



ONE FOR ICON

A FILM BY NICOLE CLINTON

EPK



LOGLINE

When a lonely young woman becomes dangerously obsessed with a hit movie, her fragile world unravels, blurring the line between fantasy and reality.

TECH SPECS

Title: One For Icon

Genre: Drama

Country: Ireland

Production Year: 2026

Language: English

Duration: 01: 19: 14

Aspect Ratio: 2.35:1

Frame Rate: 24fps

Shooting Format: RED 4K

Exhibition Format: 4K DCP,
2K DCP, ProRes 422 HQ.

Sound: Stereo (2.0)

CONTACTS

NICOLE CLINTON

DIRECTOR/ PRODUCER

nicoleclintonfilm@outlook.com

KENNETH KELLIHER

PRODUCER

kennethkelliherfilm@gmail.com

RIGHTS

CK EXILES PRODUCTIONS

ckexilesproductions@gmail.com





SYNOPSIS

Annie Everett is a disillusioned young woman whose life feels numb and directionless. But when she discovers *Icon*, a dazzling new film starring the magnetic Brandon Aubrey, it sets her soul on fire.

What begins as fascination slowly deepens into obsession. Annie starts structuring her days, her thoughts, and her identity around the film and its star, retreating further from the world around her. Through her private diary, we witness her emotional and psychological unraveling as fantasy begins to replace reality.

As Annie chases the intensity and transcendence she feels inside the movie theatre, her behaviour becomes increasingly compulsive and self-destructive. The line between devotion and addiction collapses, and the pursuit of euphoria leads her toward isolation and collapse.

One For Icon is a character-driven psychological drama about obsession, disillusionment, and the dangerous allure of imagined worlds in a reality that feels unbearably small.





WRITER/DIRECTOR'S STATEMENT

This film sprung from a very personal, cinematic experience I had a few years ago. I exchanged my cash for a ticket and sat down beneath the screen expecting mere entertainment; what I experienced when the lights went down, was so much more than that. Lit on fire, from the inside out, by a film, by an actor who burst off the screen in flames; physically, emotionally, sensually shaking me to the core. I recall the walk from the cinema to the bus stop, wandering beneath a dazed veil of disbelief, I didn't really know what had happened but it felt like I had experienced something extraordinary, almost...spiritual. I was consumed, overwhelmed, in the most wonderful, intoxicating way. I went to see the film six more times: approximately every week until the movie left the theatre. Each time I thought it would be my last. I journalled passionately about the experience; and about the stark contrast of the mundane world I returned to when the lights came up.

Out of all of this, I began to imagine someone who was more extreme than me. Someone a little more daring and a little less sane. A character who would take this sensation further than I ever could; someone who would surrender herself entirely to it. And that is how Annie Everett came into being.

The source of Annie's angst is that she is an aspiring playwright who is frustrated by her stalled dreams. When we meet her, she is at a crossroads as her creative partner's abandonment of their once shared ambitions sends her spiralling into self-doubt. She hates her survival job in a call center, her mother doesn't understand her aspirations, all of her plans have fallen through.

I asked myself: what if all the force of lament, frustration, and self-doubt of someone who dreamt of living amongst such brilliance as they experienced in that dark cinema, but couldn't reach it, was driving this obsession? If all the redundant passion and determination she couldn't expend was channelled into it? As a filmmaker, the danger, the volatility, the tragedy, of such a character was electric to me.



Annie's hunger for meaning, connection, and transcendence becomes focused on a single cinematic experience and the star who embodies it. Her obsession is not simply with a film or a celebrity, but with the state of being that cinema gives her: the feeling of aliveness, belonging, desire, and emotional truth that her own life deprives her of.

This film is an exploration of obsession, from the highest euphoria, to the lowest desperation. An exploration of the threshold between passion and madness, and how narrow and wavering it really is. Annie's relationship with the fictional movie, *Icon*, and its star, Brandon Aubrey, fills the emotional voids in her life: intimacy, energy, fantasy, sexuality, purpose. It becomes a space where she feels more real than she does in reality itself.

The film uses the structure of addiction to explore obsession; how something that begins as pleasure, inspiration, and escape can quietly become compulsion and self-destruction. We witness Annie's life and mind deteriorate in tandem. The line between want and need dissolves, and dark fantasy begins to overtake her ability to exist in real life, taking her to the brink of death.

The visual and tonal language of the film mirrors Annie's psychological journey. Her early euphoria is expressed through kaleidoscopic, sensual, and rhythmic sequences that convey the intoxicating pleasure of obsession. As her grip on reality weakens, these sounds and images become darker, quieter, more repetitive, and more ritualistic, reflecting the narrowing of her inner world.





I liked the idea of using a diary or journal, narrated through Annie's voice-over, to illustrate the character's inner psyche- her reflection on the film and its star, and the shortcomings of reality in comparison. Because at its core, the film is about disillusionment with ordinary life, with modern connection, with the limits of reality; and the seductive power of imagined worlds, of hope, of dreams, in comparison.

One for Icon is a character-driven psychological drama about obsession, identity, and the longing to feel fully alive. A raw, emotional, intimate ride that I hope will speak to its audience in a visceral way; it is also a love letter to cinema; to the strange, powerful, and transformative experiences that can only happen in a darkened theatre, when fiction often feels more true than life itself.

Nicole Clinton
Writer, Director, Producer.





PRODUCTION NOTES

One for Icon is a self-financed, micro-budget production that we shot over 15 days in Autumn 2023. It was a skeleton crew of up-and-coming talent from Cork, Ireland. Most days on set, there were less than 5 people including the actors.

