



**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
<p>Alliance Media Partners (AMP) Suite 205, 014 Mead Lake Place, Thorpe Lea Road, Egham UK, TW20 8HE +44 207 535 6714 www.amp-film.com</p>	<p>Head of Sales, Acquisitions and Distribution Anthony Buckner anthony@amp-film.com</p>	<p>Genre: mostly working in the Horror, Sci-fi, action space. Some comedy and drama, but they are very cast dependant.</p> <p>Approach: debut producers only if solid work</p> <p>Advances: yes, can assist with financing</p> <p>Markets: AFM, Cannes, EFM, FILMART, Toronto</p>	<p><i>I Met a Girl</i> <i>It Will Find You</i></p>
<p>Altitude Film Sales Somerset House, Strand, London WC2R 1LA www.altitudefilment.com info@altitudefilment.com</p>	<p>Managing Director, International Sales Mike Runagall MikeRunagall@altitudefilmsales.com</p>	<p>Genre: flexible with a focus on prestige drama, high concept genre, IP-driven material and feature documentaries with pre-sellable elements</p> <p>Budget: US2M - \$20M</p> <p>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.</p> <p>Advances: Yes on a case-by-case basis</p> <p>Markets: AFM, Cannes, EFM, Toronto. When necessary: Venice and Sundance.</p>	<p><i>Black Water: Abyss</i> <i>Gold</i> <i>Great White</i> <i>Son of a Gun</i> <i>The Speedway Murders</i> <i>Transfusion</i> <i>Wyrnwood</i></p>



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<p>Architect 167-169 Great Portland Street London, W1W 5PF, UK +44 203 745 5099 www.architect-global.com hello@architect-global.com</p>	<p>Partner 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>Arclight Films Building 125, Suite 108, The Entertainment Quarter Lang Road, Moore Park NSW 2002 Australia +61 2 8353 2650</p> <p>8730 Wilshire Blvd, Suite 508 Beverly Hills, CA 90211 United States of America</p> <p>www.arclightfilms.com info@arclightfilms.com</p>	<p>Managing Director 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>Arclight: 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</p> <p>Darclight: 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</p>



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Autlook Film Sales Spittelberggasse 3/14, Vienna, 1070 Austria +43 670 208 7881 www.autlookfilms.com welcome@autlookfilms.com	CEO Salma Abdalla welcome@autlookfilms.com Sales and Acquisitions Martina Droandi martina@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> <i>Knowing the Score</i> <i>Make It Look Real</i>
Bankside Films Ashley House, 5th Flr 12 Great Portland St London, W1W 8QN, UK +44 207 636 6085 www.bankside-films.com films@bankside-films.com	Co MD Phil Hunt phil@bankside-films.com Director Stephen Kelliher stephen@bankside-films.com Head of Acquisitions and Development Sophie Green sophie@bankside-films.com Acquisitions & Development Manager 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>The Bone Sparrow</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>
Beta Cinema Gruenwalder Weg 28D Oberhaching, Munich, 82041, Germany +49 896 734 698 28 www.betacinema.com beta@betacinema.com	EVP - Acquisitions, Sales and Marketing Thorsten Ritter thorsten.ritter@betacinema.com Head of Sales & Acquisitions Tassilo Hallbauer Junior Sales Executive 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>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Blue Finch Film Releasing 16 Beaufort Court, Admirals Way Canary Wharf London E14 9XL United Kingdom www.bluefinchfilms.com info@bluefinchfilms.com	Managing Director Mike Chapman mike@bluefinchfilms.com	Genre: Genre films (Horror, sci-fi, action, thriller) or prestige festival led titles Budget: \$100,000 to \$10 Million Approach: At all stages Advances: Yes Markets: EFM, Cannes, TIFF, AFM	<i>Lesbian Space Princess</i> <i>Birdeater</i> <i>You'll Never Find Me</i> <i>BAAL</i> <i>Before Dawn</i>
Blue Fox Entertainment Los Angeles, CA www.bluefoxentertainment.com sales@bluefoxentertainment.com	Executive Vice President, International Sales & Acquisitions Lisa Gutberlet lisa@bluefoxentertainment.com	Genre: all Budget: All budgets, usually >\$3M US Approach: Any stage, so long as there is a director attached and a budget and finance plan in place Advances: yes Markets: EFM, Filmart, SXSW, Cannes, TIFF, MIPCOM, Busan, AFM	<i>Fear Below</i> <i>Girl at the Window 2</i> <i>OK Boomer</i> <i>Ruby Ruby</i> <i>Take My Hand</i>
CAT&Docs 18 rue Quincampoix Paris, F-75004, France Tel: +33 1 44 61 77 48 www.catndocs.com info@catndocs.com	President 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>

