal budget, and planned with an awareness of what was possible when the local film-making infrastructure was so fragile.

The script showed a sophisticated awareness of filmic story telling, with many ingenious juxtapositions and visual symbols. It seemed to over-reach itself, however, in its psychological obscurity and its narrative coincidences. That David Manning was not going to give himself up to the authorities as a sensible middle class person would have done was a valid starting point, but he needed alternative motives that made sense and elicited sympathy. Cinema had portrayed various young rebels without a cause, but David was more enigmatic and less sympathetic than most. Graham and O’Shea apparently believed that in conservative, complacent New Zealand, it was necessary for serious film-makers to be pessimistic, to conclude on an apocalyptic note. There could be no Hollywood style happy ending where David was saved by the love of a good woman or where the police, after evaluating the evidence and hearing David’s honest testimony, exonerated him from any blame attached to the death of Tom Morton. Nor could a benevolent judge acknowledge that it was David Manning’s first offence and that the young man seemed sincere in admitting his own foolishness, and thus release him with a suspended sentence. Nor would there be any tearful reunion with his family on the courthouse steps, before settling down with the ever-loyal Celia Morton.

The writers wanted the film’s ending to be open-ended; for the audience to leave the cinema speculating as to what could have happened. The key aspects of Graham’s programme notes for his play Lest We Resemble could equally apply to the Runaway script: “It is a drama of conflicts that exist in a transient environment and as such will
make its own statement … the post-script will come from you, the audience.”

As John Graham said of such an ending, “This has a much more dramatic effect that if you tie all the ends up nicely and put it all down [to show that] everything is now hunky dory. For the dramatic effect, you leave it suspended and you suspend your audience in the process.”

Above all, O’Shea and Graham were concerned to raise questions about a society which they saw as characterised by shallow, materialistic values. In Graham’s words:

Those values still leave an emptiness in the heart of people. In themselves, having achieved them, there is still that emptiness of spirit, [and] that there is something else. That something else is the intangible that I guess all people are looking for. You know, you have your mortgage-free home with venetian blinds and wall to wall carpets, and then, so what? What the hell is it all about? David is sort of rebelling against those values, and I think a lot of people did and still do. It’s just not enough to have your bodily comforts and physical and material needs met, it leaves great gaping holes still.

John O’Shea’s additional desire was to use *Runaway* as a metaphor for New Zealand’s uncertain economic future as well as representing its superficial present. David’s inability to make clear choices about his future for much of the script was a reflection of sorts on the country’s reluctance to face reality. This was to be a film that raised questions rather than provided answers. The “good place” was yet to be found, and none of the New Zealand life styles evoked in the film – city, small town, or rural isolation – seemed to qualify. These were high ambitions for a film. How effectively they could be realised would depend not only upon the director’s skill, but also upon the success of the cast and production team in overcoming their inexperience and the pressures of a very limited budget – as well as ultimately the adequacy of David’s story to provide a vehicle for all the issues that the writers sought to raise.
57 Ibid, p 70
58 Ibid
59 Ibid
60 Ibid, p71
61 Ibid, p73
62 Ibid, p74
63 Ibid, p75
64 Ibid
65 Ibid
66 John Graham, “Programme Notes”, *Lest We Resemble*
67 John Graham, interview, 24 July 1997
68 Ibid
Chapter 11: RUNAWAY: PRE-PRODUCTION & PRODUCTION

Although O’Shea had spent the years since the production of Broken Barrier improving his film-making skills and knowledge and creating a foundation of expertise at Pacific Films, the production of a new feature film was nevertheless a formidable undertaking. Film techniques had advanced considerably in the intervening decade and there was no question of his employing the Broken Barrier style of voice over and spoken thoughts. While the technique may have been regarded in the 1950s as somewhat avant-garde (as well as making a virtue of financial necessity), a 1960s audience would not have tolerated anything less than spoken dialogue.

Making a variety of short films, O’Shea and his production team had mastered location and post-production sound techniques but there were still gaps in his company’s expertise. Furthermore, he did not have the luxury of today’s film-makers of being able to hire in personnel with a range of expertise. Freelance lighting/camera operators, sound recordists, clapper loaders, focus pullers, lighting gaffers, best boys, grips and the host of other specialised personnel required for the shooting of a feature film, were virtually non-existent. O’Shea had decided that his film crew should include his teenage son Patrick, and two other talented young men, Tony Williams and Michael Seresin. Although they had some experience of film production, O’Shea felt that he also needed an experienced Director of Photography (DOP) who could bring a maturity and depth of feature film-making expertise to the production. Such a person had to come from overseas. Through his agent he contacted Englishman Eric Cross whose credits included Private’s Progress (1956), The One That Got Away (1957) and J. Lee Thompson’s successful feature Tiger Bay (1959) which had starred a young Hayley Mills. To O’Shea’s delight, Cross agreed to come to New Zealand and shoot Runaway. This would not only relieve the pressure on O’Shea, it would also provide his young crew with a golden opportunity to learn from a man who had been shooting feature films for over 30 years.

Cross’s expertise would also help O’Shea to maximise acting performances. The local lack of expertise was not only confined to film production personnel, it also applied to actors. Although amateur theatre had been a feature of the New Zealand arts scene for
decades, and radio drama had provided work, most actors had had no experience of acting for films. *Runaway* was a New Zealand story and therefore required a large number of New Zealand actors to establish credibility with local audiences. The use of overseas actors was in any case more expensive. O’Shea realised, however, that the addition of one or two imported film actors in key roles was a necessary expense as a way to increase national and international box office appeal. At first he tried to attract English star Julie Christie for the role of Celia. She, however, was unavailable. O’Shea then tried to sign up minor European star Nadja Regin to play the role of the temptress Laura Kosavitch. Due to acting commitments in Europe, she was unable to commit herself immediately.

**Screen Tests**

Aucklander Gerd Free and her husband Ian, whose cousin Phyll was married to John Graham, had followed the preparations for *Runaway* with interest and they were present at a meeting at Graham’s house in Bond Street, Devonport, where he and O’Shea were discussing casting problems. As Ian Free recalled, “The situation was somewhat tense because it was getting close to starting the shoot. They wanted an overseas actress to make [the film] more glamorous and saleable and they had already promoted it as having an overseas actress. However, they hadn’t heard back from Nadja Regin.” To the surprise of Gerd Free (who was Swedish with long red-blond hair), they turned to her and said, “You’re from overseas. Would you like to try for the part?” Gerd recalled: “I quite honestly said that I had only acted in school plays. I had, however, been a singer with various bands for a number of years. They said, ‘Well, let’s do a film test anyway’. I was totally surprised. I didn’t take it all that seriously.”