Our locations were loaned to us as favors, the actors did their own hair and make-up, and I made them sandwiches for lunch. Like a travelling circus, we moved from location to location, carrying our gear between us, exhilarated by the task ahead- we were making a movie. People doubled, tripled, up on jobs, filling in wherever we had gaps in the team to drag this film into existence. We slept on set, we ran guerilla style through the streets, we made lighting effects with colored paper on umbrellas, and when we ran out of time in a location, I rewrote scenes to shoot elsewhere the next day.

And after we called wrap on principle photography, the two-year post-production marathon began, with my editor and producing partner, Kenneth Kelliher, single-handedly editing, sound mixing, color-grading and designing special effects to bring my vision to life.

This is my first feature film and I could not be prouder of not only how it turned out, but of how rewarding the whole process has been.

Nicole Clinton
Writer, Director, Producer.

KEY CREW BIOGRAPHIES



NICOLE CLINTON

DIRECTOR / SCREENWRITER/ PRODUCER

Nicole Clinton is a writer, director and producer from Cork, Ireland. She holds an MA in Film and Screen Media from University College Cork, and has spent several years developing her voice through self-funded short films, music videos, and feature-length screenplays.

Before working in film, Clinton spent several years as a freelance fashion journalist, an experience that continues to influence her sensitivity to image, texture, and visual atmosphere. Drawn to complex relationships, interior worlds, and stylised environments, her films seek to combine emotional realism with a strong sense of visual identity.

One For Icon is her first feature film.



KENNETH KELLIHER

PRODUCER/ EDITOR

Kenneth Kelliher is producer, editor, screenwriter and director from Kerry, Ireland. He had substantial professional training and experience in TV and Video production before graduating with an MA in Film and Screen Media from University College Cork in 2018.

In addition to his portfolio of feature length screenplays, he has written, directed and produced several short films and music videos.

One for Icon is the first feature film as a producer and editor.

He is preparing to begin production on his feature directorial debut in 2026.



TREVOR DE NÓGLA

MUSIC COMPOSER

Trevor De Nóglá is a composer and songwriter working in film, originally from Kerry, Ireland.

Trevor has collaborated with directors including Vittoria Colonna (*Four-Sided*, 2019), Ashley Shelton (*Magnolia & Clementine*, 2019), Julie Defett (*Fire In Water*, 2018), and Wolfgang Lehmann (*Transformation: Slow Approximation*, 2021) on short form film and video projects. His music has appeared in films screened at the Cannes Film Festival, as well as festivals in New York and Los Angeles.

One For Icon is his first feature film.



JAMES CULLEN

CINEMATOGRAPHER

James Cullen is a visual artist and producer, from Cork, Ireland. He began his study of filmmaking at the age of 15, specialising in directing and cinematography.

Also a prolific photographer, James completed his first book, *Afters*, in 2024, a collection of still life, portrait and concert photography that seamlessly incorporates his avant-garde style and unique, modern vision.

Having worked on a wide variety of short form film and video projects, on camera, sound and production roles, *One For Icon* is his first feature as a cinematographer.

KEY CAST BIOGRAPHIES



ALANNA CALLAGHAN

ANNIE EVERETT

Alanna Callaghan is a 28 year old actor from Cork, Ireland.

Alanna began acting as a teenager in Cork, and appeared in feature film, *The Young Offenders* (2016), and a series of commercials in Ireland.

She completed her formal training in 2022, graduating from the International School of Screen Acting (ISSA) in London, where she honed her craft as an actor through practical workshops and scene study.

One For Icon is her first starring role.



CHRISTINE TERRY

GRACE EVERETT

Christine Terry is an actor from Cork, Ireland. Coming from a Ballet and modern dance background, she has been acting professionally in film, television, theatre and radio throughout Ireland since 1999. She has completed formal training in acting for screen and stage with leading Irish acting coaches and casting directors, such as Maureen Hughes and Louise Kiely.

Christine recently worked with Element Pictures in *The Lost Children Of Tuam* which is currently in post production, she can also be seen in award-winning short film *Fragmented* opposite her daughter, Sarah Faye Terry.

Christine is repped by Bloom Artist Management, Cork, Ireland.

CREDITS



KEY CREW

WRITTEN AND DIRECTED BY NICOLE CLINTON

PRODUCED BY NICOLE CLINTON & KENNETH KELLIHER

CAST

ANNIE EVERETT - ALANNA CALLAGHAN

GRACE EVERETT - CHRISTINE TERRY

JULIE SPAIN - EIBHLÍS BEIRNE

GILL - NANCY COLLINS

TINA - LEA TALIA

DATE - ROBERT KINSLEY

LENA NOVAK - VICTORIA ALDEN

CINEMA CLERK - BRIDGET BRABAZON

CINEMA MANAGER - SARAH GRIFFIN

CREW

EDITOR - KENNETH KELLIHER

CINEMATOGRAPHER - JAMES CULLEN

ORIGINAL MUSIC - TREVOR DE NÓGLA

PRODUCTION MANAGER - VICTORIA ALDEN

COSTUME SUPERVISOR - BRIDGET BRABAZON

CASTING - NICOLE CLINTON

CAMERA OPERATOR & LIGHTING - JAMES CULLEN

CAMERA (SECOND UNIT) - KENNETH KELLIHER

BOOM OPERATORS - GEORGE LYNCH

CONOR DINEEN

ADAM BYRNE

RIGHTS

CK EXILES PRODUCTIONS LTD.

ckexilesproductions@gmail.com



POST PRODUCTION MANAGER - KENNETH KELLIHER

INTIMACY CO-ORDINATOR - CHLOE CALLAGHAN



LINKS

[POSTERS](#)

[PRODUCTION STILLS](#)

[BEHIND THE SCENES STILLS](#)

[HEADSHOT OF NICOLE CLINTON](#)

[HEADSHOT OF KENNETH KELLIHER](#)

[PRESS KIT NOTES](#)