



**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
Alliance Media Partners (AMP) Studio 01zero-one, Hopkins Street W1F 0HS London, UK +44207 535 6714 www.amp-film.com info@amp-film.com	Director, Global Sales & Acquisitions James Norrie james@amp-film.com	Genre: comedies; strong hook that can travel; not too parochial; drama needs names; not too bleak Approach: debut producers only if solid work Advances: yes, can assist with financing Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>I Met A Girl</i>
Altitude Film Sales 34 Fouberts Place London, W1F 7PX, UK Tel: +44 207 612 0662 www.altitudefilm.com info@altitudefilm.com	Managing Director, International Sales, Mike Runagall MikeRunagall@altitudefilmsales.com	Genre: flexible with a focus on prestige drama, high concept genre, IP-driven material and feature documentaries with pre-sellable elements Budget: US\$2M - \$20M Approach: with script and director and (where necessary) cast. We also develop our own material and can board projects earlier, if we feel the material has potential to attract high-level talent. We can also act as an EP to help package and pull financing together. Will look at finished films. Advances: Yes on a case by case basis Markets: AFM, Cannes, EFM, Toronto. When necessary: Venice and Sundance.	<i>Black Water: Abyss</i> <i>Great White</i> <i>Son of a Gun</i> <i>Wyrnwood</i>
Aqute Media Inc. 318 Millwood Road Toronto, M4S1K1 Canada www.aqutemedia.com	CEO, Berry Meyerowitz berry@aqutemedia.com	Genre: features in all genres, plus documentaries; focus is on commercial films with cast Budget: US\$2M - \$10M Approach: completed films, or script stage with completed finance plan, director, producer and preferably one (1) key cast attached Advances: yes - determined project by project Markets: AFM, Cannes, Sundance, SXSW, Toronto	<i>Go Karts</i>



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Arclight Films, Darclight Fox Studios Australia Building 16, suite 1 38 Driver Avenue Moore Park NSW 2021 Australia Tel: +61 2 8353 2650 www.arclightfilms.com info@arclightfilms.com	Head of Australian Operations and Worldwide Acquisitions, Michelle Krumm michellek@arclightfilms.com Managing Director, Gary Hamilton gary@arclightfilms.com	Genre: all, but rarely acquires documentaries or drama unless director or lead cast have high international profiles Budget: any, but generally over AUD\$1M with majority in the AUD\$5–30M range Approach: with script and finance plan ready for discussion; director and lead actors proposed for discussion; strong interest from an Australian distributor preferred Advances: yes, depending on script, director, cast and level of advance sought. Can act as EP or producer Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	Arclight: <i>2:37; 33 Postcards; Around the Block; Beast, Burning Man; Dinosaur Island; A Few Best Men; A Few Less Men, The Furnace, Goldstone, Hating Alison Ashley; A Heartbeat Away; The Honourable Wally Norman; Hotel Mumbai; The Jammed; Jungle; Kings of Mykonos: The Wog Boy 2; Macbeth; Mental; Mystery Road; Noise; Not Suitable for Children; Paper Planes; Predestination; Red Hill; Romulus, My Father; September; Streamline; Storm Surfers 3D; Three Summers; The Wedding Party</i> Darclight: <i>7 Guardians of the Tomb, Acolytes; Bad Girl; Bait 3D; Bloody Hell; Caught Inside; Crawlspace; Deck Dogz; Dying Breed; Fat Pizza; The Fear of Darkness, Lake Mungo; Like Minds; Long Weekend; The Loved Ones; Ned; Panic at Rock Island; Redd Inc.; Storm Warning; Subterano; Wolf Creek; Wolf Creek 2</i>
Autlook Filmsales Spittelberggasse 3/14, Vienna, 1070 Austria Tel: +43 670 208 7881 www.autlookfilms.com welcome@autlookfilms.com	Sales and Acquisitions, Martina Droandi martina@autlookfilms.com	Genre: feature documentary and series Budget: Eur150K to Eur1M Approach: in production or rough cut, definitely well BEFORE world premiere Advances: yes Markets: Cannes, EFM, FILMART, Sundance, Toronto, IDFA	<i>Ghosthunter Island of Hungry Ghosts</i>



