



**Directory of  
INTERNATIONAL  
SALES AGENTS**

## INTRODUCTION

This directory of international feature film sales agents provides a snapshot of companies representing Australian films around the world.

Included within are details of each seller's acquisition policy, which markets they attend, at what stage they prefer to be approached and whether they pay advances. There's also a list of the Australian films that agents have handled.

The directory was compiled through contact with sellers and information derived from Screen Australia's market reports, forums and other activities since 2012.

This directory of sales agents is in no way a recommendation or endorsement from Screen Australia. Producers should ask around before signing up with an agent to be sure they have found the right sales partner and to check previous business dealings have gone smoothly for all parties before proceeding with any deals. When appointing a sales agent, producers of commercially attractive titles are encouraged to negotiate for beneficial terms.

Screen Australia regularly updates this directory following key markets.



## TOP TIPS FOR PRODUCERS

In December 2014, the sales agents in this directory were canvassed for their top tips for producers. Here's what they had to say:

- **Be social.** Attend networking events, functions, co-production markets and producer labs to get to know the international sales agents before you formally request meetings. At social events, don't go into hard pitch mode. Just try to make a good impression.
- **Know your audience.** For every film, you should have a good understanding of your target audience. This should inform every step of your development and marketing from inception to exhibition, including your pitch and pitch materials.
- **Ensure your project is ready to finance before arranging meetings.** Sales agents cannot evaluate projects if they are pitched too early. Make sure your package is in its best shape before introducing it to sales agents. A market-ready and developed script, director, producer, realistic potential cast, budget, viable finance plan, timeline, target audience and hook should all be settled before you set up meetings.
- **Have a water-tight finance plan.** Sales agents need to know that the business points make sense before evaluating creative so make sure your budget is fully prepared and you have a clearly presented finance plan. Understand your finance plan especially in terms of realistic Gap vs Sales Agent Minimum Guarantee requests. If you're unsure seek advice from more experienced industry professionals.
- **Be a market expert.** Research companies before you set up meetings – check the trades from previous markets, find out their latest acquisitions and sales activity, and also watch their movies. Contact other producers who have had films with the sales agents for advice and feedback on their experiences.
- **Know what you want from the meeting.** Establish what you are looking for before you set up the meeting and be clear about the next steps for each party before leaving the meeting.
- **Set up meetings well in advance.** Reach out two or three weeks prior to major markets to set up meetings with sales agents that suit your film.
- **Show interest in their company.** When you meet the sales agents display interest in their company and knowledge of their slate and recent activities. Be able to explain why that sales agent is right for your film and vice versa.
- **Limit the number of projects you pitch per meeting.** Prioritise the project that best fits the sales agent – pitch only one or two projects from your slate.
- **The elevator pitch works!** Be succinct, you don't need to explain every scene. With a good catch line and short synopsis you can grab attention and entice the agent into reading the script. Know what is distinctive about your film. This could be the concept, story, cast, director – your sales agent needs to see how and why the film will find its target audience.
- **Be on point when pitching.** If you have a great pitch reel, lead with that. Bring printed materials with strong visuals that display an understanding of your audience. Bring a pitch summary with short synopsis, cast and crew, and finance information. If you're a first-time feature making team, award-winning short films will help boost the sales agent's confidence in your abilities. Create a standout first impression of your team's work through high-quality materials – remember you are competing on an international scale in a crowded market.
- **Be passionate!** It is infectious.
- **When citing comparable titles, be realistic and clear.** Are you citing the comps as commercially successful examples or for creative reasons? Have an idea of the commercial success of those films. If citing as an example of the returns your film might achieve, are the film budgets and level of cast and director a fair comparison? When talking about potential cast, be realistic.
- **Be open to feedback and contribution.** If the sales agent has creative or business suggestions: be open to them. They should feel like it will be their movie too if they become involved.
- **Strike while the iron is hot.** Be timely and considerate with your follow up after the meeting. Don't let weeks go by without contact. Polite persistence is appreciated as are updates on developments on cast, finance and other attachments of note. If you can, call instead of emailing, it is more personable. It takes time to commit and contract the deal so be aware and ahead of your deadlines. If your situation changes and you find better synergy with another sales agent, inform those you have met and advise your reasons so lines of communication are left open for future collaborations.



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Alliance Media Partners (AMP)</b> 5th floor 14-16 Dowgate Hill London, EC4R 2SU, UK +44 207 535 6714 www.amp-film.com info@amp-film.com	<b>Director, Global Sales &amp; Acquisitions</b> James Norrie james@amp-film.com  <b>Partner   Sales &amp; Business Operations</b> Nina Kolokouri	Genre: comedies, strong hook that can travel, not too parochial, drama needs names, not too bleak  Approach: debut producers only if solid work  Advances: yes, can assist with financing  Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>I Met a Girl</i>
<b>Altitude Film Sales</b> 34 Fouberts Place London, W1F 7PX, UK +44 207 612 0662 www.altitudefilment.com info@altitudefilment.com	<b>Managing Director, International Sales</b> Mike Runagall MikeRunagall@altitudefilmsales.com	Genre: flexible with a focus on prestige drama, high concept genre, IP-driven material and feature documentaries with pre-sellable elements  Budget: US\$2M - \$20M  Approach: with script and director and (where necessary) cast. We also develop our own material and can board projects earlier, if we feel the material has the potential to attract high-level talent. We can also act as an EP to help package and pull financing together. Will look at finished films.  Advances: Yes on a case-by-case basis  Markets: AFM, Cannes, EFM, Toronto. When necessary: Venice and Sundance.	<i>Black Water: Abyss</i> <i>Gold</i> <i>Great White</i> <i>Son of a Gun</i> <i>Wyrnwood</i>



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<p><b>Architect</b>  167-169 Great Portland Street  London, W1W 5PF, UK  +44 203 745 5099  www.architect-global.com  hello@architect-global.com</p>	<p><b>Partner</b>  Max Prikis  max@architect-global.com</p>	<p>Genre: Agnostic, although audience targeted and leaning towards clearly defined genres, tending towards female audiences.</p> <p>Budget: Agnostic, and work to guide producers on calibrating their budget/finance plan to the market.</p> <p>Approach: Any stage except we do not originate. Strategic late stage development is possible. Otherwise, script onwards.</p> <p>Advances: Yes.</p> <p>Markets: All major markets and festivals</p>	



