



A film by Alan Goldman

AN INTIMATE CINEMATIC PORTRAIT OF
INTERNATIONALLY ACCLAIMED FILM
DIRECTOR AND ARTIST PHILIPPE MORA.



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MAN MADE MORA

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LEFT: Philippe "Self Portrait"

BELOW: Philippe Mora at German Historical Museum, Berlin, 2010

BOTTOM LEFT: Portrait of Philippe from Gazeta Wyborcza

BOTTOM RIGHT: Philippe Mora, Filming at Auschwitz, 2011



"WHAT IS ART?
IT'S YOUR INTERPRETATION
OF REALITY."
- Philippe Mora



THE FILM | FEATURE DOCUMENTARY



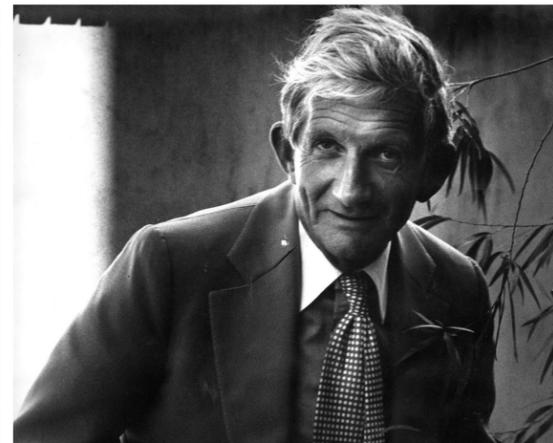
< *Philippe Mora,
Popeye's
Expulsion, 1970*

***Man Made Mora** is an intimate cinematic portrait of internationally acclaimed film director and artist Philippe Mora.*

The documentary seamlessly weaves together Philippe's past and present work as an artist and filmmaker with his search for the truth to what happened to his family during WWII.

In the documentary we observe a character that is witty, engaging and always seeking the truth. His insatiable curiosity about the past always propels him forward and leads to sensational discoveries, which receive constant media attention. In ***Man Made Mora***, we will watch where those discoveries lead and determine how those things have impacted him and his life. Ultimately the documentary reveals to the audience an artist whose life is transformed by his family history.

THE ARTIST | DIRECTOR | PAINTER



< **LEFT:**
Philippe and Pamela Mora at the Jewish Holocaust Memorial in Berlin, 2010

RIGHT:
Georges Mora Resistance Card circa 1940-1944

< **LEFT:**
Sun Newspaper Melbourne, 1927

RIGHT:
Georges Mora

< **Mirka Mora**

Philippe Mora was born in Paris and grew up in Australia, he was a painter protégé and was celebrated in local headlines as a “budding Picasso” presenting his first art exhibit at the age of six.

Philippe began his filmmaking career in Australia and London in 1969 with his first feature-length film Trouble in Molopolis produced by his flat mate Eric Clapton. He went on to direct over 30 popular hits and cult classics (The Return of Captain Invincible; Communion; Howling 2 & 3; Brother Can You Spare a Dime and Swastika). As a film director he worked with many important and talented actors such as Dennis Hopper, Christopher Walken, Rutger Hauer, James Coburn, Alan Arkin and Christopher Lee.

Philippe’s film Swastika, showed the ‘Nazification’ of Germany and created worldwide controversy during its premiere in Cannes in 1973. The film features home movies (discovered by Philippe and his then colleague Lutz Becker) shot by Eva Braun. During the initial screening at the Palais in Cannes the audience was shocked when they saw for the first time colour footage of the most infamous dictator and started yelling Assassin! (‘Murderer’) Assassin! when Hitler came on screen. In a recent interview Philippe said, “evil can be very ordinary. And, that’s really quite terrifying... These were “normal” people who were doing some of the most degrading things ever done in human history.”

In Swastika, Philippe elected to have no narration. In an excerpt from the extended **Man Made Mora** trailer he tells us why.

