



**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                                 |
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| <b>Alliance Media Partners</b><br>18 Finsbury Square<br>EC2A1AH, London, The UK<br>+44207 535 6714<br>www.amp-film.com<br>info@amp-film.com           | Director, Global Sales & Acquisitions<br>James Norrie<br>james@amp-film.com                    | Genre: comedies; strong hook that can travel; not too parochial; drama needs names; not too bleak<br>Approach: debut producers only if solid work<br>Advances: yes, can assist with financing<br>Markets: AFM, Cannes, EFM, FILMART, Toronto |  |
| <b>Altitude Film Sales</b><br>34 Fouberts Place<br>W1F 7PX London, UK<br>Tel: +44 207 612 0662<br>www.altitudefilment.com<br>info@altitudefilment.com | Managing Director, International Sales,<br>Mike Runagall<br>MikeRunagall@altitudefilmsales.com |  | <i>Son of a Gun</i><br><i>Wyrnwood</i> |



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| <p><b>Arclight Films, Darclight</b><br/>           90/330 Wattle Street<br/>           Ultimo NSW 2007, Australia<br/>           Tel: +61 2 8353 2440<br/>           www.arclightfilms.com<br/>           info@arclightfilms.com</p> | <p>Managing Director, Gary Hamilton (Aus/LA)<br/>           gary@arclightfilms.com</p> <p>Chief Creative Officer, Mike Gabrawy (LA)<br/>           mike@arclightfilms.com</p> | <p>Genre: all, but rarely acquires documentaries or drama unless director or lead cast have high international profiles</p> <p>Budget: anything, but generally over \$1M with majority in the \$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:<br/> <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; The Honourable Wally Norman; Hotel Mumbai; 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; Three Summers; The Wedding Party</i></p> <p>Darclight:<br/> <i>7 Guardians of the Tomb, 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; Panic at Rock Island; Redd Inc.; Storm Warning; Subterano; Wolf Creek; Wolf Creek 2</i></p> |



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| <b>Bankside Films</b><br>Ashley House, 5th Flr<br>12 Great Portland St<br>London, W1W 8QN, UK<br>Tel: +44 207 636 6085<br>www.bankside-films.com<br>films@bankside-films.com | Co MD, Phil Hunt<br>phil@bankside-films.com<br><br>Director, Stephen Kelliher<br>stephen@bankside-films.com | Genre: flexible, though dramas require cast and top director<br>Budget: up to \$15M<br>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.<br>Advances: yes<br>Markets: AFM, Cannes, EFM, Toronto | <i>Accidents Happen</i><br><i>Backtrack</i><br><i>Blessed</i><br><i>Bran Nue Dae</i><br><i>Cargo</i><br><i>Coffin Rock</i><br><i>Lou</i><br><i>Patrick</i> |
| <b>Beta Cinema</b><br>Gruenwalder Weg 28D<br>Oberhaching, Munich, 82041<br>GERMANY<br>www.betacinema.com<br>Tel: +49 896 734 698 28<br>beta@betacinema.com                   | EVP – Acquisitions, Sales and Marketing,<br>Thorsten Ritter<br>thorsten.ritter@betacinema.com               | Genre: all<br>Budget: all<br>Approach: with significant financing in place.<br>Advances: yes<br>Markets: AFM, Cannes, EFM, Sundance, Toronto, Venice, Ventana Sur  | <i>Ali's Wedding</i>   |
| <b>CAT&amp;Docs</b><br>18 rue Quincampoix<br>F-75004 Paris<br>France<br>Tel: +33 1 44 61 77 48<br>www.catndocs.com<br>info@catndocs.com                                      | President, Catherine LeClef<br>cat@catndocs.com   | Genre: Documentary<br>Budget: any<br>Approach: when there is something to show<br>Advances: yes, but rarely<br>Markets: EFM, Cannes, Toronto   | <i>Blush of Fruit</i><br><i>Despite The Gods</i><br><i>Love Marriage in Kabul</i>  |



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| <b>Celluloid Dreams/Nightmares</b><br>2, rue Turgot<br>Paris, France 75009<br>Tel: +33 1 49 70 03 70<br>www.celluloid-dreams.com<br>info@celluloid-dreams.com  | Founder and President, Hengameh Panahi<br><br>Vice President, Charlotte Mickie<br>charlotte@celluloid-dreams.com                        | Celluloid Dreams has been involved in international sales, production and financing of quality independent films for more than 35 years.<br>Celluloid Nightmares was launched in 2010 as its genre division to curate commercial, elevated genre films and discover talented young directors.<br>Markets: AFM, Berlin, Busan, Cannes, Filmart, Locarno, Rome, San Sebastian, Toronto, Venice, Ventana Sur | Dreams:<br><i>1%</i><br><i>Electric Boogaloo: The Wild, Untold</i><br><i>Story of Cannon Films</i><br><i>Jindabyne</i><br><i>Lucky Miles</i><br><i>Machete</i><br><i>Mao's Last Dancer</i><br><i>Satellite Boy</i><br><i>Razzle Dazzle</i><br><i>Red Obsession</i><br><br>Nightmares:<br><i>These Final Hours</i><br><i>X</i> |
| <b>Cinephil</b><br>18, Levontin St<br>Tel Aviv 6511207<br>Israel<br>Tel: 972 3 566 4129<br>www.cinephil.co.il<br>info@cinephil.co.il   | Managing Director, Philippa Kowarsky<br>philippa@cinephil.co.il<br><br>Sales and Acquisitions, Olivier Tournaud<br>olivier@cinephil.com | Genre: Documentary features / TV films<br>Advances: No<br>Markets: Cannes, EFM, Toronto   | <i>Gurumul</i><br><i>Neon</i><br><i>Ukraine is Not a Brothel</i>  |
| <b>Content Media Corporation</b><br>225 Arizona Ave, Suite #250<br>Santa Monica, CA 90401, USA<br>Tel: +1 310 576 1059<br>www.contentmediacorp.com<br>Head Office:<br>Content Media Corporation<br>19 Heddon St<br>W1B 4BG, London, UK<br>Tel: +44 20 7851 6500<br>london@contentmediacorp.com | President , Film<br>Jamie Carmichael<br>jamie.carmichael@contentmediacorp.com   | Genre: all<br>Budget: \$1M to \$30M+<br>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.<br>Advances: yes, with the facility to bankroll pre-sales<br>Markets: AFM, Cannes, EFM, FILMART, Toronto   | <i>Balibo</i><br><i>The Book of Revelation</i><br><i>Frackman</i><br><i>Jindabyne</i><br><i>Lantana</i><br><i>Last Ride</i><br><i>Sirens</i>  |