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<p>Celsius Entertainment 18 Spring Street Hyde Park London, W2 3RA, UK + 44 20 7193 1801 www.celsiusentertainment.com sales@celsiusentertainment.com</p>	<p>Acquisitions, Legal & Business Affairs Henreitte Wollmann hw@celsiusnetertainment.com</p>	<p>Genre: All, as long as it is high concept and is fresh, has social relevance and is entertaining, should have brand director and/or cast</p> <p>Budget: USD3-15m</p> <p>Approach: Early stages is fine as long as it has a producer with a track record attached</p> <p>Advances: Depends on the budget but we actively help finance</p> <p>Markets: All</p>	
<p>Cercamon 134 Al Hamoor St, Dubai, UAE www.cercamon.biz hello@cercamon.biz</p>	<p>CEO, Acquisitions & Sales Sebastien Chesneau sebastien@cercamon.biz</p>	<p>Genre: All</p> <p>Budget: Flexible</p> <p>Approach: With Director and main cast attached and essential financing in place.</p> <p>Advances: Possible</p> <p>Markets: Cannes, Berlin, Venice, Toronto, Sundance, AFM, Goteborg, Busan, Filmart, Locarno</p>	

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Charades 3 rue des Cottages, 75018, Paris www.charades.eu sales@charades.eu	Co-founder Carole Baraton carole@charades.eu Co-founder Pierre Mazars pierre@charades.eu Co-founder Yohann Comte yohann@charades.eu Co-founder 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> <i>True-ish</i>
Cinephil 18, Levontin St Tel Aviv, 6511207, Israel +972 3 566 4129 www.cinephil.com info@cinephil.com	Co-Managing Director Shoshi Korman shoshi@cinephil.com Co-Managing Director Suzanne Nodale suzanne@cinephil.com	Genre: documentary features Advances: no Markets: Cannes, EFM, Toronto, CPH, IDFA, Sundance and many more. Someone from Cinephil is attending a market once a month	<i>The Wolves Always Come at Night</i>

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<p>Cornerstone Films 183-185 Bermondsey street, London, SE1 3UW, UK +44 782 794 8675 www.cornerstonefilm.com office@cornerstonefilm.com</p>	<p>Co-President Alison Thompson</p> <p>Co-President Mark Gooder</p> <p>Director of International Sales Carla Quarto Di Palo cq@cornerstonefilm.com</p>	<p>Genre: all genres. First run, theatrical films which are pre-sellable in several territories (based on script with director and cast).</p> <p>Budget: AUD\$6M+</p> <p>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.</p> <p>Advances: case by case</p> <p>Markets: AFM, Cannes, EFM, Toronto, Venice and others as and when required</p>	<p><i>Animals</i> <i>Dirt Music</i> <i>The Dry</i> <i>Judy and Punch</i> <i>Nude Tuesday</i> <i>Sting</i></p>
<p>Dogwoof Ground Floor 19-23 Ironmonger Row London, EC1V 3QN, UK +44 207 253 6244 www.dogwoof.com www.dogwoofsales.com</p>	<p>CEO Anna Godas</p> <p>CCO Oli Harbottle Oli@dogwoof.com</p>	<p>Genre: documentaries, features or series</p> <p>Budget: any</p> <p>Approach: can get involved in development stage through to rough cut</p> <p>Advances: handles each acquisition individually and will structure each deal accordingly. Can act as co-producers or financiers.</p> <p>Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto</p>	<p><i>Deeper</i> <i>Every Little Thing</i> <i>The Family</i> <i>The Golden Spurtle</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></p>