“The film was made under the assumption that everyone knew that Hitler and the Third Reich was a tragedy and a disaster. It was a study of Hitler in his ‘normal’ life his home movies shot by his mistress because I thought that everyone knew that this was the most evil guy of the last hundred years...so when the film came out there was uproar and the main criticism was that there was no narration telling people there was no narration telling people there was no narration telling people to my first film colored everything I did after”

Fascinated by the “banality of evil”, Philippe has captured this theme allowing it to flow through all of his art and films. Although Philippe has made four films about the scourge of Nazism, one cannot categorize him as merely a filmmaker obsessed with the Third Reich. For example he recently finished the Mosaic Trilogy—three films that deal with Jewish culture in different ways: The Gertrude Stein Mystery, German Sons and Continuity.

Philippe has an enduring passion to make inquiries regarding the past through his art, in an attempt to better comprehend just how history has shaped our present day lives. In **Man Made Mora** we will witness Philippe making the past come alive by intriguing us with verbal and written musings, as well as mesmerizing us with the art and films he produces.

“MAD DOG MORGAN
IS ONE OF MY
GREAT LIFE EXPERIENCES”

Dennis Hopper



*Philippe Mora and >
Dennis Hopper
during the making
of the film "Mad
Dog Morgan"*



TREATMENT

< *Philippe at the Pheasantry, 1968*

< *Philippe with Eric Clapton at the Pheasantry, 1968*

Man Made Mora is a feature documentary film exploring both the life of an artist and the journey of a man.

OVERVIEW

Constantly working to uncover the bits of history that he states are “hiding in plain sight” Philippe then neatly makes them into provocative, morsels to be consumed, and at times, sensationalized by the media. These are the discoveries that fuel him. He seizes them and makes them into art, capturing the lives of the famous and forgotten with his pen, brush and camera.

When Philippe made *Swastika* in 1973, his knowledge of the war was that his father was part of the French resistance and his mother had narrowly avoided Auschwitz. The narrative through line of **Man Made Mora** charts Philippe’s voyage to Poland and Germany to learn the details of what happened to his family and their possessions during WWII. As he shares his own thoughts about their tragic past we feel the tension and drama of Philippe initiating legal action against the responsible German banks and government.

Intercut through the spine of the film will be Mora’s personal and artistic history and work showing the culmination of what may have unconsciously led him to the discovery of his own family history. Philippe’s art will be used throughout the film. Specific stories will be illustrated using animation and motion graphics. [As an example, please see <https://vimeo.com/43694286>.]



Philippe in a promotional still for the release of Swastika, 1973

Anti-Social Realism, and the other Culture

JOHN CHRISTOPHER BATTYE



Philippe Mora with *Good Morning (unfinished)* 1968
Emulsion on board 48" x 48"

IN THESE DAYS, when antagonism toward the establishment is allowed for, encouraged, and even rewarded by an establishment which acknowledges and assimilates any protest without cost to itself; when artists, traditional outsiders of history, are socially feted on a par with film stars by their arch enemy the bourgeoisie (i.e. when painters model fur coats for the fashion name of a Sunday supplement): when

ally revolutionary resulting in a stronger community, the hippie orientated underground – which ignores the establishment; because it is not actively antagonistic, is in some ways weaker; is in danger of becoming yet another amusement of the bourgeoisie, viz. 'Halfway up the Tree' and 'Hair'.

The underground scene in London is centred around

Excerpt from Art and Artists, London, 1969

"I'VE ALWAYS THOUGHT ART HAS TO SHOCK OR IF NOT SHOCK, PROVOKE."
-Philippe Mora

ACT ONE

Abridged
Dramatic Arc
&
Act Structure

- We see a hand in extreme close-up drawing of a hand drawing railroad tracks that seem to go for miles before stopping on a building that prominently displays a watchtower (it could be Auschwitz). We cut from the drawing lingering on Philippe's face as he sadly looks ahead.

THE BOY AS AN ARTIST THE ARTIST AS A BOY.

