

JOANNE
THOMSON

KATE
DICKIE

SCARLETT
MACK

HENRY
ASHTON

IN THE ROOM



BAR ITALIA FILMS PRESENTS "IN THE ROOM" STARRING JOANNE THOMSON KATE DICKIE HENRY ASHTON AND SCARLETT MACK
DIRECTOR OF PHOTOGRAPHY BRENDAN SWIFT EDITOR FATMA HEGAZY MUSIC BY CHRIS GORMAN PRODUCTION DESIGNER FRANCES COLLIER CASTING DIRECTOR ANNA DAWSON
WRITTEN BY PAUL BARRIE & LOUISE OLIVER PRODUCED BY LOUISE OLIVER DIRECTED BY PAUL BARRIE



IN THE ROOM

RESOURCES

1 [press release](#)

2 [suite of unit stills](#)

photography by [Sonja Blietschau](#)

3 [poster](#)

designed by [Gallusness](#)

4 [trailer](#)

5 [Director Filmography](#)

6 [Producer - Creative Resume](#)

LOGLINE (25 WORDS)

A female actor's call-back audition becomes triggering confrontation with the arrival of her scene partner - a man who assaulted her in the past.

LOGLINE (50 WORDS)

In the high-stakes arena of a call-back, a resilient actress confronts her traumatic past when her scene partner, an assailant from her history, unexpectedly appears. Her fight, flight, or freeze instinct is triggered, but she chooses to take her power back and find catharsis amidst the audition room's charged atmosphere.

TITLE OF FILM

IN THE ROOM

PRODUCTION COMPANY

BAR ITALIA FILMS

PRODUCER

LOUISE OLIVER

PRODUCTION LOCATION

SCOTLAND

PRODUCTION PARTNERS

BLAZING GRIFFIN

FUNDERS

CREATIVE SCOTLAND
CROWDFUNDER UK

TOTAL RUNNING TIME

13 minutes 40 seconds

YEAR OF PRODUCTION

2024

DIRECTED BY

PAUL BARRIE

SCREENPLAY BY

PAUL BARRIE & LOUISE OLIVER

FORMAT

NARRATIVE SHORT FILM

GENRE

DRAMA

SHOOTING FORMAT

DIGITAL, 3.2K

ORIGINAL LANGUAGE

ENGLISH

SUBTITLES

ENGLISH

ASPECT RATIO

1:85:1

CONTACT US

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Louise Oliver - +44 (0) 7495 731 256
baritaliafilms@gmail.com

IN THE ROOM

SYNOPSIS



CAIT travels to a call-back audition for a film. In the audition room, she gets on brilliantly with SUZANNE (the casting director) and REBECCA (the writer/director), receiving good vibes and positive feedback on her previous reading.

Her world is spun on its axis with the announcement that she'll be reading with the already-cast male lead - DANNY - hotshot pretty-boy actor, loved by everyone. Everyone except Cait. She hasn't forgotten her last interaction with Danny, and what she's been living with ever since.

Her fight-or-flight instinct triggered by a man she'd hoped to never encounter again, a simple reading of a scene in an audition room becomes an arena of battle for Cait, who must push through her trauma and claw back some of the agency he ripped away from her one awful night years ago.



PAUL BARRIE DIRECTOR + CO-WRITER



Paul Barrie is an award-winning director and screenwriter from Glasgow, Scotland.

A dedicated cinephile from a young age, Paul made his first steps towards becoming a filmmaker when he enrolled in a practical film production course at a local college, eventually getting his BA degree in filmmaking from the Royal Conservatoire of Scotland, where he specialised in screenwriting and directing drama.

Drawing inspiration from the works of Krzysztof Kieślowski, Joachim Trier, John Casavettes & Nicolas Roeg (amongst many others), Paul's work as a writer/director has played at numerous film festivals, received online distribution via ITV Scotland's online streaming service and, bizarrely, once featured on BBC's The One Show.

His films have received several awards and nominations, including winning Royal Television Society Scotland Student Awards for *Best Drama* and *Best Screenplay* in 2020. Aside from his work on *In The Room*, Paul has recently completed the script for *Siren*, a psychological horror feature film, and is developing two other feature projects.

He is an occasional visiting directing mentor at the Royal Conservatoire of Scotland, delivers youth filmmaking classes with Edinburgh Youth Cinema School (alongside BAFTA award-winning actor Shauna MacDonald) and lectures on screenwriting, producing and directing at SAE Institute Glasgow.



