

An abstract graphic composed of several overlapping, organic, blob-like shapes in various shades of blue, ranging from a deep navy to a bright cyan. The shapes are layered, with some appearing in front of others, creating a sense of depth and movement. They are positioned on the left side of the page, partially overlapping the text area.

# **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>Altitude Film Sales</b> 34 Fouberts Place W1F 7PX London, UK Tel: +44 207 612 0662 www.altitudefilment.com info@altitudefilment.com	Managing Director, International Sales, Mike Runagall MikeRunagall@altitudefilmsales.com  Co-CEO, Will Clarke  Co-CEO, Andy Mayson		<i>Son of a Gun</i> <i>Wyrnwood</i>
<b>Arclight Films, Darclight</b> 90/330 Wattle Street Ultimo NSW 2007, Australia Tel: +61 2 8353 2440 www.arclightfilms.com info@arclightfilms.com	Managing Director, Gary Hamilton (Aus/LA) gary@arclightfilms.com  Chief Creative Officer, Mike Gabrawy (LA) mike@arclightfilms.com  Head of Creative & Acquisitions, Mark Lazarus (Aus) markl@arclightfilms.com	Genre: all, but rarely acquires documentaries or drama unless director or lead cast have high international profiles Budget: anything, but generally over \$1M with majority in the \$5–30M range Approach: with script and finance plan ready for discussion; director and lead actors proposed for discussion; strong interest from an Australian distributor preferred Advances: yes, depending on script, director, cast and level of advance sought. Can act as EP or producer Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	Arclight: <i>2:37; 33 Postcards; Around the Block; Beast, Burning Man; Dinosaur Island; A Few Best Men; A Few Less Men, Goldstone, Hating Alison Ashley; A Heartbeat Away; Zebras; The Honourable Wally Norman; The Jammed; Jungle; Kings of Mykonos; The Wog Boy 2; Kokoda; Macbeth; Mental; Mystery Road; Noise; Not Suitable for Children; Paper Planes; Predestination; Red Hill; Romulus, My Father; September; Storm Surfers 3D; The Wedding Party</i> Darclight: <i>Acolytes; Bad Girl; Bait 3D; Caught Inside; Crawlspace; Deck Dogz; Dying Breed; Fat Pizza; The Fear of Darkness, Lake Mungo; Like Minds; Long Weekend; The Loved Ones; Ned; The Nest; Panic at Rock Island; Redd Inc.; Storm Warning; Subterano; Wolf Creek; Wolf Creek 2</i>



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<b>Bankside Films</b> Ashley House, 5th Flr 12 Great Portland St London, W1W 8QN, UK Tel: +44 207 636 6085 www.bankside-films.com films@bankside-films.com	Co MD, Hilary Davis hilary@bankside-films.com  Co MD, Phil Hunt phil@bankside-films.com  Head of Sales & Marketing, Stephen Kelliher stephen@bankside-films.com	Genre: flexible, though dramas require cast and top director Budget: up to \$15M Approach: with fully developed screenplay; producer, director and some cast in place, although can provide market intelligence on cast that works in market. Some finance in place and good finance plan. Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Accidents Happen</i> <i>Backtrack</i> <i>Blessed</i> <i>Bran Nue Dae</i> <i>Cargo</i> <i>Coffin Rock</i> <i>Lou</i> <i>Patrick</i>
<b>Beta Cinema</b> Gruenwalder Weg 28D Oberhaching, Munich, 82041 GERMANY www.betacinema.com Tel: +49 896 734 698 28 beta@betacinema.com	EVP – Acquisitions, Sales and Marketing, Thorsten Ritter thorsten.ritter@betacinema.com	Genre: all, except documentaries. Budget: all Approach: with significant financing in place. Advances: yes Markets: AFM, Cannes, EFM, Sundance, Toronto, Venice, Ventana Sur	<i>Ali's Wedding</i>
<b>CAT&amp;Docs</b> 18 rue Quincampoix F-75004 Paris 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: EFM, Cannes, Toronto	<i>Blush of Fruit</i> <i>Despite The Gods</i> <i>Love Marriage in Kabul</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Celluloid Dreams/Nightmares</b> 2, rue Turgot Paris, France 75009 Tel: +33 1 49 70 03 70 www.celluloid-dreams.com info@celluloid-dreams.com	President, Hengameh Panahi  Sales and Acquisitions, Milada Kolberg milada@celluloid-dreams.com	Celluloid Dreams has been involved in international sales, production and financing of quality independent films for more than 20 years. Celluloid Nightmares was launched in 2010 as its genre division to curate commercial, elevated genre films and discover talented young directors. Markets: AFM, Busan, Cannes, EFM, FILMART	Dreams: <i>Electric Boogaloo: The Wild, Untold</i> <i>Story of Cannon Films</i> <i>Hail</i> <i>Jindabyne</i> <i>Mao's Last Dancer</i> <i>Satellite Boy</i> <i>Razzle Dazzle</i> <i>Red Obsession</i>  Nightmares: <i>These Final Hours</i>
