'... Some are born great
some achieve greatness
and some have greatness thrust upon them

and then there are others......'

Harvie Krumpet

A new film by Adam Elliot  Narrated by Geoffrey Rush
HARVIE KRUMPET

HARVIE KRUMPET is the biography of an ordinary man seemingly cursed with perpetual bad luck. A 22 minute claymation film by Adam Elliot, narrated by Geoffrey Rush.

HARVIE KRUMPET is the biography of an ordinary man. Brought up in a Polish forest with his father, (a lumberjack), and mother, (suffering from lead poison), we observe a person seemingly cursed with bad luck. Born with Tourette’s Syndrome, Harvie is marginalised from the rest of village and gets used to having stones thrown at him as a child.

At the age of eighteen his parents are found frozen to death on their bicycles, just as the Germans invade and force Harvie to flee to Australia where he works in a rubbish dump. Bad luck follows him to Australia where he goes in and out of hospital on a regular basis; from being struck by lightning to having his testicle removed, his misfortune seems unending.

He does, however, find love when Nurse Valerie Burstall walks into his ward. They get married and move into Val’s flat with her two cats and diseased parrot. They adopt a little girl called Ruby, (when Harvie is diagnosed sterile), and many happy years follow.

On Harvie’s 65th birthday, Val suddenly dies, leaving Harvie alone in life again. He quickly ages, is diagnosed with Alzheimer’s disease and is shifted into a nursing home after a neighbor finds him trying to withdraw cash from the microwave.

Instead of withering away, Harvie finds rejuvenation and excitement with a fellow Alzheimer’s patient, Hamish McGrumbel. Together they entertain the other residents with their mischievous acts; getting drunk, practical jokes, escaping from the home and naked puppet shows.

Despite these high jinks, Harvie’s condition worsens and he falls in and out of hallucinations and depression, almost opting for suicide before being saved by a very special woman who enters his life and steers him to a new realization about life.

HARVIE KRUMPET is narrated by Academy Award winner Geoffrey Rush and written, directed and animated by Adam Elliot.

HARVIE was the winner of the 2003 Academy Award for “Best Animated Short Film”. The film premiered at the Annecy International Animation Festival in June 2003 where it was awarded the Prix FIPRESCI (Federation of International Film Critics), Prix du public (Audience award) and Prix special du jury (Special jury award). HARVIE continues to charm and delight audiences around the world. For all the details check out:

www.harviekrumpet.com

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Harvie Krumpet

Adam Elliot Filmography

Harvie Krumpet

Harvie Krumpet is the biography of an ordinary man seemingly cursed with perpetual bad luck.


Brother

The childhood memory of a brother, his cigarette butts, asthma and head lice.

Written, directed and animated by Adam Elliot, 1999, 8 minutes, plasticine animation, (claymation), produced by Adam Elliot Pictures. Narrated by William McInnes.

Cousin

The childhood remembrance of a cousin, his special arm, pet rocks and shopping trolley.

Written, directed and animated by Adam Elliot, 1998, 5 minutes, plasticine animation, (claymation), produced by Adam Elliot Pictures. Narrated by William McInnes.

Uncle

The biography of a humble man, his lemon tree, chihuahua and crumpets.

Written, directed and animated by Adam Elliot, 1996, 6 minutes, plasticine animation, (claymation), produced by the Victorian College of the Arts, School of Film and Television, Melbourne University. Narrated by William McInnes.

Uncle, Cousin and Brother, (The Trilogy) have all screened at over 300 festivals throughout the world and have won over fifty awards, including 4 Australian Film Institute Awards (Oz Oscars), 3 Aspen Shortfest Awards, 2 Dendy Awards amongst others and these are not only in the animation category, but also for script and direction. A full listing is available on request.
About Adam Elliot

Adam has become one of Australia’s most celebrated filmmakers, his short film trilogy, UNCLE, COUSIN and BROTHER, is one of the countries most highly awarded and successful collection of short films. These films have participated in over three hundred film festivals and won over fifty awards. The films have won four AFI Awards from five nominations, and each has been shortlisted for Academy Award consideration.

