



Isaiah, *Maybe It's You*

by **XAVIER DAMASE** | 2022

APPROACH

It is with great enthusiasm that I present my film "ISAIAH, MAYBE IT'S YOU."

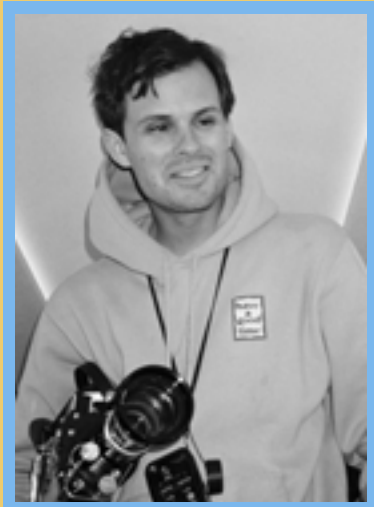
In this day and age, a lot of individuals build amazing platforms simply by being entertaining, charismatic or virtually attractive. As the idiom goes: with a great "platform" comes great responsibility. Whenever I scroll on Tik Tok, I stumble across men and women providing life advice such as "how to find happiness" or "how often should you text him/her in the dating stage." I then find myself simultaneously engaged and at odds whenever these thoughts arise: "but who are they to give advice? Experts? And what is their life actually like at home?"

Having majored in Philosophy at University with a focus in Existentialism, I have come to realize there exists a significant difference between understanding a principle and applying it in your daily routine. The film delves deep in that spread, exploring the hidden angles that arise when one is faced with a disconnect in their identity.

Ultimately, the film actively works towards raising modern day questions and concerns we are subjected to every hour of every day in 2022.

Modern life in the digital age.

MEET OUR TEAM



Xavier Damase | Writer & Director

Xavier Damase is a Montréal-born, London based filmmaker. Having directed renowned music films for UK's top artists, such as Grammy Award winner Koffee and Mercury prize winner J Hus, his high spirit-drenched work spans a wide range of genres and has been praised by more than four hundred million viewers worldwide.

email: xavierdamase@gmail.com | w: xavierdamase.com
[IMDb \(link\)](#)



Raphaëlle Brissette | Co-Producer

Raphaëlle graduated with a Bachelor of Arts in Communication and Media Studies from Concordia University. She moved to London in 2020 to work as a Production Manager at Unit 9 and subsequently the Mill.

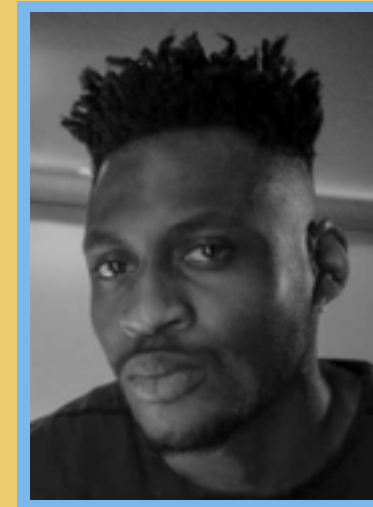
Moving up in the industry at an astonishing pace, she is currently a Production Coordinator at Micro_Scope (Incendies, 2010 ; Enemy, 2013)



Amy Dang | Editor

Amy Dang graduated from Central Saint Martins with a BA (Hons) in Graphic Design and a Masters degree in Ethnographic and Documentary Filmmaking. Since, she has sharpened her tools working as an editor on a wide variety of subjects, ranging from documentary to fashion films. She presently works as the creative assistant at Odeley Films.

w: amydang.com

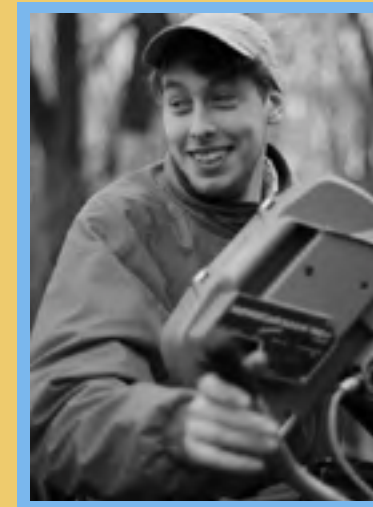


Rob Akin | Co-Producer

Rob gained experience on a wide range of film productions. His work soon paid dividends, establishing him as a highly touted, signed director and now resident filmmaker at Somerset House.