- Philippe with his mother chatting at her kitchen table in Melbourne. She is a prominent French born Australian visual artist who has contributed significantly to the development of contemporary art in Australia. They discuss her arrest in 1942 during the Vel' d'Hiv Roundup. Her father, Leon managed to arrange her release from the concentration camp at Pithiviers before Mirka and her mother were to be deported to Auschwitz. Philippe and his mother discuss his childhood and compare each other's paintings and films.

- 8mm footage of Philippe playing with his brothers William and Tiriell in Melbourne in the 1950's & 1960's
- Philippe telling us about the ups and downs of his bohemian childhood and how it was filled with a wide range of famous people who visited their family home such as his godfather Marcel Marceau.
- Philippe's discusses his father Georges Morawski who was an entrepreneur, art dealer, patron, connoisseur and celebrated restaurateur, along with his friend and partner in the resistance Marcel Marceau, disguised themselves as nuns and walked children across the borders claiming they were Catholic orphans. Marcel would mime to them and literally mesmerize them into silence to save their lives.



Philippe with his Godfather
Marcel Marceau

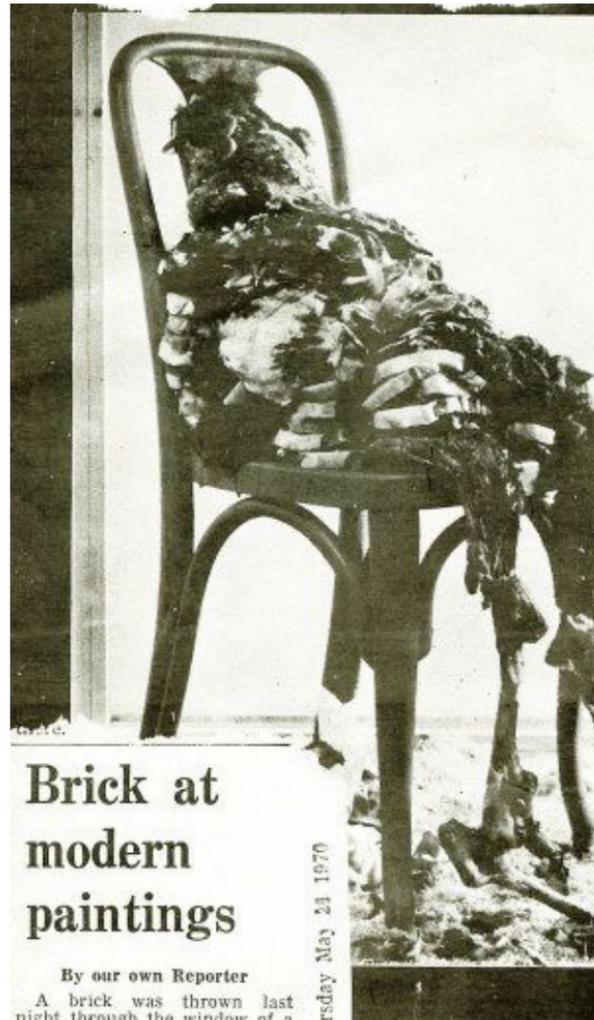
“PHILIPPE MORA NEVER CEASES TO SURPRISE, CHALLENGE AND AMUSE. HE IS A ONE-MAN FILM INDUSTRY AND SATIRE IS HIS WEAPON.”