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<p><b>Arclight Films</b>            Fox Studios Australia            Building 16, suite 1            38 Driver Avenue            Moore Park NSW 2021            Australia            +61 2 8353 2650            www.arclightfilms.com            info@arclightfilms.com</p>	<p><b>Managing Director</b>            Gary Hamilton            gary@arclightfilms.com</p>	<p>Genre: all, but rarely acquires documentaries or drama unless director or lead cast have high international profiles</p> <p>Budget: any, but generally over AUD\$1M with majority in the AUD\$5-30M range</p> <p>Approach: with script and finance plan ready for discussion, director and lead actors proposed for discussion, strong interest from an Australian distributor preferred</p> <p>Advances: yes, depending on script, director, cast and level of advance sought. Can act as EP or producer</p> <p>Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto</p>	<p><b>Arclight:</b> <i>2:37, 33 Postcards, Around the Block, Beast, Burning Man, Dinosaur Island, A Few Best Men, A Few Less Men, The Furnace, Goldstone, Hating Alison Ashley, A Heartbeat Away, The Honourable Wally Norman, Hotel Mumbai, The Jammed, Jungle, Kings of Mykonos: The Wog Boy 2, Macbeth, Mental, Mother Mountain, Mystery Road, Noise, Not Suitable for Children, Paper Planes, Poker Face, The Portable Door, Predestination, Red Hill, Romulus, My Father, September, Seriously Red, Streamline, Storm Surfers 3D, Three Summers, The Wedding Party</i></p> <p><b>Darclight:</b> <i>7 Guardians of the Tomb, Acolytes, Bad Girl, Bait 3D, Bloody Hell, Caught Inside, Crawlspace, Deck Dogz, Dying Breed, Fat Pizza, The Fear of Darkness, Lake Mungo, Like Minds, Long Weekend, The Loved Ones, Ned, Panic at Rock Island, Redd Inc., Storm Warning, Subterano, Wolf Creek, Wolf Creek 2</i></p>



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<b>Autlook Filmsales</b> Spittelberggasse 3/14, Vienna, 1070 Austria +43 670 208 7881 www.autlookfilms.com welcome@autlookfilms.com	<b>Sales and Acquisitions</b> Martina Droandi martina@autlookfilms.com  <b>CEO</b> Salma Abdalla welcome@autlookfilms.com	Genre: feature documentary and series  Budget: Eur150K to Eur1M  Approach: in production or rough cut, definitely well BEFORE world premiere  Markets: Cannes, EFM, Sundance, IDFA, MIPCOM, MIPTV, CPH:DOX, Sheffield	<i>Fighting for Hakim</i> <i>Ghosthunter</i> <i>Island of Hungry Ghosts</i>
<b>Bankside Films</b> Ashley House, 5th Flr 12 Great Portland St London, W1W 8QN, UK +44 207 636 6085 www.bankside-films.com films@bankside-films.com	<b>Co MD</b> Phil Hunt phil@bankside-films.com  <b>Director</b> Stephen Kelliher stephen@bankside-films.com  <b>Head of Acquisitions and Development</b> Sophie Green sophie@bankside-films.com  <b>Acquisitions &amp; Development Manager</b> Abdi Ali abdi@bankside-films.com	Genre: flexible, though dramas require cast and top director  Budget: up to \$15M  Approach: Bankside Films is looking at material at an early stage and are developing/producing themselves too, early stage scripts without attachments as well as treatments where they can produce/co-produce. Some finance in place and good finance plan.  Advances: yes  Markets: AFM, Cannes, EFM, Toronto	<i>Accidents Happen</i> <i>Audrey</i> <i>Backtrack</i> <i>Blessed</i> <i>Bran Nue Dae</i> <i>Cargo</i> <i>Coffin Rock</i> <i>Lou</i> <i>Measure For Measure</i> <i>Moogai, The</i> <i>Of An Age</i> <i>Patrick</i> <i>Photo Booth</i> <i>Talk to Me</i> <i>You Won't Be Alone</i> <i>Went Up the Hill</i>
<b>Beta Cinema</b> Gruenwalder Weg 28D Oberhaching, Munich, 82041, Germany +49 896 734 698 28 www.betacinema.com beta@betacinema.com	<b>EVP - Acquisitions, Sales and Marketing</b> Thorsten Ritter thorsten.ritter@betacinema.com  <b>Head of Sales &amp; Acquisitions</b> Tassilo Hallbauer  <b>Junior Sales Executive</b> Olga Deecke	Genre: all  Budget: all  Approach: with director and ideally main cast attached and essential financing in place.  Advances: yes  Markets: Sundance, Berlin, Cannes, Toronto, Venice, AFM	<i>Ali's Wedding</i> <i>How to Please a Woman</i>



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<b>CAT&amp;Docs</b> 18 rue Quincampoix Paris, F-75004, France Tel: +33 1 44 61 77 48 www.catndocs.com info@catndocs.com	<b>President</b> Catherine LeClef cat@catndocs.com	Genre: documentary  Budget: any  Approach: when there is something to show  Advances: yes, but rarely  Markets: Cannes, EFM, Toronto	<i>Blush of Fruit</i> <i>Despite The Gods</i> <i>Love Marriage in Kabul</i>
<b>Charades</b> 17 blvd Jules Ferry Paris, 75011, France www.charades.eu sales@charades.eu	<b>Co-founder</b> Carole Baraton carole@charades.eu  <b>Co-founder</b> Pierre Mazars pierre@charades.eu  <b>Co-founder</b> Yohann Comte yohann@charades.eu  <b>Co-founder</b> Constantin Briest constantin@charades.eu	Genre: animation, romantic comedy, comedy, drama, documentary, musical documentary, war drama, court room thriller. Defy genre limitations and offer a non-autocratic, fresh experience and energy at the service of the film slate.	<i>Buoyancy</i> <i>Memoir of a Snail</i>
<b>Cinephil</b> 18, Levontin St Tel Aviv, 6511207, Israel +972 3 566 4129 www.cinephil.com info@cinephil.com	<b>Managing Director</b> Philippa Kowarsky philippa@cinephil.com  <b>Sales and Acquisitions</b> Olivier Tournaud olivier@cinephil.com	Genre: documentary features / TV films  Advances: no  Markets: Cannes, EFM, Toronto	<i>Gurumul</i> <i>Neon</i> <i>Ukraine is Not a Brothel</i>





