

Produced by  
Yarra Bank Films Pty Ltd, Black Sheep Films Pty Ltd,  
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# MONSIEUR MAYONNAISE

A Feature film, TV hour & webisodes

## SYNOPSIS

### Log line

An epic adventure starring artists, werewolves, heroes, Nazis, a comic book & baguettes ...with lashings of French mayonnaise!

### One Paragraph Synopsis

*Monsieur Mayonnaise* is an artist's epic adventure into his family's secret past. Australian artist and film-maker, Philippe Mora, investigates his father's clandestine role in the French Résistance in WW2 and his mother's miraculous escape enroute to Auschwitz. Philippe, a Hollywood cult-horror movie director and pop-artist, adopts a Film Noir persona to tell his family's story. He also packs his paints and easel, as he embarks on a journey to create an audacious comic book about his parents, their survival and the Holocaust. From LA to Berlin, Paris to Melbourne, *Monsieur Mayonnaise* is a richly layered, road movie starring artists, real life heroes, Nazi villains ... and baguettes with lashings of tasty French mayonnaise!



### One Page Synopsis

*Monsieur Mayonnaise* is an artist's epic adventure into his family's secret past.

Australian artist and film-maker, Philippe Mora, investigates his father's clandestine role in the French Résistance in WW2 and his mother's miraculous escape enroute to Auschwitz.

Philippe, a Hollywood cult-horror movie director and artist, adopts a Film Noir persona to tell his dramatic family story. He also packs his paints and easel, embarking on a journey to create an audacious comic book about his parents, their survival and the Holocaust.

Philippe's mother is Parisian born, Melbourne artist Mirka Mora. His late father Georges was a restaurateur, gallery owner and modern art pioneer. After the war, they settled in Australia and Philippe grew up in the epicentre of the 1950s Melbourne café-arts scene. His parents spoke French and loved mayonnaise. His father also hated all-things German, but was enigmatic and mysterious about why and much more...

As an adult Philippe discovered that his father was born in Leipzig, Germany, worked for the French Resistance and was code-named 'Monsieur Mayonnaise'. But he only uncovered part of the story.

Now the clock is ticking and Philippe wants to find out all he can about his father's wartime missions and intriguing alias, so he sets off from his home in West Hollywood to track down those who knew his father...before it's too late.

Philippe soon discovers 'truth is stranger than fiction' as he uncovers the real story behind his father's mysterious code-name 'Monsieur Mayonnaise', his work with legendary mime artist Marcel Marceau and their connection with nuns, Nazi border guards, baguettes and French mayonnaise ...It's the stuff of wild fiction, *or comic books!* And in so doing he learns much more about the father he loved so much, and misses terribly ....even today.

From LA to Berlin, Paris to Melbourne, *Monsieur Mayonnaise* is a richly layered, road movie starring madcap artists, comic stories, real life heroes, Nazi villains ... and baguettes with lashings of tasty French mayonnaise!



ABOUT THE MAKING OF

# MONSIEUR MAYONNAISE

Made with the support of  
Screen Australia, Film Victoria, ZDF, ARTE, yesDocu &  
Melbourne International Film Festival's Premiere Fund



Philippe Mora in his West Hollywood studio

## DIRECTOR'S VIEW TREVOR GRAHAM

“We laugh so we don’t cry” is an old Jewish saying. We all need to laugh; even in the face of incomprehensible terror ... and tragedy. This is one of the themes I wanted to explore by making *Monsieur Mayonnaise*. Philippe and his mother, Mirka Mora are charismatic, engaging on screen characters. They bring both humour and pathos to the palette, allowing me to explore that fine line between laughter and pain.

Philippe has a commanding dramatic imperative, an urgency to tell his epic family story and create his *Monsieur Mayonnaise* comic book. He is driven by powerful forces: his primary sources are fast disappearing, his father Georges – French Résistance fighter, Melbourne modern arts patron and restaurateur – is no longer with us and his mother Mirka is approaching ninety.

We go on the road with Philippe as he explores his family's story of survival during the Third Reich, filming in Berlin, Leipzig, Paris, Hollywood and Melbourne – ‘looking over his shoulder’ witnessing the creation of his comic book art, as he pieces together the dramatic story of his parent’s survival.

