

Mongrel Media

Presents



A Film by Adam Elliot

(92 min., Australia, 2009)

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Synopsis

The opening night selection of the 2009 Sundance Film Festival and in competition at the 2009 Berlin Generation 14plus, MARY AND MAX is a clayography feature film from Academy Award® winning writer/director Adam Elliot and producer Melanie Coombs, featuring the voice talents of Toni Collette, Phillip Seymour Hoffman, Barry Humphries and Eric Bana.

Spanning 20 years and 2 continents, MARY AND MAX tells of a pen-pal relationship between two very different people: Mary Dinkle (Collette), a chubby, lonely 8-year-old living in the suburbs of Melbourne, Australia; and Max Horovitz (Hoffman), a severely obese, 44-year-old Jewish man with Asperger's Syndrome living in the chaos of New York City.

As MARY AND MAX chronicles Mary's trip from adolescence to adulthood, and Max's passage from middle to old age, it explores a bond that survives much more than the average friendship's ups-and-downs. Like Elliot and Coombs' Oscar® winning animated short HARVIE KRUMPET, MARY AND MAX is both hilarious and poignant as it takes us on a journey that explores friendship, autism, taxidermy, psychiatry, alcoholism, where babies come from, obesity, kleptomania, sexual differences, trust, copulating dogs, religious differences, agoraphobia and many more of life's surprises.

Genre Animated feature

Director/Writer Adam Elliot

Producer Melanie Coombs

Cast Toni Collette (Mary), Philip Seymour Hoffman (Max),
Barry Humphries (The Narrator) and Eric Bana (Damien)

Introducing Bethany Whitmore as young Mary

Running Time 92 mins

Australian/NZ Distributor Icon Film Distribution Pty Ltd

Australian TV Broadcaster SBS Independent

Sales Agent Icon Entertainment International

US Partner Adirondack Pictures

Australian Partners Screen Australia, Film Victoria

Production Company Melodrama Pictures Pty Ltd



An Introduction to MARY And MAX by Adam Elliot

MARY AND MAX is my fourth clayography, and up to now, each of my films has explored the life of a singular person. With MARY AND MAX, I explore two simultaneous biographies. I see this film as the third major artistic leap in the creation of my films over the last ten years.

The Trilogy, UNCLE, COUSIN and BROTHER, are all very similar in style, structure and delivery. My aim with those films was to tell very droll, minimal and static, short 'mini' biographies that enjoin the audience to see and celebrate the unique qualities of 'ordinary' people.

HARVIE KRUMPET, the next film, was a much longer and thorough exploration of a person's life. The production values were much higher, the animation more dynamic, and the plot structure more complex. With HARVIE, I again aimed to maintain the simplicity of my visual style and again chose deliberately to maintain the single narrator delivering the narrative. And again, the story explored themes of difference, acceptance and loneliness.

With MARY AND MAX, I hope I've maintained my visual style, but delivered the story in a more dynamic way to ensure it maintains the audience's interest over the longer duration. This film again explores our desire for acceptance and love, no matter how different we are! There is still a narrator, the wonderful Barry Humphries, but to this I've added the voices of the two leads, MARY (Toni Collette) and MAX (Philip Seymour Hoffman).

I have always avoided too much self-analysis for fear of making my work too prescribed and constructed. I write from the heart, with a desire for a compassionate connection with audiences. I do not write for a specific niche audience, but rather try to tell stories that are universal. I imagine that I am telling the story of someone's life to a very large group of very diverse people from many various countries around an enormous campfire. I try to keep everyone engaged by peppering the story with moments of humour and melancholy. I attempt to mix and balance comedy and tragedy; humour and pathos in a rhythmic and potent manner. With each film I try and arouse ALL the senses; not just the ears and eyes! I see that my job is to 'nourish the audience in a compost of sensory stimulation.'

I have found it very hard to compare MARY AND MAX to other films. I can't find anything 'animated' that is similar. In fact I find more similarities with 'live action' films than animated ones (45 CHARING CROSS ROAD, ABOUT SCHMIDT).

My creative storytelling influences are mainly from other art forms. I am inspired by the portrait photographer Dianne Arbus, the performer Barry Humphries, and the cartoonist and philosopher Michael Leunig.

I treat each new film as a blank canvas that I try to fill with original, potent, and often taboo content. I really hope and feel that MARY AND MAX will push the boundaries and present to the audience something refreshing and different that the animation world has not yet served up.