In 1998 Adam was given the honorable title of ‘Young Australian of the Year - State Representative’ for his achievements in film making, as well as being awarded the ‘Medibank Private Arts Award’. In 1999 he was presented with the annual ‘Film Victoria Greg Tepper Award’ for outstanding achievement by an emerging filmmaker as identified by the state government funding agency. In 2001 he was featured in Screen International’s Talent Focus column on ‘red-hot new director’s’.

Adam’s films are infused with a balance of humour and pathos, his simple characters touch a nerve with people from all walks of life. He has a passion for human observation and bases all his work on the detailed analysis of the people around him.

About Melodrama Pictures

Melanie Coombs is the principal of Melodrama Pictures, a Melbourne-based independent production company. Melanie has produced the double AFI award winning short Break & Enter (written by Trudy Hellier and directed by Amanda Brotchie); and the longer short TRAPPED, a 22 minute drama (written and directed by Trudy Hellier).

She has produced two 52 minute documentaries for SBS TV, GROWING OLD DISGRACEFULLY written and directed by Dominic Bourke and most recently, LONG SHADOWS: Stories from a Jewish Home, which Melanie co-wrote with the director Kate Hampel. It premiered at The Australian International Documentary Conference, screened on SBS Television in April 03 and screened at SILVERDOCS and Detroit Docs in the US.

Melanie is currently developing the documentary series THE CANDIDATE featuring Stephen Mayne of crikey.com and two animation series, THE A TO Z OF MONSTERS and URBAN ECCENTRICS with animator Adam Elliot.

Other projects in development include the short feature THE MENTONE MONOPOLY CLUB and four feature films, BLOOD RED, CAR CITY, VERIS and THE CANDYMAN. Melodrama Pictures has received a general development loan from Australian Film Commission and a producers package from Film Victoria for the development of this slate of projects.
HARVIE KRUMPET

TECHNICAL INFORMATION

Format: 35mm
Length: 2195 feet / 565 m
Duration: 22 minutes
Sound: Dolby Digital
Reels: 2
Colour
Screen Ratio: 1.85:1

DIRECTORS STATEMENT

HARVIE KRUMPET has been in my head for over ten years and I am so glad he is finally out! I have no idea where he came from, but we are now very good friends and I am thrilled that audiences can now get to know him as well. As with my other films, UNCLE, COUSIN and BROTHER, HARVIE KRUMPET is a simple biography of an archetypal 'underdog'. HARVIE is forever struggling with life and is constantly striving to understand what it all means.

On the technical side, HARVIE KRUMPET was shot on Super 16mm with a converted Bolex over 15 months from October 2001 to January 2003 and was finished to 35mm in May 2003. The film was shot in sequence to not only help keep the animators sane, but to also allow them to get to know HARVIE as he grew. The animation and sets became more detailed and dynamic, as the model and sets builders skills became more finely tuned. The wheelchair dream sequence was shot towards the end, as it demanded a huge 'infinity' set. The choreography of the wheelchairs was the most difficult and took many hours of concentration and rehearsal.

There are over 280 separate shots in HARVIE, which is almost the equivalent to a standard 'live action' feature. The scenes were shot according to a very detailed storyboard of almost 300 individual panels, which covered an entire studio wall. We rarely deviated from the script and storyboard and almost every shot is as originally envisaged.

Geoffrey Rush’s narration was recorded at the beginning of the process so as to provide a 'guide track' for the animators. His dialogue was broken up to align with each shot and then timed so the animators could predict how many seconds they needed to animate. He then came back into the sound studio, after the shoot, to lay down his final performance, where he was able to see exactly what HARVIE was like. This naturally brought a whole new dimension to the narration. The sound designers then added lot of new humour with spot fx, music and atmos tracks. Within the final sound mix of HARVIE, there are over 2000 separate sound clips which thoroughly enhance the reality of HARVIE’s plasticine world.