Twitter [@PaulBarrieFilms](#)

Instagram [@PaulBarrieFilms](#)

DIRECTOR'S STATEMENT

PAUL BARRIE

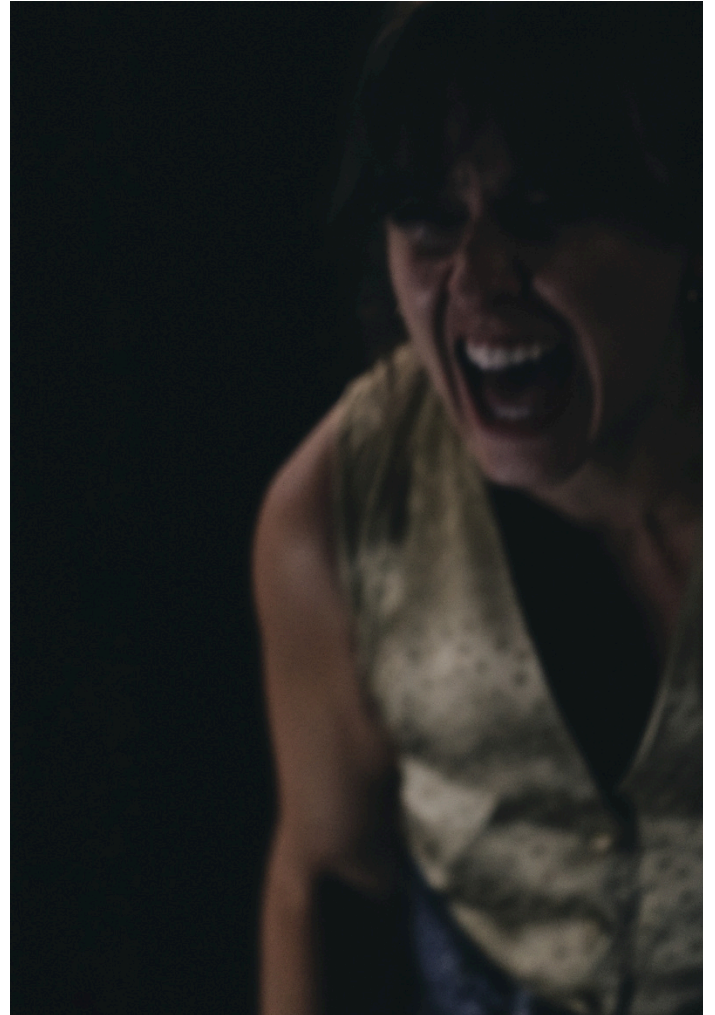
As a writer and director of short films, you are always searching for *the idea*. Not “an idea” (as a writer, you churn out loads of them), but *the idea* - one which sparks a fire narratively and thematically, is rich in cinematic potential and crucially, fits the short form.

In October 2022, I wrote down a couple of sentences that were the seeds of what would eventually become *In The Room*, and suddenly there it was - *the idea*. With Louise Oliver's (Producer/Co-Writer) background as a fierce advocate for change within the industry, I knew that she was the ideal collaborator to bring this story to the screen.

Film offers an opportunity for audiences to experience the world through another person's eyes, to feel and understand the world as that character does. This is what draws me to make films, as it is an artform that offers a uniquely visceral way to do this.

In The Room addresses an issue pertinent and pervasive throughout our industry and in our wider society. Creating that subjective experience of the character's experience of this was very much my intention with this film, and the key mantra behind every creative decision made on the project. I wanted us to feel & experience the journey that Cait (Joanne Thomson) goes through in the story, to engender understanding from parts of the audience, and offer some catharsis for the rest.

I was nearly 30 years old before I fully understood that nearly every woman in my life will have experienced something like what Cait does in *In The Room*. My hope is that this film will in some way inspire some reflection, some discussion and some empathy, and in doing so create a deeper understanding of the themes explored and stay in the hearts and minds of audiences long after the credits have rolled.



LOUISE OLIVER

PRODUCER + CO-WRITER



In 2020, her short film Glitch, got a flurry of recognition at some independent film festivals and at the beginning of 2021, Louise was thrilled to be selected as one of 12 Short Circuit Convergence Screenwriters - a BFI and Screen Scotland development programme for new screenwriters. In 2022 she was selected by the Edinburgh International Film Festival's talent development arm to be one of their Script Starter screenwriters, and in 2023 became a member of BAFTA Connect. Louise is also the co-founder and co-producer for the Persistent and Nasty initiative, a podcast series and advocacy initiative for women and LGBTQ+ people working in film and theatre. You can find out more at www.mslouiseoliver.com.