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| <b>Cornerstone Films</b><br>12 Sunray Avenue<br>London, SE24 9PY, UK<br>Tel: +44 782 794 8675<br>www.cornerstonefilm.com<br>office@cornerstonefilm.com  | Co President, Alison Thompson<br><br>Co President, Mark Gooder<br><br>Director of International Sales,<br>Carla Quarto Di Palo<br>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).<br>Budget: AUD\$6M+<br>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.<br>Advances: case by case<br>Markets: AFM, Cannes, EFM, Toronto, Venice and others as and when required |   |
| <b>Covert Media</b><br>9350 Wilshire Blvd, Suite 400, Los Angeles<br>CA 90212<br>Tel: +1 213 300-0517<br>www.covert-media.com<br>sales@covert-media.com | President, International, Elizabeth Schwan<br>Ischwan@covert-media.com<br><br>SVP International Sales, Jim Harvey<br>jharvey@covert-media.com            | Genre: any<br>Budget: \$5-20M<br>Approach: Script/before casting<br>Advances: Open<br>Markets: AFM, Cannes, EFM, Toronto   |   |
| <b>Dogwoof</b><br>Ground Floor 19-23 Ironmonger Row<br>EC1V 3QN London, UK<br>Tel: 44 207 253 6244<br>www.dogwoof.com<br>info@dogwoof.com               | Head of Sales, Ana Vicente<br>ana@dogwoof.com  | Genre: documentaries<br>Budget: any<br>Approach: development stage through to rough cut<br>Advances: handles each acquisition individually and will structure each deal accordingly<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>The Family</i><br><i>Have You Seen The Listers?</i><br><i>The Last Impresario</i><br><i>Mission Rubberman</i><br><i>Mountain</i><br><i>Only The Dead</i> |





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| <b>Eclipse Pictures</b><br>400 South Beverly Drive. Suite 210,<br>Beverly Hills, CA 90212<br>Tel: +1 310 246 0655                             | Partner, Daniel Diamond<br>eclipsepictures@icloud.com<br><br>Partner, Benedict Carver<br>eclipsepictures@icloud.com | Genre: Cast and filmmaker driven pictures<br>suitable for wide theatrical release in the US<br>Budget: US\$10-25M<br>Approach: Script with preferably some<br>attachment (i.e. director and/or cast)<br>Advances: Minimum Guarantee, case by case<br>Markets: AFM, Cannes, EFM, Toronto  | <i>Winchester</i>  |
| <b>Elle Driver</b><br>66 rue Miromesnil<br>75008 Paris, France<br>Tel: +33 1 56 43 48 76<br>www.elledriver.fr<br>sales@elledriver.eu          | Managing Director, Head of International Sales<br>& Acquisitions<br>Adeline Fontan Tessaur<br>adeline@elledriver.eu | Genre: all; if arthouse, needs to have festival<br>potential; if genre, needs to be edgy, crazy,<br>very conceptual; if mainstream, needs<br>established cast and director<br>Budget: up to \$20M<br>Approach: when director and most of cast<br>are attached and 50% of financing secured<br>Markets: AFM, Cannes, EFM, Toronto,<br>Ventana Sur | <i>Samson &amp; Delilah</i>  |
| <b>Embankment</b><br>Westbourne Studios, WE 020<br>242 Acklam Road<br>London, W10 5JJ, UK<br>Tel: +44 207 183 4739<br>www.embankmentfilms.com | Partner, Tim Haslam<br>th@embankmentfilms.com<br><br>Partner, Hugo Grumbar<br>hg@embankmentfilms.com                | Procures pre-sales, tax-credit facilities and<br>gap financing for quality and award-winning<br>projects with projects' targeted audiences in<br>mind.<br>Markets: AFM, Busan, Cannes, EFM,<br>FILMART, Sundance, Toronto, Ventana Sur   | <i>Breath</i><br><i>Down Under</i><br><i>The Dressmaker</i>  |
| <b>Fandango srl</b><br>Viale Gorizio, 19<br>00198, Rome, Italy<br>Tel: +39 06 85 21 85<br>www.fandango.it                                     | Head of International Sales, Raffaella Di Giulio<br>raffaella.digiulio@fandango.it                                  |  | <i>Bad Boy Bubby</i><br><i>Charlie's Country</i><br><i>He Died With a Felafel in His Hand</i><br><i>The King Is Dead!</i><br><i>The Quiet Room</i><br><i>The Tracker</i> |



