

Market Positioning

Love Is A Stranger is positioned as an **elevated, contemporary Gothic drama** aimed at adult audiences (**25–60**) who respond to character-driven, emotionally literate genre films that privilege intimacy over spectacle. The screenplay’s blend of supernatural mythology, erotic power dynamics, and existential inquiry aligns it with arthouse-facing genre successes such as **Only Lovers Left Alive**, **Her**, and **A Ghost Story**, all of which demonstrated strong critical response, festival longevity, and substantial long-tail value through specialty theatrical release and premium streaming. The project is best suited to a **\$5–10 million USD budget range**, achievable through contained locations, minimal VFX, and performance-led storytelling. Comparable titles in this space have performed most effectively through **festival premieres (Sundance, Cannes Directors’ Fortnight, BFI London)** followed by curated theatrical runs and global streaming acquisition, particularly in North America, the UK, Western Europe, and Australia. *Love Is A Stranger* offers distributors a distinctive, adult-skewing supernatural romance with clear thematic hooks — mortality, success, and legacy — positioning it as a **low-risk, prestige genre feature** with strong international portability and enduring catalogue value rather than reliance on opening-weekend box office.

Comparable Titles – Sales Reference Table (LOVE IS A STRANGER)

Title	Year	Est. Budget	Performance / Market Response	Sales-Relevant Comparison
Only Lovers Left Alive	2013	~\$7M	Strong festival run; durable global sales; cult prestige	Intimate vampire mythology; art-world sensibility; immortality as emotional burden
Her	2013	~\$23M	\$48M WW + major awards	Asymmetrical love story; one partner evolves while the other is left behind
A Ghost Story	2017	~\$100K	\$2.1M WW + exceptional long-tail	Meditation on time, legacy, and impermanence; minimalist execution
The Neon Demon	2016	~\$7M	Strong international presales; polarising but memorable	Success as consumption; youth exploited by elite creative worlds
Let Me In	2010	~\$20M	\$27M WW + strong ancillary	Supernatural relationship framed as tragic intimacy rather than horror

Positioning Against Comps

Category	Comparable Films	<i>Love Is A Stranger</i>
Genre	Arthouse supernatural / romance	Contemporary Gothic love tragedy
Supernatural Use	Metaphorical, restrained	Minimalist, psychological, blood-as-bond
Tone	Meditative, intimate	Quietly seductive, emotionally cold

Category	Comparable Films	<i>Love Is A Stranger</i>
Budget Profile	\$0.1M–\$23M	\$5–10M sweet spot
Audience	Adult prestige / festival	Adult arthouse + elevated genre

Sales Agent Takeaway

Love Is A Stranger occupies the commercially proven space between **arthouse supernatural cinema** and **prestige relationship drama**, offering buyers a **contained, exportable feature** with strong appeal to festival audiences and curated streaming platforms. Its modest budget, recognisable genre framework, and emotionally adult themes position it for **solid international presales**, strong **long-tail streaming value**, and repeat discoverability rather than opening-weekend dependency.

Territory-by-Territory Sales Expectations — LOVE IS A STRANGER

Territory	Sales Outlook	Rationale
North America (USA / Canada)	Strong	Proven appetite for elevated, relationship-led genre via specialty theatrical and premium streaming. Best positioned for festival premiere followed by curated release or streamer acquisition (MUBI, A24-style partners, Apple).
United Kingdom & Ireland	Strong	Gothic tradition, class-conscious drama, and adult romance travel well. Reliable theatrical niche with strong broadcaster/streamer value (BBC Films, Film4, Sky, Netflix UK).
France	Strong	French audiences consistently support philosophical genre and sensual, existential storytelling. Strong arthouse theatrical and festival-driven sales.
Germany / Austria / Switzerland	Moderate–Strong	Receptive to prestige, contemplative cinema; strong public broadcaster and VOD value with limited theatrical upside.
Spain	Moderate	Elevated genre performs best via streaming; theatrical possible with festival pedigree.
Italy	Moderate	Adult romance and Gothic tone resonate; limited box office but solid TV and VOD value.
Benelux (Belgium / Netherlands / Luxembourg)	Moderate	Strong arthouse attendance; festival presence materially boosts sales.
Nordics (Sweden, Denmark, Norway, Finland)	Moderate	High engagement with slow-burn, melancholic cinema; streamer-led with selective theatrical runs.