Twitter @MsLouiseOliver

Instagram @MsLouiseOliver

Louise is a multi-hyphenate theatre and filmmaker from Glasgow; she's an experienced creative producer, writer and actor. She trained as an actor at the New York Conservatory for Dramatic Arts and her resume is as varied as her passions; from appearing in TV's *Outlander* as busybody Prudence Forbes, starring in gender flipped Shakespeare adaptations, to making immersive, activist, queer theatre that tours around Scotland.

Louise has had her work in theatre developed with the **Tron Theatre, National Theatre of Scotland, The Arches, Glasgay! Festival, Lyth Arts Centre, Royal Conservatoire of Scotland, Pitlochry Festival Theatre, and The Tank Theater (NYC)**. She is also a veteran of the Edinburgh Festival Fringe, having produced work and supported artists at the world's biggest arts festival every year since 2005.

Current projects include working with Stories Untold Productions on developing her new show W.I.T.C.H and being the recipient, alongside collaborator Zoë Bullock., of the 2024 Assembly Art Award for *Gracie and the End of the World (Again)*, which will debut at the 2024 Edinburgh Fringe.



PRODUCER'S STATEMENT

LOUISE OLIVER



My ambitions for my film career are to create and produce stories that subvert expectations about the kind of roles that women can play on screen and in society. It is important to me, to amplify the diversity and complexity of women, especially older women, queer women and women of other marginalised identities.

Paul Barrie (Director / Co-Writer) and I spend a lot of time exchanging ideas and scripts, looking for the next idea to collaborate on. I shared something I wrote; a darkly honest internal monologue of an actor in her thirties during the audition process. Shortly after that he pitched the concept of what would become *In The Room* and I knew instantly it was the one. It hit me right where I lived. The process of creating the outline and initial draft of the script came quickly and easily to us after that. We knew we had landed on a story we both really wanted to tell.

I do a lot of advocacy work in the Scottish stage and screen sector around better practices for safety and well-being on sets and in rehearsal rooms, and campaigning for better reporting systems for abusive behaviour. Despite the progress that the Me Too movement has made in terms of bringing these conversations out from the whisper networks that women use to keep themselves safe and into the public discourse, there is still a lot of hesitancy, taboo and discomfort in terms of directly dealing with abusive power dynamics and the trauma they bring about. Very rarely are on-screen depictions of trauma and abuse, especially gender based abuse, handled with the right kind of sensitivity and nuanced understanding of what the cost of these depictions are for the audience. I believe that we go to our fiction for catharsis, and in many ways, that is what *In The Room* is; a fierce, rage-filled roar of catharsis.

JOANNE THOMSON AS CAIT



KATE DICKIE AS REBECCA



IN THE ROOM CAST

SCARLETT MACK AS SUZANNE



HENRY ASHTON AS DANNY



JOANNE THOMSON

CAIT



Joanne Thomson is an Actor, Writer and Director from Glasgow, Scotland.

Since graduating with a BA in Acting from the Royal Conservatoire of Scotland she has also trained with the Groundlings Improv School in Los Angeles. She has worked extensively across the UK as an actor and has directed internationally award-winning theatre.

Her theatre credits as an actor include work with the National Theatre of Scotland, Bristol Old Vic, Citizens Theatre, Birmingham Rep, Royal Lyceum, Traverse and the legendary Royal Exchange Theatre in Manchester.

Her queer, women-led pilot *Spinner & Marie* also won C21's coveted Screenwriting Award at Content London in 2021 and her debut film, which she will also co-direct, was recently shortlisted for BFI-funding through Short Circuit. Her debut play *Jack in a Box* was recently longlisted for the David MacLennan Award before being chosen for The Royal Shakespeare Company's 37 Plays.

In 2022 it was announced that Joanne had been cast as new recurring character Amy McCallum in Season 6 of *OUTLANDER* with Sony/Starz before going on to join the cast of *Synchronicity* and CAA's latest feature film *Kill*. She also recently played DS Lisa Harvey in BBC One drama *THE VICTIM* which was nominated for a BAFTA and her performance in ITV's BAFTA-nominated *In Plain Sight* won her 2 Best Actress nominations at the IARA awards. In 2019, she starred in BBC's prime-time drama *THE SUFFRAGETTES* which won a BAFTA that same year.