Both men, particularly O’Shea, were serious. Gerd was told to go to an upstairs office in Queen Street, near Smith and Caugheys. She recalled that “I got up there and there were cameras and people milling around. I got made up … and was given some lines to learn. Colin [Broadley] was sitting at a table and I had to seductively lean over to him and say my lines. I wasn’t given many directions, just told to be seductive, and I thought ‘I’m not really like that’, but afterwards I thought, ‘Oh well, it was an interesting experience.’ A few days later I got a call saying that if we don’t hear from Nadja Regin you’ve got the part and that I was to come to this motel in Newmarket
for a wardrobe fitting. It just about blew my socks off! When I turned up, the other actress was Kiri Te Kanawa.” A few days after the fitting, Gerd was contacted and told that Regin had committed herself to coming to New Zealand, and that she would no longer be needed.

O’Shea’s attempts to obtain an overseas star reflected the fact that known names helped to sell films, and that New Zealand had no track record yet. Cultural cringe? Perhaps, but also a reality. O’Shea was finding casting an extremely difficult business as most of the actors were young and inexperienced. As Ian Free recalled, “One of the characteristics of those days was that anything was possible. It was a question of which job will I take out of the newspapers rather than can I do it? Give it a go.” As an immigrant to New Zealand Gerd remembered that “the brash confidence of the colonial was something she particularly liked about New Zealand.”1 Certainly O’Shea and his team would need plenty of that.

Nadja Regin, a Yugoslav, had played mainly “bad girl” roles in 16 German films, including one opposite Kurt Jurgens. After roles in a number of British films, and the TV series *Danger Man* (1960) opposite Patrick McGoohan, she had become one of James Bond’s women in *From Russia With Love* (1963) and had already been offered a part in the next Bond film, *Goldfinger* (1964). Her association with a highly successful James Bond movie had the potential to enhance the box office appeal of *Runaway*. She had been contacted by O’Shea after producer Russell Rankin had been impressed by her during the shooting of a television series in England. As Regin recalled, “He [Rankin] watched the shooting and that was the end of the conversation, and then a few months later I was contacted from New Zealand for the part. I almost didn’t connect the coincidence, as I did not speak to John O’Shea beforehand. He must have had some material on me to engage me. It was just a direct offer … Anyhow, I liked the part when I read it. I was also very keen to see New Zealand.”2 Due to her other film acting commitments, her contract specified that she would be in New Zealand for a maximum of eight days.

Regin admitted she was far from being a famous star at the time. In *From Russia With Love*, she had played opposite the Mexican actor Petro Montaros. Unfortunately Montaros had become increasingly ill during the shooting which affected his acting
ability. (He committed suicide a few weeks after the film’s completion.) Regin recalled that “he was very brave during the shooting [but] all the scenes with him that were not absolutely necessary for the story were cut, so a lot of my part - I played his girlfriend - was cut and that’s why it is such a small part.” It was as compensation that she had been offered a part in the next James Bond epic Goldfinger, thus enabling her to claim that “I am one of the few actresses who has appeared in two James Bond films.”

Hoping to increase the potential of an Australian release, O’Shea also hired an attractive young actress Tanya Billing who was “very famous at the time. She was in a film called Mondo Cane … an Italian film by [Gualtiero] Jacopetti … a very very extreme, revealing documentary about people everywhere around the world.” Within the Australian section of the film she had had “moments of extreme prominence … because she was in a beach rescue sort of scene.” By the early 60s, bikinis were coming into prominence as a somewhat daring form of beachwear. Tanya Billing was “a bikini girl at that time, not exactly a page 3 but a bikini girl, and there was a great vogue for that sort of thing.” Billed in later publicity as a “femlin”, (slang at that time for a girl surf-rider) she had arrived in Wellington on 16 February 1964 and made “a brief appearance tour of the South Island with Mondo Cane” before travelling to Auckland to film the opening scenes of Runaway. Regin and Billing were the only cast members with film experience. The remainder were all New Zealand-based men and women whose acting was confined to the stage or radio.

Colin Broadley, whom O’Shea selected to play the pivotal role of David Manning, had considerable experience on the stage. He was also a well-known face for the increasing number of New Zealanders with TV sets, as the presenter of the pop music show In the Groove. Although this did not explicitly involve screen acting, it had given him some experience of the camera, and this, coupled with his good looks and public familiarity made him an attractive proposition to O’Shea. In spite of his clean-cut TV image, Broadly had never settled into a conventional middle class lifestyle. The character of David Manning appealed to him as it represented some of his own dissatisfaction with post war middle class values. He recalled that [in Auckland] “I had been living in a scow on the Lighter Basin. Then I got married, and [went] upmarket by being manager of the Lido Theatre, and here was me going from
being front of house to suddenly being in front of camera. But I had been used to an alternative life style earlier on, and I was already thinking in terms of that anyway.”

John O’Shea’s offer intrigued him, and, in Broadley’s words, “suddenly here was the joy of being a film star, [and] it was easy enough to relate back to the character.”

O’Shea sought suggestions from Broadley as to other potential cast members. O’Shea recalled that Broadley mentioned Kiri Te Kanawa. Broadley knew her “through his Auckland record store The Loft and his television show In the Groove.” He also regarded her as “a rising, up and coming personality in Auckland, and he liked her and they used to hoon around Auckland [where] she was a singer. We didn’t [want to] use her for singing at all, of course, and she didn’t have any acting experience.” She was, however, gaining an increasing public profile, was the right age and race, and looked attractive. O’Shea approached the singer and offered her the part of Isobel Wharewera. “She read the script, and all that sort of stuff, and she agreed to it all” for a “fee of £20 for the week’s work.”