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<b>Cornerstone Films</b> 183-185 Bermondsey street, London, SE1 3UW, UK +44 782 794 8675 www.cornerstonefilm.com office@cornerstonefilm.com	<b>Co President</b> Alison Thompson  <b>Co President</b> Mark Gooder  <b>Director of International Sales</b> Carla Quarto Di Palo cq@cornerstonefilm.com	Genre: all genres. First run, theatrical films which are pre-sellable in several territories (based on script with director and cast).  Budget: AUD\$6M+  Approach: with script and director and preferably cast. Possibly interested in coming on board earlier, but material would need to have strong potential to attract high-level director/cast. Occasionally will look at finished films.  Advances: case by case  Markets: AFM, Cannes, EFM, Toronto, Venice and others as and when required	<i>Animals</i> <i>Dirt Music</i> <i>The Dry</i> <i>Judy and Punch</i> <i>Nude Tuesday</i> <i>Sting</i>
<b>Dogwoof</b> Ground Floor 19-23 Ironmonger Row London, EC1V 3QN, UK +44 207 253 6244 www.dogwoof.com www.dogwoofsales.com	<b>CEO</b> Anna Godas  <b>Head of Sales</b> Oli Harbottle Oli@dogwoof.com	Genre: documentaries, features or series  Budget: any  Approach: can get involved in development stage through to rough cut  Advances: handles each acquisition individually and will structure each deal accordingly. Can act as co-producers or financiers.  Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>The Family</i> <i>Have You Seen the Listers?</i> <i>Mountain</i> <i>Mystify</i> <i>Playing with Sharks</i> <i>River Only the Dead</i> <i>Shane</i>



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<p><b>Elle Driver</b> 66 rue Miromesnil Paris, 75008, France +33 1 56 43 48 76 www.elledriver.fr sales@elledriver.eu</p>	<p><b>Co Founder and Managing Director</b> Adeline Fontan Tessaur adeline@elledriver.eu</p>	<p>Genre: all, if art-house, needs to have festival potential, if genre, needs to be edgy, crazy, very conceptual, if mainstream, needs established cast and director</p> <p>Budget: up to US\$20M</p> <p>Approach: when director and most of cast are attached and 50% of financing secured</p> <p>Markets: AFM, Cannes, EFM, Toronto, Ventana Sur</p>	<p><i>Kid Snow</i> <i>Samson &amp; Delilah</i></p>
<p><b>Embankment</b> Westbourne Studios, WE 020 242 Acklam Road London, W10 5JJ, UK Tel: +44 207 183 4739 www.embankmentfilms.com</p>	<p><b>Partner</b> Tim Haslam th@embankmentfilms.com</p> <p><b>Partner</b> Hugo Grumbar hg@embankmentfilms.com</p> <p><b>Head of Production &amp; Acquisitions</b> Toby Hill tobyhill@embankmentfilms.com</p>	<p>Procures pre-sales, tax-credit facilities and gap financing for quality and award-winning projects with projects' targeted audiences in mind.</p> <p>Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto, Ventana Sur</p>	<p><i>An Ideal Wife</i> <i>Breath</i> <i>Down Under</i> <i>The Dressmaker</i> <i>Ride Like A Girl</i></p>
<p><b>Fifth Season</b> 9560 Wilshire Blvd Beverly Hills, CA 90210, USA +1 310 270 4900 www.fifthseason.com</p>	<p><b>SVP Film Development and Production</b> Dan Guando (US)</p> <p><b>Associate Director, Acquisitions</b> Ava Mustos (UK)</p>	<p>Genre: all</p> <p>Budget: US\$1M- \$100M</p> <p>Approach: script and packaging stages</p> <p>Advances: no</p> <p>Markets: AFM, EFM, Cannes, Toronto, FILMART</p>	<p><i>Penguin Bloom</i></p>



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<p><b>Film Constellation</b>  Kemp House  124 City Road  London, EC1V 2NX, UK  www.filmconstellation.com  info@filmconstellation.com</p>	<p><b>Director of Acquisitions</b>  Edward Parodi  edward@filmconstellation.com</p>	<p>Genre: all genre, with a focus on prestige drama, high concept genre, IP-driven material and biography led feature documentaries (music, sports and arts). Director driven, and speciality filmmaking with targeted audiences. Keen interest in debut films to launch a build a director's career.</p> <p>Budget: US\$2M - \$15M</p> <p>Approach: script stage with a director attached. Will also look at finished films. Can coproduce and board projects at earlier stage if the material has potential to attract high-level talent and where Film Constellation can help cast, package and finance.</p> <p>Advances: Yes</p> <p>Markets: AFM, Busan, Cannes, EFM, FILMART, Venice, Toronto</p>	<p><i>Girls Can't Surf</i>  <i>Relic</i></p>
<p><b>Film Mode Entertainment</b>  324 S. Beverly Dr., suite 313,  Beverly Hills, CA 90212, USA  +1 310 844 9174  www.filmmodeentertainment.com  info@filmmodeentertainment.com</p>	<p><b>President</b>  Clay Epstein  clay@filmmodeentertainment.com</p>	<p>Genres: commercial</p> <p>Budget: up to US\$10M</p> <p>Approach: when packaged (director and /or cast, some finance in place) to completed</p> <p>Advances: Yes, depending on script, Director, Cast and Level of advance sought. Can act as EP or Producer.</p> <p>Markets: AFM, Cannes, EFM, FILMART, Toronto</p>	<p><i>Ballerina (aka Ella)</i>  <i>Occupation</i>  <i>Occupation: Rainfall</i></p>



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<b>Film Seekers</b> Floor 3, 85 Hatton Garden, London, EC1N 8JR, UK+44 203 950 0698 www.film-seekers.com info@film-seekers.com	<b>Managing Director</b> Caroline Couret-Delègue caroline@film-seekers.com  <b>Sales &amp; Acquisitions</b> Ethan Cross ethan@film-seekers.com	Genre: all genre, with a preference for feel-good/uplifting dramas and elevated genre, thrillers, horror, sci-fi  Budget: up to US\$10M  Approach: from script stage, although we prefer projects already partially packaged, to completion.  Advances: sometimes, for the right project to help the film get made/finished. We don't offer MGs on completed films.  Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>June Again</i> <i>Primal</i>
<b>FilmNation Entertainment</b> 150 West 22nd St, 9th Flr New York, NY10011, USA +1 917 484 8900 www.filmnation.com nyoffice@filmnation.com	<b>CEO</b> Glen Basner  <b>Executive Vice President Marketing &amp; Distribution</b> Heta Paarte  <b>VP, Sales</b> Rob Carney  <b>VP, Sales</b> Alice Laffille	Genre: specialty filmmaking with global appeal, focus on a highly selective group of filmmakers and projects that emphasize both creative integrity and commercial potential  Budget: flexible (US\$5M - \$100M)  Advances: no  Approach: focus on pre-sales  Markets: AFM, Cannes, EFM, Toronto	<i>The Nightingale</i> <i>The Rover</i> <i>Three Thousand Years of Longing</i>