I hope people can relate to HARVIE’s life and see a little bit of him in themselves. I want people to feel his pain, be liberated by his enlightenment and engage with his passions. I know when I watch his journey, I think about my own life and wonder whether it is all about fate, or whether we can shape our own lives and 'seize the day'. Maybe it is a combination of both?

Adam Elliot  May 2003
Full Cast and Crew listing
Narrator-Geoffrey Rush
Statue of Horace-Kamahl
Harvie-John Flaus
Lilliana, Baby, Church singer-Julie Forsyth
Editor-Bill Murphy
Assistant Animators and Model Makers-Sophie Raymond Michael Bazeley
Animation Mentor -Darren Burgess
2-D Television Animated Sequence-Warwick Bennett
Assistant Editor-Henry Karjalainen
Sound Design-Peter Walker, Tristan Meredith and Juliet Hill
Sound Mix-Peter Walker, Soundwaves
Additional Sound Recording at Audioloc
Knitting by Valerie Elliot
Set Construction Assistants-Noel Elliot Peter Stilo
Rubbish Dump Contributors-Peter Raymond Nicholas Richardson Rose Silk
Wallpaper design-Jacinta Hanrahan
Production Accountant-Monika Gehrt
Legals-Shaun Miller, Marshall & Dent Solicitors
Insurance-Brian Holland Insurance Brokers
Script Advisors-Luke Elliot Nicholas Boseley Lawrence Johnston Peter Kaufmann Juliet Strachan Barbara Masel Brigid Ikin David Tiley Fiona Tuomy
Linguistic and Cultural Advisors-Laura Thielen Tom Zubrycki Chris Barry Annette Bionski
Film Grading-Caroline Whitely
film Opticals-Ross Mitchell
Telecine Grading-Noel Macwirter
Titles and Credits-Oliver Streeton
"Canon in D Major"
Written by Johann Pachelbel Performed by the English Chamber Orchestra Conducted by Raymond Leppard Published by Sony Masterworks
"Dies Irae from Missa Da Requiem"
Written by Giuseppe Verdi Performed by London Symphony Orchestra Conducted by Leonard Bernstein Published by Sony Masterworks
"God is Better than Football"
Written by Keith Binns, Published by Keith Binns
Performed by Julie Forsyth and The Elwood Primary School Choir Conducted by Jane Smith.
Jack Belkin Hannah Woodroffe-Hill Claire Kelly Lily Vaughan Tasman Vaughan Dominic Murray-Fiume
Lewis Bell Angus Bell Choir Assistant Stewart Bell
"Ancient Airs and Dances"
Written by Respighi By permission of Artemis Classics, a division of Artemis Records 130 5th Avenue, New York NY 10011 Performed by Australian Chamber Orchestra Conducted by Christopher Lyndon Lee
All AMCS controlled Production Music licensed by the Production Music Dept. of APRA.
Thankyou Julia Overton, Miranda Dear, Ros Tatarka, Glenys Rowe, Geoffrey Rush, Kamahl, Ros Walker, Brigid Ikin, Barbara Masel, Anne Rosellini, Mark Woods, Valerie Elliot, Noel Elliot, Samantha Elliot, Andrew Lloyd, Rebecca Nippers, Christopher Nippers, Hayley Nippers, Kyal Lloyd, Luke Elliot, Sarah Sutherland, Joshua Elliot, Annie Magee, Kris Darmody, Angela Roche, Nick Summons, David King, Maurice Rivero, Mark Thomson, Darren Tyrrill, Alastair Richards, Michael Roche, Dean Keep, Serena Lawson, Rob Ross, Janette Morrow, Karyn DeJong, Matt Livingston, Charmaine Brown, Janet Strachan, Michael Strachan, Daniel Strachan, Carli Traill, Beth Frey, Greg Williams, Carolyn Court, Paul Berry, Clare Sawyer, Anifex Animation, Anthony Lucas, Tony Lawrence, Trevor Walters, Louie Keramidas, Nick Rossiter, Paul Cross, Wendy Oswald, Ian Anderson Special Thanks Lawrence Johnston
Produced and developed with the assistance of the Australian Film Commission Produced in association with SBS Independent - Commissioning Editor Miranda Dear Produced with the assistance of Film Victoria Produced by Melanie Coombs
Written Directed Animated by Adam Elliot
©2003 the Australian Film Commission, Special Broadcasting Service Corporation, Film Victoria and Melodrama Pictures for juliet and margaret...
Adam Elliot is being hailed as Australia’s most successful short filmmaker. His 23-minute claymation, *Harvie Krumpet*, won three of the four major prizes at Annecy, the world’s largest animation festival, and picked up Best Australian Short Award at the 2003 Melbourne International Film Festival.