New Zealand-born actor Gil Cornwall had recently returned to Auckland from London where he had met and formed a friendship with writer John Graham. Cornwall had enjoyed his time in London where he had gained his licentiate from the Guild Hall: “I found work in professional theatre in London for 3 to 4 years, 6 days a week, 2 shows a night … I was getting good work but my Dad was dying and somehow just one day I turned into the shipping line and booked my passage back …. When I came back to Auckland I sorted out where my talents really were, which is teaching and directing, so I did that”. Cornwall didn’t entirely abandon his acting career and played roles in several early New Zealand television dramas which he recalled as usually being “the part of some beefy detective inspector or policeman, or something quite contrary to my own nature; but that’s the best way to act”. Cornwall remembered that the initial approach came through his friendship with Graham. “I was developing a reputation … and John Graham knew me and I’m sure he must have said, [to O’Shea] ‘Look, why don’t you see if Gil Cornwall is interested?’”. He was attracted to the idea of a New Zealand feature film. “I thought it was about time … When I was a kid I worked for Amalgamated Theatres; any job was a good job in those days, they were the Depression days. My parents were professional musicians so they weren’t getting any money … A guy called Tom McDermot was the manager
of the theatre that I worked at, and he played the lead with a full beard in a thing called Rewi’s Last Stand … One day at his home he had a copy of it and put it on.” The experience of viewing Rudall Hayward’s epic left a lasting impression on Cornwall. “Even as a boy I was always arguing, if anyone would listen to me, that New Zealand had to develop its own characteristics, its own work.” Consequently, he saw the part in Runaway as “a great opportunity”. Initially he was offered the role of Manning’s father (ultimately to be played by William Johnstone), but O’Shea then asked him if he “would have a look at this other [part] which he thought involved more the mechanics of acting.” Without any audition or screen test he was “simply offered the part” of the hard nosed businessman Tom Morton. It is indicative of the size and closely knit nature of the Auckland acting community at this time that Cornwall had directed Colin Broadley in several stage productions at Auckland Central Theatre. There Cornwall worked closely with Mary Amoore who had also directed Broadley, and she in turn accepted the role of Manning’s mother. It was in her Glendowie property that the kitchen and garden scenes were shot.

William Johnstone had worked extensively in radio and theatre, including musicals where he first met Broadley who suggested that he audition for Runaway. He found that acting for film was very different from either stage or radio and that it was in fact “halfway between, as you were not required to over or under project your voice.” Like his fellow actors, he had little understanding of the technical aspects of filmmaking. He recalled that “when I saw the camera tracks being laid for the father and son scenes in the garden, I had no idea what they were for.”

Clyde Scott, who was offered the part of Athol, also had plenty of amateur theatre experience but was “unused to underplaying for film.” However, he had “always been fascinated by movies and saw hundreds as a youth in Christchurch and Lyttleton.” As well as being active in amateur drama, he had “done voice-overs for radio and TV commercials and had read a lot on film production.” Scott had also gained live television experience during its early days. A new show called In the Groove, fronted first by Keith Graham and later by Clyde Scott, catered to teenagers with panel reviews of the latest pop music records, and guest artists who in 1962 had included Herma Keil and the Keil Isles, and Ray Woolf and the Convairs. At this time Scott had received some local notoriety with the release of a song Graveyard
Rock (which he had originally performed at a 1962 University of Auckland stage review).

Other local actors included Alma Woods (an English actress of considerable stage experience) as Mrs Milligan, Sam Stevens as Tana, and artist Selwyn Muru as Joe. Although the majority of her acting had been on stage, Alma Woods, in the company of Gil Cornwall had also been one of the first actors to appear on New Zealand television. “The country’s first quiz show *Ten to Win* flowered and died through a brief session, to be replaced by a new panel game *Mime Time*, hosted by Kevin Spiro. It was a form of charades with Alma Woods, Bob Sell, Gil Cornwall and Jan King as contestants.” Woods also gained some early experience in front of a TV camera in what is considered to have been the first TVNZ drama production, *The Stronger*, telecast in May 1961. Robert Boyd-Bell commented: “Alma Woods and Pat McCarthy took the two roles, in what was more of an exercise than a production. It was not kindly received by the critics.”

The opportunity to participate in a feature film held great interest for the actors. As for all New Zealanders, film viewing had been an integral part of their leisure time activities. William Johnstone remembered that “there was much excitement among the acting community regarding the shooting of a feature. It was the beginning of something quite new and hopes were high for its success.” Alma Woods remembered it as a “new adventure with the potential for the creation of a mini Hollywood in New Zealand,” while Clyde Scott, regarded it as a “fantastic experience for an actor as I could see how a film was made, particularly in terms of the equipment such as lights, reflectors and other items, as well as having the chance to compare the technique to that of shooting a documentary or a TV commercial.”

O’Shea’s feature provided all these actors with the opportunity to expand their skills. In contrast to the sustained, uninterrupted performance required by live performance, with expressions and gestures and voice projected to the back row, the film actor must present his or her role in short concentrated bursts to the close eye of the camera, often with long breaks in between. Again, because variables such as lighting, microphone and camera are finely tuned, film actors must hit their marks with precision even when conveying considerable emotion.
An article in *NZ Teen Scene* printed a few days before the shooting of *Runaway* commenced, based on an interview with O’Shea, predicted optimistically that “the production of *Runaway* will be the first breakthrough by NZ’s steadily expanding motion picture production industry into the large export earning field of international cinema release.”\(^{28}\) The article added that the “exploiting of the scenic beauty of New Zealand has helped the New Zealand film production industry to develop to a point where technicians, directors and artists are seeking new outlets for their talents.”\(^{29}\)

The casting of *Runaway* was almost completed when O’Shea was faced with the production’s first crisis. The Director of Photography, Eric Cross, contacted him and explained that due to trouble at home his arrival in New Zealand would be delayed until a week after the time scheduled for shooting to commence. Reluctant to delay the start O’Shea decided, in consultation with his young crew, to commence shooting some of the relatively easier exterior scenes in Auckland. In his words: “Tony [Williams] had a pressure cooker course in cinematography. We all knew a lot about all aspects of film, but Tony now became DOP; he was originally to be focus and Eric Cross was to be operating cameraman. Mike Seresin was focus now and Patrick was clapper loader”.