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Bankside Films 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, Phil Hunt phil@bankside-films.com Director, Stephen Kelliher stephen@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>Blaze</i> <i>Blessed</i> <i>Bran Nue Dae</i> <i>Cargo</i> <i>Coffin Rock</i> <i>The High Ground</i> <i>Lou</i> <i>Measure For Measure</i> <i>Patrick</i> <i>You Won't Be Alone</i>
Beta Cinema Gruenwalder Weg 28D Oberhaching, Munich, 82041 Germany Tel: +49 896 734 698 28 www.betacinema.com beta@betacinema.com	EVP – Acquisitions, Sales and Marketing, Thorsten Ritter thorsten.ritter@betacinema.com	Genre: all Budget: all Approach: with director and ideally main cast attached and essential financing in place. Advances: yes Markets: Sundance, Berlin, Cannes, Toronto, Venice, AFM, et al.	<i>Ali's Wedding</i>
CAT&Docs 18 rue Quincampoix Paris, F-75004, France Tel: +33 1 44 61 77 48 www.catndocs.com info@catndocs.com	President, Catherine LeClef cat@catndocs.com	Genre: documentary Budget: any Approach: when there is something to show Advances: yes, but rarely Markets: Cannes, EFM, Toronto	<i>Blush of Fruit</i> <i>Despite The Gods</i> <i>Love Marriage in Kabul</i>



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Celluloid Dreams 2, rue Turgot Paris, 75009, France 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. Markets: AFM, Berlin, Busan, Cannes, FILMART, Locarno, Rome, San Sebastian, Toronto, Venice, Ventana Sur	<i>1%</i> <i>Babyteeth</i> <i>Electric Boogaloo: The Wild, Untold</i> <i>Story of Cannon Films</i> <i>Jindabyne</i> <i>Lucky Miles</i> <i>Machete</i> <i>Mao's Last Dancer</i> <i>Razzle Dazzle</i> <i>Red Obsession</i> <i>Satellite Boy</i> <i>These Final Hours</i> <i>X</i>
Charades 4 Rue Manuel Paris, 75009, France www.facebook.com/charadesfilms sales@charades.eu	Co-founder, Carole Baraton carole@charades.eu Co-founder, Pierre Mazars pierre@charades.eu Co-founder, Yohann Comte yohann@charades.eu Co-founder, Constantin Briest constantin@charades.eu	Genre: animation, romantic comedy, comedy, drama, documentary, musical documentary, war drama, court room thriller. Defy genre limitations and offer a non-autocratic, fresh experience and energy at the service of the film slate.	<i>Buoyancy</i>
Cinephil 18, Levontin St Tel Aviv, 6511207, Israel Tel: 972 3 566 4129 www.cinephil.com info@cinephil.com	Managing Director, Philippa Kowarsky philippa@cinephil.com Sales and Acquisitions, Olivier Tournaud olivier@cinephil.com	Genre: documentary features / TV films Advances: no Markets: Cannes, EFM, Toronto	<i>Gurumul</i> <i>Neon</i> <i>Ukraine is Not a Brothel</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Cornerstone Films 12 Sunray Avenue London, SE24 9PY, UK Tel: +44 782 794 8675 www.cornerstonefilm.com office@cornerstonefilm.com	Co President, Alison Thompson Co President, Mark Gooder Director of International Sales, Carla Quarto Di Palo cq@cornerstonefilm.com	Genre: all genres. First run, theatrical films which are pre-sellable in several territories (based on script with director and cast). Budget: AUD\$6M+ Approach: with script and director and preferably cast. Possibly interested in coming on board earlier, but material would need to have strong potential to attract high-level director/cast. Occasionally will look at finished films. Advances: case by case Markets: AFM, Cannes, EFM, Toronto, Venice and others as and when required	<i>Animals</i> <i>Dirt Music</i> <i>The Dry</i> <i>Judy and Punch</i> <i>Nude Tuesday</i>
Doc & Film International 13 rue Portefoin Paris, 75003, France Tel: +33 1 42 77 56 87 www.docandfilm.com sales@docandfilm.com	International Sales and Acquisitions Manager, Clémence Lavigne c.lavigne@docandfilm.com	Genre: any kind of film combining a strong subject that matters and a unique director's vision Budget: small to medium, depending on the project Approach: case by case Advances: depends on the project Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>Slam</i>