**You have a hereditary ‘shake’ that affects your entire nervous system. But don’t you need steady hands to be an animator?**

I was born with a physiological tremor - everybody shakes but I do more than most. Because animation is all about intricacy, this means my models are bigger. They’re designed to make it a lot easier for me to move them. My condition has actually fed into my style - my characters look the way they do because of my disorder and it’s also why my drawings are wobbly, with very few straight lines.

**Your subject matter is beyond the realm of most animation. Characters have thalidomide and cerebral palsy, and Harvie himself loses a testicle. What attracts you to underdogs?**

I just find that animation tends to steer away from things that are too difficult, and I always want to make characters that audiences can really relate to. Like the next-door neighbour, or someone you might see on a tram - people we engage with on a daily basis. But I do get nervous. With Ruby [Harvie's daughter] and her thalidomide, I thought, ‘Am I going too far. Is it all for effect?’ But I always try and focus on the positive elements. With Ruby, the emphasis was that she was successful, that she had a great spirit and loved her father.

**Your style is observational. How does that translate into a storyline?**

I start off with a detail and work backwards. I say, in this film I want the character to have his testicle removed. That’s one ingredient. Another: he has to have a daughter with thalidomide. I want quotes in a film: how am I going to weave them in? It’s like a dinner party: I want all this stuff and can we mix it all together and is it going to work?

**How do you construct your models?**

Well, they’re about the size of a wine bottle. The arms are plasticine, the head and torso are made of car bog - the pink stuff panel beaters use - and the sets are wood. For *Harvie* we spent a lot of time at hardware and fabric shops. We had to think laterally. We’d get into the studio and realise we’ve got to make eight miniature wheelchairs. How? We used shopping-trolley wheels.

**As a child you were very shy. Could this be why you are drawn to the solitary nature of animation?**

Definitely. I don’t mind my own company, but there are times when it gets a bit lonely. A lot of people think animators are megalomaniacs and can’t collaborate, but I do like to work with people I think are inspirational.

**Do you ever talk to your models?**

Yes! Especially after 14 months of shooting. You get very stir crazy. **On a typical day, how much footage would you shoot?**
For *Harvie*, it was three to five seconds a day. Some days we’d do a whole minute if we had a static shot - we’d just let the camera roll over.

*Harvie* contained around 280 cuts and took 14 months to shoot. Do you have the stamina to make a feature-length claymation?

I think so. I used to reckon half an hour was impossible but now I’ve done that I think maybe I could do a feature. Unfortunately, it would cost anywhere between 10 and 80 million dollars to make. It took Aardman 20 years before they made their first feature, *Chicken Run*, so I’m not in any hurry. To be quite honest, I’d be happy to just keep doing shorts. If I can survive and still move an audience with shorts then I’m happy with that.

Perhaps there’s a children’s book in you.