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

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p>Film Constellation Kemp House 124 City Road London, EC1V 2NX, UK www.filmconstellation.com info@filmconstellation.com</p>	<p>Director of Acquisitions 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 and 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>Film Mode Entertainment 324 S. Beverly Dr., suite 313, Beverly Hills, CA 90212, USA +1 310 844 9174 www.filmmodeentertainment.com info@filmmodeentertainment.com</p>	<p>President Clay Epstein clay@filmmodeentertainment.com</p> <p>Coordinator, Worldwide Sales & Acquisitions Henry Finer Assistant@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>Scurry</i> <i>Occupation</i> <i>Occupation: Rainfall</i></p>

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Film Seekers Floor 3, 85 Hatton Garden, London, EC1N 8JR, UK+44 203 950 0698 www.film-seekers.com info@film-seekers.com	Managing Director Caroline Couret-Delègue caroline@film-seekers.com Sales & Acquisitions 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>Love Adjacent</i> <i>Primal</i>
FilmNation Entertainment 150 West 22nd St, 9th Flr New York, NY10011, USA +1 917 484 8900 www.filmnation.com nyoffice@filmnation.com	CEO Glen Basner Executive Vice President Marketing & Distribution Heta Paarte VP, Sales Rob Carney VP, Sales 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>
Films Boutique Köpenicker Strasse 184 Berlin, 10997, Germany +49 30 69 53 78 50 www.filmsboutique.com info@filmsboutique.com	COO & Head of Acquisitions 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>



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Fortitude International 15260 Ventura Blvd. Suite 1040 Sherman Oaks, CA 91403 USA +1 424 204 9330 www.fortitudeint.com info@fortitudeint.com	VP International Samantha Peel samantha@fortitudeint.com	Advances: varies Markets: AFM, Cannes, EFM, FILMART	<i>Angel of Mine</i>
Galloping Entertainment 9 Atthow Ave, Ashgrove Brisbane, QLD 4060, Australia +61 414 447 743 www.gallopingentertainment.com	Managing Director 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>Bad Bush</i> <i>Monkey Puzzle</i> <i>The Sunset Six</i> <i>Forever First Love</i> <i>Tailgate</i> <i>Mad Max Exposed</i> <i>The Laps: Tasmania</i> <i>Tan Lines</i>
Global Screen Sonnenstraße 21 Munich, D-80331, Germany +49 89 244 1295 500 www.globalscreen.de info@globalscreen.de	Head of International Sales & Acquisitions Julia Weber SVP, International Theatrical Sales & Acquisition 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>
Goalpost Film 54 Lynette Ave, Clapham South London, SW4 9HD, UK +44 777 196 6190 www.goalpostfilm.com	Managing Director 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>



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Goodfellas 73 rue Sainte-Anne Paris, 75002, France +33 1 88 53 03 11 www.goodfellas.film	Head of Sales Eva Diederix Head of Acquisitions Noemie Devide International Sales Flavien Eripret feripret@goodfellas.film	Genre: all Budget: up to US\$20M Approach: when director and cast in place and a portion of the financing is in place Advances: yes Markets: Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Alexandra's Project</i> <i>Nitram</i> <i>Strangerland</i> <i>Ten Canoes</i> <i>Inside</i>
HanWay Kodak Building 11 Keeley Street London, WC2B 4AN, UK +44 207 290 0750 www.hanwayfilms.com info@hanwayfilms.com	Director of Acquisitions Genevieve Segall gms@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>
Independent Entertainment 24 Hanway Street London, W1T 1UH, UK www.independent-ent.com mail@independent-ent.com	MD, Film Sales Sarah Lebutsch sarah@independent-ent.com Head of Acquisitions Marc Hofstatter marc@independent-ent.com	Genre: Drama, Horror, Thriller, Art House, Comedy, Romance, LGBTQ+ Markets: AFM, EFM, Cannes, Toronto	<i>First Light</i>