The film has many dark moments; there is a lot of 'black' amongst the colour palette to heighten the mood of the story. There are two simultaneous worlds represented: MARY's Australian Suburban world, and MAX's New York City Urban world. MARY's world is in a brown palette and MAX's is in tones of black, white and grey. Both worlds use spot red



to make certain objects more symbolic. I always try to keep the variety of colours to a minimum; this ensures the visual style is strong and acts as a point of difference to the 'wacky,' 'zany', 'colour'- filled world of most animated films.

Finally, MARY AND MAX has far more dynamic camera moves than in my previous films, as a result of working with our cinematographer Gerald Thompson, who is also a motion control expert. Gerald has made the film far more potent with his very fluid and seamless camera moves and lighting design that makes the worlds far more realistic than a conventional animated film. He has applied live action principles to create an original aesthetic.

Why this story...

MAX is based on my penfriend in New York, whom I have been writing to for over twenty years. He is such an interesting person and the creation of this film will be a testimony to him and the archetypical underdog that so many audiences around the world engage with. He, like Max, has Asperger's and I have spent a long time researching this syndrome. My aim is to not just enlighten the world to ASPIES, but to demystify the many misconceptions others have about these people (even the so-called experts).

A lot of people say they often feel different; that they don't fit in. I am one of those people. Even with all the success, acknowledgement and acceptance that has been derived from my films, I often still feel alone and not in tune with the rest of the world. I often feel sad, persecuted and unsure about things; I find the world so often unjust. I truly empathise with the lost and disregarded, marginalised and melancholic. I am drawn to these people and their stories; I cannot help it. I find people so fascinating, from the ordinary to the truly odd. These are the people I relate to; these are the people whose stories I want to hear and want to see on the big screen.

And I KNOW audiences also want to hear these stories of difference; thousands of people all over the world have told me so over the last decade. I have a box in my hallway that contains the hundreds of press clippings, emails, and letters I have received in regards to my work. Nearly every single day we receive fan mail; many of which arrived way before the Academy Award® came our way. We receive moving letters from people with Tourettes Syndrome, Alzheimer's and depression. These letters are from the young and old, from Sweden to Tokyo. People who've watched the films on the big screen, on an airline, at a film festival, on the Internet and even on their phone. They all say similar things, that they were affected in some way watching my film/s. For some it has been life-changing; for others it simply added a bit of relief to their day.

For example, just last week I had a phone call from a woman who said her best friend chose to watch HARVIE KRUMPET over and over in her final hours before she died from cancer. I am moved to tears so often and am constantly reminded of the power of storytelling. I feel very humbled by people's responses and feel so lucky I have the ability and opportunity to keep making a difference in people's lives.

I'm not making films to elicit these reactions; it is real, unasked for and still happening to me every day. I often say if I could, I would make my films for free. No amount of money could ever buy the feeling of sitting with an audience watching something you have given your heart and soul to, knowing that you are not just entertaining them, but also nourishing and moving them. I learnt a while back, that to have a positive effect on your fellow human beings is such a wonderful feeling opportunity and privilege.



So, who knows? Maybe the reason I make my films is purely selfish. Either way, there is nothing else I am particularly good at, and so, for the time being, moving blobs of plasticine around in a slow and expensive manner seems to be my lot.

~
Adam Elliot



Producer's Statement by Melanie Coombs

As he has already stated, Adam doesn't enjoy being analyzed and prefers not to talk about the motivations for his work in detail. This doesn't mean that he doesn't know. Rather, he just prefers not to articulate it, leaving the work to speak for itself.

As his Producer and long time creative collaborator, I am often required to speak to this question. I see the pattern in all of Adam's work is about accepting difference.

That we all look for acceptance and love is probably a universal truth; that we are all different, is another. So to make films about characters opening themselves up to one other's differences is, I think, compelling and meaningful story material.

Adam's voice as a writer is one that is innocent and yet not naïve. Like the little kid who points to a disabled person shouting "that man has no legs", causing social embarrassment to those who 'know better', his questions and observations are correct, honest and come to us without judgment.

I first wanted to work with Adam after seeing COUSIN. I'd never seen such an extraordinarily honest film about disability. Not only did the film clearly articulate what Cerebral Palsy seemed like to him as a child but also how difference can be confusing and difficult to deal with.

And I think this is the crux of what Adam says in his work. It's not easy to be open and kind and welcoming all the time. Accepting others' differences isn't easy BUT it is worthwhile. In fact it is richly rewarding.

I think all artists work with the fantastic idea that they may change the minds and hearts of those who engage with them, for the better. That is certainly our hope.

~
Melanie Coombs



The Characters: MARY'S WORLD

Mary Daisy Dinkle.