Actually, I’ve just finished a kids’ book. It took me eight years to write and it’s called *The A to Z of Monsters*. It rhymes, which is part of the reason why it took so long. We’re not sure what to do with it. One idea was to make it an animated series first and then turn it into a book. It’s probably a little dark for kids, but then I keep forgetting how sophisticated kids are these days. The other night I saw *Pirates of the Caribbean* and this little girl next to me said she only shut her eyes once. And I thought that film was very scary!

**ADAM ELLIOT INTERVIEW © Simon Sellars 2003**

Adam Elliot is being trumpeted as Australia’s most successful short filmmaker, and it’s hard to argue with that. In June, his 23-minute claymation, *Harvie Krumpet*, won three of the four major prizes at Annecy, the world’s largest animation festival, making it eligible for Oscar nomination. *Harvie* also won the Best Australian Short Award at the 2003 Melbourne International Film Festival. But Elliot hasn’t come from nowhere: *Harvie* is the culmination of a unified aesthetic and philosophy, a project begun in 1996 with *Uncle*, the first of a trilogy that also included *Cousin* and *Brother*. This extraordinarily detailed and richly observed body of work elevates ordinary characters over extraordinary situations, and *Harvie*’s recent success is an apt tribute to Elliot’s finely tuned sensibilities. Simon Sellars listens up.

Tell me about the time you decided to study animation.

When I left school I really wanted to be a vet but didn’t have the qualifications, so I studied graphic design. Then I deferred and ended up hand-painting T-shirts at St Kilda market for five years. The lifestyle and money were great, but in the end I thought: "Is this what I’m going to do for the rest of my life?” I always liked animation, but never really aspired to being an animator; I had no idea I’d end up as a claymator. So on a whim I went to the Victorian College of the Arts Open Day and applied to the film school; I only got in on the second round after someone dropped out. I wanted to do 2D animation until my lecturers convinced me to turn *Uncle* into claymation, rather than drawn animation.

SBS are very supportive of Australian filmmakers and have a particular affinity for animation. How did they get involved with *Harvie*?
SBS bought *Uncle* in 1997 when I graduated, and have supported all my films with presales and broadcast deals. SBS have really been my saviour and we are very lucky to have them. The AFC put a bit of money into *Uncle*, and fully funded *Cousin* and *Brother* in collaboration with Film Victoria. But with *Harvie* we went to SBS first and got a presale and an equity investment. We then went to AFC for a third of the money, and to Film Victoria for the final third.

Has knocking them dead at Annecy led to further opportunities?

At Annecy, a major distributor snapped up *Harvie*, after two or three were in the running. But winning mainly means we get into more film festivals: we’ll now be invited to screen as opposed to having to submit (and we’ll save a fortune in courier costs). When I first started making shorts, I thought that winning a prize meant that someone would give me a cheque to fund my next film. But it never happens like that. Even if we get nominated for an Oscar, it doesn’t really make life easier. It opens doors a little but you still have to push your way through.

You speak highly of your producer, Melanie Coombs. What’s the value of a good producer?

Melanie is everything I’m not. She’s very good at putting budgets together and predicting how much a film will cost. She supports me on every level of the process. So often a director gets all the attention, but what I do is a real partnership with Melanie. She’s been with me right from the beginning of *Harvie*, although she approached me back when *Cousin* came out. She said if I wanted to do a longer format, she’d be really interested in producing - not for any commercial reason, but purely because she’s in love with the art form.

What are you working on now?

I’m writing a claymation series called *Urban Eccentrics* for SBS. There are 13 five-minute episodes and each is a case study about a real urban eccentric who I’ve had to go out and find, which means I’ve met a lot of interesting people! I’m a very slow writer - I’ve done about six of the 13 characters - so I probably won’t finish until Christmas. And then we have to finance it. And that can take a year and we need anywhere between one and two million dollars to make it. It’s going to be a big task to raise the money. I’ve got some other half-hour ideas in early development.

Simon Sellars publishes *Sleepy Brain* ([http://www.sleepybrain.net](http://www.sleepybrain.net)), an online magazine teasing out strange scenarios from mighty conurbations around the world.