Inspired by his father's shadowy, clandestine, role in the French Résistance and Raymond Chandler’s character, Philip Marlowe – from *The Big Sleep*, Mora adopts a fictional persona in *Monsieur*

*Mayonnaise*, as a Noir writer of his family story. But what, on the ‘detective trail’, will Philippe discover about his French & German Jewish family, particularly in relationship to the 2nd World War and how will he, or can he even, represent that humorously in comic book form?

The movie is also about the creative impulse. Mora is not only an accomplished artist, having exhibited in London LA, Melbourne and Canberra, but a cult horror film director and documentary maker. Art and filmmaking for Philippe are like dancing ‘tango’ partners, one rhythm for drama and horror, and then, a different beat for art and comics. Demonic forces, innocent individuals, werewolves, Nazis, the Holocaust and 20th century history are unfailing themes and obsessions across his art, personal life and movie making.



Mirka Mora in her Richmond studio

Mirka Mora’s family story of *only just* evading Auschwitz ‘by a week’ and escaping to rural France (Burgundy) for the duration of the war, I found particularly poignant. The Mora’s story of coming to Australia as post war refugees, establishing restaurants and being instrumental in fostering Melbourne’s burgeoning art scene, highlighted the precious cultural and social contribution that migrants and refugees make to Australian life. Their story - fleeing persecution – is for me a parable of our own times – people crossing frontiers in search of safety and freedom.

Uncovering the role of a father’s secret past in World War 2 is a major theme of the film. Ultimately *Monsieur Mayonnaise* is about a son seeking to comprehend what happened to his parents and his place in the world....now. It’s about the extremes of human experience, intergenerational memory and the role of creativity in representing and engaging with horror and terror.

### **PRODUCER NED LANDER SAYS:**

When I saw Trevor’s trailer for *Monsieur Mayonnaise* I was hooked. Despite a promise to myself not to produce any more documentaries I picked up the phone and said “I’m in”. The approach he was taking was fresh and vital and dare I say it, humorous, for a film about the holocaust!

Growing up in Melbourne my first job was working in a camera store for a wonderfully eccentric Jewish couple who had fled Vienna and escaped through China to Australia. It was the beginning of my real education. The modern city of Melbourne owes so much of its culture and liveability to the Jewish Diaspora who came to Australia before and after the Second World War – like the Mora family.

*Monsieur Mayonnaise* is a playful construction of the Mora family's extraordinary journey... and an exploration of an issue I find fascinating – the transfer of memory and history from one generation to the next. Like Georges Mora, my own father refused to speak about World War 2, yet clearly he was deeply affected by his service. And like Georges' son Philippe, the more the years go by, the more I want to know what really happened to my father... and to the Jewish couple who employed me as a school boy.

Philippe and Trevor together, dig and fossick and concoct... *Monsieur Mayonnaise* is a moving portrait of a family displaced and torn apart by war yet full of life. It speaks of the big issues of our times from an entirely new perspective.

### **PRODUCER LISA WANG SAYS:**

In the early 80s filmmaker Bob Plasto made a film, *Faces*, about three Melbourne cultural ambassadors, which featured my mother, Chinese businesswoman Mabel Wang, alongside Aboriginal writer and educator Hyllus Maris and French artist Mirka Mora. Mirka's story and her art has fascinated me ever since, so when Ned Lander and Trevor Graham asked me to join them to produce *Monsieur Mayonnaise*, I jumped at the chance.

Until then I knew little about Georges Mora's intriguing story – and it is a truly riveting story! I felt privileged to be part of the adventure of following Philippe's personal journey - across continents and decades – delving into his parents past, immigrants of World War 2 who kept their silence over the atrocities that they had left behind, and meeting those still living as vital links for Philippe in unravelling his relationship with his father Georges and helping him gain a clearer understanding of him as a man and as a father.

Philippe's story also resonated deeply with me as my father was also an immigrant to Australia post World War 2, who I only got to know after his death, when I made my documentary *Reunion*.

I also loved Trevor's inventive approach to the storytelling - film noir sequences and animation, layered with Philippe's graphic images and Mirka's paintings, as well as the fabulous Mora family archives, home movies, and the inclusion of Eva Braun's personal 16mm film of life with Hitler, which Philippe had featured in his provocative documentary *Swastika*. It was evident that this was going to be a complex, moving and intimate story with humour and satirical elements – ingredients for a tasty recipe for a feature documentary!



