

PRESS
PACK

A life (inside)

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OVER VIEW

" I **BEGGED** THE NURSE
TO STAY WITH ME "



A first-time mums world becomes frighteningly small

Title: A Life Inside **Date:** October 2021

Genre: Drama **Format:** Digital

Run Time: 6.45 Minutes **Aspect Ratio:** 16:9

Director: Nicole Rixon **Sound Mix:** Stereo

Writer: Laura Lamb **Country:** UK

Producer: Lily Gee **Language:** English

SYNOPSIS

...I'm glad nobody got to see me become a mother

Thrilled to become a mum Carrie's confidence is shattered when the pandemic hits. Her excitement and resilience crumble on the maternity unit floor, split apart from her partner, and forced to labour alone with Covid. Her trauma becomes entwined with lockdown and ten months on we see the lasting effects on her and her young family.



" I NEEDED HIS **SUPPORT** AND I COULDN' T HAVE IT "

Written using a tapestry of first hand accounts, A Life Inside explores a side to the pandemic that has affected thousands of women, whilst tackling the taboos of shame and guilt surrounding motherhood.

INSPIRATION



" I DIDN'T GO TO HOSPITAL
AS SOON AS I
SHOULD HAVE "

" I HONESTLY FELT LIKE
I COULDN'T COPE "

" ON MY OWN CREATED AN **ADDED NERVOUSNESS...**
" WHAT WOULD HAPPEN
IF THINGS DIDN' T GO AS EXPECTED"

A uniquely female story

Based on real women's experiences

Told by a female writer, director and producer team

With women in over 50% of all roles
in front of and behind the camera

IN SPIRATION



At the heart of Carrie's story are candid accounts from real first-time mums caught up in the pandemic. Every quote is a deeply personal snapshot of their journey into motherhood, reflected on months later.

" SPLIT APART AT SUCH A CRUCIAL MOMENT TOOK SOME TIME TO COME BACK FROM "



As a female team, the authenticity of the characters and the situation was paramount. We wanted to convey the realities of Covid: that women across the UK and globally spent large periods of their labour and postnatal care alone, some in its entirety, some while suffering with Covid, many in masks, and all with heightened uncertainty.