<b>Cinephil</b> 18, Levontin St Tel Aviv 6511207 Israel Tel: 972 3 566 4129 www.cinephil.co.il info@cinephil.co.il	Managing Director, Philippa Kowarsky, philippa@cinephil.co.il  Sales and Acquisitions, Ori Bader, ori@cinephil.co.il	Genre: Documentary features / TV films Advances: No Markets: Cannes, EFM, Toronto	<i>Neon</i> <i>Ukraine is Not a Brothel</i>
<b>Content Media Corporation</b> 225 Arizona Ave, Suite #250 Santa Monica, CA 90401, USA Tel: +1 310 576 1059 www.contentmediacorp.com Head Office: Content Media Group 19 Heddon St W1B 4BG, London, UK Tel: +44 20 7851 6500 london@contentmediacorp.com	President (LA), Jamie Carmichael jamie.carmichael@contentmediacorp.com	Genre: all genres, though only acquires one to two arthouse films per year. Budget: \$1M+ Approach: director attached and some equity (soft money excl) in place. Depending on director's experience and genre, known cast can increase the project's chance. Advances: yes, with the facility to bankroll pre-sales Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Balibo</i> <i>The Book of Revelation</i> <i>Jindabyne</i> <i>Lantana</i> <i>The Last Ride</i> <i>The Man Who Sued God</i> <i>Matching Jack</i> <i>Sirens</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Cornerstone Films</b> 12 Sunray Avenue London, SE24 9PY, UK Tel: +44 758 033 7581 office@cornerstonefilm.com	Co President, Alison Thompson Co President, Mark Gooder Sales Manager, Carla Quarto Di Palo cq@cornerstonefilm.com	Genre: Looking for 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 look at finished films. Advances: case by case Markets: AFM, Cannes, EFM, Toronto, Venice and others as and when required	
<b>Covert Media</b> 9350 Wilshire Blvd, Suite 400, Los Angeles CA 90212 Tel: +1 213 300-0517 www.covert-media.com sales@covert-media.com	President, International, Elizabeth Schwan, lschwan@covert-media.com	Genre: any Budget: \$5-20M Approach: Script/before casting Advances: Open Markets: AFM, Cannes, EFM, Toronto	
<b>Dogwoof</b> Ground Floor 19-23 Ironmonger Row EC1V 3QN London, UK Tel: 44 207 253 6244 www.dogwoof.com info@dogwoof.com	Head of International Sales, Vesna Cudic vesna@dogwoof.com	Genre: documentaries Budget: any Approach: development stage through to rough cut Advances: handles each acquisition individually and will structure each deal accordingly Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>The Last Impresario</i> <i>Only The Dead</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Elle Driver</b> 66 rue Miromesnil 75008 Paris, France Tel: +33 1 56 43 48 76 www.elledriver.fr sales@elledriver.eu	Managing Director, Head of International Sales & Acquisitions Adeline Fontan Tessaour adeline@elledriver.eu	Genre: all; if arthouse, needs to have festival potential; if genre, needs to be edgy, crazy, very conceptual; if mainstream, needs established cast and director Budget: up to \$20M Approach: when director and most of cast are attached and 50% of financing secured Markets: AFM, Cannes, EFM, Toronto, Ventana Sur	<i>Samson &amp; Delilah</i>
<b>Embankment</b> 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	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>Breath</i> <i>Down Under</i> <i>The Dressmaker</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>eOne Films International / Seville Pictures</b> 455 St-Antoine West, Suite 300 Montreal, Quebec, H2Z 1J1 Tel: + 1 514 878 2282 sevilleinternational.eonefilms.com sevilleinternational@filmsseville.com	President, International Films, Xavier Marchand features@entonegroup.com  SVP, International Sales, Anick Poirier anickp@filmsseville.com	eOne has recently taken a new direction, with a focus on larger, more commercial films. With a new London base and increased budget for acquisition, eOne will be competing more aggressively for higher profile films with bigger budgets, strong cast and hotly sought-after filmmakers. Genre: theatrical features in all genres; focus on overtly commercial films. Strong arthouse films possible with festival and awards potential. Producer and filmmaking team track records important. Budget: minimum \$3M, no maximum Approach: script and director in place, with an idea of cast Advances: when there is cast and package pre-saleable Markets: AFM, Cannes, EFM, Sundance, Toronto, Ventana Sur	<i>All This Mayhem</i> <i>Animal Kingdom</i> <i>The Babadook</i> <i>Beautiful</i> <i>The Broken Shore</i> <i>Cut Snake</i> <i>Galore</i> <i>The Hunter</i> <i>Mad Bastards</i> <i>The Mule</i> <i>Sleeping Beauty</i> <i>South Solitary</i> <i>Summer Coda</i>
<b>Fandango srl</b> Viale Gorizio, 19 00198, Rome, Italy Tel: +39 06 85 21 85 www.fandango.it	Head of International Sales Raffaella Di Giulio raffaella.digiulio@fandango.it		<i>Bad Boy Bubby</i> <i>Charlie's Country</i> <i>He Died With a Felafel in His Hand</i> <i>The King Is Dead!</i> <i>The Quiet Room</i> <i>The Tracker</i>