Mary is eight years old, three months and nine days. She has eyes the colour of muddy puddles and a birthmark the colour of poo. Her favourite colour is brown and favourite food is sweetened condensed milk, followed closely by chocolate. She makes necklaces out of shrunken chip packets and guides her life depending on the colour of her mood ring. Mary would like a real friend who isn't made out of seashells, twigs or chicken bones.

Noel Norman Dinkle.

Noel works in a factory attaching strings to teabags. On weekends, he enjoys amateur taxidermy by stuffing dead birds he has found on the side of the freeway. He has a secret ambition to take up metal detecting when he retires. He enjoys cream coloured safari suits and the odd glass of Baileys Irish cream in his shed. In recent years, Noel's comb-over hairs have been reduced to eight.

Vera Lorraine Dinkle.

Vera is addicted to cooking sherry, listening to the cricket on the radio, baking and shoplifting. She has always had a secret ambition to be a blues singer. Her favourite brand of cigarettes is Alpine Lights and her favourite shoes are light tan moccasins. Vera once got a frozen packet of fish-fingers stuck to her bra.

Len Graham Hislop.

Len is old with no legs. He fought in World War II until his legs were eaten off by piranhas. His favourite possession is a Collingwood football beanie. Len suffers from agoraphobia, which was heightened recently after an ice cream van ploughed through his letterbox.

Ralph Keith Dinkle, (Grandpoppy Ralph).

Ralph is Mary's grandfather, who was born in a barn in the hills of Boronia. He smells like pickled onions and enjoys jumping off the Frankston Pier in the middle of winter to feel alive and keep his nipples erect. He suffers from a severe nose and ear hair problem.

Damian Cyril Popodopolous.

Damian is Mary's neighbour and the long-time object of her desire. He smells like lemon dishwashing liquid and has skin smoother than the back of a spoon. He has a severe stutter and enjoys watering his mother's roses, Boy George and white skivvies. Damian wants to be a thespian or cake decorator.



The Characters: MAX'S WORLD

Max Jerry Horowitz.

Max is a three hundred-pound, atheistic, Jewish New Yorker who has Aspergers Syndrome and an addiction to chocolate hot-dogs, The New York Lottery and National Geographic Magazines. He has eight tracksuits that are the same colour, and is as tall as a six foot tree. Max wants a friend who isn't invisible, a pet, or a rubber figurine.

Ivy Ruby Bevan.

Ivy is Max's next door neighbour, who is also an atheist and has more wrinkles than an elephant's bottom. She suffers from partial blindness and alopecia (female baldness). She has a secret ambition to fly in a jet pack and receive a caviar facial. Ivy enjoys making soup and regular colonic rejuvenations.

Doctor Bernard Hector Hazelhoff.

Doctor Bernard Hector Hazelhoff is Max's psychiatrist and part time aerobics instructor. He Introduced Rubicks Cubes into America and is a true believer that you should never weigh more than your refrigerator, nor eat anything bigger than your head. He recently told Max that his personality is actually a disability called Aspergers Syndrome, which has no cure.

Mister Alfonso Ravioli.

Mister Alfonso Ravioli is Max's invisible friend, who sits in the corner of Max's apartment on a wooden stool. He is addicted to self-help books and has an ambition to leave Max forever and travel the world. He enjoys classical music and smoking cigars on rainy days.

Marjorie Hyacinth Buttersworth.

Marjorie is a member of Max's Overeaters Anonymous Class, who wants Max all to herself. She enjoys blueberry Twinkies, peace rallies, scented candles and harassing men in elevators.

Hal the Cat.

Hal's name is an abbreviation of Halitosis of which he suffers (bad breath). He followed Max home after having his eye shot out by a gang of kids with a bee-bee gun. Hal enjoys privacy and scenic views of New York. He recently ate Max's fish, Henry the 28th.

Mister Biscuit.

Mister Biscuit is Max's Parakeet, who enjoys low-salt crackers, autumn sunsets and reading Max's National Geographic while he isn't looking. He suffers from paranoid delusions that people are watching him while he eats.



Production Facts

Mary and Max is a 92-minute 'clayography' film that has taken almost five years from script to screen to make. It is the second animated stop-motion feature film made in Australia (the first was \$9.99).

The shoot ran for 57 weeks, with a production crew of 50 people working together to produce an average of two and half minutes of animation a week. Each of the six animators on average created 4 seconds a day.

There are approximately 132,480 individual frames in the film, which was shot on six high-resolution Canon digital stills cameras.

There were ten animation stages overseen by a camera department of seven.