Dogwoof Dogwoof Ground Floor 19-23 Ironmonger Row London, EC1V 3QN, UK Tel: 44 207 253 6244 www.dogwoof.com www.dogwoofsales.com	CEO, Anna Godas Head of Distribution and Acquisition, Oli Harbottle Head of Sales, Ana Vicente ana@dogwoof.com	Genre: documentaries, features or series Budget: any Approach: can get involved in development stage through to rough cut Advances: handles each acquisition individually and will structure each deal accordingly. Can act as co-producers or financiers. Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>The Family</i> <i>Have You Seen The Listers?</i> <i>The Last Impresario</i> <i>Mission Rubberman</i> <i>Mountain</i> <i>Mystify</i> <i>Only The Dead</i> <i>Playing With Sharks</i> <i>River</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Elle Driver 66 rue Miromesnil Paris, 75008, 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 art-house, needs to have festival potential; if genre, needs to be edgy, crazy, very conceptual; if mainstream, needs established cast and director Budget: up to US\$20M Approach: when director and most of cast are attached and 50% of financing secured Markets: AFM, Cannes, EFM, Toronto, Ventana Sur	<i>Samson & Delilah</i>
Endeavor Content 9560 Wilshire Blvd Beverly Hills, CA 90210, USA Tel:+ 1 310 270 4900 www.endeavorcontent.com ecfilmsalesinfo@endeavorcontent.com	Senior Vice President, International Sales & Distribution Kristen Figeroid ecfilmsalesinfo@endeavorcontent.com	Genre: all Budget: US\$1M- \$100M Approach: script and packaging stages Advances: no Markets: AFM, EFM, Cannes, Toronto , FILMART	<i>Penguin Bloom</i>
Embankment Westbourne Studios, WE 020 242 Acklam Road London, W10 5JJ, UK Tel: +44 207 183 4739 www.embankmentfilms.com	Partner, Tim Haslam th@embankmentfilms.com Partner, Hugo Grumbar hg@embankmentfilms.com	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> <i>Ride Like A Girl</i>



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<p>Film Constellation 11 - 13 Charlotte Street 2nd Floor London, W1T 1RH, UK Tel:+ 44 795 415 4969 www.filmconstellation.com info@filmconstellation.com</p>	<p>Acquisitions Manager, Edward Parodi edward@filmconstellation.com</p>	<p>Genre: all genre, with a focus on prestige drama, high concept genre, IP-driven material and biography led feature documentaries (music, sports and arts). Director driven, and speciality filmmaking with targeted audiences. Keen interest in debut films to launch a build a director's career. Budget: US\$2M - \$15M Approach: script stage with a director attached. Will also look at finished films. Can coproduce and board projects at earlier stage if the material has potential to attract high-level talent and where Film Constellation can help cast, package and finance. Advances: Yes Markets: AFM, Busan, Cannes, EFM, FILMART, Venice, Toronto</p>	<p><i>Girls Can't Surf</i> <i>Relic</i></p>



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Film Seekers 42a Charlotte Street London, W1T 2NP, UK Tel:+ 44 203 950 0698 www.film-seekers.com info@film-seekers.com	Managing Director, Caroline Couret-Delègue caroline@film-seekers.com Sales & Acquisitions, Edin Mujovic edin@film-seekers.com	Genre: all genre, with a preference for feel-good/uplifting dramas and elevated genre, thrillers, horror, sci-fi Budget: up to US\$10M Approach: from script stage, although we prefer projects already partially packaged, to completion. Advances: sometimes, for the right project to help the film get made/finished. We don't offer MGs on completed films. Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>June Again</i> <i>Primal</i>
Film Mode Entertainment 324 S. Beverly Dr., suite 313, Beverly Hills, CA 90212, USA Tel 310 844 9174 www.filmmodeentertainment.com info@filmmodeentertainment.com	President, Clay Epstein clay@filmmodeentertainment.com	Genres: commercial Budget: up to US\$10M Approach: when packaged (director and /or cast, some finance in place) to completed Advances: Yes, depending on script, Director, Cast and Level of advance sought. Can act as EP or Producer. Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Ballerina (aka Ella)</i> <i>Occupation</i>
The Film Sales Company 165 Madison Ave, Suite 601 New York, NY10016, USA Tel: +1 212 481 5020 www.filmsalescorp.com	President, Andrew Herwitz andrew.herwitz@filmsalescorp.com	Genres: all Approach: all types of material at various stages	<i>Gillian Armstrong's Love, Lust and Lies</i> <i>Highly Strung</i> <i>A Donkey in Lahore</i> <i>For Every Jew a .22</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