The director and his young crew began shooting some of the earlier scenes as well as more screen tests. “It was all preliminary stuff in Auckland and Tony was just feeling his straps as it were.” The crew worked reasonably smoothly and their learning curve increased at a rapid rate. Then there was another phone call. “Eric Cross rang during that week and said, ‘I can’t come at all’”. The acutely disappointed O’Shea had two alternatives, to cancel the shoot until another DOP could be found, a process that could have taken weeks and would have created an additional financial burden, or to proceed with his raw young crew. He chose the latter path. “Tony agreed to become DOP, lighting and operating cameraman, which was a terrible strain on him because this was the first [feature] film he’d ever shot.”\(^{30}\) The others also agreed to continue in their new roles. Williams recalled that, “[Initially] I didn’t know what I was going to do on *Runaway* but I think it was something like an assistant director … So when John said, ‘Why don’t you shoot it, Tony?’ of course I immediately panicked. So I wrote to all my friends in England who were cameramen and asked, ‘How the hell do you shoot a feature film?’”\(^{31}\)
O’Shea had faced a hair-raising decision. Since completing *Broken Barrier* ten years earlier he had continued to improve his knowledge, but this time he would be working with live sound and striving for a greater variety and depth of characterisation in a complex story line. His film would be based on a script by two relatively inexperienced script writers. He would be working with a crew barely out of their teens and with a selection of actors only two of whom had any film acting experience. Naturally this inexperienced cast and crew would be constantly looking to him for guidance. Consequently O’Shea was putting his own reputation and the financial future of his company on the line. Public expectations were high. His decision to proceed was courageous in the extreme.

In one sense, it seems odd that such a hard-working and clearly focused film-maker should have chosen to risk so much to tell the story of an impractical drifter, but in another sense, he must have felt a curious resonance in David Manning’s journey from middle class security into dangerous, unknown territory.
A series of revisions were subsequently made to take into account the availability of actors, extras, crew members, finance, resources and, as so often happens with feature films, weather conditions. Often the revisions were quite subtle, suggested by an actor’s interpretation of a particular line of dialogue or a gesture. At other times whole scenes were deleted, in many cases prior to their being shot. Consequently the original February 1964 script has many additions, amendments and alterations. Some consist of typed re-writes of complete scenes or deletion marks drawn through words, lines, paragraphs or entire pages. In other cases the changes are hand written lines of dialogue or marginal notes amending the original typewritten words. Occasionally, in spite of all the planning done to try to save time and money, entire scenes were shot which, for various reasons, were not used in the final edit.
Chapter 12: THE SHOOT BEGINS

On 22 February 1964, with script in hand John O’Shea directed his raw young crew in shooting the opening scenes for Runaway at St Heliers beach, Auckland. Broadley recalled that there was a degree of uncertainty regarding the character he was playing in the opening sequence which shows him standing reflectively on the rocks by the shore and then lying down with his face to the sun. “When we started out we didn’t really have any in-depth character analysis [such as] what we were doing or where we were going with my inner thoughts. The opening scene shows a guy who has been slighted by a girl. [At the time] I’m just wondering what would people think, looking at that guy looking at the clouds … I didn’t feel like I was evaluating the bigger issues at all, I was more interested in what Tony Williams was doing with the camera behind me to really be considered a good involved actor … I did say to John ‘Yes, yes, I’m introspective and considering what’s happening now and looking at the bigger issues that come from that’ and that was the impression I tried to give at that stage, and I think it probably worked, but there was a lot of the film when that was of course not the issue.”

Broadley’s analysis highlights one of the key difficulties that dogged the film, during the shooting and upon its release; the idea that the film carried deeper levels of meaning, that David’s alienation had a philosophical edge, and that he was in some respects a symbolic figure. Broadley found the idea of an allegory about New Zealand too difficult to grasp and tried to concentrate solely on his portrayal of a confused young man dissatisfied with his immediate situation.

The water ski sequence was part of a portrayal of the lifestyle of a well-to-do young hedonist, what the 80s would call a yuppie – although David’s story would be a matter of relentless downward mobility. Although by the early 1960s the country had reached an unprecedented level of prosperity, powerboat ownership and its associated leisure activity of water skiing was still regarded as a luxury. Colin Broadley was required to acquire a new skill, that of traversing the water on a single ski. He recalled that “two weeks before the scene, I was taken to the Orakei Ski Club and a guy showed me what to do and gave me all the techniques. I spent more time that first day learning underwater than on top of it, and I spent the next day in bed recovering! I only just managed to get up and get on to a single ski, still very nervously, and they’ve cut out all the places where I slipped off in the scene. I tried to
make it look as if I’d been doing it for a long time and was obviously well used to it. I was able to act the part enough to get away with it, but it was certainly nerve wracking. It’s interesting to ponder on the medium shots of Broadley taken from a boat tracking alongside him. His grim facial expression could easily be interpreted as that of an angry young man seeking distraction through hard physical action. In reality his expression was that of a young actor doing his utmost to remain upright on the ski for the duration of the take!

Plate 6: Filming the speedboat interior near Auckland’s Mission Bay.

Using a common film production technique, all the interior shots of the boat, such as when Doraine Green (Sandra) puts her head suggestively in Clyde Scott’s lap, were taken while the vessel was tied up to the wharf at Mission Bay, care being taken not to show the surroundings. Working rapidly, the shooting for the Mission Bay sequence was completed in a day, in spite of the inexperience of cast and crew. The night-club sequences were filmed at the now demolished His Majesty’s Theatre in an area owned
by local entertainer Tommy Aderley. Each sequence was filmed in medium and tight close-up shots, partly to maintain the audience’s involvement with the characters, but also to disguise the fact that all the scenes –supposedly at a succession of night-clubs - were shot in the same place.³

Plate 7: John O’Shea holds the reflector and Tony Williams (L) and Michael Seresin (R) line up a shot of Tanya Billing in the opening scenes shot at Mission Bay.

Plate 8: With camera mounted on tracks, John O’Shea checks the composition of the next shot.
The close-ups and cutaway shots for the dancing sequence were shot separately, requiring the actors to learn the screen art of sustaining a mood and performance through a series of takes. As Broadley recalled, “There was no music in the background when we were doing the cutaway shots, you just had to imagine and look at what the director told you to do.” The scene with the dancer Liong Sie was included by O’Shea to spice up the night club sequence and to add a touch of exoticism. Juxtaposed with this Balinese dance was Sandra’s comment that the dancer made her feel “so devilish”, a mood in sharp contrast to that of her partner, David Manning, who is becoming increasingly sullen and introspective.