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Indigo Entertainment Framlingham Technology Centre Station Road, Framlingham Woodbridge Suffolk, IP13 9EZ, UK www.indigoentertainment.media info@indigoentertainment.media	Director 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>
Kaleidoscope Film Distribution Ltd 86-90 Paul Street, London, EC2A 4NE, UK +44 20 3397 4410 www.kaleidoscopefilmdistribution.com sales@kaleidoscopefilmdistribution.com	CEO Spencer Pollard spencer@kaleidoscopehomeentertainment.com	Genre: Documentary, Drama, Action, Thriller, Horror, Comedy, Romance, Animation, Science Fiction Budget: US\$250K-\$25M 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>
Kathy Morgan International 12250 Sky Lane Los Angeles, CA 90049, USA +1 310 472 6300 http://www.kmifilms.com/	President 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>
Lakeshore Entertainment 10100 Santa Monica Boulevard Suite 200 Los Angeles, California 90067 USA +1 310 867 8057 www.lakeshoreentertainment.com contact@lakeshoreentertainment.com	Head of International Sales 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
LevelK Gl. Kongvej 137B, 3rd Flr 1850 Frederiksberg C, Denmark www.levelk.dk	Founder & CEO Tine Klint tine@levelk.dk Head of Acquisitions Mark Tucker mark@levelk.dk	Genre: Looking for edgy, original films 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>Butterfly Tree, The Celeste Downriver Ellipsis H is for Happiness The Little Death Lone Wolf Rabbit Reflections in the Dust Rocket, The Second, The Sissy Spear Standing up For Sunny Teenage Kicks The Turning Wish You Were Here With or Without You</i>
Lionsgate 5th Floor, 45 Mortimer Street London, W1W 8HJ, UK +44 203 176 2861 www.lionsgate.com	EVP International Sales Wendy Reeds		<i>Daybreakers Gods of Egypt The Railway Man</i>
Media Luna New Films Hohenstaufenring 29-37 50674 Cologne, Germany www.medialuna.biz info@medialuna.biz	Managing Director 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 Big Mamma's Boy The Dream Children My Tehran for Sale Blind Company</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Memento Films Intl 50, rue de Chabrol Paris, 75010, France Tel: +33 1 53 34 90 33 www.memento-films.com sales@memento-films.com	CEO Emilie Georges Head of International Sales & Acquisitions Alexandre Moreau amoreau@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>
Metro International Entertainment 16 Lincoln's Inn Fields Holborn London, WC2A 3ED, UK +44 207 396 5301 www.metro-films.com sales@metro-films.com	Partner/CEO Will Machin Partner/Head of Sales Michael Yates Partner/Head of Production and Acquisitions 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
Miramax 1901 Avenue of the Stars, 20th Floor Los Angeles, 90067, USA www.miramax.com distributionassist@miramax.com	SVP, International production and distribution Yvette Zhuang	Genre: Commercial, global stories Budget: US\$5M - \$80M Approach: with either director or cast attachment to a script Advance: yes, we tend to fully finance Markets: AFM, Cannes, EFM, TIFF	
Mister Smith Entertainment 85 Charing Cross Road, London WC2H 0AA +44 207 494 1724 www.mistersmithent.com info@mistersmithent.com	CEO David Garrett COO Dave Mepham SVP, International Sales and Distribution Shane Kelly	Genre: no specific genre, strong cast, strong director driven films Budget: US\$5M - \$100M+ Approach: when script is ready, No unsolicited material, no treatments, script with elements attached preferred Advance: yes Markets: AFM, Cannes, EFM, Toronto	<i>The Convert</i> <i>Dangerous Animals</i> <i>I Am Mother</i> <i>The Water Diviner</i>
MK2 Films 55 Rue Traversière Paris, 75012, France Tel: +33 1 44 67 30 30 www.mk2films.com intlsales@mk2.com	Acquisitions and International Sales Emmanuel Pissarra Emmaniel.pissarra@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>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Moviehouse Entertainment Black Hangar Studios Lasham Airfield Alton, GU34 5SG, UK + 44 1256 385909 www.moviehouseent.com	Managing Director - Head of Sales Gary Phillips gary.phillips@moviehouseent.com Head of Productions and Acquisitions 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: yes (occasionally). 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>The Appleton Ladies Potato Race, The Correspondent, The Go Betweens: Right Here, The Spit</i>
MPI Media Group 16101 S. 108th Ave Orland Park IL 60467, USA +1 626 737 8357 www.mpimedia.com international@mpimedia.com	EVP Greg Newman gnewman@mpimedia.com	Genre: Elevated genre, specialising in horror/thriller Budget: majority under US\$3m Advance: case by case, dependent on project needs Approach: As early as possible following first draft of script Markets: AFM, Cannes, EFM, Toronto, Frontiers	