Adam Elliot, the writer and director, was also the film's production designer and designed all the characters. Adam is inspired by the New York photographer Diane Arbus' black and white portraits, which explore difference. There is a character modelled on Diane Arbus who appears briefly, looking out a window, in the opening New York montage.

Adam also hand-drew any lettering needed for such things as miniature beer bottle labels, street signs and a lot of the actual letters between Mary and Max. The sets' and props' concept designs were created by a company called 'Square i,' who spent hundreds of hours drawing every asset first, before it was then handmade and built by the art department.

The 212 puppets were made for the film from a variety of polymers, clays, plastics and metals. The complex puppets had fully articulated ball and socket armatures. There were up to a dozen multiples of the lead characters.

133 separate sets were constructed for the film. The film is set in the suburbs of Australia and the metropolis of New York, with two very different colour palettes, (brown for Australia, grey for America). The diversity and complexity of the sets was extreme; everything from a desert island to a chocolate heaven needed to be made. The New York skyline set was the biggest and most time consuming and took two months to complete by the entire art department crew of twenty people.

475 miniature props were made—everything from a miniature, hand-blown wine glass to a fully functioning Underwood typewriter (which took one of our prop makers 9 weeks to design and build).

To enable our characters to speak and have expression they needed plasticine replacement mouths that were removed and replaced in every frame. Over 1026 mouths were cast by pouring melted plasticine into rubber moulds. Max had over 30 mouths so he could express his emotions and speak.

886 plasticine hands with wire skeletons (armatures) were cast and prepared.

394 individual pupils, the average size of a ladybird, were hand-punched and then had a white sparkly dot painted on them.

147 tailor-made costumes were designed and created by our two costume designers. Mary's wedding dress was based on Lady Diana's, and Ivy's jumpsuit was modelled on the photographer Annie Leibowitz's mother's jumpsuit.



38 miniature light globes were needed to be designed, built, wired and lit for everything from a miniature lampshade, to the headlights on an ice cream van.

808 miniature Earl Grey tea bag boxes were hand cut, folded, glued, wrapped and air-brushed. At one point, all staff helped create the teabag boxes, with everyone from the producer to the runner having a hand in them.

632 rubber moulds were needed to create the massive number of characters, sets and props. Everything from eyeballs to floorboards was moulded at some point.

120 Noblets were made and their creators were given a great deal of freedom with their designs, some of which are quite risqué!

73 kilos of plasticine were used to make the mouths, hands and original sculpts of the puppets. Each batch of plasticine had to be perfectly colour-matched and mixed for exact texture, consistency and melting point.

12 litres of water-based sex lube (or 2,400 teaspoons) were needed to create everything from a tear to a surging jungle river. Our runner was always reluctant whenever he had to go to the chemist for another dozen tubes.

To feed our crew, our chef used over 260 kilos of tomatoes, 280 kilos of coffee beans, and 2600 litres of milk. Over 7800 muffins were consumed (5236 by the director).



About the Filmmakers

Director/Writer Adam Elliot

Academy Award® winning writer/director, Adam Elliot, is a celebrated independent animator. His films, UNCLE, COUSIN, BROTHER and HARVIE KRUMPET, have participated in over five hundred film festivals and won over one hundred awards, including in 2004, the Oscar ® for Best Animated Short Film for HARVIE KRUMPET.

Born on the second of January 1972, Adam was raised in the Australian Outback on a prawn (shrimp) farm with his father (a retired acrobatic clown), his mother (a hairdresser), his two brothers, sister and two parrots, Sunny and Cher. After the prawn farm business went bankrupt, Adam's father moved the family back to the city of Melbourne and bought a hardware shop.

Adam was a very shy child and loved to lock himself in his bedroom, spending hours drawing and making things out of pipe cleaners and egg cartons. At age 12, he was sent to a private boy's school where he excelled at Art, English Literature, Photography, Drawing and Sculpture. He was a member of the school's Highland Pipe Band and got over his shyness by playing the Bass drum. He enjoyed acting and in his final year was awarded the school's highest honour, The A.G. Greenwood Trophy for an outstanding dramatic performance as Dr. Watson in the Sherlock Holmes play *The Incredible Murder of Cardinal Tosca*.

Adam inherited a physiological tremor from his mother and so he has incorporated his shakiness into his artistic style, and it is now a feature of his drawing and animation style.

Upon leaving school, Adam spent five years hand-painting t-shirts at a local craft market. His most popular design was 'Murray the tap-dancing Dim-Sim.' In 1996, he decided to study animation at The Victorian College of the Arts. There he made his first film, UNCLE. After graduating in 1997, he went on to complete the other two parts of his trilogy, COUSIN and BROTHER.