Oliver Fleming’s Thunderbird convertible not only featured in the film itself but was used to shoot a tracking shot of Manning walking pensively down the street. The car’s size and stability on the road made it an ideal platform for Tony Williams’ camera. Shot in Newmarket, O’Shea arranged for the police to cordon off the traffic.
as the car was required to drive on the right hand side of the road in order to move alongside Broadley.

Mary Amoore acquitted herself well in the role of David’s mother. Like all the other local actors, she had had no experience of film acting. Broadley recalled being “most pleasantly surprised to find that she could switch to a new medium of film and be quite low-key, quite real, and be just an ordinary average mum, as one would expect at that time.” Shot at Amoore’s Glendowie home, the garden sequence deserves close scrutiny as a pivotal aspect of the film and a demonstration of John O’Shea’s ability to make the most of limited resources. The sequence grew out of the concerns of Graham’s play *Lest We Resemble* where a father and son are unable to communicate effectively. Relatively new devices, motor mowers were a status symbol in the early 1960s – an essential adjunct to the possessors of quarter acre sections. Male property owners had begun to spend a considerable amount of their leisure time wreathed in smoke and thunderous noise, keeping their lawns in pristine condition. Paradoxically, the garden where the sequence was filmed was a very small one and would not have needed a motor mower. However, the machine was important in symbolising the father’s commitment to suburban values and as a way of putting up a wall of sound between the son’s call for help and his father’s unwillingness to listen. The sequence was technically difficult, involving the laying of tracks within a relatively small area in order to film the son making his way through the garden towards the sound of his father’s mower. The shot of Broadley was tight and required a number of rehearsals to enable the crew to keep him in focus. (To assist the actors for whom film was a very new medium to understand the development of their roles and the storyline more clearly, O’Shea shot as many scenes as possible in the same sequence as the script.)

A fairly obvious continuity error is evident in the garden scene, in which Broadley’s arms are folded and then unfolded during what is supposed to be a continuous time sequence. It was filmed in three separate takes, consisting of a master shot and then two others from different camera positions. The error highlights the fact that for both cast and crew, the shooting of a full length feature was a complex new challenge and at this early stage they had not yet got continuity under control. Broadley recalled that “I had forgotten at what point I put my arm up or down from my knee … because
When I did the first scene I was thinking more about the dialogue than my movements, and when I came back to do it again I suddenly had to put on my continuity hat and remember [at] what part of the dialogue I had shifted my arm, and I wasn’t accurate.”\(^7\)

Crew member Helen Smith was theoretically in charge of continuity, but, as Broadley pointed out, only in “regards to continuity of props, not body position … [we were] still very new in the filming stages as this was the first week of shooting. We did an awful lot of filming when we first got into it.”\(^8\) The final shot of the sequence which has the camera tracking away from the angry father was a technique that visually reinforced the helplessness and isolation of the father standing alone in the garden shouting impotently at his retreating son. This shot required several takes as the dolly pusher, in order to overcome the inertia of the platform on the tracks, had difficulty making a smooth start. (If one looks carefully at the shot in the film, it is possible to detect a slight visual jerk even on the take that was finally selected.)
The shooting of the remaining city scenes proceeded relatively smoothly. Broadley recalled that in the scene where David returns the car to the dealer’s yard, he was required to keep his head down so that it wouldn’t disappear from the top of the frame, a good example of “doing something that feels uncomfortable for the sake of the film, and didn’t feel real at all, and yet looks quite OK on film.” The sequence of a pensive David standing on the deck of a ferry was shot during a normal return ferry trip from the city to Devonport. It was a short sequence involving only one actor and a small crew, and consequently saved O’Shea the time and expense of having to hire a vessel.

O’Shea and Tony Williams had been particularly impressed by Antonioni’s *L’Avventura*, and O’Shea was keen to incorporate its style into *Runaway*. In Auckland, he recalled: “there were many scenes, when David was going across the harbour in the boat at the start, that were straight out of *L’Avventura*. Even the cracked canopy. It was very lovely. Tony made a very good job of it.” O’Shea had a print of the Italian film which he took with him on location. He and the crew “watched it repeatedly” with the intention of using it as a template for many of the ensuing scenes.

Nadja Regin was scheduled to fly in to Auckland on 3 March to be in time for the Hokianga scenes. O’Shea had ensured that her arrival in Wellington had received plenty of publicity at both the local and national level. With a photograph of Regin holding her hat “in the brisk breeze of Wellington”, the *New Zealand Herald* featured a story under the headline “Film Star Arrives” explaining that “all eyes turned in the direction of a Teal Electra gangway at Wellington Airport yesterday as beautiful European star Nadja Regin set foot on New Zealand soil.” The newspaper’s breathless report continued: “Movie cameras rolled, shutters clicked, flowers were presented and officials rushed to carry the attractive 32-year-old Nadja’s luggage.” She was reported as being somewhat overwhelmed by the scale of her reception, again indicative of the fact that very few film stars ever set foot in New Zealand. For the filming she was to earn £100 a day, an amount no doubt regarded with awe by most of the *Herald’s* readers in a country where a wage of £20 per week was considered very respectable.
The *New Zealand Herald* ran a further story under the headline “Film Fever Grips Hokianga,” announcing that “Hollywood fever has been gripping Hokianga since a film unit arrived in Rawene to make the feature film *Runaway.*” In keeping with Regin’s status, it was noted that “Two double suites in the Opononi Hotel and masses of flowers had been reserved for her.”

On the same day, *The Northern Advocate* under the headline “Work on Film Feature in Hokianga Tomorrow” reported that “On Thursday morning the Yugoslav-born Nadja Regin (37-23-36), a continental actress, … will arrive at Opononi by amphibious aircraft.” In 1964 it was common practice for the media to categorise an actress by her bust/waist/hip measurements. Almost in passing the paper noted that “Nadja will return to Britain after the Hokianga filming and will be followed here by Kiri Te Kanawa, an East Coast Maori girl playing another leading role.”

In a follow-up story the *Northern Advocate* ran a picture showing John O’Shea and Colin Broadley, with a large bouquet of flowers, greeting Regin who was surrounded by a crown of onlookers, under the headline “Opononi Turns Out to Show Acting Talent.” The newspaper documented the high level of local interest including the “school children, given time off to watch the arrival, [who] besieged Miss Regin and the rest of the cast and film crew for autographs.” Regin recalled “I was surprised at the warmth and the fact that when I arrived at Hokianga Beach the children had a school holiday that day to welcome me. I was flown … by a famous pilot [Fred Ladd] who was well known for rescuing people from remote areas and taking them for urgent treatment in hospital … The flight was a real experience, it was something so beautiful. He tried to show me the beauty of the country. Also we circled isolated schools and then we threw newspapers with my photograph and signature for the children in the playgrounds. You can image how exciting that trip was.”