<b>The Film Sales Company</b> 165 Madison Ave, Suite 601 10016 New York, NY, USA Tel: +1 212 481 5020 www.filmsalecorp.com	President, Andrew Herwitz andrew.hervitz@filmsalecorp.com  Senior Director of Acquisitions, Financing, and Sales, Jason Ishikawa jason.ishikawa@filmsalecorp.com	Genres: all Approach: all types of material at various stages	Gillian Armstrong's <i>Love</i> <i>Highly Strung</i> <i>Lust and Lies</i> <i>A Donkey in Lahore</i> <i>For Every Jew a .22</i>



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<b>FilmNation Entertainment</b> 150 West 22nd St, 9th Flr New York, NY, 10011, USA Tel: +1 917 484 8900 www.filmnation.com info@filmnation.com	Glen Basner gbasner@wearefilmnation.com		<i>Life</i> <i>I Love You Too</i> <i>The Rover</i>
<b>Films Boutique</b> Köpenicker Strasse 184 10997 Berlin, Germany Tel: +49 30 69 53 78 50 www.filmsboutique.com info@filmsboutique.com	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>
<b>Films Distribution</b> 36 rue du Louvre 75001 Paris, France Tel: +33 1 53 10 33 99 www.filmsdistribution.com info@filmsdistribution.com	Partner, Francois Yon fry@filmsdistribution.com	Genre: drama, comedy, mostly foreign language Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Scare Campaign</i> <i>Killing Ground</i>
<b>Finecut</b> Patio House #102, 22-14 Bongeunsa-ro 26-gil, Gangnam-gu, Seoul 135-907, Korea T: +82 2 569 8777 www.finecut.co.kr cineinfo@finecut.co.kr	CEO, Youngjoo Suh cineinfo@finecut.co.kr	Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Lucky Miles</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Fox Searchlight</b> 10201 W. Pico Blvd, Bldg 38, #214 90064 Century City, California, USA Tel: +1 310 369 1570 Fax: +1 310 969 1491 www.foxsearchlight.com			<i>Bootmen</i> <i>Garage Days</i> <i>Oscar &amp; Lucinda</i>
<b>Galloping Films</b> 9 Atthow Ave, Ashgrove Brisbane QLD 4060, Australia Tel: +61 7 3040 2664 www.gallopingfilms.com	Managing Director, Carlos Alperin carlos@gallopingfilms.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, Bad Bush, Force of Destiny, Gene X, The Makeover, Monkey Puzzle, Nude Study, Ra Choi, The Sunset Six, Tailgate, Words of the City</i>
<b>Gaumont</b> 30, Ave Charles de Gaulle 92200 Neuilly Sur Seine, France Tel: +33 1 46 43 21 80 www.gaumont.net	Head of International Operations, Cecile Gaget cgaget@gaumont.fr		<i>Adoration</i>
<b>Global Screen</b> Sonnenstraße 21 D-80331 Munich, Germany Tel: +49 89 244 1295 500 www.globalscreen.de info@globalscreen.de	Senior Sales & Acquisition Manager Theatrical, Alice Buquoy alice.buquoy@globalscreen.de	Genre: all, particularly arthouse films with an emotional core and a marketing hook, and rom coms Markets: AFM (sometimes), Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Van Diemen's Land</i> <i>Oddball</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Goalpost Film</b> 54 Lynette Ave, Clapham South London, SW4 9HD, UK Tel: +44 207 585 3232 www.goalpostfilm.com	Tristan Whalley tristan@goalpostfilm.com	Genre: any Budget: up to \$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>Goldcrest Films International</b> 1 Lexington Street London W1F 9AF, UK Tel: +44 207 437 8696 www.goldcrestfilms.com sales@goldcrestfilms.com	Managing Director, Pascal Degove  Head of Acquisitions, Courtney Noble	Genre: All Budget: above \$5M Approach: later development or when director is attached (prefer pre-casting) Advances: Yes, minimum guarantee, plus various forms of other financing. The company has post-production facilities in both NY and London Markets: AFM, Cannes, EFM, Toronto	<i>I Am You (aka In Her Skin)</i>
<b>Good Universe</b> 9777 Wilshire Boulevard Suite #400 90212 Beverly Hills CA, USA Tel: +1 310 623 9840 abernacchi@Good-Universe.com	Co-Founder, Joe Drake Co-Founder, Nathan Kahane President of International, Helen Lee-Kim	Genre: All Budget: Any Approach: script, director and financing plan in place Advances: for consideration Markets: AFM, Cannes, EFM, Filmart, Sundance, Toronto	2:22

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<b>H2O Motion Pictures</b> Third Fl., 23 Denmark St. London WC2H 8NH, UK Tel: + 44 207 240 5656 www.h2omotionpictures.com h2o@h2omotionpictures.com	Partner, Mark Horowitz mark@h2omotionpictures.com	Genre: no restriction. Key is quality of script and project's ability to reach audience. Budget: no restrictions Approach: prefer good percentage of financing in place and some marketable elements attached if commitment required. Can approach at earlier stage with just script. Advances: no, but can do pre-sales or bring co-production monies, and provide gap funding based on estimates, if the elements are right	<i>Charlie &amp; Boots</i> <i>The Waiting City</i>