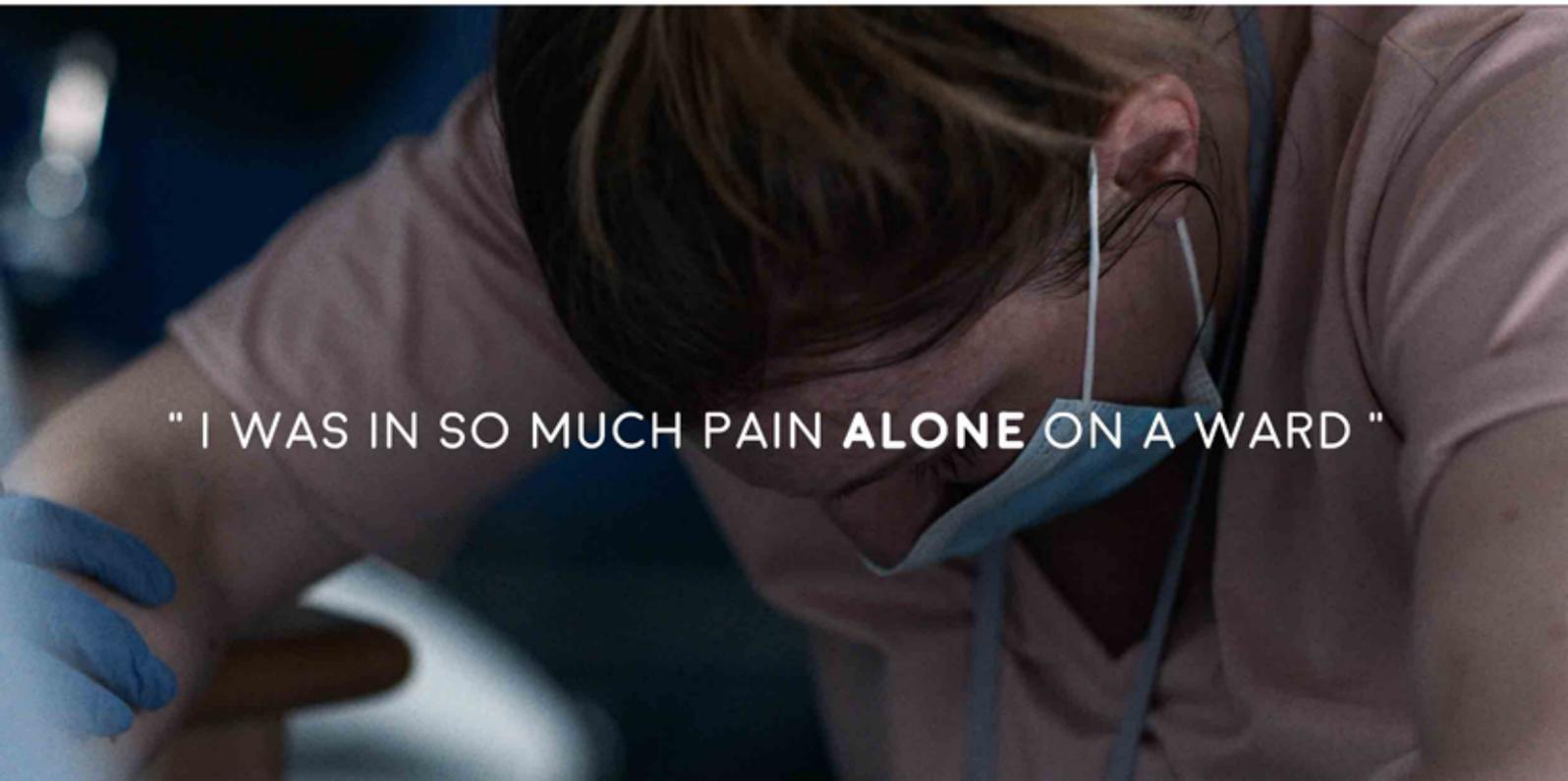
TOGETHER CAN BE A LONELY PLACE



WRITERS STATEMENT

Becoming a first time mum at the start of the pandemic was an extremely challenging, anxiety inducing and confusing time. The more I discussed it with other new mums it became clear that the main source of their anger, pain, fear, frustration and trauma, was the isolation they experienced.

Separated from their trusted birth partners women went without pain relief, without food and water, without physical contact, without information, without their champion, without choice, and all in a completely alien environment, when they were perhaps at the most vulnerable they have ever been in their adult lives.



" I WAS IN SO MUCH PAIN **ALONE** ON A WARD "

WRITERS STATEMENT

The first-time mums I spoke to also reflected on how their partners felt impotent. They found it deeply upsetting to be treated as visitors at their child's birth, and some described a sense of shame abandoning the women they love when they were clearly in distress and begging them to stay.



I wanted to explore the lasting effects of dividing a couple at such a vital moment. As the new all encompassing role of becoming a parent takes over, just like in the maternity wards, these women have no one to advocate for them. Which is why I wanted the opportunity to tell their story.



DIRECTORS STATEMENT

Giving birth is without doubt one of the most vulnerable, poignant moments in a woman's life. The reality for thousands of women giving birth during the Covid pandemic, was one of frightening isolation and uncertainty. Many women laboured alone, the result of this causing lasting trauma to both themselves and their new families.

HONESTLY FELT LIKE I
COULDN'T COPE "

I BEGGED THE NURSE TO
" I WAS TOO EXHAUSTED
AND CONFUSED TO MAKE A P
" I NEEDED HIS SUPPORT AND I COULDN'T HAVE IT "

" I JUST WANTED HIM THERE WITH M
" SPLIT APART AT SUCH A CRUCIAL MOMENT TOOK

When I first spoke to Laura about making 'A Life Inside', I connected instantly with the real-life testimonials that had helped form her script. We agreed it was important to include the quotes verbatim in the film, and we chose to continuously interrupt our narrative with them, in a sudden and abrupt way. The intention was to shake our audience out of the story and remind them that this wasn't just one woman's experience. This was the reality for countless women (and their partners) across the country.

DIRECTORS STATEMENT

We also wanted to give a voice to the partners of these women and explore how this affects families, not just mothers. We used the technique of a split screen to allow us to show both partners' experience, and highlight the fracturing of the relationship between our main characters. The traumatic experience sat between them like a physical barrier, living in the same house but not fully united.

" I NEEDED **EMOTIONAL SUPPORT** "



DIRECTORS STATEMENT

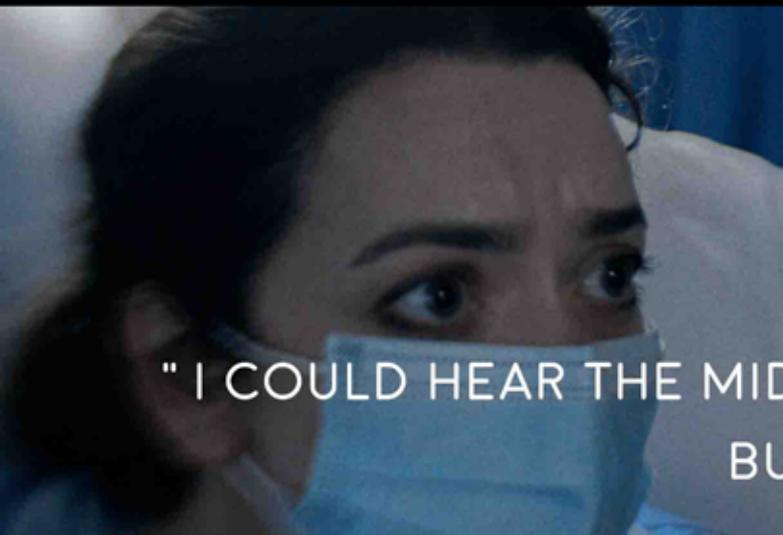
We wanted to incorporate as much of a new mother's lived experience as possible into our film. We kept our narrative feeling fragmented and almost jumbled, to mirror the sleep deprived confusion of those first few months of motherhood. Time passes but in a non linear, fractured way, punctuated by stand out moments. Our lighting and colour palette brings a warm orangey glow indicative of the early morning/late night artificial light that new mothers are extremely familiar with. We also built into the soundscape subtle, monotonous sounds of a baby monitor, steriliser and washing machine, to help build a look and feel that new mothers would feel connected to.