The bulk of the Hokianga sequences were shot in and around Opononi. When Broadley’s wife Colleen came on a visit, she was asked to drive her Citroen past her husband for the scene showing him hitchhiking along the road near the Waipoua Forest. Colleen’s willingness to drive her car at no cost to the production was typical of the enthusiastic support which cast and crew provided for the film. The same spirit of collective assistance continued throughout the shooting of the film. Actors assisted the crew by carrying props, laying tracks, rigging lights, holding microphone booms
and any other jobs that on a major production would have been reserved for professionals. Broadley smilingly recalled that, “My favourite job was ‘dolly pusher’ because it sounded nice.”

Although this attitude was typical of the egalitarian New Zealand give-a-mate-a-hand approach, Nadja Regin, who had acted in Yugoslavia where the film industry was at an embryonic state, felt a distinct similarity between the two countries. She noted that in both countries, “actors are very disciplined and hard working. Even in Yugoslavia when we were filming, I remember in a scene with fishermen, there were some fishing boats and [the] fishermen refused to film during siesta as they had to sleep in the afternoon. So, all the actors, because it was a long shot, dressed in their clothes and pretended they were fishermen … [because] everybody was so enthusiastic about the film, everybody wanted it to succeed.”

Regin was on a tight schedule – and a relatively large fee – so O’Shea had to take full advantage of her time. Consequently, one of her scenes was shot on the afternoon of her arrival in the Hokianga. This was a scene outside the Opononi pub, and the filming was not without its difficulties. The excitement generated by Regin’s arrival resulted in the pub quickly filling with patrons. As a result, the initial shots which showed the two young men walking away from the bar had to be re-shot several times as patrons kept crowding round the windows in order to catch a glimpse of the star and her car.

The high angle shot of the car with Broadley and Nadja Regin travelling down to the Hokianga was taken by Tony Williams who sat in the back with the camera mounted on two legs of the tripod, with him using his body as the third support. The smoothness of the big American car made Williams’s job easier, as did the fact that there was no attempt made to record lip synch dialogue. Auckland pilot Fred Ladd shot the aerial tracking shot of the car travelling along the coast, flying below the 500 feet minimum height to which he was supposed to adhere, while at the same time keeping pace with the car. This made possible the shot which Williams (shooting from a camera hatch in the aircraft’s nose) and O’Shea required. Opononi’s residents had been requested to ignore the plane during the shooting of the aerial tracking sequences, but the novelty of seeing an amphibian flying at such a low level along the
waterfront was too great for a number of residents who looked up and waved as it went past. The filming therefore had to be repeated several times.

The casting of Regin’s screen husband typified O’Shea’s efforts to maximise local talent while saving on costs. Described in the original script as “a middle aged smoothie”, the husband did not have to speak, so O’Shea decided to cast a local motel owner, Ken Flood. Reported in the *Northern Advocate* as “suddenly finding himself as a ‘sugar daddy’.“ Flood was enthusiastic about his role, and commented “not only will this film be good publicity for Northland … but it should also help to fill my motels in time to come, too.” Flood was not paid but, as Colin Broadley recalled, “I think a nice arrangement was made whereby we had the use of the facilities for a very low cost and the guy got a role on the film; and of course his mana went up!” Regin remembered Flood as being ready to help the cast and crew in any way he could. “He showed us around. He was so proud about his town and being local, [that] he acted in a sense as a host.” He also played his small role effectively. Aided no doubt by O’Shea’s low key directorial approach which was designed to put actors at their ease, he came across as a troubled husband who suspects his wife is unfaithful but is unsure how to respond. Whether his expressions owed more to nervousness on his part than the director’s coaching was not relevant - O’Shea’s casting had been shrewd.

Plate 11: Cast and crew lend a hand with the camera tracks as John O’Shea (L) leads the way to the location on Hokianga Beach.
During the sequence of David’s arrival at the sleepy township, a young Maori male, Tana, was seen working at a small boatyard. The role of Tana was played by Sam Stevens who had been in a University of Auckland review *Here We Go Quietly Nuts in May* with Colin Broadley who recalled, “He was one of the leads in that, so when John asked me about any actors I knew, I picked out several that I knew from varsity days as well as from my work in Grafton and Central Theatre. Tana was one; we were looking for a Maori guy and he was a good actor.”

The beach sequence, which signalled the start of the affair between David and Laura, involved a freshly harvested crayfish. As the *femme fatale* kissed David’s thigh, the claws of the crayfish symbolically wrapped themselves around Muru’s arm. The clawing creatures, which were in fact dead, had been caught for the two actors some time earlier. The authentic look of the scene was reinforced by a sweeping wave that nearly knocked the actors over, an accident that was skillfully captured on film by the camera crew. The close up of Regin caressing Broadley’s thigh with her lips was intercut with his facial reactions, shots that were in fact taken after Regin had departed for London. Mindful that she was only available for eight days, O’Shea ensured that all her close-up shots were filmed as a priority, providing Broadley with the challenge, new to him, of retrospectively acting out this erotic scene when the object of his passion was already on the other side of the globe. The love scene worked well in the film, particularly the final shot. As the film was in black and white, the flesh tones matched the texture of the sand dunes as the camera (in a plane flown by Fred Ladd) panned over the symbolically curving landscape. Broadley recalled that even the parts of the scene he filmed with Regin were not as sensuous as they looked on screen: “[In spite of] the anguished look I get on my face when she grabs my hair and pulls me down into her … I have never felt less sexy in a love scene than when I was doing that act. She was so clinical and I couldn’t get involved. She didn’t turn me on anyway [making it difficult] to be lascivious and lustful.” Today Regin has little recollection of filming the love scene on the beach. “I think it was just routine, really.”