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HARVIE KRUMPET

FESTIVALS AND PRIZES

HARVIE KRUMPET is a 22min short feature animation written and animated by Adam Elliot, produced by Melanie Coombs of Melodrama Pictures and financed by Film Victoria, the AFC, and SBS Independent. HARVIE premiered at the Annecy International Animation Festival in France where it was awarded the Prix FIPRESCI (Federation of International Film critics), the Prix du public (Audience award), and Prix special du jury (Special jury award). The Australian premiere was at Melbourne International Film Festival's and HARVIE was awarded the Film Victoria Erwin Rado Award for Best Australian Short. HARVIE was awarded the 2003 Australian Film Institute (AFI) Award for Best Short Animation, making Adam the first Director to receive 5 AFI Awards. HARVIE KRUMPET has since won many awards at Film Festivals around the world, including the 2003 Academy Award® for Best Animated Short Film.

PRIZES 2003

Annecy International Animation Festival: Prix FIPRESCI, Prix du public, Prix special du jury
Melbourne Int. Film Festival's Film Victoria Erwin Rado Award for Best Australian Short
Valladolid International Film Festival Spain, Special Jury Prize 2003
Leipzig Dok and Animation Festival Germany, Honorary Mention, 2003
2003 Australian Film Institute Award for Best Animated Short Film
Cinamina 03, Portugal GRAND PRIX, AUDIENCE AWARD & AWARD for Best film between 21 and 52 minutes.
The Australian Comedy Awards - Best Comic Animation 2003
I CASTELLI ANIMATI, Italy Grand Prize for the best film in competition at 2003
Foyle Film Fest, Ireland, Best Animated Short
Award for the best screenplay at the 5th Rencontres Internationales du Cinema d,Animation (RICA) Wissembourg, France
ANIMADRID, Spain- First prize and Public Award 2003
Audience Award, Premi del public al millor curt d’animació: Sitges Anima’t, Spain 2003
Audience Award, Prêmio do Publico, FIKE 2003, Portugal 2003
Flickerfest, Australia 2003 Best Animation

PRIZES 2004

Best Animation, World of Comedy International Film Festival, Canada
Kurz Short Film Festival, Hamburg, Audience Award for International Competition
Minimalen 2004, Norway - Audience Award
2003 Academy Award® for Best Short Animation
Worldwide Short Film Festival, Canada, Best Animated Short
St Kilda Film Festival Australia, Best Animation
2004 Tabor Film Festival, Croatia, Audience Award
Anima Mundi, Rio de Janeiro, Audience Award for Best Short Animation, 3rd prize for Best Screenplay Award, Professional Jury & 3rd prize for Best Short Animation Audience Award in São Paulo
Chiavari Festival, Italy, the Special Jury Award, the Audience Award & the Monica Cavallieri award for Plasticine Film
Moscow International Film Festival Perspektiva, Russia
Reel Affirmations, The Washington, DC International Gay and Lesbian Film Festival, Audience Award for Best Men's Short

Honourable Mention Sundance Film Festival 2004, Short Film Competition.
FESTIVALS 2003.
Annecy Int. Animation Festival, France
Melbourne Int. Film Festival, Australia
Edinburgh Int. Film Festival, UK
Brisbane Int. Film Festival, Australia
Sicaf 2003, Korea
KROK Int. Animation Festival (Kiev to Odessa),
Fantoche 03, Switzerland,
Cork, Ireland,
Valladolid, Spain
Leeds, UK,
Cinanim, Portugal,
Best of Shorts La Ciotat, France,
Vladivostok, Russia
Saint Tropez Antipodes, France
In the Bin, Currumbin Australia
Taipei Golden Horse Festival, Taiwan
Abitibi, Canada
Pisaf, Korea
Anima’t, Sitges, Spain
I Castelli, Italy
Animadrid, Spain
Leipzig Dok and Animation Festival, Germany
Weisbaden, Germany
Black Nights, Animated Dreams, Estonia
Big Screen, Broken Hill, Australia
Silhouette, France
La Ciotat, Best of Shorts, France
Cinema de Antipodes, France
Retour de Flammes, France
Off-courts Trouville, France
World PC Expo, Tokyo, Japan
Qingdao Film Festival, China
Plovidiv, Bulgaria
Internet Fair, Shizuoka Japan
Festival du Court Metrage de Villeurbanne, France
Rencontres Int. du Cinema d,Animation (RICA)
Wissembourg, France
Rencontres Animavore, France
Fike, Portugal
Foyle Film Festival, Ireland
Down Under Wonders, USA
Animation Show of Shows, USA
Cinema Tout Ecram, Switzerland
San Sebastian, Horror & Fantasy, Spain