As a Producer, Director and Editor, Rob represents the new wave of filmmakers who break down their own doorways, producing films and live performances for such artists as Jorja Smith, and 2021 Mercury Prize Winner Arlo Parks.

w: robakin.com



Karol Jurga | Cinematographer

Karol Jurga is an alumni of the prestigious National Film School in Łódź. Since moving to the UK, Karol has worked on a number of award winning short films (Inherent Noise, Woman Walking), promos and commercials. He has since established himself as one of the most exciting talents working in the creative industry.

w: karoljurga.com
[IMDb \(link\)](#)



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STORY

The film opens with our lead, Isaiah (27yo), appearing on a buzzing podcast as a guest. After a quick and exciting exchange about love, life and relationships, she is asked to give advice on how to find love. As she gives her answer, she immediately draws the portrait of a woman that has it figured out. A being that has lived, learned and that now may share all the wisdom she has accumulated.

The film then cuts to her situation at home, aka. a mess. While subtle in the way we reveal the chaos that is her personal life, the film makes it clear that whatever advice she mustered, she does not follow.

Her man, Allan, enters giving her a kiss on the cheek. He is not the perfect significant other we have come to expect. He's attractive, but useless. He's witty, but mean. There is nothing in him that would inspire us to follow any advice Isaiah has to give about men and relationships. So here we are, thrown in the middle of Isaiah's life and the tale she tells the world.

Through a few revelations that contradict what we've learned so far, the film cuts between her night after the podcast and the podcast itself, further stretching the lies and comically rendering the dissonance apparent.

Stuck at the crux of the story is a log. A brick in her and her boyfriend's flat -- a deuce in their toilet -- that simply won't flush away. In a chucklesome manner, the film utilizes this analogy to paint the state of her relationship with Allan, and the state of her life at this point, i.e. facing a series of personal issues she hasn't dealt with and that won't leave.

The chasm at the centre of the film plays aloof until Isaiah reaches a catharsis, fully exposing the line she has crossed between her lies and reality. She reveals her truths in a burst of emotion that leaves the two podcast hosts completely at odds.

Minutes after the podcast ends, Isaiah approaches the hosts requesting that her breakdown be edited out of the episode. Swearing not to release it, Isaiah wakes up the next day with a social media storm pinging her phone. Allan steps out of the bathroom, still clogged. And after a swift argument about using costa's bathroom versus their own broken toilet, Allan reveals he has now seen the clip. Isaiah is confronted with her lies, and faces their retaliations.

CASTING

I have anchored the narrative around the lead role of Isaiah, inspired by **Zoha Rahman** and her impressive body of work. In the casting process, it was elemental to find actors that would actively support and nourish Zoha's performance, and vice versa -- chemistry is EVERYTHING.

Going forward, it is my aim to create a bond of trust with the cast through the rehearsal process. Together we'll improvise and work towards finding and mapping the rhythm of the film.

My utmost desire is to make "ISAIAH, MAYBE IT'S YOU" so incredibly precise and close to our casts' experiences that, in turn, it becomes immensely relatable to all because of its undeniable authenticity.

Here's a look at our wonderful CAST:



ISAAH

Interpreted by ZOHA RAHMAN

Profiles: [Instagram](#) [IMDb](#) [Spotlight](#)

Zoha Rahman is a British-Pakistani actress. She has appeared in various Hollywood films including Spider-Man: Far From Home. Zoha is credited as the first Muslim actor being cast in a Marvel movie. She is represented by Nina Simone at the Identity Agency Group.

Character Profile:

Isaiah is pro-active. She is creative and resourceful. A budding musician with a growing online platform, she's reach the point where big and small companies will partner with her to promote their brand, or maybe not anymore. Her impromptu breakdown may have changed her trajectory.