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
MultiVisionnaire Pictures 3080 W. Valley Blvd. Ste B, Alhambra, CA 91803, USA Tel: +1 626 737 8357 www.multivisionnaire.com acquisitions@multivisionnaire.com	Managing Partner Sean Haley Managing Partner Erika Kao-Haley	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. Budget: any, majority under US\$5m Advance: case by case Approach: from production stage (majority financed, with confirmed talent and production schedule) to completed Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur, MIPTV, MIPCOM	<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>
Myriad Pictures 11726 San Vincente Blvd Suite 650 Los Angeles, 90049, USA www.myriadpictures.com info@myriadpictures.com	President & CEO Kirk D'Aimco SVP, Distribution & Acquisitions Scott Bendo	Genre: all, small budget dramas though, need names, debut directors not a priority Budget: above US\$5M Markets: AFM, Cannes, EFM, FILMART, Toronto	<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>
NEON 636 Broadway, Suite 1000, New York, 10012, USA www.neonrated.com info@neonrated.com	VP, International Acquisitions & Operations 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>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p>Odin's Eye Entertainment 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</p>	<p>CEO Michael Favelle michael@odinseyeent.com</p> <p>Director of Sales and Acquisitions Lauren Thomas lauren@odinseyeent.com</p>	<p>Genre: no specific genre - strong concept, premise and cast-driven features with international appeal</p> <p>Budget: low-high</p> <p>Approach: when creative team in place and script ready. Can get involved as producer and match-make with financiers.</p> <p>Advances: modest but depending on project</p> <p>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto</p>	<p><i>Arrowhead, Bitter and Twisted, Brothers' Nest, Open Water 3: Cage Dive, Canopy, Crush, Fragment, The Heckler, The Legend of Ben Hall, Little Deaths, Needle, A Savage Christmas, Three Blind Mice</i></p> <p>Animation: <i>Combat Wombat, Daisy Quokka: World's Scariest Animal, ScaryGirl, The Wishmas Tree</i></p> <p>Documentary: <i>features: Very Best for the Year Ahead, Autoluminescent, In Bob We Trust, Fighting Fear, Salute</i></p>
<p>Paramount 5555 Melrose Avenue Hollywood, CA 90038, USA Tel: +1 323 956 5000 www.paramount.com</p>	<p>Executive Vice President Worldwide Acquisitions Sejin Croninger</p> <p>Vice President - Worldwide Acquisitions Lauren Fisher</p> <p>Acquisitions Manager Rachel Kiner</p>	<p>Genre: films that will work in the domestic US market</p> <p>Approach: when some elements in place</p> <p>Advances: yes</p>	<p><i>Tomorrow, When the War Began</i></p>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Pathé International 2 rue Lamennais Paris, 75008, France +33 1 71 72 33 05 www.patheinternational.com sales@patheinternational.com	Senior Vice President, International Sales 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>
Playtime 5, rue Nicolas Flamel Paris, 75004, France +33 1 53 10 33 99 info@playtime.group www.playtime.group	Partner - Acquisitions 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>
Pluto Film Schliemannstrasse 5 Berlin, 10437, Germany Tel: + 49 30 21 91 82 20 www.plutofilm.de info@plutofilm.de	Managing Director & Head of Acquisitions 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	