<b>HanWay</b> 24 Hanway St W1T 1UH, London, UK Tel: +44 207 290 0750 www.hanwayfilms.com info@hanwayfilms.com	Head of Acquisitions, Matthew Baker mb@recordedpicture.com	Genre: no restrictions Budget: flexible Approach: when director is attached Advances: no Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>The Boys Are Back</i> <i>Dead Europe</i> <i>Rabbit-Proof Fence</i> <i>Two Fists, One Heart</i> <i>Tracks</i>
<b>IM Global</b> The Beverly Quest Building 8201 Beverly Blvd, 5th Floor 90048 CA, USA Tel: +1 310 777 3590 www.imglobalfilm.com info@imglobalfilm.com	Manager, International Sales & Acquisitions, IM Global London, Callum Grant, callum_grant@imglobalfilm.com  Senior Coordinator, Production Joanne Lee, Joanna_lee@imglobalfilm.com  Creative Executive, JR Smith, Jr_smith@imglobalfilm.com	Genre: commercial action, thriller, horror, drama, comedy. IM Global has various distribution outlets: Opus – \$15M + wide release mainstream movies; Acclaim – awards/review-driven films; Octane – commercially viable genre; Anthem high-end foreign language; Apsara – rights for territories in the South Asian and South East Asian region. Budget: all Approach: when script, director and finance (at least 50%) is secured Advance: depends on the package Markets: AFM, Cannes, EFM, FILMART, Sundance, Toronto, Ventana Sur	<i>Hacksaw Ridge</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Independent</b> 6 Hatton Place London, EC1N 8R, UK Tel: +44 207 257 8734 www.independentfilmcompany.com mail@independentfilmcompany.com	MD, Film Sales, Andrew Orr andrew@independentfilmcompany.com	Genre: drama, comedy Markets: AFM, Cannes, EFM, FILMART, Toronto	
<b>K5 International</b> 56 Tavistock Pl, #30 WC1H 9RG, London, UK Tel: +44 203 286 5575 www.k5international.com info@k5international.com	Partner, Sales & Finance (Munich), Daniel Baur daniel@k5mediagroup.com  Head of Acquisitions (Berlin), Oda Schaefer oda@k5international.com	Genre: all, with a focus on projects with stars, English language and rom coms Budget: \$20–25M Advances: yes Markets: AFM, Cannes, EFM, FILMART (sometimes), Toronto	
<b>Kathy Morgan International</b> 12250 Sky Lane 90049 Los Angeles CA, USA Tel: +1 310 472 6300	President, Kathy Morgan kathy@kmifilms.com		<i>Infini</i>
<b>Lakeshore Entertainment</b> 9268 West Third St Beverly Hills, CA, 90210, USA Tel: +1 310 867 8000 www.lakeshoreentertainment.com sales@lakeshoreentertainment.com	COO, Eric Reid  VP International Sales, Jason Buckley	Budget: \$15–65M Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Bliss</i> <i>Dead End Drive-In</i> <i>I, Frankenstein</i>
<b>LevelK</b> Gl. Kongvej 137B, 3rd Flr 1850 Frederiksberg C, Denmark Tel: +45 4844 3072 www.levelk.dk	Managing Director, Tine Klint tine.klint@levelk.dk  Director of Sales, Derek Lui derek@levelk.dk	Genre: works selectively within its four labels: Future Classics, After Dark, TV Series/Docs, Family & Children Film Budgets: up to US\$15M Advances: yes Approach: script stage when partly financed Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Backyard Ashes</i> <i>Downriver</i> <i>The Little Death</i> <i>My Mistress</i> <i>The Rocket</i> <i>Spear</i> <i>Sucker</i> <i>The Turning</i> <i>Wish You Were Here</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Lightning Entertainment</b> 8484 Wilshire Blvd. Suite 850 Beverly Hills, CA 90211, USA Tel: +1 323 852 5020 www.lightning-ent.com info@lightning-ent.com	VP - International Sales, Mathilde Epstein mathilde@lightning-ent.com  Acquisitions and Sales Consultant, Richard S. Guardian rsg@guardian-ent.com	Genre: no restrictions; expanding genres Budgets: \$1–15M Approach: when cast is in place and all or most of the financing is attached Advances: on finished films, or must be commercial with elements attached Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>The 25th Reich; The Extra; The Gates of Hell; Hey Hey It's Esther Blueburger; Healing; Kenny; Needle; Now Add Honey; The Pack; The Reef; Road Train; Stone Bros; Subdivision; Wes; You and Your Stupid Mate</i>
<b>Lionsgate</b> 2700 Colorado Ave, #200 Santa Monica, CA 90404, USA Tel: + 1 310 449 9200 www.lionsgate.com	SVP International Sales, Crystal Bourbeau cbourbeau@lionsgate.com		<i>Daybreakers</i> <i>The Railway Man</i>
<b>The Little Film Company</b> 3940 Laurel Canyon Boulevard #807 Studio City, CA, 91604, USA Tel: +1 818 762 6999 www.thelittlefilmcompany.com info@thelittlefilmcompany.com	Co-President, Robbie Little robbie@thelittlefilmcompany.com	Genre: all. In addition to acting as sales agent, the company has executive produced many films working with the creative producer to locate equity and structure the finance, cast and production of the film. Budget: any Approach: preferably with director attached but also only with developed screenplay Advances: yes, but of course depending on the film and attachments Markets: AFM, Cannes, EFM, Toronto	<i>The Clinic</i> <i>The Eye of the Storm</i>
