



**Directory of  
INTERNATIONAL  
SALES AGENTS**

## INTRODUCTION

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

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

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

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

Screen Australia regularly updates this directory following key markets.



## TOP TIPS FOR PRODUCERS

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

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



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p><b>Altitude Film Sales</b>            34 Fouberts Place            W1F 7PX London, UK            Tel: +44 207 612 0662            www.altitudefilm.com            info@altitudefilm.com</p>	<p>Managing Director, International Sales,            Mike Runagall            MikeRunagall@altitudefilmsales.com</p>		<p><i>Son of a Gun</i>  <i>Wyrnwood</i></p>
<p><b>Arclight Films, Darlight</b>            90/330 Wattle Street            Ultimo NSW 2007, Australia            Tel: +61 2 8353 2440            www.arclightfilms.com            info@arclightfilms.com</p>	<p>Managing Director, Gary Hamilton (Aus/LA)            gary@arclightfilms.com</p> <p>Chief Creative Officer, Mike Gabrawy (LA)            mike@arclightfilms.com</p>	<p>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</p>	<p>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; 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>Darlight:  <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></p>



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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  Director, Stephen Kelliher stephen@bankside-films.com  Head of Production, Patrick Howson patrick@bankside-films.com	Genre: flexible, though dramas require cast and top director Budget: up to \$15M Approach: Bankside Films is looking at material at an early stage and are developing/producing themselves too; early stage scripts without attachments as well as treatments where they can produce/co-produce. Some finance in place and good finance plan. Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Accidents Happen</i> <i>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 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>



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<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	Founder and President, Hengameh Panahi  Vice President, Charlotte Mickie charlotte@celluloid-dreams.com	Celluloid Dreams has been involved in international sales, production and financing of quality independent films for more than 35 years. Celluloid Nightmares was launched in 2010 as its genre division to curate commercial, elevated genre films and discover talented young directors. Markets: AFM, Berlin, Busan, Cannes, Filmart, Locarno, Rome, San Sebastian, Toronto, Venice, Ventana Sur	Dreams: 1% <i>Electric Boogaloo: The Wild, Untold Story of Cannon Films</i> <i>Jindabyne</i> <i>Lucky Miles</i> <i>Machete</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> X
<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, Olivier Tournaud olivier@cinephil.com	Genre: Documentary features / TV films Advances: No Markets: Cannes, EFM, Toronto	<i>Neon</i> <i>Ukraine is Not a Brothel</i>
<b>Content Corner</b> 8 Forwood Avenue Turramurra NSW 2074 Australia www.contentcorner.com.au	Director, Joyce Smith, joyce@contentcorner.com.au	Genre: Features, docs and television Budget: Any Approach: In post or completed Advances: Not at this stage Markets: AFM, Cannes, FILMART	<i>Broke</i> <i>Graceful Girls</i> <i>Is This the Real World</i>



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<p><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 Corporation            19 Heddon St            W1B 4BG, London, UK            Tel: +44 20 7851 6500            london@contentmediacorp.com</p>	<p>President , Film            Jamie Carmichael            jamie.carmichael@contentmediacorp.com</p>	<p>Genre: all            Budget: \$1M to \$30M+            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</p>	<p><i>Balibo</i>  <i>The Book of Revelation</i>  <i>Frackman</i>  <i>Jindabyne</i>  <i>Lantana</i>  <i>Last Ride</i>  <i>Sirens</i></p>
<p><b>Cornerstone Films</b>            12 Sunray Avenue            London, SE24 9PY, UK            Tel: +44 782 794 8675            www.cornerstonefilm.com            office@cornerstonefilm.com</p>	<p>Co President, Alison Thompson             Co President, Mark Gooder             Director of International Sales,            Carla Quarto Di Palo            cq@cornerstonefilm.com</p>	<p>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</p>	
<p><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</p>	<p>President, International, Elizabeth Schwan            lschwan@covert-media.com             SVP International Sales, Jim Harvey            jharvey@covert-media.com</p>	<p>Genre: any            Budget: \$5-20M            Approach: Script/before casting            Advances: Open            Markets: AFM, Cannes, EFM, Toronto</p>	