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Protagonist Pictures 57-61 Mortimer St London W1W 8HS +44 207 734 9000 www.protagonistpictures.com info@protagonistpictures.com	CEO 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>Jimpa</i> <i>The Fox</i> <i>One More Shot</i> <i>Bad Behaviour</i>
Rapt Films International The Lodge Gate Church Lane Barham CT4 6QS United Kingdom www.raptfilmsinternational.com	CEO Russell Webber russell@raptfilmsinternational.com	Genre: Flexible although favour debuts, new talent, and under-represented voices Budget: Up to \$3m Approach: In production, post or completed Markets: EFM, Cannes, Toronto, AFM	<i>Fwends</i> <i>Sunflower</i>
Rocket Science 77 Dean St London, W1D 3SH, UK +44 207 434 0032 www.rocket-science.net info@rocket-science.net	Managing Director Thorsten Schumacher		<i>Better Man</i> <i>Clean</i> <i>Stranger, The</i> <i>Tenzing</i>
Saboteur Media (Goldcrest Films International) 799 Washington Street New York, NY 10014, USA +1 (212) 897-3922 www.saboteurmedia.com sales@saboteurmedia.com	Owner Nick Quested	Genre: all Budget: any Approach: script stage Markets: AFM, Cannes, EFM, Toronto, Sundance	<i>Danger Close: The Battle of Long Tan</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
SC Films International 614 Fulham Road, London SW6 5RP +44 07764942149 www.scfilmsinternational.com info@scfilmsinternational.com	CEO & Founder 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>
Searchlight 10201 W. Pico Blvd, Bldg 38, #214 Century City, CA 90064, USA +1 310 369 1570 www.foxsearchlight.com	President Rebecca Kearey		<i>Bootmen</i> <i>Garage Days</i> <i>Oscar & Lucinda</i>
Sony Pictures Worldwide Acquisitions 10202 West Washington Blvd Culver City, CA 90232, USA +1 (310) 244-4000 www.sonypicturesworldwideacquisitions.com acquisitions@spe.sony.com	VP, Worldwide Acquisitions Katie Anderson Manager, 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>
Studio 100 Film Neumarkter Straße 18-20 Munich, 81673, Germany +49 89 960 550 www.studio100film.com info@studio100film.com	Director Business Operations Production Thorsten Wegener Thorsten.Wegener@studio100media.com Senior Manager, Sales & Acquisitions Lorena Booth Lorena.b@studio100int.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>100% Wolf</i> <i>200% Wolf</i> <i>Being Betty Flood</i> <i>Blinky Bill - The Movie</i> <i>Heidi - Rescue of the Lynx</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>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Studiocanal International 50 Rue Camille Desmoulins, Issy-les-Moulineaux, 92130, France +33 1 71 35 35 35 www.studiocanal.com	Creative Director Sam Shipp Sam.shipp@canal-plus.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>
TF1 Studio 123 Boulevard de Grenelle Paris, 75015, France +33 1 41 41 21 68 www.tf1studio.com sales@tf1.fr	EVP Dev & Co Pro Mikael Govciyan EVP Dev & Co Pro Emilie Pegurier VP Intl Co Pro 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>
The Film Sales Company 515 east 118th street New York, NY10035, USA +1 212 481 5020 www.filmsalescorp.com	President Andrew Herwitz andrew.herwitz@filmsalescorp.com	Genres: all Approach: all types of material at various stages	<i>Gillian Armstrong's Love,</i> <i>Lust and Lies</i> <i>Highly Strung</i> <i>Donkey in Lahore, A</i> <i>For Every Jew a .22</i>
The Match Factory GmbH Domstraße 60 Cologne, 50668, Germany +49 22 15 39 70 90 www.the-match-factory.com/ info@matchfactory.de	Acquisitions Manager 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	