Twitter [@JoanneThomson22](#)

Instagram [@JoanneThomson22](#)



KATE DICKIE

REBECCA



Her distinguished television work includes Lysa Arryn in *Game Of Thrones*, *The Alienist*, *The Pillars Of The Earth* and the award winning BBC drama *Five Daughters*. Kate has also played leading and featured roles in amongst many others, *Vera*, *One Of Us*, *The Frankenstein Chronicles*, *Midwinter Of The Spirit*, *By Any Means*, *The Escape Artist*, *Injustice*, *Dive*, *New Tricks*, *Garrow's Law*, *He Kills Coppers*, and *The Vice*. Kate was nominated for a Best Actress award BAFTA (Scotland) for the BBC drama *Tinsel Town* in 2000.

Twitter [@dickie_kate](#)

Instagram [@inafankle](#)

Kate joined us for *IN THE ROOM* fresh from the Marvel Cinematic Universe, having recently completed filming on *Loki* Season 2.

Multi award-winning, Kate has received two BAFTA Scotland Best Actress Awards (*Red Road* 2006 & *Couple In A Hole* 2016) as well as BIFA Best Actress for *Red Road* and a BIFA Best Actress nomination for *Couple In A Hole*. In international recognition she received the UK Shooting Star at the Berlin Film Festival and Best Actress award Festival Nouveau Cinema Montréal as well as a nomination for 2016 Spirit USA. In 2013 Kate received the Spirit of Scotland Screen Award for her Career Achievement.

Feature Film credits include other leading roles in *Tell It To The Bees*, *Boyz In The Woods* and *The Witch* with acclaimed supporting roles in *The Silent Storm*, *For Those In Peril*, *Filth* and Ridley Scott's *Prometheus*. Kate has featured in many other full length movies such as *Shell*, *Now Is Good*, *Outcast*, *Donkeys*, *Somers Town* and *Summer*. Her numerous short film appearances include *Operator* which won BAFTA Best British Short Film Award 2016.



SCARLETT MACK

SUZANNE



A graduate of the Royal Conservatoire of Scotland Scarlett has worked extensively in theatre throughout Scotland capturing a wide range of both dramatic and comedic roles. She is also an effervescent screen actor and has a host of commercial and voiceover experience. Scarlett enjoyed excellent reviews for her portrayal of Cassie in BOLD GIRLS at the Citizen Theatre in 2018. On TV, she has appeared in numerous Comedy Unit productions with BBC Scotland. She recently worked on DEMON HEADMASTER (CBBC) and THE NEST (BBC) Scarlett took the lead role as Tracey Daly in BBC Scotland's pilot THE DAILY GRIND.

Instagram [@lady_muckmack](#)

HENRY ASHTON

DANNY

Henry graduated from The Royal Conservatoire of Scotland last year. He was awarded 'The James Bridie Gold Medal' for the best performance in the BA Acting programme. His credits while training include Tommy in PARLIAMENT SQUARE, the eponymous role in MACBETH, Willy Loman in DEATH OF A SALESMAN and Prokhor in VASSA. Henry can also be seen as Kevin Shields in the feature film CREATION STORIES directed by Nick Moran and the short film THE WAR ENDS AT 11, directed by Louis Fitzpatrick. Henry recently played Lt Sandy Hammond in series 7 of OUTLANDER. He can next be seen in the upcoming Amazon Prime series, MY LADY JANE.

Instagram [@ohhenryashton](#)



