



The Filmmaker's House

A film by Marc Isaacs

Music by RICHARD NORRIS, MATTHEW SHAW and ISLET Produced by MARC ISAACS
Associate producers HATTY BELL and ERICA EDWARDS Assistant Editor DAVE BRIGGS
Film Editor DAVID CHARAP and MARC ISAACS Director of Photography MARC ISAACS
Executive Producers MATTHEW SHAW and RACHEL WEXLER
Written by ADAM GANZ and MARC ISAACS Directed by MARC ISAACS

LUSH

MVILLE
STUDIOS

Second Run

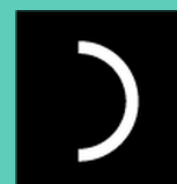
BUNGALOW TOWN

Roundtable
post production

andanafilms

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LOGLINE

When the Filmmaker (Marc Isaacs) is told his next film must be about crime, sex or celebrity to get funded, he decides to take matters into his own hands – and make a film in his own home.



SYNOPSIS

When the Filmmaker is told his next film must be about crime, sex or celebrity to get funded, he decides to take matters into his own hands and begins shooting a film in his home with people connected to his own life. The first characters we meet are two English builders who Isaacs has employed to replace his garden fence and temporarily remove the barrier between him and his Pakistani neighbour. This introduces the film's central theme of hospitality - a theme that finds its

ultimate expression when a homeless Slovakian man charms the Filmmaker's Colombian cleaner to let him into the house and tests everyone's ideas of the expectations and boundaries between host and guests. Blending documentary with fiction, and a wry humour with emotional intensity, acclaimed filmmaker Marc Isaacs unfolds a story which asks pertinent questions about the nature of filmmaking itself.



DIRECTOR'S STATEMENT



The Filmmaker's House was born out of a growing frustration with the state of the documentary film industry and a personal determination to retain independence of mind in my filmmaking. Over the last few years, successful funding for documentary films has been largely determined by how much the filmmaker is willing to deliver the film that the funders want them to make. So we have numerous films about crime and dead pop stars.

I wanted to walk the thin line between documentary and fiction

What has been lost, in my view, is a willingness on the part of funders to back films with a distinct signature - films that take formal and thematic risks. Filmmaking has always been a

process of discovery for me and not a commercial endeavor to serve up the predictable old formulas. When I eventually decided to take the plunge and create a film based in my own home, I invented the film as I went along with the help of a few friends and together we discovered a way of working that was free from the constraints of the 'industry'. I wanted to walk the thin line between documentary and fiction without relying on my own tried and tested

formulas and I was determined to dig deep into a new method and to be inspired by the work of those filmmakers who have followed a similar impulse. I have enjoyed the process immensely, precisely because I wasn't painting by numbers. I have intentionally left many questions raised in the film unanswered in the hope that the viewing experience provokes further thought.



MARC ISAACS



**Writer, Director,
Producer**

Marc Isaacs is viewed as one of the top filmmaker's in Britain to have dedicated so much time to the observation of British lives over an extended period. His work has been written about in numerous books on the documentary form such as Paul Ward's, *The Margins of Reality* and *This Much Is True* by James Quinn. Marc has won BAFTA'S, Grieson Awards and numerous prizes at international film festivals. His filmography includes the multiple award winning *Lift* (2001); *Calais the last Border* (2003); *All White In Barking* (2008); *Men of the City* (2010) and *The Road: A Story of Life and Death* (2013).

Isaacs' films look into how people dwell in contemporary, late-capitalist, postcolonial Europe through the notion of a spaced based cinema, whose real and metaphoric values, it simultaneously represents, foregrounds and contests. His work pushes the creative possibilities of the documentary form. Isaacs has had retrospectives in France, Israel and the UK and in 2018 Second Run DVD released a complete box set of his work. Isaacs is an Associate Professor in Ethnographic and Documentary Film at UCL.

FILMOGRAPHY

THE MEN WHO SLEEP IN TRUCKS (2016)

OUTSIDERS (2014)

THE ROAD: A STORY OF LIFE AND DEATH (2013)

OUTSIDE THE COURT (2011)

MEN OF THE CITY (2009)

ALL WHITE IN BARKING (2008)

THE CURIOUS WORLD OF FRINTON-ON-SEA (2008)

PHILIP AND HIS SEVEN WIVES (2006)

THE MAN WHO COULDN'T STOP LYING (2006)

SOMEDAY MY PRINCE WILL COME (2005)

CALAIS: THE LAST BORDER (2003)

TRAVELLERS (2003)

LIFTERS LITTLE VILAIN EVERYDAY THIEVES (2002)

LIFT (2001)



THE FILMMAKER'S HOUSE

A film by **Marc Isaacs**

United Kingdom - 2020 - 75 minutes

Image size 1.85 - Color - Sound 5.1

Production : Marc Isaacs

Coproductions : Lush, MK Studios, Bungalow Town

Directed by Marc Isaacs

Written by Adam Ganz & Marc Isaacs

With

Zara Akram, Jed Thomas Isaacs, Lucy Kaye, Kevin Lugate, Keith Martin,
Mikel Novosad, Daniel O'donnell, Luz Nery Villada, Rachel Wexler

Executive Producers : Marc Isaacs, Matthew Shaw, Rachel Wexler

Associate Producers : Hatty Bell, Erica Edwards

Editing : David Charap, Marc Isaacs, Dave Briggs

Music : Richard Norris, Matthew Shaw

Sound : Marc Isaacs, Luise Wiehmann

Sound mix : Dan Weinberg, Andrew Harris

Colourist : Claire Winter

Camera : Marc Isaacs

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