## PERSONAL NOTE – PRODUCTION STORY

Philippe Mora is an avid Facebook user. He posts an eclectic mix of ‘stuff’, biographical, family photos, art works, graphics old and new, film stills, film clips, musings on history and art and the Nazis – an enduring subject. His home in West Hollywood has quite a collection of 3rd Reich memorabilia – he’s a collector. It’s via Facebook that I was drawn to his work and the story of this film. Social media delivered a new idea to my Ipad.

I’d also known of Mora’s prolific career as a filmmaker. I had seen his first documentaries *Swastika* and *Brother Can You Spare a Dime*, when they were released in Melbourne in the early and mid 70s at the Melbourne Film Festival. To my way of thinking at the time, he’d invented a new genre of documentary – narration-less with compelling combinations of newsreel footage, home movies and Hollywood dramas. His next films, *Mad Dog Morgan*, *Newsfront* (he wrote the original concept) and his cult horror flicks, *Howling 2 & 3*, were all part of my viewing repertoire.

But I knew nothing of Philippe’s art works. So it was the combination of personal story, jeopardy, film, politics, art, history and love of the culinary arts that led me to his work. These are consistent concerns in my documentary works too, *Make Hummus Not War* (2012), *Mabo Life of an Island Man* (1997), *Painting the Town* (1987), *From Little Things Big Things Grow* (1994) *Red Matildas* (1985) and *Hula Girls* (2004) to name just a few.

Making a film is like rolling dice. But the real possibility of financing the film kicked in when Ned Lander decided, instantly on seeing the trailer, to produce the project as did executive producer Andrew Myer. They were involved in the same fashion on our previous production, *Make Hummus Not War* (Berlin, Melbourne, San Sebastian festivals) and their creative support, friendship and nurturing of the project was invaluable. It simply wouldn’t have happened without them. In the midst of financing the picture we were invited to pitch at the International Documentary Festival Amsterdam. It was here that I met Carl-Ludwig Rettinger, a highly experienced German documentary producer from Cologne. We ended up pitching *Monsieur Mayonnaise* together and Carl subsequently negotiated a presale with ZDF-ARTE for the project and together we coaxed satellite broadcaster, yesDocu, from Israel to also join the financing of the project. Carl became a valuable co-producer partner. As we edged closer to financing the film, Lisa Wang joined the producing team bringing her hands-on expertise to produce the production and post production of the film.

*Monsieur Mayonnaise* was filmed over a period of 3 years, more than 10 weeks of shooting in Melbourne, the USA and Europe. Cinematographer, Jenni Meaney and I, spent 5 weeks travelling on the road with Philippe in Europe as he searched to uncover his family story. We managed to find Gisèle Fournier whose parents hid Philippe’s mother’s family in Burgundy, France during World War 2. Equally significant to the story was finding Henri Parens, the former 13 year boy whom Georges Mora helped to escape from France in 1941. These filmed encounters with significant people from his parents’ past are memorable scenes in the film and were incredibly tearful moments and a privilege to witness.

Editing in Sydney with Andrew Arestides took almost 6 months to get the story just how we wanted it to be. It wasn’t that we had shot too much footage. It was more that we had a lot of ‘gems’ to deal with, many great stories, art works, characters and scenes which did not make their way into the finished film. Such is filmmaking! It was also a complex film to edit in terms of its multilayered style. I always wanted *Monsieur Mayonnaise* to be a film that was rich with images and influences. The Noir look was always part of my directorial intention, to create another form of narration for the film that suited its story and style.

The music of composer Cezary Skubiszewski knits together the film seamlessly. Cezary’s music both responds to the more wacky elements of the film and its story, whilst underscoring its drama, mood and emotion. I had a great creative team to work with.



## BIOGRAPHIES OF PARTICIPANTS

**MIRKA MORA**, born 1928, is a prominent French-Australian visual artist who has contributed significantly to the development of contemporary art in Australia. Her mediums include painting, sculpture and mosaics. She lives in Melbourne where she continues to paint daily.



Mirka and her husband Georges, migrated to Australia in 1951 and they quickly became key figures in Melbourne's burgeoning cultural scene. Georges became an influential art dealer, and in 1967 he founded one of the first commercial art galleries in Melbourne, the Tolarno Galleries.

The Mora family also owned and operated three of Melbourne's most famous French cafés. The Mirka Café, the Café Balzac and in 1966 they opened the Tolarno in Fitzroy Street, St Kilda. All three were focal points for Melbourne's bohemian & artistic subcultures.