Territory	Sales Outlook	Rationale
Eastern Europe (Poland, Czech Republic, Hungary)	Limited–Moderate	Prestige genre has niche appeal; primarily VOD/streaming value.
Australia & New Zealand	Strong	Consistent performance for British/European prestige drama; reliable theatrical niche and strong streamer uptake.
Japan	Moderate	Appreciation for stylised romance and metaphysical themes; niche theatrical with strong ancillary value.
South Korea	Moderate	Elevated genre and tragic romance resonate; streamer-first strategy recommended.
Southeast Asia (Singapore, Thailand, Malaysia)	Limited–Moderate	Adult-skewing arthouse performs mainly via curated platforms and VOD.
Latin America (Mexico, Brazil, Argentina)	Limited–Moderate	Prestige drama sells primarily to streamers; theatrical limited but stable long-tail value.
Middle East (UAE / Gulf States)	Limited	Romance and supernatural elements require careful positioning; selective festival or streaming sales.
Africa (South Africa)	Limited	Minimal theatrical; VOD/streaming long-tail only.

Overall Sales Profile (Agent Summary)

- **Primary revenue drivers:**
North America, UK/Ireland, France, Germany, Australia/New Zealand
 - **Optimal release pathway:**
Festival premiere → specialty theatrical (key territories) → premium global streaming
 - **Commercial strength:**
Low-to-mid budget, recognisable genre framework, adult themes, and minimal VFX exposure create **downside protection** and strong **catalogue longevity**.
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Market-Ready Positioning Sentence

Love Is A Stranger is an **elevated Gothic romance** designed for strong performance across North America, the UK, and Western Europe through festival-led release and premium streaming, with durable long-tail value driven by adult audiences and international portability.

LOVE IS A STRANGER — One-Slide Finance Waterfall (FEATURE FILM)

Total Production Budget

£8.5 million

Contemporary Gothic drama / supernatural romance

Urban locations • Minimal VFX • Performance-led • Arthouse / prestige positioning

SOURCES OF FINANCE

Source	Amount	% of Budget
Domestic Distributor MG (UK)	£1.7M	20%
International Presales (EU / NA / ANZ)	£2.6M	30%
UK Film Tax Relief (25%)	£2.1M	25%
Equity Investment	£1.7M	20%
Gap / Soft Money	£0.4M	5%
TOTAL FINANCE	£8.5M	100%

RECOUPMENT WATERFALL (STANDARD FEATURE MODEL)

- Sales Agent Fees & Expenses**
(typically 10–15% of gross receipts)
 - Senior Lenders / Gap Finance**
100% recoupment + agreed premium
 - Equity Investors**
100% recoupment + negotiated uplift (typically 20–30%)
 - Producer Corridor**
(10–20% of net profits)
 - Backend Participation Pool**
Writer / director / key cast
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RISK MITIGATION & COMMERCIAL UPSIDE

- **Contained production scale** keeps costs predictable
- Gothic genre framework increases international portability
- UK Film Tax Relief materially reduces equity exposure

- Strong appeal to **festival-led launch → specialty theatrical → premium streaming acquisition**
 - Long-tail value driven by themes of mortality, desire, and legacy
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SALES AGENT POSITIONING LINE

Love Is A Stranger is structured as a **mid-budget prestige genre feature**, leveraging UK tax relief and international presales to minimise downside risk while retaining meaningful backend upside through global exploitation.