

ICON FILM DISTRIBUTION

Presents



Director/Writer: Adam Elliot
Producer: Melanie Coombs

Voice Cast: Toni Collette (Mary), Philip Seymour Hoffman (Max),
Barry Humphries (The Narrator) and Eric Bana (Damien) and
Introducing Bethany Whitmore as young Mary

Running Time: 92 mins

ONLY AT THE MOVIES APRIL 9, 2009

www.maryandmax.com

Publicity

Marguerite Barbara

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SYNOPSIS

One sentence:

Mary and Max: Sometimes perfect strangers make the best friends.

One paragraph:

MARY AND MAX is a claymated feature film from the creators of the Academy Award winning short animation HARVIE KRUMPET. It is a simple tale of pen-friendship between two very different people; Mary Dinkle, a chubby lonely eight year old girl living in the suburbs of Melbourne, and Max Horovitz, a 44 year old, severely obese, Jewish man with Asperger's Syndrome living in the chaos of New York.

Spanning 20 years and 2 continents, Mary and Max's friendship survives much more than the average diet of life's ups and downs. Like Harvie Krumpet, MARY AND MAX is innocent but not naïve, as it takes us on a journey that explores friendship, autism, taxidermy, psychiatry, alcoholism, where babies come from, obesity, kleptomania, sexual difference, trust, copulating dogs, religious difference, agoraphobia and much much more.

MARY AND MAX CREATIVE STATEMENT

An introduction to MARY & MAX by Adam Elliot

Mary and Max is my fourth animated film and up until 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 and acceptance.

With MARY AND MAX, I hope I've maintained my visual style, but deliver the story in a more dynamic way to ensure it maintains the audience's interest over the longer duration. This film again explores our desires 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 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 camp fire. 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 Charring Cross Road, About Schmidt).

My creative storytelling influences are mainly from other art forms. I am inspired by portrait Photographers Dianne Arbus and Richard Avedon. Charles Dickens, Barry Humphries, Michael Leunig and Harper Lee are other people I also draw huge inspiration from.

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 sepia palette and MAX'S in tones of black, white and grey. 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.

Why this story....

MAX is based on my penfriend in New York whom I have been writing to for twenty years. He is such an interesting person and the creation of this film will be a testimony to him and the Archetypal underdog that so many audiences around the world engage with. He, like Max, has Aspergers 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 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. From 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 received 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 and opportunity.

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 my lot for now.

Adam Elliot



Producer's Statement

As he said above, Adam doesn't enjoy being 'analysed' and prefers not to talk about his motivations for his work in detail. This doesn't mean that he doesn't have a clear idea; rather he just prefers not to articulate it – leaving the work to speak for itself.

As his Producer, who is often required to answer 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 each 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 says points to a disabled person, shouting "that man has no legs", his questions and observations are correct, honest and come to us without judgement.

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, 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 they may change for the better and the minds and hearts of those who engage with them. We certainly do.

Melanie Coombs

THE CREATORS

Writer/Director: 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 schools 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.



After 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.

Currently Adam and longtime collaborator, producer Melanie Coombs (Melodrama Pictures) have just completed their feature animation "Mary and Max" which features the voices of Toni Collette, Philip Seymour Hoffman, Barry Humphries and Eric Bana.

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.

Adam Elliot Filmography:

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

For more information contact Melodrama Pictures

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. Melanie is currently completing Mary and Max, a feature animation written and directed by Adam Elliot and 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.



THE CHARACTERS

MARY'S WORLD:

Mary Daisy Dinkle

Eight years old, 3 months and nine days, has eyes the colour of muddy puddles and a birthmark the colour of poo. Favourite colour is brown and favourite food is sweetened condensed milk followed closely by chocolate. Makes necklaces out of shrunken chip packets and guides her life depending on the colour of her mood ring. Would like a real friend who isn't made out of seashells, twigs or chicken bones.

Noel Norman Dinkle

Works in a factory attaching strings to teabags. On weekends enjoys amateur taxidermy by stuffing dead birds he has found on the side of the freeway. Has a secret ambition to take up metal detecting when he retires. Enjoys cream coloured safari suits and the odd glass of Baileys Irish cream in his shed. In recent years his comb-over hairs have been reduced to 8.

Vera Lorraine Dinkle

Addicted to cooking Sherry, listening to the cricket on the radio, baking and shoplifting. Has always had a secret ambition to be a blues singer. Favourite brand of Cigarettes are Alpine lights and favourite shoes are light tan moccasins. Once got a frozen packet of fishfingers stuck to her bra.

Len Graham Hislop

Old with no legs. Fought in World War two until his legs were eaten off by piranhas. Favourite possession is a Collingwood football beanie. Suffers from agoraphobia which was heightened recently after an ice cream van ploughed through his letterbox.

Ralph Keith Dinkle, (Grandpoppy Ralph)

Mary's grandfather who was born in a barn in the hills of Boronia. Smells like pickle onions and enjoys jumping off the Frankston Pier in the middle of winter to feel alive and keep his nipples erect. Suffers from a severe nose and ear hair problem.

Damian Cyril Popodopolous

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



MAX'S WORLD:

Max Jerry Horowitz.

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's. Has eight tracksuits the same colour and is as tall as a six foot tree. Wants a friend who isn't invisible, a pet, or a rubber figurine.