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| <b>The Film Sales Company</b><br>165 Madison Ave, Suite 601<br>10016 New York, NY, USA<br>Tel: +1 212 481 5020<br>www.filmsalescorp.com                                   | President, Andrew Herwitz<br>andrew.herwitz@filmsalescorp.com<br><br>Senior Director of Acquisitions, Financing, and Sales, Jason Ishikawa<br>jason.ishikawa@filmsalescorp.com | Genres: all<br>Approach: all types of material at various stages  | Gillian Armstrong's Love<br><i>Highly Strung</i><br><i>Lust and Lies</i><br><i>A Donkey in Lahore</i><br><i>For Every Jew a .22</i> |
| <b>FilmNation Entertainment</b><br>150 West 22nd St, 9th Flr<br>New York, NY, 10011, USA<br>Tel: +1 917 484 8900<br>www.filmnation.com<br>info@filmnation.com             | Glen Basner<br>gbasner@wearefilmnation.com   |   | <i>Life</i><br><i>I Love You Too</i><br><i>The Nightingale</i><br><i>The Rover</i>  |
| <b>Films Boutique</b><br>Köpenicker Strasse 184<br>10997 Berlin, Germany<br>Tel: +49 30 69 53 78 50<br>www.filmsboutique.com<br>info@filmsboutique.com                    | Acquisitions, Gabor Greiner<br>gabor@filmsboutique.com   | Genre: no restrictions<br>Budget: flexible<br>Approach: when director is attached<br>Advances: possible<br>Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur | <i>Last Cab to Darwin</i>   |
| <b>Films Distribution</b><br>36 rue du Louvre<br>75001 Paris, France<br>Tel: +33 1 53 10 33 99<br>www.filmsdistribution.com<br>info@filmsdistribution.com                 | Partner, Francois Yon<br>fry@filmsdistribution.com   | Genre: drama, comedy, mostly foreign language<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur  | <i>Killing Ground</i><br><i>Scare Campaign</i>  |
| <b>Finecut</b><br>Patio House #102,<br>22-14 Bongeunsa-ro 26-gil, Gangnam-gu,<br>Seoul 135-907, Korea<br>T: +82 2 569 8777<br>www.finecut.co.kr<br>cineinfo@finecut.co.kr | CEO, Youngjoo Suh<br>cineinfo@finecut.co.kr  | Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>Lucky Miles</i>  |



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| <b>Fox Searchlight</b><br>10201 W. Pico Blvd, Bldg 38, #214<br>90064 Century City, California, USA<br>Tel: +1 310 369 1570<br>Fax: +1 310 969 1491<br>www.foxsearchlight.com |  |  | <i>Bootmen</i><br><i>Garage Days</i><br><i>Oscar &amp; Lucinda</i>  |
| <b>Galloping Films</b><br>9 Atthow Ave, Ashgrove<br>Brisbane QLD 4060, Australia<br>Tel: +61 7 3040 2664<br>www.gallopingfilms.com   | Managing Director, Carlos Alperin<br>carlos@gallopingfilms.com         | Genre: any, though prefers international cast, amazing concept<br>Budget: appropriate for cast and concept<br>Approach: when part of the finance in place, ie Australian distribution and name cast committed<br>Advances: no<br>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><br>30, Ave Charles de Gaulle 92200<br>Neuilly Sur Seine, France<br>Tel: +33 1 46 43 21 80<br>www.gaumont.net  | Head of International Operations,<br>Cecile Gaget<br>cgaget@gaumont.fr |  | <i>Adoration</i>  |
| <b>Guardian Entertainment</b><br>6900 Castle Peak Drive,<br>91307, West Hills, California, USA<br>Tel: +1 310 770 7472<br>rsg@guardian-ent.com                               | President, Richard Guardian<br>rsg@guardian-ent.com                    | Genre: all, including documentaries<br>Budget: open<br>Approach: preference is as developed as possible, but script stage is acceptable if there is a clear finance plan and there are at least some creative attachments<br>Advances: yes, level is project dependent<br>Markets: AFM, Cannes, EFM, Toronto | <i>The BBQ</i>  |



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| <b>Global Screen</b><br>Sonnenstraße 21<br>D-80331 Munich, Germany<br>Tel: +49 89 244 1295 500<br>www.globalscreen.de<br>info@globalscreen.de                   | Senior Sales & Acquisition Manager Theatrical,<br>Alice Buquoy<br>alice.buquoy@globalscreen.de  | Genre: all, particularly arthouse films with an emotional core and a marketing hook, and rom coms<br>Markets: AFM (sometimes), Cannes, EFM, FILMART, Toronto, Ventana Sur  | <i>The Death and Life of Otto Bloom</i><br><i>Oddball</i><br><i>Van Diemen's Land</i>         |
| <b>Goalpost Film</b><br>54 Lynette Ave, Clapham South<br>London, SW4 9HD, UK<br>Tel: +44 207 585 3232<br>www.goalpostfilm.com                                   | Tristan Whalley<br>tristan@goalpostfilm.com   | Genre: any<br>Budget: up to \$12M<br>Approach: as early as possible<br>Advances: yes and can be involved as co-producer as well<br>Markets: Cannes, EFM, Toronto   | <i>Holding the Man</i><br><i>Closed for Winter</i><br><i>Clubland</i><br><i>The Sapphires</i> |
| <b>Goldcrest Films International</b><br>1 Lexington Street<br>London W1F 9AF, UK<br>Tel: +44 207 437 8696<br>www.goldcrestfilms.com<br>sales@goldcrestfilms.com | Managing Director, Pascal Degove  | Genre: All<br>Budget: above \$5M<br>Approach: later development or when director is attached (prefer pre-casting)<br>Advances: Yes, minimum guarantee, plus various forms of other financing. The company has post-production facilities in both NY and London<br>Markets: AFM, Cannes, EFM, Toronto | <i>I Am You (aka In Her Skin)</i>   |
| <b>Good Universe</b><br>9777 Wilshire Boulevard Suite #400<br>90212 Beverly Hills CA, USA<br>Tel: +1 310 623 9840<br>abernacchi@Good-Universe.com               | Co-Founder, Joe Drake<br>Co-Founder, Nathan Kahane<br>President of International, Helen Lee-Kim | Genre: All<br>Budget: Any<br>Approach: script, director and financing plan in place<br>Advances: for consideration<br>Markets: AFM, Cannes, EFM, Filmart, Sundance, Toronto  | 2:22  |



