



## Simone Isola

**ITALY** Kimerafilm  
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**Past projects** Matteo Botrugno and Daniele Coluccini's *Et In Terra Pax* and *Tainted Souls*, Daniele Gaglianone's *My Class*, Claudio Caligari's *Don't Be Bad*

**Up next** Valerio Mastandrea's directorial debut *Ride*, and *Voglia Di Perdere*, a documentary about director Claudio Caligari's life told through the making of his last movie, *Don't Be Bad*

Simone Isola cut his teeth studying production at Centro Sperimentale di Cinematografia, Italy's national film school. During that time he founded Kimerafilm with some fellow students and produced his first feature, *Et In Terra Pax*, co-directed by Matteo Botrugno and Daniele Coluccini. Following that 2010 crime drama from inception to theatrical distribution acted as his initiation, Isola says.

"I would like to work on debut films and with young auteurs creating prototypes," he says. "Auteur cinema must go in that direction. It must be about the creation of high-concept movies with a strong sense of authenticity."

The film he is most proud of so far is Claudio Caligari's fourth feature *Don't Be Bad*. The crime drama set in 1990s Italy was shot as the director's health was failing, which made for a very different production. Caligari died before the release of the film, which went on to win multiple awards at home in Italy and screened out of competition at Venice in 2015.

## Laurence Lascary

**FRANCE** De L'Autre Côté du Périph' (DACP)  
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**Past projects** Ludovic Bernard's *The Climb*, shorts collection *Dans Mon Hall*, *Rokhaya* Diallo's *Les Marches De La Liberté*

**Up next** An untitled documentary by Mary-Noël Niba

Laurence Lascary burst on to the radar with Ludovic Bernard's romantic comedy *The Climb*, about an unemployed Senegalese-French man who embarks on an expedition to scale Mount Everest to prove his love. It garnered more than 1 million admissions for Mars Films and was picked up by Netflix for the rest of the world. The feature put both Lascary and its young star, Ahmed Sylla, on the map. Alongside making features, Lascary also produces the *Dans Mon Hall* short-film project aimed at giving a



voice to the communities of working-class neighbourhoods across France. The name of Lascary's company De L'Autre Côté du Périph', which translates as "from the wrong side of the tracks", describes the types of project that interest her. "I like projects with a modern outlook, either in their subject matter or treatment," she says. "I want to talk about contemporary France with stories that capture its plurality."

## Rojeh Khleif

**PALESTINE** Um Abdo  
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**Past projects** Peter Keller and Stefan Sarazin's *No Name Restaurant* (as production manager), Annemarie Jacir's *Wajib* (as production manager) and Nayef Hammoud's *The Day My Father Dies*

**Up next** Elad Keidan's *A Wish And A Half*, and collective documentary *Creation Under Occupation*

Rojeh Khleif is a dynamic force in the buzzy Palestinian cultural scene of the port city of Haifa in northern Israel.

In addition to producing, he is also the founding director of Haifa Independent Film Festival and a co-founder of the Jazar Crew collective aimed at fostering an underground Palestinian music and arts scene.

Prior to setting up his own production company Um Abdo, named in honour of his grandmother, Khleif gained experience on the set of several high-profile regional features including Suha Arraf's *Villa Touma*, Maysaloun Hamoud's *In Between* and Maha Haj's *Personal Affairs*. "The Palestinian film industry is very small. We make, like,

two films a year so everyone ends up getting involved," says Khleif. His company is in the throes of shooting the collective documentary *Creation Under Occupation* about the alternative Palestinian music scene in Israel, the West Bank and East Jerusalem.

"I've moved more deeply into producing and stepped up professionally as time goes on," he says. "I want to bring funds to Palestinian filmmakers. There are a lot of ideas but people struggle to get money to bring these to fruition... I know the next generation of directors, they're my friends. There are some real talents out there and I want to help them make it happen."



## Tatiana Leite

**BRAZIL** Bubbles Project  
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**Past projects** *Loveling* screened in Sundance's World Cinema Dramatic Competition this year, *Pendular* won the Fipresci prize after playing in Berlin's Panorama in 2017 and *Hopefuls* won Locarno's Carte Blanche prize in 2015

**Up next** *Immersed Family*, a co-production with Argentina and the directorial debut of *La Nina Santa* actress Maria Alché; and a new feature to be directed by Christiane Jatahy, which is a co-production with Mexico

After stints at Rio de Janeiro International Film Festival and at the Rio State Secretariat of Culture, Tatiana Leite set up her own production company in 2013, to make the kind of films she wants to watch.

"I'm attracted to auteur films which can communicate with the rest of the world," she says. Working more with Brazil's neighbours, both on- and off-screen, is also a priority.



"We need to demarcate our space in this market, even if we are kind of isolated because of our language."

Leite is now developing co-productions with Argentina, Chile and Mexico. *Loveling*, which has sold to 16 countries, was a co-production with Uruguay.

"I want to promote a more organic creative partnership between the countries and not just the inclusion of an actor from the minority country in the cast," she says. In the case of *Immersed Family*, Leite was able to secure Brazil's Livia Serpa as the Argentinian production's editor.