Sandy Lieberman of Film London and Producer of Swastika



Various posters >
from Philippe's
feature films

ACT TWO



Philippe's Life-size sculpture of a Sitting Man made of Meat & Offal, 1971

Brick at modern paintings

By our own Reporter
 A brick was thrown last night through the window of a London art gallery showing an exhibition of modern paintings and sculpture dealing in a controversial way with the Crucifixion.
 Paintings in the gallery at the time of the attack included one of Christ being eaten by dogs, four of Abbie Hoffman, who was the "victim" in the Chicago demonstration trials, one showing Caryl Chessman, the American who was executed after spending 11 years in gaol, and three of Popeye, the cartoon character, being crucified. There was also a sculpture fashioned from beef and pork chops.
 Mr Sigi Krauss, director of the Krauss Gallery in New Street, Covent Garden, said: "This could have been done on religious grounds, although most people who have seen the works have liked them. I do not see how they could be regarded as blasphemous. They are trying to awaken people to all sorts of crucifixions that are happening every day. An attack like this is done in ignor..."
Evening Standard, London, 1971

Philippe & former flatmate Eric Clapton at Mora's retrospective in London, 2009



Philippe with Harald Grosskopf his co-subject in 'German Sons'

- London—potential interviews with Eric Clapton and Germaine Greer as they talk about living with Philippe at the 'Pheasantry' in the late 1960's.
- Philippe's "degenerate art exhibition" a tribute to modern artists such as Matisse and Picasso.
- His first bout with controversy including his infamous meat sculpture which literally raised a stink and prompted a royal complaint from Princess Margaret.
- Philippe discusses being one of the top 40 artists in Europe who signed the Joseph Beuys & Klaus Staeck Manifesto, which stated that art was being adversely affected due to the commercialization of the art market.
- Dodging a brick that was thrown into a gallery because he painted Popeye on a cross.
- The Beatles inviting him to create illustrations for their lyrics that were then included in their book of Illustrated Lyrics.
- Eric Clapton produces his first movie Trouble in Molopolis.
- Philippe travels to Berlin—Philippe at Humboldt University where his father was expelled in 1933. The university officially apologized to his family in 2009. They are now helping him to translate the 250 documents that detail the lives of his Great Uncle Fritz and his family who were murdered at Auschwitz.
- Interview with Harald Grosskopf son of a Nazi and who made the documentary German Sons with Philippe, exploring how their father's choices during WWII defined their lives. Harald has also been instrumental in finding documentation about what happened to Philippe's family during WWII.
- Action against the German banks is discussed in front of the head quarters of the Deutsche Bank.
- Philippe travels to Heidelberg and visits the home of the Albert Speer Hitler's

- architect who first invited him for lunch in 1973 and screened his home movies with him.
- CURIOSITY, KILLED THE CAT, FINDING THINGS IN PLAIN SIGHT AND MAKING ART ABOUT THEM.**
- Lutz Becker and Philippe tell the story of how they found the colour footage shot by Hitler's mistress Maria Braun.
- Cut to:
- 21 years later in 1973, at the age of 24 Philippe returns to France to screen his landmark documentary Swastika about Hitler, which is Britain's official entry into the Cannes Film Festival. At the Palais, the volatile crowd reaction causes Philippe to temporarily leave the cinema during the screening.
- The making of Swastika its tumultuous premiere, its ban in Israel, being prohibited from being shown in Germany until 2009 and what it meant to his father.
- The phrase "The Banality of Evil" - why is it so important to Philippe and what he thinks Hannah Arendt meant when she wrote it her seminal book Eichmman In Jerusalem.
- Philippe's career takes off! He follows up Swastika with Brother Can You Spare A Dime (his second major documentary to be screened at the Cannes Film Festival).
- Making Mad Dog Morgan at the beginning of the Australian film industry.
- Philippe on working with Dennis Hopper.
- Melbourne—Philippe discusses action against the banks on the basis of a crime against humanity with the help of his lawyer son Rainer.
- Los Angeles (present day)—Philippe consults with Professor Michael Blayzer author of the seminal "Holocaust Justice" on potentially filing a lawsuit against the German banks in the Superior Court of California.