IN THE ROOM CREDITS

PRESENTED BY



CAST

JOANNE THOMSON AS CAIT

KATE DICKIE AS REBECCA

SCARLETT MACK AS SUZANNE

HENRY ASHTON AS DANNY

KEY CREATIVE TEAM

DIRECTOR - PAUL BARRIE

PRODUCER - LOUISE OLIVER

SCREENPLAY BY PAUL BARRIE & LOUISE OLIVER

CINEMATOGRAPHER - BRENDAN SWIFT

COMPOSER - CHRIS GORMAN

PRODUCTION & COSTUME DESIGN BY FRANCES COLLIER

CASTING DIRECTOR - ANNA DAWSON

WELLBEING & INTIMACY COORDINATOR - HARRY MOULD

CREW

1ST ASSISTANT DIRECTOR - KATRINA ALLEN

1ST ASSISTANT CAMERA - LUCA MICHELLI

2ND ASSISTANT CAMERA - AIDA MCEWAN

GAFFER - FIANN MACLEOD

BEST BOY SPARK - FRASER COX

SPARK - CHRIS OLIVER

HAIR AND MAKEUP - NIKE JOHNSTON

SOUND RECORDIST - SCOTT JONES

BOOM OPERATOR - PETE SPENCE

SCRIPT SUPERVISOR - NICOLA DOCHERTY

PRODUCTION ASSISTANT - CHRISTINA MCNULTY

COSTUME & PROPS ASSISTANT - KEIRA HYDE

PRODUCTION RUNNER - ABBIE MCLAUGHLAN

UNIT DRIVERS - JOHN BARRIE, CHRIS GORMAN, CHRIS OLIVER

UNIT CATERING - [MILK CAFE GLASGOW](#) | NANCY OLIVER & KATRINA CARSON



PICTURE & POST SOUND PRODUCTION BY BLAZING GRIFFIN

POST-PRODUCTION COORDINATOR

LAWRENCE SMITH

EDITOR

FATMA HEGAZY

COLOURIST & ONLINE EDITOR

TARYN CALVEREY

SOUND DESIGN & DUBBING MIXER

SCOTT PATERSON

LIGHTING & GRIP EQUIPMENT

MEDIA DOG

GOLDIE LUCK PRODUCTIONS

CAMERA EQUIPMENT

NO DRAMA

PROGRESSIVE BROADCAST HIRE

AUDIO EQUIPMENT

PRO SOUND SERVICES

PHOTOGRAPHY + DESIGN

STILLS PHOTOGRAPHER - SONJA BLIETSCHAU

POSTER DESIGN - GALLUSNESS



RESOURCE LIST

BAR ITALIA FILMS WORKS ALONGSIDE AND IN RESPONSE TO A VARIETY OF PARTNERS AND ORGANISATIONS TO ADVOCATE FOR SAFER WORKING ENVIRONMENTS IN THE FILM INDUSTRY. IF AUDIENCES ARE IMPACTED BY THE THEMES OR CONTENT OF IN THE ROOM, WE WANT TO ENSURE THEY KNOW THERE IS SUPPORT AND ADVICE AVAILABLE THROUGH A NUMBER OF RESOURCE CHANNELS, A FEW OF WHICH ARE LISTED HERE.

CREATIVE INDUSTRIES STANDARDS AUTHORITY

THE PURPOSE OF THE CREATIVE INDUSTRIES INDEPENDENT STANDARDS AUTHORITY (CIISA) IS TO UPHOLD AND IMPROVE STANDARDS OF BEHAVIOUR ACROSS THE CREATIVE INDUSTRIES AND TO PREVENT AND TACKLE ALL FORMS OF BULLYING AND HARASSMENT, INCLUDING BULLYING AND HARASSMENT OF A DISCRIMINATORY NATURE.

EQUITY 4 WOMEN TOOLKIT

EVERYTHING YOU NEED AS A WOMAN IN THE CREATIVE AND ENTERTAINMENT INDUSTRIES. THIS IS AN INTERSECTIONAL, INCLUSIVE RESOURCE AND MAY ALSO HAVE USEFUL INFORMATION FOR THOSE WHO DON'T IDENTIFY AS WOMEN.

ARTS AGAINST HARASSMENT WITH PERSISTENT & NASTY

SUPPORT FOR THE THEATRE AND FILM COMMUNITY TO RECOGNISE AND SPEAK OUT AGAINST SEXUAL HARASSMENT. THE INFORMATION AND GUIDANCE SHARED ON THESE PAGES ARE THE CONTRIBUTION OF A VARIETY OF ORGANISATIONS IN SCOTLAND WHO ARE WORKING TOWARDS THE COLLECTIVE EFFORT TO CREATE SAFER CREATIVE ENVIRONMENTS FOR ALL.

FILM & TV CHARITY

EXPLORE THE MANY WAYS THE FILM & TV CHARITY CAN HELP, FROM GRANTS AND SUPPORT WITH BULLYING AND HARASSMENT TO THEIR WHOLE PICTURE TOOLKIT FOR MENTALLY HEALTHY PRODUCTIONS. THE LATTER WAS USED IN THE PRODUCTION PROCESS FOR IN THE ROOM.