In 2002 Mirka was made an *Officier de l'Ordre des Arts et des Lettres* by the French Minister of Culture and Communication. She exhibits her work regularly and is a much loved Melbourne personality.



**PHILIPPE MORA**, born in Paris 1949, is an artist and film-maker who lives in West Hollywood with his wife and 3 children.

In 1967, Philippe aged 18, moved to London where he became acquainted with artist Martin Sharp and contributed to OZ magazine. He became successful as an artist, exhibiting and providing graphic art for *The Beatles Illustrated Lyrics*.

Philippe directed his first feature film, *Trouble in Molopolis*, in London with financial support from Australian artist, Arthur Boyd. In 1971, having met film producers David Puttnam and Sandy Lieberson, he directed his first feature documentaries, *Swastika* about the rise of Adolf Hitler, which had its world premiere at the Cannes Film Festival, and *Brother Can You Spare a Dime?* about the Great Depression. In the mid-70's, Mora moved back to Australia, where he was a co-founder of the monthly film journal, *Cinema Papers*.

His collaboration with American actor Dennis Hopper bought Mora to Hollywood's attention. *Mad Dog Morgan* about the 19<sup>th</sup> century Australian outlaw, "Mad Dog" Morgan, featured Hopper as the audacious Daniel Morgan. It was the first Australian made film to find a wide release in the USA. Producers at United Artists were impressed by the low budget and the amount of bloodletting in the film. Several years later, Mora was directing for UA, the horror movie, *The Beast Within*. Amongst Mora's more than 40 directing credits are; *Communion*, *Howling 2 – Your Sister is a Werewolf & Howling 3– The Marsupials* and *Death of a Soldier*.

Mora writes regularly for *Art Monthly Australia* and the Sydney Morning Herald and contributed an engaging interview for, *Not Quite Hollywood*, a documentary on the history of OZploitation films in Australia.

**WILLIAM MORA** is the founder of one of Australia's leading commercial art galleries, committed to supporting and exhibiting contemporary Australian art. William Mora Galleries presents monthly exhibitions of emerging and established indigenous and non-indigenous artists and deals in outstanding modern and contemporary Australian art.



William was born in Melbourne in 1953. As a schoolboy he would nip across the road at lunchtime to his father's restaurant, Café Balzac, for a meal of steak tartare and chocolate mousse. He worked on his brother Philippe's early films and then joined his father, Georges, in the art dealer business. He worked alongside his father for ten years. William Mora is one of only three second-generation art dealers operating in Australia today. He participated on numerous committees for the support and promotion of the arts, including the National Gallery Society and the Art Committee for the Council of Adult Education.

### PRODUCER BIOGS



With over 20 years experience in the film and TV industry, Lisa Wang has honed her producing skills working on diverse projects and genres. Recent producing credits include 2010 - 2012 comedy series, *Lowdown* and *Problems* for ABC TV, the telemovie bio pic about Bertram Wainer, *Dangerous Remedy* (2012) with Ned Lander, feature film *Healing* (2014) and Josh Thomas' hit comedy series, *Please Like Me* Series 2 and 3 (2014 & 2015).

Lisa's passion for documentary was sparked in 1998 when she wrote, directed and produced her first documentary *Reunion* (SBSi). A moving story about her search for identity and belonging, and a personal quest to know her immigrant high-profile father, David Wang; a visionary man who transformed Melbourne's Chinatown into a vibrant hub and the city's first Asian councillor. It won an ATOM Award and a Bronze Plaque at the Columbus International Film Festival (2000), and saw Lisa participate as *First Appearance Director* at the International Documentary Film Festival Amsterdam. Lisa's next documentary, *PS I Love You* (Big Picture ABC TV) explored the confusion of adolescence. It also won Bronze at the Columbus International Film Festival (2001).

From 1994 – 2008, in between making her own projects, Lisa undertook diverse production roles to gain as much experience as possible, working on the ground-breaking TV series, *Frontline* and 1970s cop show parody, *Funky Squad* (Production Accountant); feature film, *The Dish* (Art Department Coordinator); *Thank God You're Here* and satirical TV series, *The Hollowmen* (Production Manager) with Working Dog Productions; live-to-air soccer comedy sport review, *Santo, Sam and Ed's Cup Fever* and comedy series *Woodley* (Production Manager); international productions include TV drama series, *Moby Dick* and Horror feature film, *Darkness Falls* (Special FX Coordinator).