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<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 Sales, Ana Vicente ana@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 Family</i> <i>Have You Seen The Listers?</i> <i>The Last Impresario</i> <i>Mission Rubberman</i> <i>Mountain</i> <i>Only The Dead</i>
<b>Eclipse Pictures</b> 400 South Beverly Drive. Suite 210, Beverly Hills, CA 90212 Tel: +1 310 246 0655	Partner, Daniel Diamond eclipsepictures@icloud.com  Partner, Benedict Carver eclipsepictures@icloud.com	Genre: Cast and filmmaker driven pictures suitable for wide theatrical release in the US Budget: US\$10-25M Approach: Script with preferably some attachment (i.e. director and/or cast) Advances: Minimum Guarantee, case by case Markets: AFM, Cannes, EFM, Toronto	<i>Winchester</i>
<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 Tessaur 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>





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<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.filmsalescorp.com	President, Andrew Herwitz andrew.herwitz@filmsalescorp.com  Senior Director of Acquisitions, Financing, and Sales, Jason Ishikawa jason.ishikawa@filmsalescorp.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>
<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 Nightingale</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>Killing Ground</i> <i>Scare Campaign</i>



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<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>
<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,</i> <i>Gene X, The Makeover, Monkey Puzzle,</i> <i>Nude Study, Ra Choi, The Sunset Six,</i> <i>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>



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<b>Guardian Entertainment</b> 6900 Castle Peak Drive, 91307, West Hills, California, USA Tel: +1 310 770 7472 rsg@guardian-ent.com	President, Richard Guardian rsg@guardian-ent.com	Genre: all, including documentaries Budget: open 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 Advances: yes, level is project dependent Markets: AFM, Cannes, EFM, Toronto	<i>The BBQ</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>The Death and Life of Otto Bloom</i> <i>Oddball</i> <i>Van Diemen's Land</i>
<b>Goalpost Film</b> 54 Lynette Ave, Clapham South London, SW4 9HD, UK 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	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>



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<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
<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>



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<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>
<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>Kaleidoscope Film Distribution Ltd</b> 6th Floor, 16 Dufours Place London W1F 7SP Tel: +44 20 3397 4410 www.kaleidoscopefilmdistribution.com sales@kaleidoscopefilmdistribution.com	Acquisitions & Development Manager, Michael Chapman michael@kaleidoscopehomeentertainment.co m	Genre: Documentary, Drama, Action, Thriller, Horror, Comedy, Romance, Animation Budget: \$250K-\$15M Advances: yes Approach: Script stage Markets: AFM, EFM, Cannes, TIFF	
<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> <i>Storm Boy</i>



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<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>The Butterfly Tree</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>
<b>Lightning Entertainment</b> 11340 W. Olympic Blvd, Suite 140 www.lightning-ent.com info@lightning-ent.com	Head of Acquisitions, Bobby Rock brock@lightning-ent.com	Genre: Action, Thriller, Comedy, Drama Budgets: \$1–15M Approach: at script stage with cast or director attached Advances: Yes, MG's depending on the film. Markets: AFM, Cannes, EFM, Toronto	<i>Healing</i> <i>The Jungle</i> <i>Now Add Honey</i> <i>The Reckoning</i> <i>The Reef</i> <i>Until She Came Along</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>



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<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>Bad Blood</i> <i>The Clinic</i> <i>The Eye of the Storm</i>
<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>Sweet Country</i> <i>The Tree</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>Salvation Creek</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	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>Mother</i> <i>Song of Mumbai</i> <i>The Water Diviner</i>
<b>Mongrel International</b> 1352 Dundas Street West Toronto, M6J1Y2, Canada Tel: 1 416 516 9775 www.mongrelmedia.com/international international@mongrelmedia.com		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>Jasper Jones</i>





SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<b>Moviehouse Entertainment</b> 11 Denmark St, 4th Flr WC2H 8LS, London, UK Tel: +44 207 836 5536 www.moviehouseent.com info@moviehouseent.com	MD/Head of Sales, Gary Phillips gary.phillips@moviehouseent.com  MD/Head of Acquisitions, Mark Vennis mark.vennis@moviehouseent.com	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>MultiVisionnaire Pictures</b> 3080 W. Valley Blvd. Ste B, Alhambra, CA 91803, USA Tel: +1 626 737 8357 www.multivisionnaire.com acquisitions@multivisionnaire.com	Manager of Acquisitions, Alexandra Cruz 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. Budget: No restriction, majority under \$5m Advance: Case by case Approach: From production stage (majority financed, with confirmed talent and production schedule) to completed Markets: AFM, Cannes, EFM, Filmart, Toronto, Ventana Sur	<i>Birth Of A Warrior</i> <i>Dark Lurking</i> <i>Lone Wolves</i> <i>One Less God</i> <i>Sheborg</i>
<b>Myriad Pictures</b> 11900 West Olympic Blvd Suite 400 LA, CA 90064, USA www.myriadpictures.com info@myriadpictures.com	SVP - Marketing & Acquisitions, Audrey Delaney audrey.delaney@myriadpictures.com	Genre: all; small budget dramas tough, need names, debut directors not a priority Budget: above \$5M Markets: AFM, Cannes,EFM, FILMART, Toronto	<i>Boys in the Trees</i> <i>Buen Camino</i> <i>The Cup</i> <i>Death Defying Acts</i> <i>Little Fish</i> <i>Elephant Tales</i> <i>Red Dog</i> <i>RED DOG: True Blue</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<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 www.odinseyeent.com info@odinseyeent.com	CEO, Michael Favelle michael@odinseyeent.com  SVP International Distribution & Acquisitions, Martin Gallery martin@odinseyeent.com	Genre: no specific genre. Strong concept, premise and cast-driven features with international appeal. Budget: low-high Approach: when creative team in place and script ready. Can get involved as producer. Advances: modest, depending on project Markets: AFM, Beijing, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Arrowhead, Cage Dive, 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>
<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>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<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>
<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, Dave Bishop dave@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>Little Monsters</i> <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>Rocket Science</b> 5th Floor, 140 Wardour Street London, W1F 8ZT Tel: +44 203 196 0048 www.rocket-science.net info@rocket-science.net	Managing Director, Thorsten Schumacher		
<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>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p><b>Seville International</b>            455 St-Antoine West, Suite 300            Montreal, Quebec, H2Z 1J1            Tel: + 1 514 878 2282            sevilleinternational.eonefilms.com            sevilleinternational@filmsseville.com</p>	<p>SVP, International Sales, Anick Poirier            anickp@filmsseville.com</p>	<p>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. 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</p>	<p><i>Animal Kingdom</i>  <i>The Babadook</i>  <i>Beautiful</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></p>
<p><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</p>	<p>Senior Vice President Business Development &amp; Film Finance, Gavin Levinson            gavin@sierra-affinity.com</p>	<p>Genre: Theatrical release targeted feature films that have cast with an international profile and subject matter that appeals to international markets and US audiences. Commercial and strong character driven films. Action, drama, thriller, horror. Budget: \$5M+ Approach: Focus on pre-sales: script, director and lead cast in place, but will look at completed films as well. Markets: AFM, Cannes, EFM, Sundance, TIFF</p>	
<p><b>Sony Pictures Worldwide Acquisitions</b>            10202 West Washington Blvd            Culver City CA 90232, USA            Tel: +1 (310) 244-4000            www.sonypicturesworldwideacquisitions.com</p>	<p>SVP, Acquisitions, Joe Matukewicz            acquisitions@spe.sony.com</p> <p>Executive Vice President, Michael Helfand            acquisitions@spe.sony.com</p>	<p>Markets: AFM, Cannes, EFM, Toronto</p>	<p><i>Gabriel</i>  <i>Ladies in Black</i>  <i>Predestination</i>  <i>Spin Out</i></p>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<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>
<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	



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<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 cdecerf@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  Acquisitions, Ania Trzebiatowska at@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	VP, Acquisitions and Productions, James Allen	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>
<b>WestEnd Films</b> Shepherds Central Charecroft Way, London, W14 OEE/ UK Tel: +44 207 494 8300 www.westendfilms.com info@westendfilms.com	Head of Acquisitions and Development, Sophie Green sophie@westendfilms.com  Director of Sales, Sofia Neves sofia@westendfilms.com	Genre: all genres, but must be quality, theatrical and pre-saleable Budget: any Approach: script stage, with director attached Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Falling For Figaro</i> <i>Flammable Children</i>





SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<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), Anais 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	Head of International Sales, Eva Diedrix  International Acquisitions, Marie-Pierre Valle	Genre: 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	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>
<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>Maidens Unleashed</i> <i>Ruin (US Only)</i> <i>Storm Surfers 3D (US Only)</i> <i>The Renovator's Dream</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
<p><b>The Yellow Affair</b>  Götgatan 9, 1tr 11646  Stockholm, Sweden  Tel: + 46 86 451 212  www.yellowaffair.com  contact@yellowaffair.com</p>	<p>CEO, Miira Paasilinna  miira@yellowaffair.com</p> <p>Sales and Marketing Manager,  Chris Howard  chris@yellowaffair.com</p>		<p><i>Fell</i>  <i>unINDIAN</i></p>