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
The Party Film Sales 16 rue Frochot Paris, 75009, France + 33 1 76 21 51 77 www.thepartysales.com	Sales Executive ANZ Melen Bouetard sales@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>
The Yellow Affair Bulevardi 2, 3rd Floor, Helsinki, 00120, Finland +358 50 3600 350 www.yellowaffair.com contact@yellowaffair.com	CEO Karoliina Dwyer karoliina@yellowaffair.com Head of Sales & Business Development 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 unINDIAN</i>
Totem Films 5 Rue de Charonne Paris, 75011, France + 33 6 64 68 70 69 hello@totem-films.com www.totem-films.com	International Sales & Acquisitions Margo Hervée margot@totem-films.com	Genre: All genre, director's driven Budget: Around 3M€ Approach: As early as possible but we also watch rough cuts Advances: Yes depending on the profile of the project Markets: Berlin, Cannes, Venice	



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Universal Pictures 100 Universal City Plaza Universal City, CA 91608, USA +1 818 777 1000 www.universalphicturesinternational.com	EVP International Distribution Niels Swinkels		<i>Drone Racers</i> <i>Mary Magdalene</i> <i>Sanctum</i> <i>Whale Shark Jack</i>
Urban Sales 2 rue Charles Renouvier Paris, 75020, France +33 1 48 70 46 55 www.urbandistrib.com contact@urbandistrib.com	Managing Director 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>
Visit Films 140 Havemeyer St. Brooklyn, NY 11211, USA +1 718 312 8210 www.visitfilms.com info@visitfilms.com	President 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>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Voltage Pictures 4019 Tujunga Ave Studio City, CA 91604, USA + 1 323 606 7630 www.voltagepictures.com salescoordinator@voltagepictures.com	Executive Vice President, International Sales 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	
Warner Bros 4000 Warner Blvd Burbank, CA 91522, USA +1 818 954 6000 www.warnerbros.com	EVP 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>
WestEnd Films 99 Kenton Road Harrow, UK HA3 0AN +44 0 207 494 8300 www.westendfilms.com info@westendfilms.com	Head of Acquisitions Toby Hill toby@westendfilms.com Head of Development & Production Daisy Allsop daisy@westendfilms.com Head of Sales Sofia Neves sofia@westendfilms.com Sales & Acquisitions Noemie Becache noemie@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</i> <i>Children/Swinging Safari</i> <i>I Am Woman</i> <i>RAMS</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Wide Management 17, rue Cadet Paris, 75009, France +33 1 53 95 04 64 www.widemanagement.com infos@widemanagement.com	President Loïc Mageron lm@widemanagement.com Head of Acquisitions, Content and Sales of VR Maxime Montagne Head of Sales Marco Urizzi	Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Being Venice</i> <i>Moja Vesna</i> <i>Unsound</i>
WME Independent 9601 Wilshire Blvd. Beverly Hills 90210, USA www.wmeagency.com filmsalesinfo@wmeagency.com	Agent Zach Glueck zglueck@wmeagency.com	Budget: USD\$5M+ Approach: Script stage at the earliest, ideally including a director or cast attachment. Advances: Rarely Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Addition</i> <i>Deb, The</i> <i>Force Of Nature</i> <i>Together</i>
WTFilms 98 rue du Faubourg, Poissonnière Paris France 75010 Tel. + 33 1 42 61 09 83 www.wtfilms.fr sales@wtfilms.fr	Head of Acquisitions and Festivals 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	

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
XYZ Films 2639 S. La Cienega Blvd. Los Angeles, CA 90034, USA +1 310 956 1554 www.xyzfilms.com info@xyzfilms.com	Partner Sales Nate Bolotin nate@xyzfilms.com Partner Acquisitions 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>Saccharine</i> <i>Storm Surfers 3D</i> <i>Wormwood</i> <i>Wormwood: Apocalypse</i>