In 2003, he completed the half-hour claymation HARVIE KRUMPET, narrated by Geoffrey Rush and produced by Melanie Coombs of Melodrama Pictures.

In 2006 HARVIE KRUMPET was included in the Annecy International Animation Festival's Top 100 animated films of all time. In 1999, Adam was made Young Victorian of the Year, and he is a voting member of the Academy of Motion Pictures Arts and Sciences. He also has served as a juror at numerous international film festivals and is in-demand as a public and corporate speaker.

Adam's films have connected with audiences through focusing on 'difference' with compassion, humour and pathos.

Adam is the Official Patron of The Other Film Festival, Australia's only disabled film festival.

www.adamelliott.com.au



Adam Elliot Filmography:

| | | |
|----------------|--------|------|
| MARY AND MAX | 92mins | 2008 |
| HARVIE KRUMPET | 23mins | 2003 |
| BROTHER | 8mins | 1999 |
| COUSIN | 4mins | 1998 |
| UNCLE | 6mins | 1996 |

Producer Melanie Coombs

Melanie Coombs, founder of Melodrama Pictures, has produced award-winning shorts and documentaries including HARVIE KRUMPET, winner of the 2003 Academy Award® for Short Film - Animation. In 2007, she completed the Film Australia documentary THE FABRIC OF A DREAM - THE FLETCHER JONES STORY, nominated for a BANFF World Television Award that year.

While producing MARY AND MAX Melanie also produced THE FUNK, a short film written and directed by Cris Jones, which is now screening at festivals in Australian and internationally. Melanie continues to develop a diverse slate of projects with Adam Elliot, Sue Collins, Kim L Wilson, Cris Jones, Leanne Smith, and Trudy Hellier.

www.melodramapictures.com



About the Cast

Mary: Toni Collette

Renowned for the range and depth of her performances, Toni Collette first tasted international stardom in P.J. Hogan's 1994 comic-drama MURIEL'S WEDDING. Since then she has appeared in numerous films including THE SIXTH SENSE, IN HER SHOES, CONNIE AND CARLA, LITTLE MISS SUNSHINE and THE BLACK BALLOON. Toni is currently shooting "The United States of Tara" television series - a co-production with Showtime Networks and DreamWorks Television in the US.

Max: Philip Seymour Hoffman

Philip Seymour Hoffman can be seen in Charlie Kaufman's directorial debut SYNECDOCHE, NY and John Patrick Shanley's feature adaptation of his award winning play, DOUBT, where he stars opposite Meryl Streep, and will soon appear in Richard Curtis' comedy THE BOAT THAT ROCKED. Hoffman won several major awards including the Oscar for his performance as Truman Capote in CAPOTE. Other credits include CHARLIE WILSON'S WAR, MISSION IMPOSSIBLE 3; SAVAGES (Independent Spirit Award Winner); COLD MOUNTAIN; PUNCH DRUNK LOVE; ALMOST FAMOUS; FLAWLESS; MAGNOLIA; THE TALENTED MR. RIPLEY; BOOGIE NIGHTS; HAPPINESS; THE BIG LEBOWSKI; and NOBODY'S FOOL, among many others. Nominated for Tony Awards for his work on Broadway in both *True West* and *Long Day's Journey Into Night*, among his many theatre appearances, Hoffman is also the co-Artistic Director of the LAByrinth Theater Company.

The Narrator: Barry Humphries

Barry Humphries, creator of Dame Edna Everage, Sir Les Patterson and Sandy Stone, is not only a successful character actor in Europe, Australia, and the Americas, but one of Australia's best-loved landscape painters. He has recorded Dame Edna television specials for the BBC, London Weekend TV, NBC and FOX networks and is the author of innumerable novels, autobiographies, poetry and one-man plays.

Damien: Eric Bana

Eric Bana is one of Australia's best known actors. Moving from a celebrated career in television comedy to film some years ago, Eric is now internationally renowned for his roles in films including CHOPPER, BLACK HAWK DOWN, TROY, THE HULK, MUNICH, ROMULUS MY FATHER and THE OTHER BOLEYN GIRL.

Young Mary: Bethany Whitmore

Eight year old Bethany Whitmore already has an impressive list of credits to her name, including TV work on "Rove Live" (Network 10) , "Rush" (Network 10) "The Starter Wife" for USA Network, "Canal Road" (Nine Network) and "The Sounds of A(US)" for the ABC. 2008 saw her professional theatrical debut in the Melbourne Theatre Company's production of *Cat on a Hot Tin Roof*.