FilmNation Entertainment 150 West 22nd St, 9th Flr New York, NY10011, USA Tel: +1 917 484 8900 www.filmnation.com info@filmnation.com	Glen Basner gbasner@wearefilmnation.com	Genre: specialty filmmaking with global appeal; focus on a highly selective group of filmmakers and projects that emphasize both creative integrity and commercial potential Budget: flexible (US\$5M - \$100M) Advances: no Approach: focus on pre-sales Markets: AFM, Cannes, EFM, Toronto	<i>Three Thousand Years of Longing</i> <i>The Nightingale</i> <i>The Rover</i>
Films Boutique Köpenicker Strasse 184 Berlin, 10997, 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> <i>Top End Wedding</i>
Fortitude International 15260 Ventura Blvd. Suite 1040 Sherman Oaks, CA 91403 USA Tel: +1 424 204 9330 www.fortitudeint.com info@fortitudeint.com	VP International, Samantha Peel, samantha@fortitudeint.com	Advances: varies Markets: AFM, Cannes, EFM, FILMART	<i>Angel of Mine</i>
Galloping Entertainment 9 Atthow Ave, Ashgrove Brisbane, QLD 4060, Australia Tel: +61 414 447 743 www.gallopingentertainment.com	Managing Director, Carlos Alperin carlos@gallopingentertainment.com	Genre: any, though prefers international cast, amazing concept Budget: appropriate for cast and concept Approach: when part of the finance in place, ie Australian distribution and name cast committed Advances: no Markets: AFM, Cannes, EFM, FILMART	<i>Convict, Bad Bush, Force of Destiny, Forever First Love, Gene X, The Makeover, Monkey Puzzle, Nude Study, Ra Choi, The Sunset Six, Tailgate, Words of the City</i>



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Gaumont 30, Ave Charles de Gaulle Neuilly Sur Seine, 92200, France Tel: +33 1 46 43 21 80 www.gaumont.net	Head of International Operations, Cecile Gaget cgaget@gaumont.fr		<i>Adoration</i>
Guardian Entertainment 6900 Castle Peak Drive, West Hills, CA 91307, 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> <i>Brother's Nest</i> <i>Poor Boy</i>
Global Screen Sonnenstraße 21 Munich, D-80331, 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 commercial art-house films with an emotional core and a marketing hook, and also thriller, action and animation Markets: AFM (sometimes), Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>The Death and Life of Otto Bloom</i> <i>Oddball</i> <i>Van Diemen's Land</i>
Goalpost Film 54 Lynette Ave, Clapham South London, SW4 9HD, UK Tel: +44 207 585 3232 www.goalpostfilm.com	Tristan Whalley tristan@goalpostfilm.com	Genre: any Budget: up to US\$12M Approach: as early as possible Advances: yes and can be involved as co-producer as well Markets: Cannes, EFM, Toronto	<i>Holding the Man</i> <i>Closed for Winter</i> <i>Clubland</i> <i>The Sapphires</i>



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Goldcrest Films International 1 Lexington Street London, W1F 9AF, UK Tel: +44 207 437 8696 www.goldcrestfilms.com sales@goldcrestfilms.com	Executive Director, Nick Qusted	Genre: all Budget: above US\$5M Approach: later development or when director is attached but preferably before 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>
HanWay 8 Basing Street, London W11 1ET, UK Tel: +44 207 290 0750 www.hanwayfilms.com info@hanwayfilms.com	Head of Acquisitions, Matthew Baker mb@hanwayfilms.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>
Indigo Entertainment 179 Wardour Street, London, W1F 8WY, UK www.indigoentertainment.media info@indigoentertainment.media	Director, Emma Collin emmacollin@indigoentertainment.media	Genre: all as long as it has international resonance. Ideally action, thriller and romance. Budget: varied Approach: all stages but helps to have scripts and look book Markets: Cannes, EFM	<i>Last of the Great Apes</i> <i>MAMIL</i>
Independent 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	