<b>Lotus Entertainment</b> 1875 Century Park East Suite 2150 Los Angeles, CA 90067 T +1 310 836 2000 www.lotusentertainment.com info@lotusEntertainment.com	VP of Production & Development, Angus Sutherland angus@lotusentertainment.com	Genre: all Budget: any Approach: at any stage Advances: yes Markets: AFM, Cannes, EFM, FILMMART, TIFF, Sundance	<i>Killer Elite</i> <i>Tomorrow When The War Began</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>The Match Factory</b> Balthasarstrasse 79–81 50670 Cologne, Germany Tel: +49 22 15 39 70 90 www.the-match-factory.com info@matchfactory.de	Managing Director, Michael Weber	Genre: all; focus on originality, style Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	
<b>Media Luna New Films</b> Kaiser-Wilhelm-Ring 38, 6th Floor Cologne, 50672, 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>Big Mamma's Boy</i> <i>My Tehran for Sale</i> <i>Blind Company</i>
<b>Memento Films Intl</b> 9 Cité Paradis 75010 Paris, France Tel: +33 1 53 34 90 33 www.memento-films.com sales@memento-films.com	Managing Director, Emilie Georges  Head of International Sales & Acquisitions, Tanja Meissner tanja@memento-films.com	Genre: commercial and arthouse with commercial potential, renowned directors Approach: script and some package in place Advances: yes Markets: Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Berlin Syndrome</i> <i>Girl Asleep</i> <i>The Darkside</i> <i>Lore</i> <i>The Tree</i>
<b>Metrodome International</b> Suite 31, Beaufort Court Admirals Way, London, E14 9XL, UK Tel: +44 207 517 7550 www.metrodomeinternational.com info@metrodominternational.com	Head of Sales & Acquisitions, Caroline Couret-Delegue caroline@metrodominternational.com	Genre: Any Budget: US\$1–10M Approach: In between markets as early in the process as possible so that feedback can be fed in Advances: Possible for the right film Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>The Bet</i> <i>Black Water</i> <i>Primal</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Metro International Entertainment</b> 16 Lincoln's Inn Fields Holborn London, WC2A 3ED, UK Tel: +44 207 396 5301 www.metro-films.com sales@metro-films.com	Partner/CEO, Will Machin  Partner/Head of Sales, Natalie Brenner  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 \$25M Advance: occasionally; Can provide co-production support and financing depending on what is required but essentially they provide presales, tax credit facilities and gap and will sometimes consider providing other financing depending on the project. Approach: early, when the script is in good shape and ideally with an idea of director and cast to be approached Markets: AFM, Cannes, EFM, FILMART, Sundance, Toronto	<i>Goddess</i> <i>That Sugar Film</i>
<b>Mister Smith</b> 77 Dean St London, W1D 3SH, UK Tel: +44 207 494 1724 www.mistersmithent.com info@mistersmithent.com	CEO, David Garrett dgarrett@mistersmithent.com	Genre: no specific genre, strong director driven films Budget: \$5M - \$100M+ Approach: when script is ready, no treatments Advance: Yes Markets: AFM, Cannes, EFM, Toronto	<i>The Water Diviner</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Mongrel International</b> 1352 Dundas Street West Toronto, M6J1Y2, Canada Tel: 1 416 516 9775 <a href="http://www.mongrelmedia.com/international">www.mongrelmedia.com/international</a> <a href="mailto:international@mongrelmedia.com">international@mongrelmedia.com</a>	President, Charlotte Mickie     	Genre: very open but cast, director, provenance all important. If genre prefer 'elevated' genre. Budget: \$1.2-20M Approach: script stage with director secured, unless writer/producer package is very strong Markets: AFM, Cannes, EFM, Sundance, Toronto, Berlin and others as appropriate	<i>The Daughter</i> <i>Electric Boogaloo: The Wild, Untold</i> <i>Story of Cannon Films</i> <i>Jasper Jones</i>
<b>Moviehouse Entertainment</b> 11 Denmark St, 4th Flr WC2H 8LS, London, UK Tel: +44 207 836 5536 <a href="http://www.moviehouseent.com">www.moviehouseent.com</a> <a href="mailto:info@moviehouseent.com">info@moviehouseent.com</a>	MD/Head of Sales, Gary Phillips <a href="mailto:gary.phillips@moviehouseent.com">gary.phillips@moviehouseent.com</a>  MD/Head of Acquisitions, Mark Vennis <a href="mailto:mark.vennis@moviehouseent.com">mark.vennis@moviehouseent.com</a>	Genre: any commercial genres Budget: any Advance: occasionally Approach: script stage so that they can assist with casting Markets: AFM, Cannes, EFM	<i>Crooked Business</i> <i>The Illustrated Family Doctor</i> <i>The Magician</i> <i>The Rage in Placid Lake</i> <i>Swerve</i>