Vera: Renée Geyer

Renée Geyer has had records in the Australian charts during every decade since the 1970s. During the 1980s and 1990s, Renée spent many years between America and Australia, and sang with artists including Sting, Chaka Kan, Joe Cocker, Bonnie Raitt and Jackson Brown, and in 2005, Renée was inducted into the ARIA (Australian Record Industry Association) Hall Of Fame.

Homeless man: Ian 'Molly' Meldrum

Ian Meldrum is a legend in the history of Australian music. Dubbed "Molly," this guru has put Australia on the world map with his recognition and appreciation of contemporary music.

Len and Ken: John Flaus

John Flaus: actor, educator, film critic (since 1954!), script editor, documentary narrator, poet - all part time. Adam Elliot usually finds something for John to do in his films; he was the voice of HARVIE KRUMPET in 2003.

Kissing woman and Bus Stop Mother: Julie Forsyth

Julie Forsyth is best known throughout Australia for her roles on stage, from *Exit the King* for Malthouse, to *Small Poppies* for Company B, to *The Chairs* for MTC, to her award-winning solo show *Kids' Stuff* for Anthill. She has also appeared on television in "Kath & Kim" and "Mercury," on film in *STAN & GEORGE'S NEW LIFE* and *THREE DOLLARS*, and lent her voice to Adam Elliot's earlier smash hit, *HARVIE KRUMPET*.



Credits

Screen Australia presents a Melodrama Pictures production

In association with Film Victoria SBS Television Australia Adirondack Pictures

Mary and Max

Executive Producers: Mark Gooder, Paul Hardart, Tom Hardart, Bryce Menzies, and Jonathan Page.

Co-Executive Producers: Andrew Mackie, Richard Payten and Iain Canning Associate Producer: Pauline Piechota

Director of Photography: Gerald Thompson

Editor: Bill Murphy, ASE

Post Production Producer: Henry Karjalainen

Produced by Melanie Coombs

Written, Directed and Designed by Adam Elliot

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"God gave us our relatives, thank god we can choose our friends." Ethel Mumford

Written, Directed and Designed by Adam Elliot

Toni Collette and Philip Seymour Hoffman

Barry Humphries

and Eric Bana

And introducing Bethany Whitmore...

Ian 'Molly' Meldrum Renée Geyer John Flaus Julie Forsyth

Producer Melanie Coombs



Line Producer Tom Wild  
First Assistant Director Sue Collins  
Art Department Production Manager Bridget Callow  
Continuity/Second Assistant Director Jemima Daly  
Producers Associate Leanne Smith  
Producers Assistant Joni Rubin  
Assistant to Mr Elliot Samantha Fitzgerald  
Accountant Monika Gehrt  
Audit Sean Denham  
Set/Prop Librarians Stella Kinsella  
Anna Kaplan  
Rita Walsh  
Additional Production Assistants Justin Oldstein  
Val Elliot  
Elvis Pramod  
Runner Stephen Carroll  
Caterer Lynn Johnson  
On-set Nurse Jason Lynch  
First Aid Officer Patrick McCabe  
Cleaner Branka George

Animation Technical Director Darren Burgess  
Animators Darren Burgess  
Dik Jarman  
Anthony Lawrence  
John Lewis  
Jason Lynch  
Craig Ross  
Animation Assistants Daniel Agdag  
Pierce Davison  
Al Oldfield  
Animation Assistants/Set and Prop Construction Lindsay Cox  
Jonathan Daw  
Darcy Prendergast  
Sophie Raymond

#### Cast

911 Operator Chris Massey  
Alleyway Bully One Oliver Marks  
Alleyway Bully Two Daisy Kocher  
Alleyway Bully Three Daniel Marks  
Animals (miscellaneous) Hamish Hughes  
Ambulance Voice Chris Massey  
Bird Injury Girl Daisy Kocher  
BMX Bandit Dan Doherty  
Bus Stop Girl Daisy Kocher  
Bus Stop Mother Julie Forsyth  
Cher the Chihuahua Mandy Mac  
Damian Popodopolous Eric Bana  
Datsun Sunny Driver Patrick McCabe  
Derisive Observer Chris Massey  
Dr Bernard Hazelhof Adam Elliot  
Ethel the Rooster Mr Peck  
Ferrari Driver Michael Allen  
Frankston Icebreaker One Bill Murphy