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Kaleidoscope Film Distribution Ltd 6th Floor, 16 Dufours Place London, W1F 7SP, UK Tel: +44 20 3397 4410 www.kaleidoscopefilmdistribution.com sales@kaleidoscopefilmdistribution.com	CEO, Spencer Pollard spencer@kaleidoscopehomeentertainment.com	Genre: Documentary, Drama, Action, Thriller, Horror, Comedy, Romance, Animation Budget: US\$250K-\$15M Advances: yes Approach: script stage Markets: AFM, EFM, Cannes, TIFF	
Kathy Morgan International 12250 Sky Lane Los Angeles, CA 90049, USA Tel: +1 310 472 6300	President, Kathy Morgan kathy@kmifilms.com		<i>Infini</i> <i>Storm Boy</i> <i>The Very Excellent Mr. Dundee</i>
Lakeshore Entertainment 9268 West Third St Beverly Hills, CA 90210, USA Tel: +1 310 867 8000 www.lakeshoreentertainment.com contact@lakeshoreentertainment.com	COO, Eric Reid Head of International Sales, Jason Buckley	Budget: US\$15-65M Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Bliss</i> <i>Dead End Drive-In</i> <i>I, Frankenstein</i>
LevelK Gl. Kongvej 137B, 3rd Flr 1850 Frederiksberg C, Denmark www.levelk.dk	Founder and CEO, Tine Klint tine.klint@levelk.dk Sales and Acquisition Manager, Lauren Valmadre lauren@levelk.dk Head of Sales, Debra Liang Debra@levelk.dk	Genre: Looking for edgy, original films to market world-wide and that will resonate with international audiences. High quality productions across all genres (Children & Family, Documentaries and Features), working with established and emerging international talents in both English and foreign language. Films must have strong festival potential, international marketability and digital possibilities. LevelK is a world-wide preferred aggregator. Markets: Cannes, EFM, FILMART, Toronto, Busan	<i>The Butterfly Tree</i> <i>Celeste</i> <i>Downriver</i> <i>Ellipsis</i> <i>H is for Happiness</i> <i>The Little Death</i> <i>Lone Wolf</i> <i>The Rocket</i> <i>The Second</i> <i>Spear</i> <i>Standing up For Sunny</i> <i>Sweet As</i> <i>The Turning</i> <i>Wish You Were Here</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Lionsgate 2700 Colorado Ave, #200 Santa Monica, CA 90404, USA Tel: + 1 310 449 9200 www.lionsgate.com	EVP, International Sales Wendy Reeds		<i>Daybreakers</i> <i>The Railway Man</i>
The Match Factory Balthasarstrasse 79-81 Cologne, 50670 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	
Media Luna New Films 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>
Memento Films Intl 9 Cité Paradis Paris, 75010, France Tel: +33 1 53 34 90 20 www.memento-films.com sales@memento-films.com	President, 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: AFM, Busan, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Berlin Syndrome</i> <i>The Drover's Wife: The Legend of</i> <i>Molly Johnson</i> <i>Girl Asleep</i> <i>The Darkside</i> <i>Lore</i> <i>Sweet Country</i> <i>The Tree</i> <i>True History of the Kelly Gang</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Metro International Entertainment 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 US\$25M Advance: occasionally; can provide co-production support and financing depending on requirements but essentially provide presales, tax credit facilities and gap and may consider providing other financing project pending. Approach: early, with script in good shape, 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>
Mister Smith 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: US\$5M - \$100M+ Approach: when script is ready, no treatments Advance: yes Markets: AFM, Cannes, EFM, Toronto	<i>I Am Mother</i> <i>Song of Mumbai</i> <i>The Water Diviner</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Mongrel International Suite 217 136 Geary Avenue Toronto, M6H 4H1, Canada Tel: 1 416 516 9775 www.mongrelmedia.com/international international@mongrelmedia.com	Vice President, Sales and Acquisitions, Andrew Frank	Genre: very open but cast, director, provenance all important. If genre prefer 'elevated' genre. Budget: US\$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> <i>Undertow</i>