" I WAS TOO EXHAUSTED
AND CONFUSED TO MAKE A FUSS "

DIRECTORS STATEMENT

We are proud to be a predominantly female led production, with women taking the majority of the key production roles. Including but not limited to, Producer, Director and Writer. Committed to telling women's stories in front of the camera, we felt it was equally vital to showcase talented women behind the camera. We had a 60/40 female majority on set and are pleased to be a completely independently funded production that, whilst low budget, paid our cast and crew a day rate for their work.



" I COULD HEAR THE MIDWIFE DOWN THE CORRIDOR.
BUT I WAS IN **TOO MUCH PAIN** "



A Life Inside tells a side to the pandemic that has not been explored on screen before and is barely discussed in mainstream media. Women's experiences are so often swept under the carpet or passed over, it was a joy to be able to bring this story to life, and I hope it raises awareness to the importance of every woman having access to a birth partner.

CAST & CREW

Writer / Carrie

Laura Lamb

Screen credits include feature horror *Siren Song*, award winning shorts *Fled*, *Around Again*, *Smoking Kills*, TV biopic *Who Wants to Live Forever* (Channel 5) and numerous commercials. Stage credits include *One Day on the Train* (Southwark Playhouse) and *Comedy News Hour* (Leicester Square Theatre). Laura honed her writing skills through the Write Away workshop working with Plymouth Poet Laureate Laura Horton. She produced two playlets, *Too Much Information* and *Perfect*. This is her first film writing credit.

Director

Nicole Rixon

Nicole Rixon is a freelance producer/director, specialising in online branded content with a social cause at the heart. Her clients have spanned from boutique brands to global fashion brands and leading commercial enterprises. She previously worked as a video director for Stylist Magazine, a feminist publication based in London. Here she honed her directorial style, making a successful string of content. Her directorial short film debut *Portrayed*, has recently received official selection for Norwich film festival.

Producer

Lily Gee

Lily takes a concept and makes it a reality. Freelance Producer, specialising in creative production and marketable content with extensive experience in the wellbeing & healthcare sector. Clients range from small independent production companies and businesses to leading advertising agencies and brands. Having built her way up from fashion week intern to lead producer she is constantly striving to bring ideas to life through the art of production and storytelling.



CAST & CREW



Mark

Tom Ashley

Films include *Darkest Hour*, *Downton Abbey* and *Legacy of Lies*; Television: *Doctor Who* (BBC), *Curfew* (Sky), *The Forgotten Army* (Amazon Studios), *Spy City* (AMC), *Gentleman Jack* (BBC) and *The Devil's Hour* (Amazon).



Midwife

Lizzie Muncey

Lizzie trained at the Royal Birmingham Conservatoire and her screen credits include *Call The Midwife*, *Act/OR* and *The Miserables*. Her stage credits include *The Mousetrap* (St Martin's Theatre, West End), *The Understudy* (Palace Theatre, West End), *Toast* (The Other Palace, West End), *Beauty and the Beast* (National Theatre), *Twelfth Night* (National Theatre), *Romeo and Juliet* (UK and International Tour, Handlebards), *The Taming of the Shrew* (UK Tour, Handlebards) and *The Trials of Mary* (Eastern Angles).



Cinematographer

Tom Bradley

Tom graduated from a degree in Digital-Film Making at SAE Institute in 2010 and has spent the last ten years honing his skills working on a diverse range of commercials, music videos and short films. Camera credits include shorts *Dawn*, *Good Grief*, *Rayless* and popular Israeli web series *Pini*. He has also worked on commercials for brands including Jabra and Ladbrokes. Tom recently stepped into the cinematographer role for award winning short *The Going*.

FILM CREDITS

Carrie Laura Lamb

Mark Tom Ashley

Midwife Lizzie Muncey

Layla Marnie Lamb

Writer Laura Lamb

Director Nicole Rixon

Producer Lily Gee

Executive Producer Laura Lamb

Cinematographer Tom Bradley

Camera Assistant Maeve Malen
Adam Richards

Sound Recordist Ben Ring

Art Director Killian Fallon

Hair & Makeup Artist Chloe Dixon

Production Assistant Caroline Hajny

Sound Design Mark Hodgkin

Colourist Juliette Wileman

Supportig Artwork Nick Arthur Daniel
Photography

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