**Involving the Community**

O’Shea, who has always had a strong empathy with Maoridom, followed the pattern that he had established during the shooting of *Broken Barrier* by first gaining the
support and interest of the local komatua and then involving other members of the community. Selwyn Muru, a Ngapuhi, was known locally, “where his name was ‘Fred’ not Selwyn” and he was able to assist O’Shea in seeking local support. Muru worked on the film not only as an actor, but also as a set designer and musician (whose guitar music was heard on the soundtrack). Regin recalled acting in a scene with Muru where “the camera went on, for some reason, and didn’t cut when it was necessary. We continued the dialogue and he was so natural that I have never felt so much at ease in front of a camera as I did with him.” The scene involved Laura Kosavitch, outside her home, renewing her acquaintance with David Manning. Seated at the wheel of her Thunderbird convertible, Laura was hoping to increase the young man’s attraction to her by chatting animatedly with his friend Joe. “I remember that [scene] very well. I was in the car … and we were having a little cheeky exchange between us. I remember so well how natural it was, there were absolutely no nerves. You just made up the dialogue.”

The growing attraction between David and Isobel was conveyed by a dance. Rather than filming the sequence in short, carefully choreographed shots, O’Shea relied upon the skill of Tony Williams to follow the key participants as they danced together in an intimate fashion. As Broadley recalled, “There wasn’t that much direction given for inner thoughts … I was not trying to follow any code, I was really just being natural … [Tony] was able to film us wild – there were no actions or reactions that were important, he just had to get the movement … All the out-of-focus bits were simply edited out.” The dance hall sequence was one of Runaway’s most effective scenes. Unable to pay a large number of extras, O’Shea enlisted the assistance of local people to provide the extras and the atmosphere to create a typical rural New Zealand country dance, reminiscent of the sequence in Broken Barrier where young Tom Sutherland experiences his first dance on a marae. This time it was David Manning who was the young Pakeha at a predominantly Maori dance. O’Shea shot considerable footage showing a variety of local people on the dance floor. Mindful of protocol, he was at pains to ensure that shots of important tribal leaders were included, and subsequently did his best to incorporate them in the edit.

Constantly aware of the need to maintain public interest in the production, he ensured that the local press covered the shooting of the sequence. The report in the Northern
Advocate provided further insights into how successfully the production was interacting with the community, leaving a sense of goodwill, rather than the sense of exploitation that sometimes accompanies film projects. The paper reported that “The door takings from the ‘typical Hokianga Saturday night dance’ staged on Thursday night [12 March] in Omapere Hall by Pacific Films as one of the scenes in the New Zealand film Runaway were donated to the Omapere District Youth Club. Takings amounted to £29. The Runaway stars featuring in the early stages of the dance for filming purposes were Colin Broadley and East Coast Maori girl Kiri Te Kanawa. After the business of the evening was over, Kiri entertained the crowd with a number of songs. She was encored again and again.”

A key sequence in the dance hall showed David’s reaction to performer Rim D. Paul singing the song “Runaway”. The close-ups of David and Isobel were intercut with the song where the lyrics repeated over and over again “Run away, run away like a bird”. What was David thinking? Was he agonising over his affair with Laura Kosavitch and his increasing attraction for Isobel, or was he beginning to realise that he too was merely a runaway, unable to come to terms with himself and his place in the world? As Broadley recalled, his character “was just becoming aware that he was in fact a runaway, and just thinking about the song … I don’t think I was specifically directed.” Later close-ups of David showed him wearing a collar which he did not have on during the earlier dance hall sequences. These shots (which were designed to show the singer’s shadow falling on David’s face) were filmed several weeks later in Wellington, which accounts for the minor continuity error. Although the interiors of the dance hall were shot at night, the exteriors were filmed during the long twilight using the “day for night” technique. To modern audiences used to seeing night sequences shot at night, the contrivance in Runaway is fairly obvious, although less so as the images are in black and white.
One of the most significant sequences involved a conversation between David and his Maori friend, Joe. It had been suggested by Joe’s mother (partly as a ploy to distract the young Pakeha’s attention from her daughter) that he took David to see the church, a building that was in fact some distance from where the hangi took place. Tony Williams was at pains to ensure that the sequence was shot when the sun was falling on the church and, carefully calculating the actors’ marks, arranged for both of them to step into the shot so that their faces carefully framed the distant church placed in the centre. In speaking their lines, both men had to keep their heads still so as not to mask the church. As Broadley recalled, “I think Selwyn only once bumped his nose into the church.” The shot is an example of how much care is involved in creating a striking film image (which most viewers will not consciously notice, though they may subconsciously respond to its appropriateness).

The confrontation in the mangrove mud was designed to bring David’s predicament to a head and to motivate him once more to run away. The sequence is notable for both the excellent camerawork and the power of the confrontation between David and
Laura. By this point in the film, several sequences had been dropped from the original script which weakened some of the key characters and their relationships, particularly those of David and Isobel. Colin Broadley recalled that a scene in which he proposed marriage was discarded, [partly] because, “Kiri broke out with facial eczema, which they tried to disguise by holding a willow with moving leaves and making the sun dance across her face as though we were under the shade, but it wasn’t enough.” Unfortunately the loss of scenes that showed a growing intimacy with Isobel also removed some of the motivation for the argument between David and Laura and his aggressive response. Her lines “You’ve never really made anything of yourself have you?” hit home and he could only offer weak replies. Her cheap shot regarding his beachcombing with his “brown brothers” was the last straw which provoked him to assault her. In the final film, his response seems excessive and somewhat macho.

Plate 13: Laura Kosavitch (Nadja Regin) taunts her lover David Manning from the driving seat of her Thunderbird parked by the Hokianga mudflats

For actors and crew it was a challenging scene. Nadja Regin remembered it as being not too difficult. “It was challenging but I had to go into a stormy sea at night in
another film … Actors are very very disciplined, and that was not my biggest worry; my biggest worry during that scene was that you couldn’t repeat it because it would have taken a day to clean us up.”

O’Shea had shown the two actors where they were to place themselves for the camera. Unfortunately Regin “had the feeling that Colin Broadley was inexperienced because he really fought, I mean you had to fight him physically. He forgot that he had to pretend to fight, he forgot all the camera points and everything, [and] it was a real fight. I had to pull his hair to make him stop at certain places … I’ll never forget, I had to hold on to a pillar for instance. I was embracing that pillar to make him stop … I had to hit him properly to make him stop [because] he was just fighting … not pretending to fight. He was fighting me!”