Musically, she specializes in silky vocals set to bubbly drum'n'bass beats

THE PODCASTERS

DORA

Interpreted by DEANA HASSANEIN

Profile: [Instagram](#)

Deana Hassanein is a professional podcaster in her own right. Ms. Hassanein most recently produced and curated AAAZT (All Arabic All Za Time), a London-based radio station bringing MENA music to global ears.



GEORGIA

Interpreted by MARIAH IDRISSEI

Profile: [Instagram](#) [Wikipedia](#)

Mariah Idrissi is a British model, public speaker, actor and filmmaker. She gained recognition as the first Muslim hijab-wearing model when she appeared in H&M's "Close the Loop" campaign in 2015.



Ms. Hassanein and Ms. Idrissi are also great friends, which was an essential feature we were looking for while casting. A dynamic duo whose presence on the mic will feel natural, warm and immediate.



**Our private life
as
entertainment
for the masses.**

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Production & Release

The film will shoot in London over a weekend in June of 2022. The small crew will consist of close and trusted collaborators for an intimate and loving set which will nurture a safe environment of shared vulnerabilities, for those in front of the camera as well as behind. My great friend, collaborator and cinematographer Karol Jurga will be behind the lens, in charge of capturing our cast's truest essence.

The aim is to complete the film in the fall of 2022 and for the film to be accessible to as wide an audience through premiering at top tier festivals (BFI, TIFF, Sundance, Berlin, Cannes, Locarno and Venice). Subsequently, the film will be made available online in the Fall of 2023 (Le Cinéma Club, Nowness, Short of the Week, Booooooom, Directors Library, Tik Tok).

As part of the marketing strategy, it is our goal to release key sequences on Tik Tok to further promote the film and possibly see scenes or bits of dialog make an impact on the Zeitgeist.

Thank You!!!

Environmental Commitment

Our ambition is to approach production safe in the knowledge that the only impact of the film will be cultural. My production team and I have worked on many projects where sustainability was actively on our minds. We have evolved to implement four methods to reducing waste from pre to post production.

We aim to order only vegan catering for our cast and crew. Benefiting from whole grains, fruits, vegetables, beans, peas, nuts, and seeds all while providing sufficient amounts of fiber, iron, calcium, essential fatty acids and vitamins.

Zero plastic. This includes no straws, cups and correx for starters. This also means using biodegradable materials wherever possible, including utensils, shoe covers, bin bags and even coffee pods and tea bags. We also encourage the cast and crew to bring their own water bottles on set, to be filled and refilled. Any other waste will be kept to a minimum through recycling, and Albert recommended waste disposal suppliers.

Paperless production. We encourage everyone to use their smartphones, tablets and laptops on set. We also use the StudioBind app to centralize all the information from call sheets to production schedules, so we don't need to print anything at all.

Green Travel. We prioritize using carbon-neutral taxis and electric vehicles. We encourage people to use public transport as much as possible.

Finally, we plan to set up a Carbon Action Plan early in the pre-production stage to actively find ways of reducing waste and our impact on the environment. Ideally, with the goal of being awarded the Albert Certification stamp, which we'd showcase in the film's end credits.

Diversity Commitment

Commitment to inclusion throughout the recruitment process of the film, from cast to crew to heads of departments (composer; costume designer; editor; production designer, producer), will be of vital importance.

My intention is for the great majority of the team to helm from under-represented backgrounds, such as those from the LGBTQIA+ community, Black, Asian and other minority ethnic communities. It is equally our intention to meet a 50-50 gender balance in the recruitment process.

Speaking from experience, I find a multicultural and diverse set where each member can freely bring their own life baggage to the shoot, immensely enriches the experience and by affect, heightens the quality of the film we're making.

We also intend to reach the viewers who will be most impacted by the characters on screen. Our strategy is to bring a distributor on board whose sole role will be to exhibit the film in under-served communities through partnerships with Councils, Public Schools and several online platforms across the UK and North America.