<b>Myriad Pictures</b> 11900 West Olympic Blvd Suite 400 LA, CA 90064, USA <a href="http://www.myriadpictures.com">www.myriadpictures.com</a> <a href="mailto:info@myriadpictures.com">info@myriadpictures.com</a>	SVP - Marketing & Acquisitions, Audrey Delaney <a href="mailto:audrey.delaney@myriadpictures.com">audrey.delaney@myriadpictures.com</a>	Genre: all; small budget dramas tough, need names, debut directors not a priority Budget: above \$5M Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>The Cup</i> <i>Death Defying Acts</i> <i>Little Fish</i> <i>Elephant Tales</i> <i>Red Dog</i>
<b>Odin's Eye</b> Level 2, 85 The Grand Parade PO Box 173 Brighton Le Sands, NSW 2216 Australia Tel: +61 295 672 294 <a href="http://www.odinseyeent.com">www.odinseyeent.com</a> <a href="mailto:info@odinseyeent.com">info@odinseyeent.com</a>	CEO, Michael Favelle <a href="mailto:michael@odinseyeent.com">michael@odinseyeent.com</a>  SVP International Distribution & Acquisitions, Martin Gallery <a href="mailto:martin@odinseyeent.com">martin@odinseyeent.com</a>	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. Advances: modest, depending on project Markets: AFM, Beijing, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Arrowhead, Canopy, Crush, Fragment, The Heckler, The Legend of Ben Hall, Little Deaths, Needle, Three Blind Mice</i>  Doco features: <i>Autoluminescent, In Bob We Trust, Salute</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Paramount</b> 5555 Melrose Avenue Hollywood CA 90038, USA Tel: +1 323 956 5000 www.paramount.com		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>
<b>Participant Media</b> 331 Foothill Road 3rd Floor Beverly Hills, CA, 90210, USA www.participantmedia.com info@participantmedia.com	CEO, Jeff Skoll  VP Production, Jonathan King	Genre: films that inspire social change Approach: no unsolicited materials; must go through an agent	
<b>Pathé International</b> 2 rue Lamennais 75008 Paris, France Tel: +33 1 71 72 33 05 www.patheinternational.com sales@patheinternational.com	Executive VP International Sales, Muriel Sauzay muriel.sauzay@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>Phoenix Worldwide Entertainment</b> 14 Regent Hill BN1 3ED Brighton, UK Tel: 44 1273 739 182 Fax: 44 1273 749 122 www.phoenixworldent.com info@phoenixworldent.com	Joint CEO, Michael Cowan michael@phoenixworldent.com	Markets: AFM, Cannes, EFM, Toronto	<i>Iron Sky</i> <i>The Riders</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Porchlight Entertainment</b> 14724 Ventura Boulevard, Suite 1105 Sherman Oaks, CA 91403, USA Tel: +1 310 477 8400 www.porchlight.com info@porchlight.com	Worldwide Sales, Chris Lancey	Genre: family	<i>Broken Hill</i>
<b>Protagonist Pictures</b> 42-48 Great Portland St London, W1W 7NB, UK Tel: +44 207 734 9000 www.protagonistpictures.com info@protagonistpictures.com	CEO, Mike Goodridge  Director of Sales, Dave Bishop dave@protagonistpictures.com  Acquisitions Executive, Emily Gotto emily@protagonistpictures.com	Genre: all, first features need body of work Budget: any Approach: when director is attached Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Partisan</i> <i>Snowtown</i> <i>Save Your Legs!</i>
<b>Pyramide International</b> 5 rue du Chevalier de Saint-George 75008 Paris, France Tel: +33 1 42 96 02 20 www.pyramidefilms.com sales@pyramidefilms.com	President, Eric Lagesse elagesse@pyramidefilms.com  Head of Sales, Agathe Valentin avalentin@pyramidefilms.com	Markets: Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Early Winter</i>
<b>Radiant Films International</b> 655 W. Sunset Blvd. Suite 110 CA, 90028, USA Tel: +1 310 601 2726 www.radiant-films.com	Acquisitions and Development Executive, Mike Dougherty mike@radiant-films.com		<i>Kill Me Three Times</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Reel Suspects</b> 42 Rue René Boulanger 75010 Paris, France Tel: +33 1 58 51 42 95 www.reelsuspects.com info@reelsuspects.com	CEO, Matteo Lovadina	Genre: Features only, with an edge, a twist, crossovers between genres. First features are welcome. Cinematic photography essential. Budget: \$1–5M euros/dollars Approach: when visual material is ready (eg location photography, storyboards, other pre-vis elements) Advance: yes Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto, Ventana Sur	<i>Ruin</i>
<b>Salt</b> 2nd Floor, Unit 19 Tileyard studios, Tileyard road N7 9AH, London, UK www.salt-co.com info@salt-co.com	Partner, James Norrie james@salt-co.com	Genre: comedies; strong hook that can travel; not too parochial; drama needs names; not too bleak; debut producers only if solid work Advances: yes, can assist with financing Markets: AFM, Cannes, EFM, Toronto	
<b>SC Films International</b> 1st Flr, 56 Brewer Street W1F 9TJ, London, UK Tel: +44 207 287 1900 www.scfilmsinternational.com info@scfilmsinternational.com	CEO, 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: \$1–30M Markets: AFM, Cannes, EFM, Toronto	<i>Uninhabited</i>