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| <b>H2O Motion Pictures</b><br>Third Fl., 23 Denmark St.<br>London WC2H 8NH, UK<br>Tel: + 44 207 240 5656<br>www.h2omotionpictures.com<br>h2o@h2omotionpictures.com       | Partner, Mark Horowitz<br>mark@h2omotionpictures.com  | Genre: no restriction. Key is quality of script and project's ability to reach audience.<br>Budget: no restrictions<br>Approach: prefer good percentage of financing in place and some marketable elements attached if commitment required.<br>Can approach at earlier stage with just script.<br>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><br><i>The Waiting City</i>   |
| <b>HanWay</b><br>24 Hanway St<br>W1T 1UH, London, UK<br>Tel: +44 207 290 0750<br>www.hanwayfilms.com<br>info@hanwayfilms.com   | Head of Acquisitions, Matthew Baker<br>mb@recordedpicture.com   | Genre: no restrictions<br>Budget: flexible<br>Approach: when director is attached<br>Advances: no<br>Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur  | <i>The Boys Are Back</i><br><i>Dead Europe</i><br><i>Rabbit-Proof Fence</i><br><i>Two Fists, One Heart</i><br><i>Tracks</i> |
| <b>IM Global</b><br>The Beverly Quest Building<br>8201 Beverly Blvd, 5th Floor<br>90048 CA, USA<br>Tel: +1 310 777 3590<br>www.imglobalfilm.com<br>info@imglobalfilm.com | President, International Sales & Distribution,<br>Michael Rothstein<br><br>Creative Executive, JR Smith,<br>Jr_smith@imglobalfilm.com<br><br>International Acquisitions & Sales, Samuel Hall<br>samuel_hall@imglobalfilm.com<br><br>Senior Coordinator, Production<br>Joanne Lee, Joanna_lee@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.<br>Budget: all<br>Approach: when script, director and finance (at least 50%) is secured<br>Advance: depends on the package<br>Markets: AFM, Cannes, EFM, FILMART, Sundance, Toronto, Ventana Sur | <i>Hacksaw Ridge</i>  |



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| <b>Independent</b><br>6 Hatton Place<br>London, EC1N 8R, UK<br>Tel: +44 207 257 8734<br>www.independentfilmcompany.com<br>mail@independentfilmcompany.com   | MD, Film Sales, Andrew Orr<br>andrew@independentfilmcompany.com   | Genre: drama, comedy<br>Markets: AFM, Cannes, EFM, FILMART,<br>Toronto   |  |
| <b>Kaleidoscope Film Distribution Ltd</b><br>6th Floor, 16 Dufours Place<br>London W1F 7SP<br>Tel: +44 20 3397 4410<br>www.kaleidoscopefilmdistribution.com<br>sales@kaleidoscopefilmdistribution.com | Acquisitions & Development Manager, Michael<br>Chapman<br>michael@kaleidoscopehomeentertainment.com                       | Genre: Documentary, Drama, Action, Thriller,<br>Horror, Comedy, Romance, Animation<br>Budget: \$250K-\$15M<br>Advances: yes<br>Approach: Script stage<br>Markets: AFM, EFM, Cannes, TIFF   |  |
| <b>Kathy Morgan International</b><br>12250 Sky Lane<br>90049 Los Angeles CA, USA<br>Tel: +1 310 472 6300  | President, Kathy Morgan<br>kathy@kmifilms.com   |  | <i>Infini</i><br><i>Storm Boy</i>  |
| <b>Lakeshore Entertainment</b><br>9268 West Third St<br>Beverly Hills, CA, 90210, USA<br>Tel: +1 310 867 8000<br>www.lakeshoreentertainment.com<br>contact@lakeshoreentertainment.com                 | COO, Eric Reid<br><br>VP International Sales, Jason Buckley   | Budget: \$15-65M<br>Markets: AFM, Cannes, EFM, FILMART,<br>Toronto   | <i>Bliss</i><br><i>Dead End Drive-In</i><br><i>I, Frankenstein</i>   |
| <b>LevelK</b><br>Gl. Kongvej 137B, 3rd Flr<br>1850 Frederiksberg C, Denmark<br>Tel: +45 4844 3072<br>www.levelk.dk  | CEO - Managing Director, Tine Klint<br>tine.klint@levelk.dk<br><br>Director of Sales, Lauren Valmadre<br>lauren@levelk.dk | Genre: works selectively within its four<br>labels: Future Classics, After Dark, TV<br>Series/Docs, Family & Children Film<br>Budgets: up to US\$15M<br>Advances: yes<br>Approach: script stage when partly financed<br>Markets: AFM, Cannes, EFM, FILMART,<br>Toronto | <i>Backyard Ashes</i><br><i>The Butterfly Tree</i><br><i>Downriver</i><br><i>The Little Death</i><br><i>My Mistress</i><br><i>The Rocket</i><br><i>Spear</i><br><i>Sucker</i><br><i>The Turning</i><br><i>Wish You Were Here</i> |



| SALES AGENT   | CONTACT   | ACQUISITION POLICY  | TITLES  |
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| <b>Lightning Entertainment</b><br>11340 W. Olympic Blvd, Suite 140<br>www.lightning-ent.com<br>info@lightning-ent.com   | Head of Acquisitions, Bobby Rock<br>brock@lightning-ent.com   | Genre: Action, Thriller, Comedy, Drama<br>Budgets: \$1–15M<br>Approach: at script stage with cast or director attached<br>Advances: Yes, MG's depending on the film.<br>Markets: AFM, Cannes, EFM, Toronto  | <i>Healing</i><br><i>The Jungle</i><br><i>Now Add Honey</i><br><i>The Reckoning</i><br><i>The Reef</i><br><i>Until She Came Along</i> |
| <b>Lionsgate</b><br>2700 Colorado Ave, #200<br>Santa Monica, CA 90404, USA<br>Tel: + 1 310 449 9200<br>www.lionsgate.com  | EVP, International Sales<br>Wendy Reeds<br><br>Coordinator, International Sales<br>Ryan Bennett<br>rbennett@lionsgate.com |   | <i>Daybreakers</i><br><i>The Railway Man</i>  |
| <b>The Little Film Company</b><br>3940 Laurel Canyon Boulevard #807<br>Studio City, CA, 91604, USA<br>Tel: +1 818 762 6999<br>www.thelittlefilmcompany.com<br>info@thelittlefilmcompany.com | Co-President, Robbie Little<br>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.<br>Budget: any<br>Approach: preferably with director attached but also only with developed screenplay<br>Advances: yes, but of course depending on the film and attachments<br>Markets: AFM, Cannes, EFM, Toronto | <i>Bad Blood</i><br><i>The Clinic</i><br><i>The Eye of the Storm</i>  |
| <b>The Match Factory</b><br>Balthasarstrasse 79–81<br>50670 Cologne, Germany<br>Tel: +49 22 15 39 70 90<br>www.the-match-factory.com<br>info@matchfactory.de                                | Managing Director, Michael Weber  | Genre: all; focus on originality, style<br>Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur   |   |