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<b>Films Boutique</b> Köpenicker Strasse 184 Berlin, 10997, Germany +49 30 69 53 78 50 www.filmsboutique.com info@filmsboutique.com	<b>COO</b> Gabor Greiner gabor@filmsboutique.com	Genre: no restrictions  Budget: flexible  Approach: when director is attached  Advances: possible  Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Last Cab to Darwin</i> <i>Top End Wedding</i>
<b>Fortitude International</b> 15260 Ventura Blvd. Suite 1040 Sherman Oaks, CA 91403 USA +1 424 204 9330 www.fortitudeint.com info@fortitudeint.com	<b>VP International</b> Samantha Peel samantha@fortitudeint.com	Advances: varies  Markets: AFM, Cannes, EFM, FILMART	<i>Angel of Mine</i>
<b>Galloping Entertainment</b> 9 Atthow Ave, Ashgrove Brisbane, QLD 4060, Australia +61 414 447 743 www.gallopingentertainment.com	<b>Managing Director</b> Carlos Alperin carlos@gallopingentertainment.com	Genre: any, though prefers international cast, amazing concept  Budget: appropriate for cast and concept  Approach: when part of the finance in place, ie Australian distribution and name cast committed  Advances: no  Markets: AFM, Cannes, EFM, FILMART	<i>Convict</i> <i>Bad Bush</i> <i>Force of Destiny</i> <i>Forever First Love</i> <i>Gene X</i> <i>The Makeover</i> <i>Monkey Puzzle</i> <i>Nude Study</i> <i>Ra Choi</i> <i>The Sunset Six</i> <i>Tailgate</i> <i>Words of the City</i>
<b>Gaumont</b> 30, Ave Charles de Gaulle Neuilly Sur Seine, 92200, France +33 1 46 43 20 00 www.gaumont.net	<b>Head of International Distribution</b> Alexis Cassanet alexis.cassanet@gaumont.com  <b>Head of International Sales</b> Adeline Falampin adeline.falampin@gaumont.com		<i>Adoration</i>



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<b>Global Screen</b> Sonnenstraße 21 Munich, D-80331, Germany +49 89 244 1295 500 www.globalscreen.de info@globalscreen.de	<b>Head of International Sales &amp; Acquisitions</b> Julia Weber  <b>SVP, International Theatrical Sales &amp; Acquisition</b> Alice Buquoy alice.buquoy@globalscreen.de	Genre: all, particularly commercial art-house films with an emotional core and a marketing hook, and also thriller, action and animation  Markets: AFM (sometimes), Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>The Death and Life of Otto Bloom</i> <i>Oddball</i> <i>Van Diemen's Land</i>
<b>Goalpost Film</b> 54 Lynette Ave, Clapham South London, SW4 9HD, UK +44 777 196 6190 www.goalpostfilm.com	<b>Managing Director</b> Tristan Whalley tristan@goalpostfilm.com	Genre: Any  Budget: up to US\$12M  Approach: as early as possible  Advances: yes and can be involved as co-producer as well  Markets: Cannes, EFM, Toronto	<i>Holding the Man</i> <i>Closed for Winter</i> <i>Clubland</i> <i>The Sapphires</i>
<b>Goodfellas</b> 65 Rue de Dunkerque, Paris, 75009 France www.goodfellas.film	<b>Acquisitions</b> Eva Dottelonde edottelonde@goodfellas.film	Genre: Any  Budget: \$1M to \$20 Million  Approach: At each stage  Advances: Depends on the project  Markets: Unifrance French RDV, Berlin, Filmart, Cannes, Toronto, Rome, Busan, AFM	<i>Inside Nitram</i>



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<b>HanWay</b> 22 Stukeley Street, London, WC2B 5LR, UK +44 207 290 0750 www.hanwayfilms.com info@hanwayfilms.com	<b>Head of Acquisitions</b> Genevieve Segall gen@hanwayfilms.com	Genre: no restrictions  Budget: flexible  Approach: when director is attached  Advances: no  Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Blueback</i> <i>The Boys Are Back</i> <i>Dead Europe</i> <i>Rabbit-Proof Fence</i> <i>The Royal Hotel</i> <i>Shayda</i> <i>Two Fists</i> <i>One Heart</i> <i>Tracks</i>
<b>Independent Entertainment</b> 24 Hanway Street London, W1T 1UH, UK www.independent-ent.com mail@independent-ent.com	<b>MD, Film Sales</b> Sarah Lebutsch sarah@independent-ent.com  Jordan Allwood Sales & Acquisitions Manager jordan@independent-ent.com	Genre: Drama, Horror, Thriller, Art House, Comedy, Romance, LGBTQ+  Markets: AFM, EFM, Cannes, Toronto	
<b>Indigo Entertainment</b> Framlingham Technology Centre Station Road, Framlingham Woodbridge Suffolk, IP13 9EZ, UK www.indigoentertainment.media info@indigoentertainment.media	<b>Director</b> Emma Collin emmacollin@indigoentertainment.media	Genre: all as long as it has international resonance. Ideally action, thriller and romance.  Budget: varied  Approach: 70% finance in place as minimum  Markets: Cannes, EFM	<i>Evicted</i> <i>Last of the Great Apes</i> <i>MAMIL</i>



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<b>Kaleidoscope Film Distribution Ltd</b> 86-90 Paul Street, London, EC2A 4NE, UK +44 20 3397 4410 www.kaleidoscopefilmdistribution.com sales@kaleidoscopefilmdistribution.com	<b>CEO</b> Spencer Pollard spencer@kaleidoscopehomeentertainmen t.com	Genre: Documentary, Drama, Action, Thriller, Horror, Comedy, Romance, Animation  Budget: US\$250K-\$15M  Advances: yes  Approach: script stage  Markets: AFM, EFM, Cannes, TIFF, Sundance	<i>Siege of Robin Hood</i> <i>Time Addicts</i> <i>A Savage Christmas</i>
<b>Kathy Morgan International</b> 12250 Sky Lane Los Angeles, CA 90049, USA +1 310 472 6300 http://www.kmifilms.com/	<b>President</b> Kathy Morgan kathy@kmifilms.com		<i>Interceptor</i> <i>Infini</i> <i>Storm Boy</i> <i>The Warrior's Way</i> <i>Crocodile Dundee in Los Angeles</i> <i>The Very Excellent Mr. Dundee</i>
<b>Lakeshore Entertainment</b> 10100 Santa Monica Boulevard Suite 200 Los Angeles, California 90067 USA +1 310 867 8057 www.lakeshoreentertainment.com contact@lakeshoreentertainment.com	<b>Head of International Sales</b> Jason Buckley	Budget: US\$5-50M  Markets: All major markets and festivals	<i>Bliss</i> <i>Dead End Drive-In</i> <i>I, Frankenstein</i>





SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>LevelK</b> Gl. Kongvej 137B, 3rd Flr 1850 Frederiksberg C, Denmark www.levelk.dk	<b>Founder &amp; CEO</b> Tine Klint tine@levelk.dk  <b>Head of Sales</b> Debra Liang debra@levelk.dk  <b>Head of Traffic &amp; Festivals</b> Niklas Teng niklas@levelk.dk  <b>Head of PR &amp; Marketing</b> Natascha Decogva natascha@levelk.dk  <b>Acquisition Executive</b> Mark Tucker mark@levelk.dk	Genre: Looking for edgy, original films to market world-wide and that will resonate with international audiences. High quality productions across all genres (Children & Family, Documentaries and Features), working with established and emerging international talents in both English and foreign language. Films must have strong festival potential, international marketability and digital possibilities. LevelK is a world-wide preferred aggregator.  Markets: Cannes, EFM, FILMART, Toronto, Busan	<i>The Butterfly Tree</i> <i>Celeste</i> <i>Downriver</i> <i>Ellipsis</i> <i>H is for Happiness</i> <i>The Little Death</i> <i>Lone Wolf</i> <i>Rabbit</i> <i>Reflections in the Dust</i> <i>The Rocket</i> <i>The Second</i> <i>Sissy</i> <i>Spear</i> <i>Standing up For Sunny</i> <i>Teenage Kicks</i> <i>The Turning</i> <i>Wish You Were Here</i> <i>With or Without You</i>
<b>Lionsgate</b> 5th Floor, 45 Mortimer Street London, W1W 8HJ, UK +44 203 176 2861 www.lionsgate.com	<b>EVP International Sales</b> Wendy Reeds		<i>Daybreakers</i> <i>Gods of Egypt</i> <i>The Railway Man</i>
<b>Media Luna New Films</b> Kaiser-Wilhelm-Ring 38, 6th Floor Cologne, 50672, Germany www.medialuna.biz info@medialuna.biz	<b>Managing Director</b> Ida Martins idamartins@medialuna.biz	Genre: arthouse and commercial from directors and producers with a unique signature on their work  Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>A Beautiful Request</i> <i>Big Mamma's Boy</i> <i>The Dream Children</i> <i>My Tehran for Sale</i> <i>Blind Company</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Memento Films Intl</b> 50, rue de Chabrol Paris, 75010, France Tel: +33 1 53 34 90 33 www.memento-films.com sales@memento-films.com	<b>CEO</b> Emilie Georges  <b>Head of International Sales &amp; Acquisitions,</b> Mathieu Delaunay mathieu@memento-films.com  <b>VP Sales &amp; Marketing</b> Alexandre Moreau amoreau@memento-films.com  <b>Head of acquisitions</b> Sata Cissokho sata@memento-films.com	Genre: commercial and arthouse with commercial potential, renowned directors  Approach: script and some package in place  Advances: yes  Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Berlin Syndrome</i> <i>The Drover's Wife: The Legend of Molly Johnson</i> <i>Girl Asleep</i> <i>The Darkside</i> <i>Lore</i> <i>Sweet Country</i> <i>The Tree</i> <i>True History of the Kelly Gang</i>
<b>Metro International Entertainment</b> 16 Lincoln's Inn Fields Holborn London, WC2A 3ED, UK +44 207 396 5301 www.metro-films.com sales@metro-films.com	<b>Partner/CEO</b> Will Machin  <b>Partner/Head of Sales</b> Michael Yates  <b>Partner/Head of Production and Acquisitions</b> Sam Parker	Genre: will consider most genres. Looking for quality-driven, commercial projects with international appeal that will attract significant cast. Will also look at strong arthouse with cross-over potential. Good production and filmmaking credentials are essential.  Budget: any up to around US\$25M  Approach: early, with script in good shape, ideally with an idea of director and cast to be approached  Advance: occasionally, can provide co-production support and financing depending on requirements but essentially provide presales, tax credit facilities and gap and may consider providing other financing project pending. Markets: AFM, Cannes, EFM, FILMART, Sundance, Toronto	<i>2040</i> <i>Goddess</i> <i>Salvation Creek</i> <i>That Sugar Film</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Mister Smith</b> 77 Dean St London, W1D 3SH, UK +44 207 494 1724 www.mistersmithent.com info@mistersmithent.com	<b>CEO</b> David Garrett	Genre: no specific genre, strong director driven films  Budget: US\$5M - \$100M+  Approach: when script is ready, no treatments  Advance: yes  Markets: AFM, Cannes, EFM, Toronto	<i>The Convert</i> <i>I Am Mother</i> <i>The Water Diviner</i>
<b>MK2 Films</b> 55 Rue Traversière Paris, 75012, France Tel: +33 1 44 67 30 30 www.mk2films.com intlsales@mk2.com	<b>Acquisitions and International Sales</b> Olivier Barbier olivier.barbier@mk2.com	Genre: all  Budget: US\$1-10M  Approach: script stage or completed titles  Advances: yes  Markets: AFM, Cannes, EFM, Toronto and others as appropriate	<i>Blaze</i>
<b>Moviehouse Entertainment</b> Black Hangar Studios Lasham Airfield Alton, GU34 5SG, UK + 44 1256 385909 www.moviehouseent.com	<b>Managing Director - Head of Sales</b> Gary Phillips gary.phillips@moviehouseent.com  <b>Head of Productions and Acquisitions</b> Mark Vennis mark.vennis@moviehouseent.com	Genre: any. feature films. Actively looking for horror, action, drama, sci-fi and music docs  Budget: micro to US\$7m  Advance: no, but have contacts in financing they work with  Approach: happy to look at completed, in post-production or read scripts with a view to getting attached early and EP'ing.  Markets: AFM, Cannes, EFM, FILMART	<i>Awoken</i> <i>The Correspondent</i> <i>The Flip Side</i> <i>The Go Betweens: Right Here</i> <i>Slim and I</i> <i>Spit</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p><b>MPI Media Group</b>  16101 S. 108th Ave  Orland Park  IL 60467, USA  +1 626 737 8357  www.mpimedia.com  international@mpimedia.com</p>	<p><b>EVP</b>  Greg Newman  gnewman@mpimedia.com</p>	<p>Genre: Elevated genre, specialising in horror/thriller</p> <p>Budget: majority under US\$3m</p> <p>Advance: case by case, dependent on project needs</p> <p>Approach: As early as possible following first draft of script</p> <p>Markets: AFM, Cannes, EFM, Toronto, Frontiers</p>	
<p><b>MultiVisionnaire Pictures</b>  3080 W. Valley Blvd.  Ste B, Alhambra,  CA 91803, USA  Tel: +1 626 737 8357  www.multivisionnaire.com  acquisitions@multivisionnaire.com</p>	<p><b>Managing Partner</b>  Sean Haley</p> <p><b>Managing Partner</b>  Erika Kao-Haley</p>	<p>Genre: any. feature films and series. Actively looking for sci-fi, family, adventure, and series, but open to all big concepts, good material with international appeal.</p> <p>Budget: any, majority under US\$5m</p> <p>Advance: case by case</p> <p>Approach: from production stage (majority financed, with confirmed talent and production schedule) to completed</p> <p>Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur, MIPTV, MIPCOM</p>	<p><i>Dark Lurking</i>  <i>Lone Wolves</i>  <i>Love You Like That</i>  <i>One Less God</i>  <i>Sheborg</i>  <i>TKG: The Kids of Grove</i></p>