Lisa is currently in production on, *Please Like Me*, Series 4. She is also in development on her next project, a feature film, *Dai Loong* (Big Dragon).



**ANDREW V MYER** (Grad Dip Bus Mgt, MBA) pursues a variety of business interests through the A.V Myer Group of Companies, including property development, investment, film and philanthropy. Andrew established his own philanthropic foundation, Andyinc Foundation, in 2002 and is Vice-President of Bush Heritage Australia and Deputy-Chair of the Melbourne International Film Festival. Andrew is a Trustee of The Sidney Myer Fund and for five years held the position of Director and Co-Vice President of The Myer Foundation. A producer and executive producer of Australian feature films, Andrew's credits include *Radiance*, *Three Dollars*, *Look Both Ways*, *Romulus My Father*, *My Year Without Sex*, *Balibo*, *Paper Planes*, *Last Cab to Darwin*, *Make Hummus Not War* and the tele-movie *Dangerous Remedy* for ABC TV.

**NED LANDER** is an independent writer, director and producer of drama, documentary and recently children's television. He Executive Produced the 2015 Australian box office hit feature film, *Last Cab to Darwin*, starring Michael Caton and Jacki Weaver. He produced the ABC telefeature, *Dangerous Remedy*, a true-life crime drama set in Melbourne, Australia in 1969 starring Jeremy Sims, Susie Porter and William McGuiness. Ned co-produced Trevor Graham's previous feature documentary *Make Hummus Not War*. His current project is an animated series for Indigenous children called, *Little J & Big Cuz*, voiced by a stellar Indigenous cast including Deborah Mailman, Miranda Tapsell, Ningali Lawford and Aaron Fa'aoso.



From 2001 to 2009 Ned Lander worked at SBS (Australia's second national broadcaster) as a Commissioning Editor and then General Manager SBS Independent - responsible for all Australian commissioning. He oversaw around a thousand hours of Australian television production of all genres. His factual commissioning included multi-award winning authored documentaries such as *The President Versus David Hicks* and landmark series, such as the epic indigenous history series, *First Australians*, living history, *The Colony* and the Australian, *Who Do You Think You Are?* and crime drama, *East West 101*.

Lander produced the feature film, *Radiance*, nominated for Best Film and won Best Actress (*Deborah Mailman*). *Radiance* screened at Toronto and Melbourne Int'l Film Festivals and Sydney Film Festival where it was voted most popular film by the audience.

Lander directed and co-produced *50 Years of Silence* (about Jan Ruff O'Herne, the first European woman to speak out about her treatment by the Japanese military as a 'Comfort Woman'. *50 Years of Silence* was broadcast in over 30 other countries. It won a Logie and the AFI Award for Best Documentary. Ned also directed the AFI Award winning feature film, *Wrong Side of The Road* and produced the four-hour docu-drama series, *Blood Brothers*. Ned directed two episodes including, *Broken English*, starring Hugo Weaving, Noah Taylor and Indigenous actor Lawrence Turner. In 1987 he co-produced the one-hour documentary for director Trevor Graham, *Painting The Town*, about artist Yosli Bergner, which won the AFI for Best Documentary.



**TREVOR GRAHAM** has worked as a writer, producer and director of documentary in the Australian industry for over 30 years. His documentaries have been screened and broadcast nationally and around the world. He has made numerous co-productions and commissioned works for Channel 4 and the BBC (Britain), WGBH (America), ARTE (France/Germany), AVRO (Netherlands), SBS and ABC TV (Australia). In 1997 Graham wrote and directed, *Mabo Life of an Island Man*, a feature film about Eddie Mabo's personal struggle for recognition of his native title rights to his home on

Murray Island in the Torres Strait. The film won the Australian Film Institute Award for Best Documentary, was nominated for a Logie and won both the prestigious NSW Premier's History Award and the NSW Premier's Award for Best Screenplay.

Throughout 2002 and 2003 Graham lived for a year in Arnhem Land where he directed and filmed, *Lonely Boy Richard*, for ABC TV, an intimate account of alcohol addiction and one man's personal journey to jail. The project was nominated for an AFI Award Best Documentary in 2004.