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| <b>Media Luna New Films</b><br>Kaiser-Wilhelm-Ring 38, 6th Floor<br>Cologne, 50672, Germany<br>www.medialuna.biz<br>info@medialuna.biz                                       | Managing Director, Ida Martins<br>idamartins@medialuna.biz  | Genre: arthouse and commercial from directors and producers with a unique signature on their work<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>Big Mamma's Boy</i><br><i>My Tehran for Sale</i><br><i>Blind Company</i>   |
| <b>Memento Films Intl</b><br>9 Cité Paradis<br>75010 Paris, France<br>Tel: +33 1 53 34 90 20<br>www.memento-films.com<br>sales@memento-films.com                             | President, Emilie Georges<br><br>Head of International Sales & Acquisitions, Tanja Meissner<br>tanja@memento-films.com                | Genre: commercial and arthouse with commercial potential, renowned directors<br>Approach: script and some package in place<br>Advances: yes<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>Berlin Syndrome</i><br><i>Girl Asleep</i><br><i>The Darkside</i><br><i>Lore</i><br><i>Sweet Country</i><br><i>The Tree</i> |
| <b>Metro International Entertainment</b><br>16 Lincoln's Inn Fields Holborn<br>London, WC2A 3ED, UK<br>Tel: +44 207 396 5301<br>www.metro-films.com<br>sales@metro-films.com | Partner/CEO, Will Machin<br><br>Partner/Head of Sales, Natalie Brenner<br><br>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.<br>Budget: any up to around \$25M<br>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.<br>Approach: early, when the script is in good shape and ideally with an idea of director and cast to be approached<br>Markets: AFM, Cannes, EFM, FILMART, Sundance, Toronto | <i>Goddess</i><br><i>Salvation Creek</i><br><i>That Sugar Film</i>  |





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| <b>Mister Smith</b><br>77 Dean St<br>London, W1D 3SH, UK<br>Tel: +44 207 494 1724<br>www.mistersmithent.com<br>info@mistersmithent.com  | CEO, David Garrett  | Genre: no specific genre, strong director driven films<br>Budget: \$5M - \$100M+<br>Approach: when script is ready, no treatments<br>Advance: Yes<br>Markets: AFM, Cannes, EFM, Toronto  | <i>Mother</i><br><i>Song of Mumbai</i><br><i>The Water Diviner</i>   |
| <b>Mongrel International</b><br>1352 Dundas Street West<br>Toronto, M6J1Y2, Canada<br>Tel: 1 416 516 9775<br>www.mongrelmedia.com/international<br>international@mongrelmedia.com       |   | Genre: very open but cast, director, provenance all important. If genre prefer 'elevated' genre.<br>Budget: \$1.2-20M<br>Approach: script stage with director secured, unless writer/producer package is very strong<br>Markets: AFM, Cannes, EFM, Sundance, Toronto, Berlin and others as appropriate | <i>The Daughter</i><br><i>Jasper Jones</i>   |
| <b>Moviehouse Entertainment</b><br>Black Hangar Studios, Lasham Airfield,<br>Alton, Hampshire, GU34 5SG, UK<br>Tel: +44 207 836 5536<br>www.moviehouseent.com<br>info@moviehouseent.com | MD/Head of Sales, Gary Phillips<br>gary.phillips@moviehouseent.com<br><br>MD/Head of Acquisitions, Mark Vennis<br>mark.vennis@moviehouseent.com | Genre: any commercial genres<br>Budget: any<br>Advance: occasionally<br>Approach: script stage so that they can assist with casting<br>Markets: AFM, Cannes, EFM   | <i>The Go-Betweens: Right Here</i><br><i>The Illustrated Family Doctor</i><br><i>The Magician</i><br><i>The Rage in Placid Lake</i><br><i>Rough Stuff</i><br><i>Swerve</i> |



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| <b>MultiVisionnaire Pictures</b><br>3080 W. Valley Blvd.<br>Ste B, Alhambra,<br>CA 91803, USA<br>Tel: +1 626 737 8357<br>www.multivisionnaire.com<br>acquisitions@multivisionnaire.com           | Manager of Acquisitions, Alexandra Cruz<br>acruz@multivisionnaire.com  | Genre: No restriction. Both feature films and series. Actively looking for sci-fi, family, adventure, and series, but open to all big concepts, good material with international appeal.<br>Budget: No restriction, majority under \$5m<br>Advance: Case by case<br>Approach: From production stage (majority financed, with confirmed talent and production schedule) to completed<br>Markets: AFM, Cannes, EFM, Filmart, Toronto, Ventana Sur | <i>Birth Of A Warrior</i><br><i>Dark Lurking</i><br><i>Lone Wolves</i><br><i>One Less God</i><br><i>Sheborg</i>   |
| <b>Myriad Pictures</b><br>11845 West Olympic Blvd<br>Suite 850W<br>Los Angeles CA 90064, USA<br>www.myriadpictures.com<br>info@myriadpictures.com  | President & CEO, Kirk D'Aimco<br><br>SVP, Distribution & Acquisitions, Scott Bendo   | Genre: all; small budget dramas though, need names, debut directors not a priority<br>Budget: above \$5M<br>Markets: AFM, Cannes, EFM, FILMART, Toronto   | <i>Boys in the Trees</i><br><i>Buen Camino</i><br><i>The Cup</i><br><i>Death Defying Acts</i><br><i>Little Fish</i><br><i>Elephant Tales</i><br><i>Red Dog</i><br><i>RED DOG: True Blue</i>                                 |
| <b>Odin's Eye Entertainment</b><br>Level 2, 85 The Grand Parade<br>PO Box 173<br>Brighton Le Sands, NSW 2216<br>Australia<br>Tel: +61 295 672 294<br>www.odinseyeent.com<br>info@odinseyeent.com | CEO, Michael Favelle<br>michael@odinseyeent.com<br><br>SVP International Distribution & Acquisitions,<br>Martin Gallery<br>martin@odinseyeent.com<br><br>Festivals and Development Manager,<br>Belinda Williams<br>belinda@odinseyeent.com | Genre: no specific genre. Strong concept, premise and cast-driven features with international appeal<br>Budget: low-high<br>Approach: when creative team in place and script ready. Can get involved as producer and matchmake with financiers<br>Advances: modest but depending on project<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto   | <i>Arrowhead, Cage Dive (AKA Open Water 3), Canopy, Crush, Fragment, The Heckler, The Legend of Ben Hall, Little Deaths, Needle, Three Blind Mice</i><br><br>Doco features: <i>Autoluminescent, In Bob We Trust, Salute</i> |