DRESDNER BANK

FILIALE Breslau

REICHSBANKGIROKONTO: Breslau 8/8
 POSTSCHECKKONTO: Breslau 110
 TELEGRAMM-ADRESSE: DRESDNBANK
 FERNSPRECHER: SAMMEL-NR. 52221
 FERNVERKEHR: SAMMEL-NUMMER 52441

Rechtsabteilung Me/Vo

Betrifft: O 5205 - I/440/Hm
 Konto u. Depot 110907
 Fritz Israel Morawski, evakuiert im Nov. 41

In Erledigung unseres Schreibens vom 16.7.42 teilen wir Ihnen mit, dass die darin genannten Depotwerte mit Genehmigung des Herrn Reichsminister der Finanzen, Berlin, - A 2070 - 154 GenB - vom 11.7.42 speisenfrei übernommen worden sind. Der erzielte Erlös in Höhe von RM 1.540,--

ist unter Beachtung der in dem erwähnten Schreiben genannten Formalitäten auf das Reichsbankgirokonto der Reichshauptkasse Berlin am 25.7.42 überwiesen worden.

Breslau, den 3. August 1942
 Taubentzenplatz 4/5
 Niederschlesien

Herrn Oberfinanzpräsident Niederschlesien
 Breslau 18

Heil Hitler!

DRESDNER BANK FILIALE Breslau

Document from the
 Dresdner Bank
 detailing the seizing
 of Fritz Morawski's
 assets, 1942

ACT THREE

NEVER STOP! PHILIPPE, HIS ART AND FILMMAKING PRACTICE TODAY

- We explore his artistic process by examining his insatiable curiosity and sensational discoveries like the historical FBI Monroe Documents.
- An investigation of Philippe's most recent films that employ readily available technology. Funny and intellectually challenging, his current work often employs improvisation. They often demonstrate Philippe's deconstruction of the filmmaking process itself. He often casts himself joking that, "I work cheaply and am always available".
- He discusses being locked out of the cutting room because the studio to stop his third documentary The Times They Are A Changing.

PHILIPPE'S QUEST CONTINUES AND HE MAKES THE TRANSFORMATION THE "OBSERVER" TO THAT OF THE "OBSERVED" UNFOLDS.

- Philippe in Frankfurt, goes to the offices of the Claims Conference to find out about the property his family once owned in Leipzig.
- Philippe arrives in Leipzig to see the property.

- 1980's - his Hollywood horror period and the making of his films The Beast Within, The Howling 2 & 3.
- Philippe travels to Wroclaw, Poland. We see him at the archive that surprisingly gave him 250 documents about the looting of his family's assets and murder at the hands of the Nazi's.
- Philippe on working with James Coburn, Christopher Walken and Alan Arkin.
- On the road from Wroclaw to Bytom we find his family property right in the heart of the city. Philippe confronts the ghosts of his relatives.
- Philippe's fictional re-examination of Hitler's mental state in the late 1990's in his critically acclaimed film Snide and Prejudice.
- More Philippe on the road, shares his anxiety, dread and fear of visiting Auschwitz and the anticipation of finally being able to pay his respects to his murdered relatives.
- The car pulls up at the front gates of histories largest and most terrifying death camp.
- By film's end will encapsulate Philippe's progress in discovering the details of his murdered family, and progress in restitution of this family properties and funds stolen by the Nazi's.



Philippe at Wroclaw
 Archives Formerly
 Breslau, 2010



Philippe filming inside Birkenau, 2011



“IT’S MUCH MORE DIFFICULT TO BE A BRILLIANT ADULT THAN TO BE A BRILLIANT KID, SO WE’RE STILL WORKING ON THAT.”
-Philippe Mora



LEFT: Illustration from one of Philippe Mora’s graphic novels

ABOVE: Philippe with Alan Arkin on the set of Captain Invincible

PRODUCTION TO DATE

Currently in production the film has a broadcast pre-sale from SBS in Australia.