Frankston Icebreaker Two Shaun Patten  
Garbo One Bernie Clifford  
Garbo Two Adam Elliot  
Grandpoppy Ralph Adam Elliot  
Hal the Cat Milly  
Harvie Krumpet John Flaus  
Henry the Fish Henry Karjalainen  
Homeless man Ian 'Molly' Meldrum  
Ivy Ruby Bevan Adam Elliot  
Katherine Ramsay Daisy Kocher  
Ken John Flaus  
Kevin the Pug Kevin  
Kissing Woman Julie Forsyth  
Len Hislop John Flaus  
Lottery Caller Chris Wallace  
Mad Jury Member Hamish Hughes  
Mary Daisy Dinkle Toni Collette  
Mary's Baby Marlee Bevan  
Max Jerry Horowitz Philip Seymour Hoffman  
Mr Biscuit the Parrot Indy  
Mr Ravioli Adam Elliot  
Mrs Pendergast Melanie Coombs  
Narrator Barry Humphries  
New York Callgirl Carolyn Shakespeare-Allen  
New Yorker One Carolyn Shakespeare-Allen  
New Yorker Two Chris Wallace  
New Yorker Three Alf Klimek.  
Opera Singer Antoinette Halloran  
Overeaters Anonymous Tutor Leanne Smith  
Post Office Customer Leanne Smith  
Postmaster Adam Elliot  
Runover Kitten Adam Elliot  
Sonny the Chihuahua Mandy Mac  
Thespian One Stephen Carroll  
Thespian Two Hamish Hughes  
Vera Lorraine Dinkle Renée Geyer  
Wedding Reception Guests Athanasios Kourtidis  
Yorgos Kourtidis  
Worm Adam Elliot  
Young Mary Daisy Dinkle Bethany Whitmore  
Zelda Glutnik Leanne Smith

Casting Chameleon Casting:  
Brooke Howden  
Dramaturg Julie Forsyth  
Guidetrack Performers Sarah Sutherland  
Julie Forsyth  
Adam Elliot

Script Editor Melanie Coombs

Script support: Tony Attwood, Michael Bazeley, Tait Brady, Iain Canning, Sally Catto, Miranda Dear, Claire Dobbin, Dan Doherty, Phil Edwards, Bridget Ikin, Andrew Mackie, Glenda Needs, Julia Overton, Richard Payten, Brian Rosen, Glenys Rowe, Sandra Sdraulig, Carole Sklan, Brett Sleight, Sarah Sutherland



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Director of Photography Gerald Thompson  
Lighting Camera Jon Billington  
Robin Plunkett  
Ben Speth  
Assistant Lighting Camera Nic Kocher  
Calista Lyon  
Scott Venner  
Motion Control Design and Build Gerald Thompson  
Motion Control Assistant Scott Venner  
Camera Engineering Garry Sneesby  
Glen Anderson  
Additional Camera Assistant Yen Ooi

Production Designer Adam Elliot  
Art Director Craig Fison  
Set Construction Manager Shaun Patten  
Lead Sculptors Darren Bell  
Kailem Nutt  
Darcy Prendergast  
Sculptors Darren Burgess  
Jonathan Daw  
Colin Moore  
Isabel Peppard  
John Lewis  
Mould Makers Claire Tennant  
Isabel Peppard  
Anthony Lawrence  
John Lewis  
Moulding Assistants Lindsay Cox  
Luhsun Tan  
Costume Design Felicity Hardy  
Marion Marks  
Character Painting Isabel Peppard  
Armature Design Scott Ebdon  
Armature Assistant Robert Gudan  
Sets and Props Daniel Agdag  
Michael Bazeley  
Lindsay Cox  
Jonathan Daw  
Roger Ferdinando  
Craig Fison  
Robert Gudan  
Rob Matson  
Colin Moore  
Shaun Patten  
Darcy Prendergast  
Sophie Raymond  
Claire Tennant  
Plasticine Colourist Fiona Edwards  
Glassblower Henk van den Bergen:  
Monash Scientific Glassblowing

Concept Art and Design Square i  
Lead Designer Adam Duncan  
Designers Adam Parton  
Neil Salmon

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Scott Vanden Bosch  
Adele Ayres  
Brad Bennetts  
Ann-Marie Denham

Post Production Producer Henry Karjalainen  
Editor Bill Murphy, ASE  
First Assistant Editor Glen Whelan  
Second Assistant Editor Patrick McCabe  
Visual Effects Supervisor/Lead Michael Allen  
Visual Effects Artists Curt Sundberg