<p><b>Myriad Pictures</b>  11726 San Vicente Blvd  Suite 650  Los Angeles, 90049, USA  www.myriadpictures.com  info@myriadpictures.com</p>	<p><b>President &amp; CEO</b>  Kirk D'Aimco</p> <p><b>SVP, Distribution &amp; Acquisitions</b>  Scott Bendo</p>	<p>Genre: all, small budget dramas though, need names, debut directors not a priority</p> <p>Budget: above US\$5M</p> <p>Markets: AFM, Cannes, EFM, FILMART, Toronto</p>	<p><i>Boys in the Trees</i>  <i>Buen Camino</i>  <i>The Cup</i>  <i>Elephant Tales</i>  <i>Death Defying Acts</i>  <i>Little Fish</i>  <i>Never Too Late</i>  <i>Red Dog</i>  <i>RED DOG: True Blue</i></p>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>NEON</b> 636 Broadway, Suite 1000, New York, 10012, USA www.neonrated.com info@neonrated.com	<b>VP, International Acquisitions &amp; Operations</b>  Laurel Charnetsky sales@neonrated.com	Genre: All  Budget: US\$5m - US\$30m+  Markets: AFM, Sundance, EFM, Filmart, Cannes, TIFF	<i>We Bury the Dead</i>
<b>Odin's Eye Entertainment</b> Level 2, 85 The Grand Parade PO Box 173 Brighton Le Sands, NSW 2216, Australia +61 295 672 294 www.odinseyeent.com info@odinseyeent.com	<b>CEO</b> Michael Favelle michael@odinseyeent.com  <b>Director of Sales and Acquisitions</b> Lauren Thomas lauren@odinseyeent.com	Genre: no specific genre - strong concept, premise and cast-driven features with international appeal  Budget: low-high  Approach: when creative team in place and script ready. Can get involved as producer and match-make with financiers.  Advances: modest but depending on project  Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto	<i>Arrowhead, Bitter and Twisted, Brothers' Nest, Open Water 3: Cage Dive, Canopy, Crush, Fear Below, Fragment, The Heckler, In Vitro, The Legend of Ben Hall, Little Deaths, Needle, A Savage Christmas, Three Blind Mice, Odin's Eye</i>  <b>Animation:</b> <i>Combat Wombat, Daisy Quokka: World's Scariest Animal, ScaryGirl, The Wishmas Tree</i>  <b>Documentary: features:</b> <i>Very Best for the Year Ahead, Autoluminescent, In Bob We Trust, Fighting Fear, Salute</i>
<b>Paramount</b> 5555 Melrose Avenue Hollywood, CA 90038, USA Tel: +1 323 956 5000 www.paramount.com	<b>Executive Vice President Worldwide Acquisitions</b> Sejin Croninger  <b>Vice President - Worldwide Acquisitions</b> Lauren Fisher  <b>Acquisitions Manager</b> Rachel Kiner	Genre: films that will work in the domestic US market  Approach: when some elements in place  Advances: yes	<i>Tomorrow, When the War Began</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Participant Media</b> 3520 Wesley Street Culver City, CA 90232 USA www.participantmedia.com	<b>SVP of Narrative Film</b> Robert Kessel  <b>Director of Development, Documentary Film</b> Amanda Arya	Genre: films that inspire social change  Approach: no unsolicited materials, must go through an agent	
<b>Pathé International</b> 2 rue Lamennais Paris, 75008, France +33 1 71 72 33 05 www.patheinternational.com sales@patheinternational.com	<b>Senior Vice President, International Sales</b> Agathe Theodore agathe.theodore@pathe.com	Genre: eclectic but with an international focus, interested in low/medium-budget projects where the concept is the star rather than cast, original or fresh interpretations  Budget: flexible  Approach: when director is attached  Advances: yes, but depends on project  Markets: AFM, Cannes, EFM, Toronto	<i>Better Than Sex</i> <i>Bright Star</i> <i>The Square</i>
<b>Playtime</b> 5, rue Nicolas Flamel Paris, 75004, France +33 1 53 10 33 99 info@playtime.group www.playtime.group	<b>Partner - Acquisitions</b> Sébastien Beffa bef@playtime.group	Genre: festival eligible drama  Budget: US\$1M - 10M  Approach: script  Advances: yes  Markets: AFM, Cannes, EFM, Toronto	<i>High Ground</i> <i>Killing Ground</i> <i>Last Cab to Darwin</i> <i>Scare Campaign</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Pluto Film</b> Schliemannstrasse 5 Berlin, 10437, Germany Tel: + 49 30 21 91 82 20 www.plutofilm.de info@plutofilm.de	<b>Managing Director &amp; Head of Acquisitions</b> Daniela Cölle daniela@plutofilm.de	Genre: Quality and engaging cinematic feature films for the international market and global audiences. In focus are arthouse, genre and cross-over films, especially by emerging talents.  Approach: Script stage, rough cut stage, a festival invitation from A-listed or other top prestigious festivals.  Markets: Cannes, CineMart, EFM, FILMART, Toronto, Ventana Sur	
<b>Protagonist Pictures</b> 42-48 Great Portland St London, W1W 7NB, UK +44 207 734 9000 www.protagonistpictures.com info@protagonistpictures.com	<b>CEO</b> Dave Bishop dave@protagonistpictures.com	Genre: all, first features need body of work  Budget: any  Approach: when director is attached, possibly interested in coming on board earlier  Advances: yes  Markets: AFM, Cannes, EFM, Toronto	<i>Blind Ambition</i> <i>The Fox</i> <i>JIMPA</i> <i>Little Monsters</i> <i>Partisan</i> <i>Runaway</i> <i>Snowtown</i> <i>Save Your Legs!</i>
<b>Rocket Science</b> 77 Dean St London, W1D 3SH, UK +44 207 434 0032 www.rocket-science.net info@rocket-science.net	<b>Managing Director</b> Thorsten Schumacher		<i>Better Man</i> <i>Clean</i> <i>The Stranger</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Saboteur Media (Goldcrest Films International)</b> 799 Washington Street New York, NY 10014, USA +1 (212) 897-3922 www.saboteurmedia.com sales@saboteurmedia.com	<b>Owner</b> Nick Quested	Genre: all  Budget: any  Approach: script stage  Markets: AFM, Cannes, EFM, Toronto, Sundance	<i>Danger Close: The Battle of Long Tan</i>
<b>SC Films International</b> 614 Fulham Road, London SW6 5RP +44 07764942149 www.scfilmsinternational.com info@scfilmsinternational.com	<b>CEO &amp; Founder</b> Simon Crowe simon@scfilmsinternational.com	Genre: commercial theatrical, looking for films with an international hook - director, cast or universal story of the script. Can help with finance on very commercial projects  Budget: US\$1-30M  Markets: AFM, Cannes, EFM, Toronto	<i>The Dust Walker</i> <i>Uninhabited</i>
<b>Searchlight</b> 10201 W. Pico Blvd, Bldg 38, #214 Century City, CA 90064, USA +1 310 369 1570 www.foxsearchlight.com	<b>President</b> Rebecca Kearey		<i>Bootmen</i> <i>Garage Days</i> <i>Oscar &amp; Lucinda</i>
<b>Sony Pictures Worldwide Acquisitions</b> 10202 West Washington Blvd Culver City, CA 90232, USA +1 (310) 244-4000 www.sonypicturesworldwideacquisitions.com acquisitions@spe.sony.com	<b>VP</b> Worldwide Acquisitions Katie Anderson  <b>Manager</b> Worldwide Acquisitions Daniel de Boulay	Budget: any  Approach: flexible - usually when packaged, but also promos or finished films  Markets: AFM, Cannes, EFM, Toronto	<i>Gabriel</i> <i>Ladies in Black</i> <i>Predestination</i> <i>Spin Out</i>





SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Studio 100 Film</b> Neumarkter Straße 18-20 Munich, 81673, Germany +49 89 960 550 www.studio100film.com info@studio100film.com	<b>Director Business Operations Production</b> Thorsten Wegener Thorsten.Wegener@studio100media.com	Genre: animation, children's and family movies  Budget: up to US\$20M  Approach: upon finished script and trailer  Advances: to be negotiated  Markets: AFM, Cannes, EFM	<i>Being Betty Flood</i> <i>Heidi - Rescue of the Lynx</i> <i>Quixotes - The Greatest Adventure Ever</i> <i>100% Wolf, 200% Wolf</i> <i>Blinky Bill - The Movie</i> <i>Maya the Bee - First Flight</i> <i>Maya the Bee - The Honey Games</i> <i>Maya the Bee - The Golden Orb</i> <i>Mia and Me - The Hero of Centopia</i>
<b>Studiocanal International</b> 50 Rue Camille Desmoulins, Issy-les-Moulineaux, 92130, France +33 1 71 35 35 35 www.studiocanal.com	<b>Creative Director</b> Sam Shipp sship@studiocanalus.com	Studiocanal is particularly focusing on the acquisition of (1) family titles, preferably with strong pre-existing brand awareness, (2) prestige titles from filmmaking teams with a festival or critical pedigree, (3) genre (horror/high-concept etc) with both platform and theatrical/festival potential  Budget: any  Approach: once a financing package is in place, including director, cast and budget  Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Kangaroo</i> <i>Long Story Short</i> <i>Runt</i>
<b>TF1 Studio</b> 123 Boulevard de Grenelle Paris, 75015, France +33 1 41 41 21 68 www.tf1studio.com sales@tf1.fr	<b>EVP Dev &amp; Co Pro</b> Mikael Govciyan  <b>EVP Dev &amp; Co Pro</b> Emilie Pegurier  <b>VP Intl Co Pro</b> Alice Kaminski	Advances: yes  Markets: AFM, Cannes, EFM, Toronto, Ventana Sur	<i>Carmen</i> <i>Drift</i> <i>Muriel's Wedding</i> <i>The Piano</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>The Film Sales Company</b> 515 east 118th street New York, NY10035, USA +1 212 481 5020 www.filmsalescorp.com	<b>President</b> Andrew Herwitz andrew.herwitz@filmsalescorp.com	Genres: all  Approach: all types of material at various stages	<i>Gillian Armstrong's Love, Lust and Lies</i> <i>Highly Strung</i> <i>A Donkey in Lahore</i> <i>For Every Jew a .22</i>
<b>The Match Factory GmbH</b> Domstraße 60 Cologne, 50668, Germany +49 22 15 39 70 90 www.the-match-factory.com/ info@matchfactory.de	<b>Acquisitions Manager</b> Claudia Solano claudia.solano@matchfactory.de	Genre: all, focus on originality, style.  Approach: from script stage with director attached to rough cut/picture lock.  Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur, Sundance	
<b>The Party Film Sales</b> 16 rue Frochot Paris, 75009, France + 33 1 76 21 51 77 www.thepartysales.com	<b>Sales Executive Australia, New Zealand</b> Théo Lionel theo.lionel@thepartysales.com	Genre: any kind of film combining a strong subject that matters and a unique director's vision  Budget: small to medium, depending on the project  Approach: case by case  Advances: depends on the project  Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>Slam</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>The Yellow Affair</b> Bulevardi 2, 3rd Floor, Helsinki, 00120, Finland +358 50 3600 350 www.yellowaffair.com contact@yellowaffair.com	<b>CEO</b> Karoliina Dwyer karoliina@yellowaffair.com  <b>Head of Sales &amp; Business Development</b> Steven Bestwick steven@yellowaffair.com	Genre: thriller, drama, comedy, rom-com, horror, action/adventure, sci-fi, family, documentary, TV series  Budget: up to US\$10m  Approach: will look at scripts early when director is in place and some finance already raised.  Advances: yes, depending on the project  Markets: Cannes, EFM, Toronto, Mipcom, AFM	<i>Fell</i> <i>unINDIAN</i>
<b>Universal Pictures</b> 100 Universal City Plaza Universal City, CA 91608, USA +1 818 777 1000 www.universalphicturesinternational.com	<b>EVP International Distribution</b> Niels Swinkels		<i>Drone Racers</i> <i>Mary Magdalene</i> <i>Sanctum</i> <i>Whale Shark Jack</i>