Moviehouse Entertainment Black Hangar Studios Lasham Airfield Alton, GU34 5SG, UK Tel:+ 44 1256 385909 www.moviehouseent.com	Head of Productions and Acquisitions, Mark Vennis mark.vennis@moviehouseent.com	Genre: any. feature films. Actively looking for horror, action, drama, sci-fi and music docs Budget: micro to US\$7m Advance: no, but have contacts in financing they work with Approach: happy to look at completed, in post-production or read scripts with a view to getting attached early and EP'ing. Markets: AFM, Cannes, EFM, FILMART	<i>Awoken</i> <i>The Flip Side</i> <i>The Go Betweens: Right Here</i> <i>Slim and I</i>
MultiVisionnaire Pictures 3080 W. Valley Blvd. Ste B, Alhambra, CA 91803, USA Tel: +1 626 737 8357 www.multivisionnaire.com acquisitions@multivisionnaire.com	Managing Partner, Sean Haley	Genre: any. feature films and series. Actively looking for sci-fi, family, adventure, and series, but open to all big concepts, good material with international appeal. Budget: any, majority under US\$5m Advance: case by case Approach: from production stage (majority financed, with confirmed talent and production schedule) to completed Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Birth Of A Warrior</i> <i>Dark Lurking</i> <i>Lone Wolves</i> <i>One Less God</i> <i>Sheborg</i> <i>TKG: The Kids of Grove</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Myriad Pictures 11845 West Olympic Blvd Suite 850W Los Angeles, CA 90064, USA www.myriadpictures.com info@myriadpictures.com	President & CEO, Kirk D'Aimco SVP, Distribution & Acquisitions, Scott Bendo	Genre: all; small budget dramas though, need names, debut directors not a priority Budget: above US\$5M Markets: AFM, Cannes, EFM, FILMART, Toronto	<i>Boys in the Trees</i> <i>Buen Camino</i> <i>The Cup</i> <i>Elephant Tales</i> <i>Death Defying Acts</i> <i>Little Fish</i> <i>Never Too Late</i> <i>Red Dog</i> <i>RED DOG: True Blue</i>
Odin's Eye Entertainment 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 Head of International Sales and Distribution, Martin Gallery martin@odinseyeent.com EVP Development, Acquisitions, Festivals, Belinda Davis belinda@odinseyeent.com	Genre: no specific genre - strong concept, premise and cast-driven features with international appeal Budget: low-high Approach: when creative team in place and script ready. Can get involved as producer and match-make with financiers. Advances: modest but depending on project Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto	<i>Arrowhead, Bitter and Twisted, Brothers' Nest, Cage Dive (AKA Open Water 3), Canopy, Crush, Fragment, The Heckler, The Legend of Ben Hall, Little Deaths, Needle, Three Blind Mice</i> <i>Odin's Eye Animation: Combat Wombat, Daisy Quokka: World's Scariest Animal, ScaryGirl, The Wishmas Tree</i> <i>Documentary features: Very best for the year ahead, Autoluminescent, In Bob We Trust, Fighting Fear, Salute</i>
Paramount 5555 Melrose Avenue Hollywood, CA 90038, USA Tel: +1 323 956 5000 www.paramount.com	EVP Worldwide Acquisitions, Synthia Struder	Genre: films that will work in the domestic US market Approach: when some elements in place Advances: yes	<i>Tomorrow, When the War Began</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Participant Media 331 Foothill Road 3rd Floor Beverly Hills, CA 90210, USA www.participantmedia.com	SVP of Narrative Film, Robert Kessel SVP Documentaries, Elise Pearlstein	Genre: films that inspire social change Approach: no unsolicited materials; must go through an agent	
Pathé International 2 rue Lamennais Paris, 75008, France Tel: +33 1 71 72 33 05 www.patheinternational.com sales@patheinternational.com	Senior Vice President, International Sales, Mayalen de Croisoeuil, mayalen.dc@pathe.com Senior Vice President, International Sales, Agathe Theodore, agathe.theodore@pathe.com	Genre: eclectic but with an international focus; interested in low/medium-budget projects where the concept is the star rather than cast; original or fresh interpretations Budget: flexible Approach: when director is attached Advances: yes, but depends on project Markets: AFM, Cannes, EFM, Toronto	<i>Better Than Sex</i> <i>Bright Star</i> <i>The Square</i>
Playtime 5, rue Nicolas Flamel Paris, 75004 France Tel: +33 1 53 10 33 99 info@playtime.group www.playtime.group	Partner - Acquisitions, Sébastien Beffa bef@playtime.group	Genre: festival eligible drama Budget: US\$1M – 10M Approach: script Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>High Ground</i> <i>Killing Ground</i> <i>Last Cab to Darwin</i> <i>Scare Campaign</i>