FESTIVALS 2004
Sundance Film Festival, USA
Future Film Festival, Italy
Maleny Film Festival, Australia
FilmLager Max Ophuls Preis, Germany
Aspen ShortFest 2004
Flickerfest, Australia 2004
Academy Awards, USA
World of Comedy, Canada
Animated Exeter, UK
Anima, Belgium
Animac, Spain
Semana Int. Week of Fantasy Film, Spain
Trickfilm Festival, Stuttgart, Germany
One World, Czech Republic
Dresden, Germany
Arizona International Film Festival, USA
Cartoons by the Bay, Pulcinella, Italy
Bimini, Latvia
Philadelphia Film Festival, USA
Belgrade Documentary & Short Film Festival, Serbia
Dubrovnik, Croatia
Anifest, Czech Republic
Nashville Film Festival, USA
Worldwide Short Film Festival, Canada
Commonwealth Film Festival, UK
St Kilda Film Festival, Australia
Oberhausen, Germany
Taiwan International Animation Festival
Down Under International Film Festival, Darwin
Australia
Zagreb 2004, Croatia
Dendy Awards, Australia
Kurz Film Festival, Germany
Melbourne International Animation Festival
Harvie Krumpet

44th Cracow Film Festival, Poland
Atlanta Film Festival, USA
Tabor Film Festival, Croatia
Maui Film Festival, Wailea
Singapore Animation Festival
Alice in the City, Rome
Bigscreen Ulladulla, Australia
Nantucket Film Festival, USA
Montecantini 2004, Italy
Anima Mundi, Rio De Janiero
In Short, Expression, Mexico
Bigscreen Bathurst, NSW Australia
International Film Festival, Port Moresby
New Zealand Film Festival
Rooftop Films, New York
Bigscreen Darwin, Australia
Bigscreen Broome, Australia
Sommer Nacht Film Festival, Germany
Salento International Film Festival, Italy
São Paulo International Short Film Festival, Brazil
Chiavari Film Festival, Italy
Port Townsend Film Festival, USA
Hong Kong Film Festival
Bigscreen Carnarvon, Australia
BIAF, Brisbane Australia
Bigscreen Alice Springs, Australia
Athens International Film Festival, Greece
Ottawa International Animation Festival, Canada
IndieLisboa, Portugal
International Short Film Festival in Drama, Greece
Jackson Hole Film Festival, USA
Reel Affirmation, USA
Co-Operative Young Film-Makers, UK
Bigscreen Katherine, Australia
One World, Bratislavia
Uppsala International Short Film Festival, Sweden
Aarhus Film Festival, Denmark
Unabhaengiges Film Festival, Germany
Denver Film Festival, USA
PictoPlasma Conference, Germany
BIAF, Brisbane
Siena International Short Film Festival, Italy
Holland Animation Film Festival, Holland

One World Berlin, Germany
Exground Film Festival, Germany
Moscow International Film Festival Perspektiva, Russia
Cardiff Screen Festival, Wales
Interfilm Berlin, Germany
Leuven Kort, Belgium
6th Disability Film Festival, London UK
Anchorage International Film Festival, Alaska

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