<b>Shoreline Entertainment</b> 400 S. Beverly Drive, Suite 210 LA, CA, 90212, USA Tel: +1 310 551 2060 www.shorelineentertainment.com info@slefilms.com	CEO, Morris Ruskin morris@slefilms.com	Genre: all Markets: EFM, FILMART, Cannes, Toronto, AFM, Ventana Sur	<i>Alex &amp; Eve, Black and White and Sex, Corroboree, Fat Belly, The Infinite Man, Observance, Razor Eaters, Vanished</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Sierra/Affinity</b> 9378 Wilshire Blvd, Suite 210 Beverly Hills, CA 90212, USA Tel: +1 424 253 1060 www.sierra-affinity.com info@sierra-affinity.com	President & CEO, Nick Meyer talia@sierra-affinity.com  EVP - Acquisition & Production, Kelly McCormick, kelly@sierra-affinity.com	Genre: commercial, special focus on North American market Markets: EFM, FILMART, Cannes, Toronto, AFM, Ventana Sur	
<b>The Solution Entertainment Group</b> 6063 Sunset Blvd, 2nd Flr 90028 Hollywood, CA, USA Tel: +1 310 272 9002 www.thesolutionent.com sa@thesolutionent.com	Founder/Partner, Lisa Wilson lisa@thesolutionent.com  li	Markets: AFM, Cannes, EFM, Toronto	<i>Felony</i>
<b>Sony Pictures Worldwide Acquisitions</b> 10202 West Washington Blvd Culver City CA 90232, USA www.sonypicturesworldwideacquisitions.com	SVP, Acquisitions, Joe Matukewicz acquisitions@spe.sony.com	Markets: AFM, Cannes, EFM, Toronto	<i>Gabriel</i> <i>Predestination</i> <i>Spin Out</i>
<b>Starline Entertainment</b> Studio 2.26, The Old Town Hall 213 Haverstock Hill London, NW3 4QP, UK Tel: +44 (0)20 7998 6270 www.starlinecontent.com info@starlineentertainment.co.uk	Director of Acquisitions, Piers Nightingale	Genre: all, but particularly family/children, youth, thriller, horror, romantic comedy and crime drama, and also takes on docs Budget: \$100K–\$10M Approach: director, cast and ideally local distributor attached and a finance plan Advances: yes, but depends on international profile of director and cast Markets: EFM, Cannes, Toronto, FILMART	<i>6 Plots</i> <i>48 Shades</i> <i>Aim High in Creation!</i> <i>Blame</i> <i>Cedar Boys</i> <i>Drown</i> <i>Last Dance</i> <i>Storage</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Stray Dogs</b> 15 rue Chevert 75007 Paris France Tel: +33 1 71 27 48 53 www.stray-dogs.biz laura@stray-dogs.com	Head of Acquisitions, Inge de Leeuw, inge@stray-dogs.com	Genre: edgy, international, director-driven films with cult potential, Arthouse Genre Budget: up to US\$4M Approach: Post-production, pre-production Advances: depends on the project Markets: AFM, Cannes, EFM Toronto	
<b>Studio 100 Media</b> Sapporobogen 6–8 80637 Munich, Germany Tel: +49 89 960 8550 www.studio100media.com info@studio100media.com	Director Business Operations Production, Thorsten Wegener thorsten.wegener@studio100media.com	Genre: family movies with a key target group of 4-10 years, animation and live action Budget: up to US\$20M Approach: upon finished script and trailer Advances: to be negotiated Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto	<i>The Blinky Bill Movie</i> <i>Maya the Bee Movie</i>
<b>Studiocanal International</b> 1, Place du Spectacle Issy Les Moulineaux 92130, France Tel: 33 1 71 35 35 35 www.studiocanal.com	VP International Production and Acquisitions Rachel Okine Rachel.Okine@studiocanal.com	STUDIOCANAL is particularly focusing on the acquisition of (1) films with a strong music component, (2) family titles, preferably with strong pre-existing brand awareness, and (3) prestige titles from filmmaking teams with a festival or critical pedigree. Budget: All Approach: Once a financing package is in place, including director, cast and budget Advances: Yes Markets: AFM, Cannes, EFM, Toronto	

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>TF1 International</b> 6, Place Abel Gance, 92100 Boulogne Billancourt, France Tel: +33 1 41 41 21 68 www.tf1international.com sales@tf1.fr	CEO, Benoit Louvet  Deputy Head of Acquisitions, Colombe De Cerf cdecertif@tf1.fr	Advances: yes Markets: AFM, Cannes, EFM, Toronto, Ventana Sur	<i>Drift</i> <i>Muriel's Wedding</i> <i>The Piano</i>
<b>Twentieth Century Fox Intl</b> PO Box 900, Beverly Hills CA 90213, USA www.foxmovies.com.au			<i>Australia</i>
<b>Universal Pictures</b> 100 Universal City Plaza Universal City CA 91608, USA www.universalpicturesinternational.com			<i>Sanctum</i>
<b>Urban Distribution International (aka U.D.I.)</b> 14 rue du 18 Août 93100 Montreuil, France Tel: +33 1 48 70 46 55 www.urbandistrib.com contact@urbandistrib.com	Managing Director, Frederic Corvez frederic@urbandistribution.fr	Genre: international arthouse films 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	<i>Hounds of Love</i> <i>Joe Cinque's Consolation</i> <i>Little Sparrows</i>