Protagonist Pictures 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, possibly interested in coming on board earlier Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Little Monsters</i> <i>Partisan</i> <i>Snowtown</i> <i>Save Your Legs!</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
Rocket Science 5th Floor, 140 Wardour Street London, W1F 8ZT, UK Tel: +44 203 196 0048 www.rocket-science.net info@rocket-science.net	Managing Director, Thorsten Schumacher		<i>The Unknown Man</i>
Saboteur Media 799 Washington Street New York, NY 10014, USA Tel: +1 (212) 897-3922 www.saboteurmedia.com sales@saboteurmedia.com	President of Distribution, Mark Lindsay mlindsay@saboteurmedia.com	Genre: all Budget: any Approach: script stage Markets: AFM, Cannes, EFM, Toronto, Sundance	<i>Danger Close: The Battle of Long Tan</i>
Searchlight 10201 W. Pico Blvd, Bldg 38, #214 Century City, CA 90064, USA Tel: +1 310 369 1570 Fax: +1 310 969 1491 www.foxsearchlight.com	President, Rebecca Kearey		<i>Bootmen</i> <i>Garage Days</i> <i>Oscar & Lucinda</i>
SC Films International 1st Flr, 56 Brewer Street London, W1F 9TJ, 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: US\$1–30M Markets: AFM, Cannes, EFM, Toronto	<i>The Dust Walker</i> <i>Uninhabited</i>



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Sierra/Affinity 9378 Wilshire Blvd, Suite 210 Beverly Hills, CA 90212, USA Tel: +1 424 253 1060 www.sierra-affinity.com info@sierra-affinity.com	SVP, International Sales, Jen Gorton	Genre: action, drama, thriller, horror. 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. Budget: US\$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	<i>Nekrotronic</i>
Sony Pictures Worldwide Acquisitions 10202 West Washington Blvd Culver City, CA 90232, USA Tel: +1 (310) 244-4000 www.sonypicturesworldwideacquisitions.com acquisitions@spe.sony.com	VP, Worldwide Acquisitions, Alexander Zahn VP, Worldwide Acquisitions, Lakshmi Iyengar	Budget: any Approach: flexible – usually when packaged, but also promos or finished films Markets: AFM, Cannes, EFM, Toronto	<i>Gabriel</i> <i>Ladies in Black</i> <i>Predestination</i> <i>Spin Out</i>
Studio 100 Film Neumarkter Straße 18-20 Munich, 81673, Germany Tel: +49 89 960 550 www.studio100film.com info@studio100film.com	Director Business Operations Production, Thorsten Wegener thorsten.wegener@studio100.tv	Genre: animation, children's and family movies Budget: up to US\$20M Approach: upon finished script and trailer Advances: to be negotiated Markets: AFM, Cannes, EFM	<i>100% Wolf</i> <i>Blinky Bill - The Movie</i> <i>Maya the Bee – First Flight</i> <i>Maya the Bee – The Honey Games</i>



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Studiocanal International 1, Place du Spectacle Issy Les Moulineaux, 92130, France Tel: 33 1 71 35 35 35 www.studiocanal.com	International Acquisitions Manager, Jed Benedict	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: any Approach: once a financing package is in place, including director, cast and budget Advances: yes Markets: AFM, Cannes, EFM, Toronto	<i>Long Story Short</i>
TF1 International 6, Place Abel Gance, Boulogne Billancourt, 92100, France Tel: +33 1 41 41 21 68 www.tf1international.com sales@tf1.fr	CEO, Benoit Louvet Deputy Head of Acquisitions, Colombe De Cerf cdecercf@tf1.fr	Advances: yes Markets: AFM, Cannes, EFM, Toronto, Ventana Sur	<i>Drift</i> <i>Muriel's Wedding</i> <i>The Piano</i>
Universal Pictures 100 Universal City Plaza Universal City, CA 91608, USA www.universalpicturesinternational.com	Director of Acquisitions, Garrett Weaver		<i>Sanctum</i>
Urban Distribution International (U.D.I.) 14 rue du 18 Août Montreuil, 93100, France Tel: +33 1 48 70 46 55 www.urbandistrib.com contact@urbandistrib.com	Managing Director, Frederic Corvez frederic@urbandistribution.fr	Genre: international art-house 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>