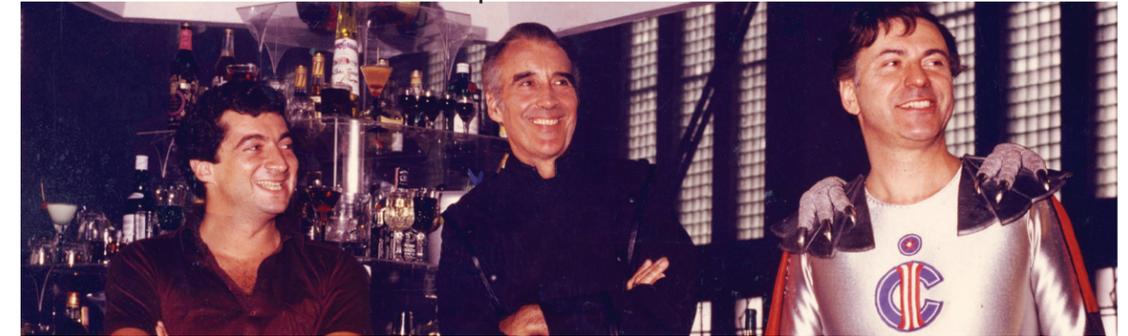
- 20 hours of footage shot
- 16 Estimated days of shooting to complete
- 10 Estimated weeks post production schedule



“PHILIPPE IS THE KIND OF ACTOR DIRECTOR RELATIONSHIP THAT YOU HOPE FOR...”
Christopher Walken

ABOVE RIGHT: Philippe with Christopher Lee and Alan Arkin on the set of *Captain Invincible*

AUDIENCE ENGAGEMENT | MARKETING & DISTRIBUTION



The film's marketing plan will focus on a combination of international broadcast exhibition, five-market theatrical release, film festivals, targeted communities for private and community screenings including an art museum tour (featuring Philippe's art and film retrospectives where possible) Holocaust museums, synagogues, temples, and Jewish community centers. Additionally, the film will be made available on VOD, DVD and multiple non-exclusive digital platforms.

During its initial release and a coordination with the above mentioned distribution platform marketing teams including the individual host groups of private and community screenings to create a ground swell of local media coverage.

The filmmakers intend to partner with world wide like-minded organizations who will in exchange for promoting the film to their constituencies, will be granted a special screening attended by the filmmakers. Such groups include National Centre for Jewish Film, The Jewish Foundation of Australia, Australia Film Institute and The National Archives of the United States, which has started the Philippe Mora Collection. Philippe will attend any high profile screenings and has agreed to help promote the film in any way needed.

Man Made Mora is the perfect social media and on-line film to promote given the extensive assets available. Use of Philippe's artwork, film clips, family archives, special edition clips and interviews with the filmmaker, the film offers a consistent stream of highly dynamic visual/audio assets to keep a constant presence on the web driving audiences to the above distribution outlets.

NOTE FOR BONUS FEATURE FOR EQUITY INVESTORS

Philippe Mora and Alan Goldman are also making an experimental 3D film (working title: "THE 3D PROJECT") about Mora and 3D, including his search for and discoveries of 3D in Nazi Germany. Ten hours of stereoscopic film has already been shot and Mora made international news with his find of 3D films in Berlin. Ongoing research including documents on the 3D filming of the 1936 Olympics and substantial stereoscopic still materials reveal a Third Reich obsession with 3D, while providing a new perspective on Nazi culture and propaganda.

This entirely separate project may in time use some of the 2D footage filmed for Man Made Mora, and if that occurs investors in Man Made Mora will receive a royalty from any profits on the 3D Project, prorated according to the amount of footage to the total running time of the "THE 3D PROJECT."

PROFILES

PRODUCER | DIRECTOR | WRITER
ALAN GOLDMAN

Alan Goldman began his career in radio and was part of the award-winning team that produced the five-part national CBC Radio documentary series *A Matter of Survival*, hosted by Dr. David Suzuki. Moving to television, Goldman researched and produced for *Venture*, *Shirley*. He then moved to film and has won numerous awards for his work on documentary films as a researcher, writer, producer and director. He worked with director Robert Duncan on a series of documentaries for television including *Weird and Wonderful* (Global), and *The Funny Side of Death*, (CBC Witness).