<b>Urban Sales</b> 2 rue Charles Renouvier Paris, 75020, France +33 1 48 70 46 55 www.urbandistrib.com contact@urbandistrib.com	<b>Managing Director</b> Frederic Corvez frederic@urbandistribution.fr	Genre: international art-house films, animation  Approach: either at script stage or when a rough cut is available for viewing  Advances: yes, depending on the project  Markets: AFM, Busan, Cannes, FILMART, Toronto, Ventana Sur, EFM	<i>Hounds of Love</i> <i>Joe Cinque's Consolation</i> <i>Little Sparrows</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Visit Films</b> 140 Havemeyer St. Brooklyn, NY 11211, USA +1 718 312 8210 www.visitfilms.com info@visitfilms.com	<b>President</b> Ryan Kampe info@visitfilms.com	Genre: all, but essentially looking for movies they like  Budget: typically under US\$5M  Approach: if director is well known, at script stage, otherwise some financing and cast in place is ideal  Advances: yes, depends on the project  Markets: ALL	<i>52 Tuesdays</i> <i>Alice</i> <i>Beneath Clouds</i> <i>Charlie's Country</i> <i>Hearts and Bones</i> <i>Jirga</i> <i>A Month of Sundays</i> <i>Sam Klemke's Time Machine</i> <i>Toomelah</i> <i>Tanna</i> <i>We Are Still Here</i>
<b>Voltage Pictures</b> 4019 Tujunga Ave Studio City, CA 91604, USA + 1 323 606 7630 www.voltagepictures.com salescoordinator@voltagepictures.com	<b>Executive Vice President, International Sales</b> Alexandra Cocean	Genre: looking for elevated high concept thrillers, sci-fi, action, contained genre, prestige dramas, high concept female comedies  Budget: range from US\$500K to \$30M  Approach: when producers have some elements on board ie. director and cast as well if possible  Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto	
<b>Warner Bros</b> 4000 Warner Blvd Burbank, CA 91522, USA +1 818 954 6000 www.warnerbros.com	<b>EVP</b> International Productions and Acquisitions Monique Esclavissat		<i>Elvis</i> <i>Furiosa: A Mad Max Saga</i> <i>Happy Feet</i> <i>Happy Feet Two</i> <i>Mad Max franchise</i> <i>The Great Gatsby</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>WestEnd Films</b> Shepherds Building Central Charecroft Way, London, W140EE, UK +44 207 494 8300 www.westendfilms.com info@westendfilms.com	<b>Head of Acquisitions and Development</b> Daisy Allsop daisy@westendfilms.com  <b>Director of Sales</b> Sofia Neves sofia@westendfilms.com  <b>Delivery &amp; Materials</b> David Craven david@westendfilms.com  <b>Finance &amp; Facilities</b> Cheryl - cheryl@westendfilms.com  <b>Marketing &amp; Festivals</b> marketing@westendfilms.com	Genre: all genres, but must be quality, theatrical and pre-saleable  Budget: any  Approach: script stage, with director attached  Advances: yes  Markets: AFM, Cannes, EFM, Toronto	<i>Falling For Figaro</i> <i>Flammable Children/Swinging</i> <i>Safari</i> <i>I Am Woman</i> <i>RAMS</i>
<b>Wide Management</b> 17, rue Cadet Paris, 75009, France +33 1 53 95 04 64 www.widemanagement.com infos@widemanagement.com	<b>President</b> Loïc Magneron lm@widemanagement.com  <b>Head of Acquisitions, Content and Sales            of VR</b> Maxime Montagne  <b>Head of Sales</b> Marco Urizzi	Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Being Venice</i> <i>Moja Vesna</i> <i>Unsound</i>
<b>WME Independent</b> 9601 Wilshire Blvd. Beverly Hills 90210, USA www.wmeagency.com filmsalesinfo@wmeagency.com	<b>Agent</b> Zach Glueck zglueck@wmeagency.com	Approach: Script stage at the earliest, ideally including a director or cast attachment.  Advances: Rarely  Markets: EFM, FILMART, Cannes, Toronto, AFM	<i>Addition</i> <i>Force Of Nature</i> <i>Together</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>WTFilms</b> 20 Rue Bachaumont Paris, France 75002 Tel. + 33 1 42 61 09 83 www.wtfilms.fr sales@wtfilms.fr	<b>Head of acquisitions and festivals</b> Maxime Duchateau maxime@wtfilms.fr	Genre: Horror, Sci-fi, Fantasy, Thriller, Animation - Anything with a strong concept and vision  Budget: Flexible  Approach: From when a script is (or almost is) ready to the movie being in post-production  Advances: yes  Markets: Cannes, EFM, Busan, Toronto, AFM, Filmart, Rome	
<b>XYZ Films</b> 2639 S. La Cienega Blvd. Los Angeles, CA 90034, USA +1 310 956 1554 www.xyzfilms.com info@xyzfilms.com	<b>Partner Sales</b> Nate Bolotin nate@xyzfilms.com  <b>Partner Acquisitions</b> Todd Brown todd@xyzfilms.com	Genre: elevated genre - crime, thriller, action, horror, sci-fi, black comedy  Budget: US\$1M-\$20M  Approach: director and cast attached  Advances: yes, project-by-project  Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>2067</i> <i>Better Watch Out</i> <i>EMO the Musical</i> <i>Infini</i> <i>Monolith</i> <i>The Osiris Child</i> <i>Run Rabbit Run</i> <i>Storm Surfers 3D</i> <i>Wyrwood</i> <i>Wyrwood: Apocalypse</i>