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Visit Films 173 Richardson St Brooklyn, NY 10003, USA Tel: +1 718 312 8210 www.visitfilms.com info@visitfilms.com	President, Ryan Kampe rk@visitfilms.com Acquisitions, James Lickfield jkl@visitfilms.com	Genre: all, but essentially looking for movies they like Budget: typically under US\$5M Approach: if director is well known, at script stage, otherwise some financing and cast in place is ideal Advances: yes, depends on the project Markets: ALL	<i>52 Tuesdays</i> <i>Alice</i> <i>Beneath Clouds</i> <i>Charlie's Country</i> <i>Hearts and Bones</i> <i>Jirga</i> <i>A Month of Sundays</i> <i>Sam Klemke's Time Machine</i> <i>Toomelah</i> <i>Tanna</i>
Voltage Pictures 116 N Robertson Blvd., Suite 200 Los Angeles, CA 90048, USA Tel: + 1 323 606 7630 www.voltagepictures.com sales@voltagepictures.com	VP of Acquisitions, Babacar Diene babacar@voltagepictures.com	Genre: looking for elevated high concept thrillers, sci-fi, action; contained genre, prestige dramas; high concept female comedies Budget: range from US\$500K to \$30M Approach: when producers have some elements on board ie. director and cast as well if possible Markets: AFM, Busan, Cannes, EFM, FILMART, Toronto	
Warner Bros 4000 Warner Blvd Burbank, CA 91522, USA Tel: +1 818 954 6000 www.warnerbros.com	EVP International Productions and Acquisitions, Monique Esclavissat		<i>Happy Feet</i> <i>Happy Feet Two</i> <i>Mad Max franchise</i> <i>The Great Gatsby</i>
WaZabi Films 4200 Blvd. St. Laurent, suite 1200 Montreal-Qc Canada, H2W 2R2 T: 1 514 866 3020 #102 www.wazabifilms.com	Co-President, Anick Poirer, anickp@wazabifilms.com Co-President, Lorne Price, lornep@wazabifilms.com	Genre: all genres, but must be quality Budget: at least US\$1M Approach: script stage, with director attached and an idea of cast Advances: yes if pre saleable package Markets: AFM, Cannes, EFM, Toronto	<i>Below</i> <i>Devil Inside</i> <i>I Used to be Normal: A Boyband</i> <i>Fangirl Story</i> <i>Palm Beach</i>



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WestEnd Films Shepherds Building Central Charecroft Way, London, W140EE, UK Tel: +44 207 494 8300 www.westendfilms.com info@westendfilms.com	Head of Acquisitions and Development, Toby Hill toby@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/Swinging Safari</i> <i>I Am Woman</i> <i>Rams</i>
Wide Management 9, rue Bleue Paris, 75009, France Tel: +33 1 53 95 04 64 www.widemangement.com infos@widemangement.com	Head of Wide House and Documentary Sales, Anais Clanet, ac@widemangement.com Head of Fiction Sales, Loïc Magneron lm@widemangement.com	Markets: AFM, Cannes, EFM, FILMART, Toronto, Ventana Sur	<i>Being Venice</i> <i>Unsound</i>
Wild Bunch International 65 rue de Dunkergue Paris, 75009, France Tel: + 33 1 43 13 21 34 www.wildbunch.biz	Head of Sales, Eva Diederix Head of Acquisitions, Marie-Pierre Valle Antonie Guilhem, International Sales aguilhem@wildbunch.eu	Genre: all Budget: up to US\$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>Strangerland</i> <i>Ten Canoes</i>
XYZ Films 3101-B, S. La Cienega Blvd Los Angeles, CA 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	Genre: elevated genre - crime, thriller, action, horror, sci-fi, black comedy Budget: US\$1M–\$20M Approach: director and cast attached Advances: yes, project-by-project Markets: AFM, Busan, Cannes, EFM, FILMART, Sundance, Toronto	<i>2067</i> <i>Better Watch Out</i> <i>Infini</i> <i>The Osiris Child</i> <i>Run Rabbit Run</i> <i>Storm Surfers 3D</i> <i>Wyrmswood</i>



SALES AGENT	CONTACT	ACQUISITION POLICY	TITLES
The Yellow Affair Korkeavuorenkatu 25 A 1 FI-00130 Helsinki Finland Tel: + 46 86 451 212 www.yellowaffair.com contact@yellowaffair.com	CEO, Karoliina Dwyer karoliina@yellowaffair.com Head of Sales & Business Development, Steven Bestwick steven@yellowaffair.com	Genre: thriller, drama, suspense, comedy, romance, horror, action/adventure, sci-fi, family Budget: up to US\$10m Approach: will look at scripts early with finance plan in place. Preferable to have director and/or cast attached Advances: yes, depending on the project Markets: Cannes, EFM, Toronto	<i>Fell</i> <i>unINDIAN</i>