Prior to this Graham was a Commissioning Editor for Documentary at Australia's multi-cultural broadcaster SBS-TV, where he worked for three years. He has also worked in online documentary producing and directing, *Homeless* for ABC online, nominated for a Webby Award, an 'on-line oscar' by the International Academy of Digital Arts and Sciences and *Mabo - The Native Title Revolution*, ([www.mabonativetitle.com.au](http://www.mabonativetitle.com.au)) which was nominated for a British Academy Award (BAFTA) and won the 2008 United Nations of Australia Peace Award.

In 2010 Graham was awarded a Doctorate of Creative Arts from the University of Technology Sydney UTS. Graham wrote & directed *Make Hummus Not War* in 2012, for the Melbourne International Film Festival's Premiere Fund. It went on to screen at the Berlin Film Festival's Kulinary Kino side bar and over 60 international film festivals. *Monsieur Mayonnaise* is Graham's ninth film to screen at the Melbourne International Film Festival.

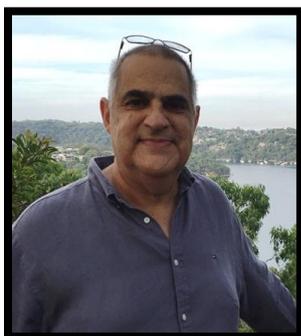
## CREATIVE TEAM BIOGS

### JENNI MEANEY CINEMATOGRAPHER

Using pictures to tell stories first attracted Jenni Meaney to the film industry. Her career began at the ABC where she spent 12 years filming everything from drama to news. Her television work required her to travel far and wide which matched with her desire to see the world. For the next 15 years, Jenni freelanced, focusing her attention on filming documentaries, which suited her natural curiosity about the world and the people who live within it. Her interest in telling stories has now taken her into the world of museums. For the last eight years she has broadened the scope of her film work to produce multimedia for museum exhibitions. She is grateful that this project-based work still enables her to work on documentaries.



### ANDREW ARESTIDES ASE EDITOR



Andrew's credits include, *Fairweather Man*, an examination of the life and work of Australian artist Ian Fairweather - winner NSW Premier's Award for Scriptwriting 2010. *The Cars That Ate China*, for which he was awarded the ASE award for Best Editing of a Documentary 2008. He co-produced and edited, *Junction House Blues* for SBS; *Hurley - The Man who made History* an ABC/BBC co-production screening at the 2006 SFF; *Secrets of the Jury Room* for SBS which screened at the SFF 2004. Andrew also cut, *Facing The Demons* a powerful story of restorative justice which won a Logie and the UN Peace Award for TV Documentary in 2000; the acclaimed AFI award-winning, *Wedding in Ramallah*. In 2003 Andrew was co-recipient of an AFI award for

Best Achievement in Editing a non-feature film for *Painting with Light in a Dark World*. In 2006 Andrew took part in the Sundance Edit Labs, Utah, in his role as editor on *Kidnapped!*, a one hour documentary on the random abduction of Japanese citizens by the North Korean government. He was awarded his second ASE Award for Best Editing in a Documentary in 2010 for his work on *My Asian Heart* directed by David Bradbury. In 2015 he edited *Afghanistan Inside Australia's War*, a 3 part series for the ABC directed by Victoria Pitt and *The Baulkham Hills African Ladies Troupe* a feature documentary directed by Ros Horin, which was premiered at the Sydney Film Festival. In 2016 he edited *Monsieur Mayonnaise* a feature documentary directed by Trevor Graham, for the Melbourne International Film Festival and ZDF-ARTE.

### **CEZARY SKUBISZEWSKI COMPOSER**

Cezary is internationally awarded composer. Amongst his credits: *The Sapphires*, *Red Dog*, *Beneath Hill 60*, *Two Hands*, *Death Defying Acts*, *Bran Nue Dae*, *Lilian's Story* and *The Broken Shore*. He received ACCTA Awards for the score to *Bootmen* and *La Spagnola* and International Film Critics Award for the music to documentary *Night*. His Carlton Draught 'Big Ad' and 'VB Stubby Symphony' became a sensation all over the world. Cezary's latest works include the film scores to USA film *Tiger*, Polish Film *Karbala* Malaysian film *Almayer's Folly* and Australian films *Oddball* and *Red Dog – True Blue*. In 2003 Cezary received the Centenary Medal for service to Australian Society and Australian Film Production and in 2010 Film Critics Circle of Australia – Award in recognition of outstanding contribution to Australian Cinema.



**KEY CREDITS**

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Editor	ANDREW ARESTIDES ASE
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Composer	CEZARY SKUBISZEWSKI
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