Goldman went on to produce *Glowing in the Dark* (Bravo!, CBC and American Movie Classics), through his production of company Blue Plate Productions winning the prestigious B.C. Heritage Award, which recognizes achievement by individuals, associations, businesses, and governments in the field of heritage conservation. He also devised and produced a 22-part series on books for the CBC (*Booked On Saturday Night*) and worked on the national CTV program *Gabereau* as a producer. His

semi-autobiographical film *Who The Jew Are You?* premiered at Doxa in 2009, and continues to play at many festivals throughout North America.

Goldman completed his masters in the spring of 2011 at Emily Carr University. His thesis explored documentary in 3D space. Currently, he is an adjunct researcher and industry liaison at the school's Stereoscopic 3D Centre of Excellence and teaches a course on the Art of the Documentary in 2D and 3D. Recently he was part of a team that did ground breaking research while directing, producing and writing the short drama *lame sour* in 3D at varied Higher Frame Rates.



Philippe painting Francis Bacon Interviewed by the BBC, 1968



Philippe and Alan Goldman together at the Toronto, International Stereoscopic 3D Conference, 2011

MARKETING | PUBLICITY
THE BRAKEFIELD COMPANY

Shawna Brakefield is a 25-year veteran producer and marketing executive and a member of the Producers Guild of America.

Brakefield began her career in production as assistant to Gilbert Cates on the 65th Academy Awards and went on to work up the production ranks in both television and film for MTM Entertainment, New Line Cinema, ABC, NBC, CBS, FOX, Lifetime, The Disney Channel, TNT, and Paramount Classics.

She successfully produced multiple award-winning independent films and documentaries including the behind the scenes documentary of *Masked & Anonymous* directed by Larry Charles and co-written with and starring iconic rock legend Bob Dylan.

As a marketing consultant she made industry history

by conceiving and implementing the largest independent film outreach campaign of any entertainment union. Responsible for branding *SAG Indie* for Screen Actors Guild, she in just four years delivered an unprecedented 89% increase in low budget contract signatories, resulting in over \$90 million dollars in income to performers.

Brakefield served on the Warner Bros. International release campaigns for *The Last Samurai*, *Troy* and *Constantine* before being named VP of Public Relations and Marketing for Cruise/Wagner Productions at Paramount Pictures. There she oversaw all aspects of marketing and publicity on behalf of the producers for *The Last Samurai* (director Edward Zwick), *Collateral* (director Michael Mann), *Ask the Dust* (director Robert Towne),

Suspect Zero (director E. Elias Merhige) and *Elizabeth Town* (director Cameron Crowe), *War of the Worlds* (director Steven Spielberg).

In 2009 Brakefield founded The Brakefield Company | PRODUCE & PROMOTE, an independent production and marketing boutique.

Since its inception, The Brakefield Company has provided production, marketing and distribution services to a wide range of internationally distributed narratives and documentaries including *Delicious*, *Peace Grows in a Ugandan Coffee Bean*, *The Naked Option*, *Ruffo*, *Defiant Requiem*, *The Last Barn Dance*, *Without a Fight*, *DRAIN*, *Crotty's Kids*, *The 13th Step*, *Gurukulam* and *Man Made Mora*.

Philippe at the Jewish Holocaust Memorial in Berlin, 2010





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FILIALE BRESLAU

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FERNSPRECHER: SAMMEL-NR. 52221
FERNVERKEHR: SAMMEL-NUMMER 52441

Rechtsabteilung Me/Vo
5205 - 1/440/Hm
Konto u. Depot 110907
Herrn Israel Morawski, evakuiert
aus unserer Schreibung vom 16.
in genannten Depotwerte mit

Heil Hitler!

Obt a a e r
versicherungsbank auf Gegenseit i

Boy gives an art sh

*Man
Made
Mora*

A film by Alan Goldman



Alan Goldman
Alan @ BluePlate.ca

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