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| <b>Paramount</b><br>5555 Melrose Avenue<br>Hollywood CA 90038, USA<br>Tel: +1 323 956 5000<br>www.paramount.com  |   | Genre: films that will work in the domestic US market<br>Approach: when some elements in place<br>Advances: yes   | <i>Tomorrow, When the War Began</i>                               |
| <b>Participant Media</b><br>331 Foothill Road<br>3rd Floor<br>Beverly Hills, CA, 90210, USA<br>www.participantmedia.com  | CEO, Jeffrey Skoll<br><br>President of Narrative Film & Television,<br>Jonathan King  | Genre: films that inspire social change<br>Approach: no unsolicited materials; must go through an agent   |   |
| <b>Pathé International</b><br>2 rue Lamennais<br>75008 Paris, France<br>Tel: +33 1 71 72 33 05<br>www.patheinternational.com<br>sales@patheinternational.com                 | Senior Vice President, International Sales,<br>Mayalen de Croisoeuil,<br>mayalen.dc@pathe.com<br><br>Senior Vice President, International Sales,<br>Agathe Theodore,<br>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<br>Budget: flexible<br>Approach: when director is attached<br>Advances: yes, but depends on project<br>Markets: AFM, Cannes, EFM, Toronto | <i>Better Than Sex</i><br><i>Bright Star</i><br><i>The Square</i> |
| <b>Phoenix Worldwide Entertainment</b><br>Suite 225, 91 Western Road, Brighton<br>BN1 2NW, UK<br>Tel: 44 1273 329 200<br>www.phoenixworldent.com<br>info@phoenixworldent.com | Joint CEO, Michael Cowan<br>michael@phoenixworldent.com<br><br>CEO – Producer, Robbie Mofatt<br>robbie@phoenixworldent.com<br><br>Head of Actions and Production<br>Emanuele Moretti<br>moretti@phoenixworldent.com | Genre: action, scfi, thrillers, drama<br>Budget: any, small or high<br>Approach: script stage with director forward<br>Advances: varies from nothing to what makes sense<br>Markets: AFM, Cannes, EFM, FILMART, Toronto   | <i>Iron Sky</i><br><i>The Riders</i><br><i>Watch The Sunset</i>   |



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| <b>Protagonist Pictures</b><br>42-48 Great Portland St<br>London, W1W 7NB, UK<br>Tel: +44 207 734 9000<br>www.protagonistpictures.com<br>info@protagonistpictures.com    | CEO, Dave Bishop<br>dave@protagonistpictures.com   | Genre: all, first features need body of work<br>Budget: any<br>Approach: when director is attached, possibly interested in coming on board earlier<br>Advances: yes<br>Markets: AFM, Cannes, EFM, Toronto   | <i>Little Monsters</i><br><i>Partisan</i><br><i>Snowtown</i><br><i>Save Your Legs!</i> |
| <b>Pyramide International</b><br>5 rue du Chevalier de Saint-George 75008<br>Paris, France<br>Tel: +33 1 42 96 02 20<br>www.pyramidefilms.com<br>sales@pyramidefilms.com | President, Eric Lagesse<br>elagesse@pyramidefilms.com<br><br>Head of Sales, Agathe Valentin<br>avalentin@pyramidefilms.com | Markets: Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur  | <i>Early Winter</i>  |
| <b>Radiant Films International</b><br>655 W. Sunset Blvd. Suite 860<br>CA, 90028, USA<br>Tel: +1 310 601 2726<br>www.radiant-films.com                                   | Acquisitions and Distribution Executive,<br>Mike Dougherty<br>mike@radiant-films.com                                       |   | <i>Kill Me Three Times</i>   |
| <b>Reel Suspects</b><br>42 Rue René Boulanger<br>75010 Paris, France<br>Tel: +33 1 58 51 42 95<br>www.reelsuspects.com<br>info@reelsuspects.com                          | CEO, Matteo Lovadina   | Genre: Features only, with an edge, a twist, crossovers between genres. First features are welcome. Cinematic photography essential.<br>Budget: \$1–5M euros/dollars<br>Approach: when visual material is ready (eg location photography, storyboards, other pre-vis elements)<br>Advance: yes<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto, Ventana Sur | <i>Ruin</i>  |



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| <b>Rocket Science</b><br>5th Floor, 140 Wardour Street<br>London, W1F 8ZT<br>Tel: +44 203 196 0048<br>www.rocket-science.net<br>info@rocket-science.net   | Managing Director, Thorsten Schumacher                             |  |   |
| <b>SC Films International</b><br>1st Flr, 56 Brewer Street<br>W1F 9TJ, London, UK<br>Tel: +44 207 287 1900<br>www.scfilmsinternational.com<br>info@scfilmsinternational.com                         | CEO, Simon Crowe<br>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<br>Budget: \$1–30M<br>Markets: AFM, Cannes, EFM, Toronto   | <i>Uninhabited</i>  |
| <b>Seville International</b><br>455 St-Antoine West, Suite 300<br>Montreal, Quebec, H2Z 1J1<br>Tel: + 1 514 878 2282<br>sevilleinternational.eonefilms.com<br>sevilleinternational@filmsseville.com | SVP, International Sales, Anick Poirier<br>anickp@filmsseville.com | Genre: theatrical features in all genres; focus on larger more commercial films with strong cast and hotly sought-after filmmakers. Strong arthouse films possible with festival and awards potential. Producer and filmmaking team track records important.<br>Budget: minimum \$3M, no maximum<br>Approach: script and director in place, with an idea of cast<br>Advances: when there is cast and package pre-saleable<br>Markets: AFM, Cannes, EFM, Sundance, Toronto, Ventana Sur | <i>Animal Kingdom</i><br><i>The Babadook</i><br><i>Beautiful</i><br><i>Cut Snake</i><br><i>Galore</i><br><i>The Hunter</i><br><i>Mad Bastards</i><br><i>The Mule</i><br><i>Sleeping Beauty</i><br><i>South Solitary</i><br><i>Summer Coda</i> |