Ivy Ruby Bevan

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

Doctor Bernard Hector Hazelhoff

Max's psychiatrist and part-time aerobics instructor. Introduced the Rubicks Cube into America and a true believer that you should never weigh more than your refrigerator nor eat anything bigger than your head. Recently told Max that his personality is actually a disability called Aspergers Syndrome which has no cure.

Mister Alfonso Ravioli

Max's invisible friend who sits in the corner of Max's apartment on a wooden stool. Is addicted to self help books and has an ambition to leave Max forever and travel the world. Enjoys classical music and smoking cigars on rainy days.

Marjorie Hyacinth Buttersworth

Member of Max's Overeaters Anonymous Class wants Max all to herself. Enjoys blueberry Twinkies, peace rallies, scented candles and harassing men in elevators.

Hal the Cat

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

Mister Biscuit

Max's Parakeet. Enjoys low-salt crackers, autumn sunsets and reading Max's National Geographics while he isn't looking. Suffers from paranoid delusions that people are watching him while he eats.



VOICE 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 *Black Balloon*. Toni is currently shooting *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 will next 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 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 America's, 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 a US 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 every decade since the 1970's. During the 1980's and 1990's 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 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.

MARY AND MAX PRODUCTION FACTS

Mary and Max is a ninety-two 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 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 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 the entire art department crew of twenty people, two months to complete.

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 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 Liebowitz'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 airbrushed. At one point all staff helped create these teabag boxes, with everyone from the producer, to the runner having a hand in these.

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).



Stop Motion Innovation!

MARY AND MAX: Image acquisition and Post-Production

MARY AND MAX combines an innovative and integrated digital workflow all the way from the animatic/digital storyboard to delivery. The digital world meets the oldest film form to create a workflow that empowers the creative vision of the project.

Melodrama Pictures' Post Production Producer, Henry Karjalainen and his team, in collaboration with Melbourne-based partner companies Stop Motion Pro (SMP) and XDT, have built world-class custom software and digital technologies to produce this claymation feature at a budget level and speed, far eclipsing conventional film animation methods.

Ross Garner and Paul Howell, Co-Directors of Stop Motion Pro, develop software to enable the sophisticated photographic capture of stop motion animation. Using Stop Motion Pro our animators are able to play back captured frames whilst displaying and then capturing a 'live' frame from a camera. We use Stop Motion Pro HD Studio and the latest generation Canon Digital SLR still image cameras, incorporating Canon's new Live-View feature, to capture stunning RAW images in at 4K motion-picture resolutions and beyond. RAW images are simply the unprocessed data captured onto a camera's image sensor.

Once acquired, the RAW images are processed by XDT's custom software solution rawMotion. Our partners, Erik Otto, Managing Director and Gavin Stewart, Head of Research and Development, at XDT develop custom applications relevant to the Film, Television and Visual Effects industries. XDT rawMotion is a unique and powerful set of tools to render a variety of high-resolution post-production ready digital files from a RAW source. This process occurs at speed and delivers image files in minutes, where previously it took days if acquired on film negative. Existing film techniques, however, are applied at the processing stage to deliver masters at maximum quality and here we will work with our traditional Post Production partners Digital Pictures.

Navigating the vast volume of image data and metadata is kept simple using the M&M Post Production Content Management System (CMS) developed by our Post Producer, Henry Karjalainen. Specifically written for Mary and Max, the Post CMS manages all subsequent review, editing, digital effects, archival and delivery stages. The Post CMS automates and simplifies many tasks related to data and image management, messaging, reporting, and interoperability.

Melodrama Pictures will master and deliver MARY AND MAX to conventional 35mm motion-picture film as well as high definition (HD) and standard definition (SD) video formats. Over the course of shooting the film, more than 250,000 frames will be captured and 125,000 used in the final 90-minute feature film.



CREDITS AS THEY APPEAR ON SCREEN.

FRONT 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

END CREDITS:

“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

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
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
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 Poriassis
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

Perpetuum Mobile

Composed by Simon Jeffes
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Performed by the Penguin Café Orchestra
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Old Mother Hubbard

Arranged by Cecil Fraser
Published by ABC Music Publishing
Administered by Mushroom Music
Performed by ABC Radio Orchestra
Licensed courtesy of Australian Broadcasting Corporation

The Typewriter

Composed and Performed by Leroy Anderson
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Dance of the Knights (Montagues and Capulets)

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Performed by Sydney Symphony Orchestra
Conducted by Christopher Nicholls
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Zadok the Priest

Composed by George Frederic Handel
Performed by The King's Consort & Choir of The Kings Consort
Conducted by Robert King
Courtesy of Hyperion Records Ltd, London
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Russian Rag

Composed by Elena Kats-Chernin
Used by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London
Pianist: Lisa Moore

Perpetuum Mobile

Composed by Simon Jeffes
Published by Editions Penguin Café Ltd
Performed by Penguin Café Orchestra
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Russian Rag

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Conducted by David Stanhope
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Bulgar Frailach (Trad.)

Arranged and Performed by Bob Paredes and Catherine Schieve
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Prelude and Yodel

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Zorba's Dance

Composed by Mikis Theodorakis
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Performed by The London Pops Orchestra



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Additional Musicians: Robert Houston: Bagpipes, Rohan de Korte: Solo Cello, and Daniel Mallia: Tuba and Tuba Solo.

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Conducted by Nelson Corbin
Courtesy of Hindsight Records

Whatever Will Be Will Be (Que Sera Sera)

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A Swinging Safari

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for Sophie, Paul, Val, Noel and Dan