<b>Visit Films</b> 173 Richardson St Brooklyn, NY 10003, USA Tel: +1 718 312 8210 www.visitfilms.com info@visitfilms.com	Partner, Ryan Kampe rk@visitfilms.com	Genre: all, but essentially looking for movies they like Budget: typically under \$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: Cannes, EFM, FILMART, Ventana Sur	<i>52 Tuesdays</i> <i>Beneath Clouds</i> <i>A Month of Sundays</i> <i>Sam Klemke's Time Machine</i> <i>Toomelah</i> <i>Tanna</i>





SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Voltage Pictures</b> 116 N Robertson Blvd., Suite 200 90048 LA USA Tel: + 1 323 606 7630 www.voltagepictures.com sales@voltagepictures.com	VP of Acquisitions, Babacar Diene babacar@voltagepictures.com	Genre: looking for elevated thrillers, sci-fi, action Budget: range from \$500K to \$60M Approach: when producers have some elements on board: 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 Tel: +1 818 954 6000 www.warnerbros.com			<i>Happy Feet</i> <i>Happy Feet Two</i> <i>Mad Max</i> franchise <i>The Great Gatsby</i>
<b>The Weinstein Company</b> 99 Hudson St, 4th Flr New York NY 10013, USA Tel: +1 212 941 3800 www.weinsteinco.com international@weinsteinco.com	EVP – Acquisitions and Co-Productions, Daniel Guando  EVP, Acquisitions and Co-Productions, Negeen Yazdi	Genre: all. There are three divisions at The Weinstein Company: TWC, Dimension and Radius Budget: all Approach: most likely to come on board when the film is complete, but considers projects at all stages and is happy to read scripts at an early stage to consider for financing and international sales. Advances: yes Markets: AFM, Busan, Cannes, EFM, FILMART Sundance, Toronto	<i>Lion</i> <i>Rogue</i> <i>The Sapphires</i> <i>Wolf Creek</i>

SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>WestEnd Films</b> Shepherds Centrail Charecroft Way, London, W14 0EE/ UK Tel: +44 207 494 8300 www.westendfilms.com info@westendfilms.com	Head of Acquisitions & Development, Berenice Fugard berenice@westendfilms.com	Genres: 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>Flammable Children</i>
<b>Wide Management</b> 9, rue Bleue 75009 Paris, France Tel: +33 1 53 95 04 64 www.widemanagement.com infos@widemanagement.com	Head of Wide House (documentary sales), Anaïs Clanet ac@widemanagement.com  Head of Fiction Sales, Loïc Magneron lm@widemanagement.com	Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Being Venice</i>
<b>Wild Bunch</b> 65 rue de Dunkergue Paris, 75009, France Tel: + 33 1 43 13 21 34 www.wildbunch.biz obarbier@wildbunch.eu	International Sales, Vincent Maraval  International Acquisitions, Alain De La Mata	Genres: all Budget: up to \$15M 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>Dr Plonk</i> <i>Strangerland</i> <i>Ten Canoes</i>
<b>The Works International</b> 5th Flr, Fairgate House 78 New Oxford St WC1A 1HB, London, UK Tel: +44 20 7612 1080 www.theworksfilmgroup.com international@theworksfilmgroup.com	Head of Acquisitions Manager, Sarah Arnott sarah.arnott@theworksfilmgroup.com  Acquisitions and Development Executive, Cynthia De Souza cynthia.desouza@theworksfilmgroup.com	Genre: has to be theatrical feature, debut directors more difficult Advances: yes, but conditional on pre-selling Markets: AFM, Cannes, EFM, Toronto	<i>Beautiful Kate</i> <i>A Man's Gotta Do</i> <i>My Year Without Sex</i> <i>The Proposition</i> <i>100 Bloody Acres</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>XYZ Films</b> 3101-B, S. La Cienega Blvd Los Angeles 90016, USA Tel: +1 310 956 1550 www.xyzfilms.com info@xyzfilms.com	Partner Sales, Nate Bolotin nate@xyzfilms.com  Partner Acquisitions, Todd Brown todd@xyzfilms.com  Australian Executive, Simon de Bruyn simon@xyzfilms.com	Genre: crime, thriller, action, horror, sci-fi. Elevated genre for international. Also drama and doco for North America. Budget: \$0–\$25M Approach: at any stage Advances: yes, project-by-project Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>Aim High in Creation (US Only)</i> <i>Errors of the Human Body</i> <i>Machete Maidens Unleashed</i> <i>Ruin (US Only)</i> <i>Storm Surfers 3D (US Only)</i> X
<b>The Yellow Affair</b> Götgatan 9, 1tr 11646 Stockholm, Sweden Tel: + 46 86 451 212 www.yellowaffair.com contact@yellowaffair.com	CEO, Miira Paasilinna miira@yellowaffair.com  Sales and Marketing Manager, Chris Howard chris@yellowaffair.com	World sales agent for feature films, documentaries and TV series, with offices in both Helsinki and Stockholm. Represents content from all over the world, covering all genres, but mostly specialises in quality arthouse films that promise good world A-class festival exposure and have strong commercial potential. Seeking program licensing and distribution to all territories and to all windows (theatrical/video-DVD/pay and free TV/ancillary/digital rights).	<i>Fell, unINDIAN</i>