Darren Bell  
Leath Mattner  
Giselle Hunter  
Reece Sanders  
Digital Post Production Assistants Patrick McCabe  
Bree Whitford  
Voice Track Breakdown Ingvarr Eagle Daye  
Title Design Melanie Etchell  
2D Animation BigKidz Entertainment  
JC Reyes  
Kelly Lynagh  
Michael Vandenhoven

Digital Processing Pipeline and Technical Operations XDT  
Technical Supervisor Erik Otto  
Pipeline Technical Director Gavin Stewart  
Systems Administrator George Georgakis  
Systems Support Renton Ziegler  
Software Developers Uli Hertlein  
John O'Halloran

Stop Motion Animation Software Developers Stop Motion Pro  
Paul Howell  
Ross Garner

Sound Post Production Soundwaves  
Supervising Sound Designer Peter Walker  
Supervising Sound Editor Andrew McGrath  
Sound Editors Erin McKimm  
Frank Lipson  
Michael Carden  
Keith Thomas  
Assistant Sound Editors Rob Salvatore  
Ben Finocchiaro  
Foley Facility Feet 'n' Frames  
John Simpson  
Jason Hancock  
Additional Voice Recording Postworks New York, USA:  
Andrey Netboy  
De Lane Lea UK: Peter Glebe,  
Nick Kray  
Tracks Post Production:  
Neil McIntosh  
International Recording Consultant ABC: Richard Girvan  
Location Sound Supervisor Erin McKimm



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Six Track Surround Location Recordings Brian Laurence  
Sound Mix Consultant Peter Walker  
Sound Mixer Andrew McGrath

Original Score and Orchestrations Dale Cornelius  
Conductor Will Larsen  
Copyists Will Larsen and Louise Woodward  
Score Mixed at SCORE Studios  
Engineer Markus Ingram

Score & Re-arrangements recorded at Allan Eaton Studios  
Engineers Robin Gray and Chris Scanlan  
Music editing Dale Cornelius and Will Larsen  
Re-arrangements Dale Cornelius and Will Larsen  
Sopranos Antoinette Halloran  
Danielle Calder

First Violins Roger Jonnsson - Concertmaster  
John Noble  
Susannah Ng  
Anna McAlister  
Prudence Glenn  
Cathy Shugg  
Prudence Glenn

Second Violins Matthew Hassall  
Rachael Hunt  
Philip Nixon  
Alyssa Conrau  
Ceridwen Jones

Violas Paul McMillan  
Danielle Arcaro  
Jason Bunn  
Louise Woodward

Cellos Rohan de Korte  
Sarah Cuming  
Alison Both

Double Basses Davin Holt  
Duncan Allen

Flute Lisa-Maree Amos

Clarinet Jodie Upton

Bass Clarinet Grania Burke

Bassoon Hugh Ponnuthurai

Harp Mary Anderson

Piano David McSkimming

Percussion Tim Hook  
Conrad Nilsson

Digital Intermediate Digital Pictures Melbourne

D.I. Colourist Deidre McClelland

Head of Post Production Pamela Hammond

D.I. Producer Rachel Knowles

D.I. Technical Director Nic Smith

Online & Mastering George Awburn

Digital Film Supervisor Tony Poriazis

Film Laboratory Deluxe Melbourne

Dolby Print Master Facility Music & Effects

Dolby Digital Mastering Keith Thomas

Dolby Sound Consultant Bruce Emery



Making Mary and Max Writer/Director Stella Kinsella  
Making Mary and Max Camera/Editing Stephen Carroll  
Time Lapse Photography Nic Kocher  
Website Ben Tollady  
Behind the scenes Stills Photographer Suzy Wood  
Graphic Design Melanie Etchell

Safety Report Antsafe: Adrian Kortus  
Post Production Script Words on Time: Jen Smart  
Captioning The Captioning Studio  
Audio Description The Captioning Studio  
Film Captions DTS Access™  
Insurance Holland Insurance Brokers:  
Brian Holland  
Legals Marshalls and Dent:  
Bryce Menzies and Shaun Miller  
Completion Guarantor Film Finances, Inc: Anni Browning  
SBS Commissioning Editors Miranda Dear  
Carole Sklan

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To our Production Widows: Thank you for loaning us your loved ones

To our production babies: Baby Bell, Baby Wasabi Pea, Atticus Lynch, Evie Sanderson, Madeleine Wild

May your mood ring always glow green

To Graham Bennett, Thank you for opening my eyes and allowing my creative juices to flow

Music Supervisor: Leanne Smith  
Additional re-recording mixer: Doron Kipen

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Mallia: Tuba and Tuba Solo.


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