Plate 14: Cameraman Tony Williams uses a hand held camera for the confrontation in the mudflats scene

O’Shea wanted maximum audience involvement and therefore assigned Tony Williams the difficult task of hand-holding the heavy camera in an area which was treacherous underfoot. For the actors and crew, it was a difficult location in which to operate. The two barefooted actors found that concealed beneath the slimy surface of the mudflats were large numbers of spiky mangrove plants that cut into their feet.
Regin recalled that “I stepped on a shell and didn’t even notice in the heat of the fight, and we were waiting for John’s comment and instructions and suddenly everybody looked horrified because I was standing in a pool of blood. It was on the sole of my foot. It was quite a deep cut.”

Although sympathetic to their plight, O’Shea also saw the opportunity to increase the profile of the film in the public’s mind. The result was a story in *The Northern Advocate* which, under the headline of “Film Star Cuts Foot on Hokianga Mudflats” described how “Nadja Regin, the Yugoslav-born leading lady in the Pacific Films New Zealand production *Runaway*, badly cut a foot while playing opposite to Colin Broadley in a rough-and-tumble scene on the Hokianga mudflats at low tide on Saturday”. The article went on to apportion the blame for the jagged cut to “a bottle or a shell” and that “Miss Regin was treated at the Rawene Hospital twice during the day’s shooting which started shortly after 7.30am and did not finish until nearly midnight”. Noting her brief period in New Zealand, the article pointed out that “as she has to leave the Hokianga tomorrow and New Zealand on Wednesday in order to be in London to start learning a series of dance steps for a further film, Miss Regin was compelled to work yesterday afternoon in two short scenes at Rawene”. In a tribute to her professionalism, the paper noted that “though she was suffering some pain and could only hobble, she found time between scenes to smile and talk pleasantly to many of the adults and children who were there to see the filming.”

Almost as an afterthought, the article noted in its final paragraph that “the male lead, Colin Broadley, also cut his foot during the mudflat scene, and had to be treated at the hospital.” The same day the *New Zealand Herald* also covered the story in a shorter article under the headline “Stars Cut Feet in Beach Film”. Both Broadley and Regin were described as “stars” who had “both injured a foot while playing a scene in beach mud”. The paper concluded its report by noting that shooting would continue for a further 10 days “until March 19 or possibly later” and that according to “an executive from Pacific Films” the local residents “have been co-operating marvellously”.

*The Northern Advocate*, as well as covering the shooting of *Runaway* extensively, had four days earlier published some supportive comments under the headline “NZ The Most Neglected Screen Topic”. Pointing out that “possibly Greenland and Kamchatka had been more neglected than New Zealanders by film-makers, but it is doubtful”, the article highlighted the fact that New Zealand has a “fascinating and
stirring history of brown and white cultures, besides possessing some of the world’s most magnificent scenery”. The article praised the effort of Pacific Films and expressed the hope that “the film proved eminently successful as an entertainer (sic), without perpetuating too many blunders of history, customs, dress and Indian-type war cries”. (Perhaps the writer had seen *Hei Tiki!* ) The article went on to note that none of the films made in New Zealand such as *A Bush Cinderella* and *Rewi’s Last Stand* had captured “a world audience” and predicted that “if the producers of *Runaway*, Pacific Films, make a really good job of it and if the film succeeds in gaining world coverage and approval, the advertising it will give New Zealand will be huge.”44 Notable for its enthusiastic support of O’Shea’s efforts, the article’s rationale for increasing the production of local films was an interesting expression of the attitudes of that time. It stressed the need to record New Zealand’s history and to use films to give the country positive publicity overseas. New Zealand was a great country and the world needed to be told!

Plate 15: The day’s shooting over, continuity girl Helen Smith types up her notes on a convenient log by the mudflats
Regin had immensely enjoyed the experience of being in New Zealand, a place which she described as having “stayed in my mind like a magic country.” 45 She also remembered that “the people were not blasé. There was a genuine warmth working with these people.” 46 She had been satisfied with her acting and also with the contribution she had been able to make to the production. “I know they liked my professionalism. John was very happy about it, that I could make [the other actors] feel a little at ease … somehow purely by doing things.” 47 The affinity she had established with cast and crew during the short time she had been in New Zealand was personified by a farewell party which she arranged. “I made an evening, a small party for everybody, because I knew I probably would never come back … We knew it was not like England where you may meet each other again in another film … and we were so close and we were singing and crying. It was really emotional.” 48

By this stage in the production, O’Shea had some cause to feel satisfaction. His actors had turned in some good performances; the process of bringing Nadja Regin out from Europe had gone smoothly (in spite of the mudflats mishap); and the quality of the rushes (unedited footage) was of a high standard in spite of the youthfulness of his camera team. The novelty of the film shoot had provided him with volunteer assistance from the local community and he had been so successful in engendering a co-operative spirit among his team that actors were happy to give the crew a hand without expecting additional payment. Yet, by this point, O’Shea must also have felt some misgivings. For various reasons, he had had to discard several key sequences from the original script, thereby running the risk of weakening the narrative. Like so many others involved in the complex business of feature film making, O’Shea was striving to fulfil his creative objectives within the strict parameters of available time and resources.

By 2 April 1964, O’Shea and his team had completed some more Auckland sequences and the (now historic) shot of Broadley driving the Thunderbird over a four lane Auckland Harbour Bridge. Under the headline “Film Scenes Shot in Queen St” 49 the New Zealand Herald reported that “more than 30,000 feet of film has been used since shooting began at Tamaki Point in February.” 50 The previous day John O’Shea had had a preliminary viewing of the footage shot at Hokianga and was quoted as being “very pleased.” 51 Further O’Shea, or the Herald writer, must have been feeling
optimistic about the film as the report stated confidently that “Runaway will be shown at the Cannes film festival later this year.”\textsuperscript{52}
The tantalising glimpse of Ray Columbus and his band *The Invaders* is all too brief when one considers his subsequent success as an entertainer.

Regin was surprised to discover that many of the local Maori had Yugoslav surnames. During her brief stay she visited some of the other hospital patients who, she recalled, “sung me a Maori song which had a Dalmatian melody”.

Regin noted the contrast to acting on German film sets: “You just did your bit and, really, everybody worked around you; you were really pampered on the set…you had a lady from wardrobe who would stand behind you, you had a makeup…water or coffee or whatever they would bring to you. They really looked after you. You just had to act.”
51 Ibid
52 Ibid