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| <b>Sierra/Affinity</b><br>9378 Wilshire Blvd, Suite 210<br>Beverly Hills, CA 90212, USA<br>Tel: +1 424 253 1060<br>www.sierra-affinity.com<br>info@sierra-affinity.com                                   | Senior Vice President Business Development &<br>Film Finance, Gavin Levinson<br>gavin@sierra-affinity.com                                    | Genre: Theatrical release targeted feature<br>films that have cast with an international<br>profile and subject matter that appeals to<br>international markets and US audiences.<br>Commercial and strong character driven<br>films. Action, drama, thriller, horror.<br>Budget: \$5M+<br>Approach: Focus on pre-sales: script, director<br>and lead cast in place, but will look at<br>completed films as well.<br>Markets: AFM, Cannes, EFM, Sundance, TIFF |  |
| <b>Sony Pictures Worldwide Acquisitions</b><br>10202 West Washington Blvd<br>Culver City CA 90232, USA<br>Tel: +1 (310) 244-4000<br>www.sonypicturesworldwideacquisitions.com                            | SVP, Acquisitions, Joe Matukewicz<br>acquisitions@spe.sony.com<br><br>Executive Vice President, Michael Helfand<br>acquisitions@spe.sony.com | Markets: AFM, Cannes, EFM, Toronto   | <i>Gabriel</i><br><i>Ladies in Black</i><br><i>Predestination</i><br><i>Spin Out</i>   |
| <b>Starline Entertainment</b><br>Studio 2.26, The Old Town Hall<br>213 Haverstock Hill<br>London, NW3 4QP, UK<br>Tel: +44 (0)20 7998 6270<br>www.starlinecontent.com<br>info@starlineentertainment.co.uk | Director of Acquisitions, Piers Nightingale  | Genre: all, but particularly family/children,<br>youth, thriller, horror, romantic comedy and<br>crime drama, and also takes on docs<br>Budget: \$100K–\$10M<br>Approach: director, cast and ideally local<br>distributor attached and a finance plan<br>Advances: yes, but depends on international<br>profile of director and cast<br>Markets: EFM, Cannes, Toronto, FILMART   | <i>6 Plots</i><br><i>48 Shades</i><br><i>Aim High in Creation!</i><br><i>Blame</i><br><i>Cedar Boys</i><br><i>Drown</i><br><i>Last Dance</i><br><i>Storage</i> |
| <b>Stray Dogs</b><br>15 rue Chevert<br>75007 Paris<br>France<br>Tel: +33 1 71 27 48 53<br>www.stray-dogs.biz<br>laura@stray-dogs.com   | Head of Acquisitions, Inge de Leeuw inge@stray-<br>dogs.com  | Genre: edgy, international, director-driven<br>films with cult potential, Arthouse Genre<br>Budget: up to US\$4M<br>Approach: Post-production, pre-production<br>Advances: depends on the project<br>Markets: AFM, Cannes, EFM Toronto   |  |



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| <b>Studio 100 Media</b><br>Sapporobogen 6–8<br>80637 Munich, Germany<br>Tel: +49 89 960 8550<br>www.studio100media.com<br>info@studio100media.com                | Director Business Operations Production,<br>Thorsten Wegener<br>thorsten.wegener@studio100media.com | Genre: family movies with a key target group of 4-10 years, animation and live action<br>Budget: up to US\$20M<br>Approach: upon finished script and trailer<br>Advances: to be negotiated<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto   | <i>The Blinky Bill Movie</i><br><i>Maya the Bee Movie</i>   |
| <b>Studiocanal International</b><br>1, Place du Spectacle<br>Issy Les Moulineaux 92130, France<br>Tel: 33 1 71 35 35 35<br>www.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.<br>Budget: All<br>Approach: Once a financing package is in place, including director, cast and budget<br>Advances: Yes<br>Markets: AFM, Cannes, EFM, Toronto |   |
| <b>TF1 International</b><br>6, Place Abel Gance, 92100<br>Boulougne Billancourt,<br>France<br>Tel: +33 1 41 41 21 68<br>www.tf1international.com<br>sales@tf1.fr | CEO, Benoit Louvet<br><br>Deputy Head of Acquisitions, Colombe De Cerf<br>cdeceref@tf1.fr           | Advances: yes<br>Markets: AFM, Cannes, EFM, Toronto, Ventana Sur   | <i>Drift</i><br><i>Muriel's Wedding</i><br><i>The Piano</i> |
| <b>Twentieth Century Fox Intl</b><br>PO Box 900, Beverly Hills<br>CA 90213, USA<br>www.foxmovies.com.au  |   |  | <i>Australia</i>  |
| <b>Universal Pictures</b><br>100 Universal City Plaza<br>Universal City CA 91608, USA<br>www.universalpicturesinternational.com                                  |   |  | <i>Sanctum</i>  |



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| <b>Urban Distribution International (aka U.D.I.)</b><br>14 rue du 18 Août<br>93100 Montreuil, France<br>Tel: +33 1 48 70 46 55<br>www.urbandistrib.com<br>contact@urbandistrib.com | Managing Director, Frederic Corvez<br>frederic@urbandistribution.fr                                   | Genre: international arthouse films<br>Approach: either at script stage or when a rough cut is available for viewing<br>Advances: yes, depending on the project<br>Markets: AFM, Busan, Cannes, FILMART, Toronto, Ventana Sur  | <i>Hounds of Love</i><br><i>Joe Cinque's Consolation</i><br><i>Little Sparrows</i>  |
| <b>Visit Films</b><br>173 Richardson St<br>Brooklyn, NY 10003, USA<br>Tel: +1 718 312 8210<br>www.visitfilms.com<br>info@visitfilms.com  | Partner, Ryan Kampe<br>rk@visitfilms.com<br><br>Acquisitions, Ania Trzebiatowska<br>at@visitfilms.com | Genre: all, but essentially looking for movies they like<br>Budget: typically under \$5M<br>Approach: if director is well known, at script stage, otherwise some financing and cast in place is ideal<br>Advances: yes, depends on the project<br>Markets: Cannes, EFM, FILMART, Ventana Sur | <i>52 Tuesdays</i><br><i>Beneath Clouds</i><br><i>A Month of Sundays</i><br><i>Sam Klemke's Time Machine</i><br><i>Toomelah</i><br><i>Tanna</i> |
| <b>Voltage Pictures</b><br>116 N Robertson Blvd., Suite 200<br>90048 LA USA<br>Tel: + 1 323 606 7630<br>www.voltagepictures.com<br>sales@voltagepictures.com                       | VP of Acquisitions, Babacar Diene<br>babacar@voltagepictures.com                                      | Genre: looking for elevated thrillers, sci-fi, action<br>Budget: range from \$500K to \$60M<br>Approach: when producers have some elements on board: director and cast as well if possible<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto   |   |
| <b>Warner Bros</b><br>4000 Warner Blvd<br>Burbank, CA 91522, USA<br>Tel: +1 818 954 6000<br>www.warnerbros.com   |   |  | <i>Happy Feet</i><br><i>Happy Feet Two</i><br><i>Mad Max franchise</i><br><i>The Great Gatsby</i>   |





| SALES AGENT   | CONTACT  | ACQUISITION POLICY   | TITLES  |
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| <b>The Weinstein Company</b><br>99 Hudson St, 4th Flr<br>New York NY 10013, USA<br>Tel: +1 212 941 3800<br>www.weinsteinco.com<br>international@weinsteinco.com | VP, Acquisitions and Productions,<br>James Allen   | Genre: all. There are three divisions at The Weinstein Company: TWC, Dimension and Radius<br>Budget: all<br>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.<br>Advances: yes<br>Markets: AFM, Busan, Cannes, EFM, FILMART Sundance, Toronto | <i>Lion</i><br><i>Rogue</i><br><i>The Sapphires</i><br><i>Wolf Creek</i>                  |
| <b>WestEnd Films</b><br>Shepherds Central<br>Charecroft Way, London, W14<br>OEE/ UK<br>Tel: +44 207 494 8300<br>www.westendfilms.com<br>info@westendfilms.com   | Head of Acquisitions and Development, Sophie Green<br>sophie@westendfilms.com<br><br>Director of Sales, Sofia Neves<br>sofia@westendfilms.com      | Genre: all genres, but must be quality, theatrical and pre-saleable<br>Budget: any<br>Approach: script stage, with director attached<br>Advances: yes<br>Markets: AFM, Cannes, EFM, Toronto  | <i>Falling For Figaro</i><br><i>Swinging Safari</i>                                       |
| <b>Wide Management</b><br>9, rue Bleue<br>75009 Paris, France<br>Tel: +33 1 53 95 04 64<br>www.widemanagement.com<br>infos@widemanagement.com                   | Head of Wide House (documentary sales), Anais Clanet<br>ac@widemanagement.com<br><br>Head of Fiction Sales, Loïc Magneron<br>lm@widemanagement.com | Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>Being Venice</i>   |
| <b>Wild Bunch</b><br>65 rue de Dunkergue<br>Paris, 75009, France<br>Tel: + 33 1 43 13 21 34<br>www.wildbunch.biz<br>obarbier@wildbunch.eu                       | Head of International Sales, Eva Diedrix<br><br>International Acquisitions, Marie-Pierre Valle   | Genre: all<br>Budget: up to \$15M<br>Approach: when director and cast in place and a portion of the financing is in place<br>Advances: yes<br>Markets: Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur   | <i>Alexandra's Project</i><br><i>Dr Plonk</i><br><i>Strangerland</i><br><i>Ten Canoes</i> |



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| <b>The Works International</b><br>5th Flr, Fairgate House<br>78 New Oxford St<br>WC1A 1HB, London, UK<br>Tel: +44 20 7612 1080<br>www.theworksfilmgroup.com<br>international@theworksfilmgroup.com |   | Genre: has to be theatrical feature, debut directors more difficult<br>Advances: yes, but conditional on pre-selling<br>Markets: AFM, Cannes, EFM, Toronto  | <i>Beautiful Kate</i><br><i>A Man's Gotta Do</i><br><i>My Year Without Sex</i><br><i>The Proposition</i><br><i>100 Bloody Acres</i>  |
| <b>XYZ Films</b><br>3101-B, S. La Cienega Blvd<br>Los Angeles 90016, USA<br>Tel: +1 310 956 1550<br>www.xyzfilms.com<br>info@xyzfilms.com  | Partner Sales, Nate Bolotin<br>nate@xyzfilms.com<br><br>Partner Acquisitions, Todd Brown<br>todd@xyzfilms.com<br><br>Australian Executive, Simon de Bruyn<br>simon@xyzfilms.com | Genre: crime, thriller, action, horror, sci-fi.<br>Elevated genre for international. Also drama and doco for North America.<br>Budget: \$0-\$25M<br>Approach: at any stage<br>Advances: yes, project-by-project<br>Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto | <i>Aim High in Creation (US Only)</i><br><i>Errors of the Human Body</i><br><i>Maidens Unleashed</i><br><i>Ruin (US Only)</i><br><i>Storm Surfers 3D (US Only)</i><br><i>The Renovator's Dream</i> |
| <b>The Yellow Affair</b><br>Götgatan 9, 1tr 11646<br>Stockholm, Sweden<br>Tel: + 46 86 451 212<br>www.yellowaffair.com<br>contact@yellowaffair.com   | CEO, Miira Paasilinna<br>miira@yellowaffair.com<br><br>Sales and Marketing Manager,<br>Chris Howard<br>chris@yellowaffair.com   |   | <i>Fell</i><br><i>unINDIAN</i>   |

