

Northwest Vision and Media & Digital Departures presents in association with the Liverpool Culture Company and BBC Films

A Starstruck Films Production

Official Selection – Edinburgh Film Festival 2009
Official Selection – London Film Festival 2009
Lindy Heymann & Leigh Campbell – Nominees Best British Newcomer award – London Film Festival 2009

KICKS



UK 2009 / 81 minutes / Certificate: 15 / Release date: 4th June 2010

Starring: Kerrie Hayes, Nichola Burley, Jamie Doyle

**Written by
Leigh Campbell**

**Produced by
Andy Stebbing**

**Directed by
Lindy Heymann**

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new wave films

KICKS

A compelling tale about two teenage girls infatuated with celebrity and fame, whose friendship is fuelled by the figure of their fantasy.

Kicks is written by Leigh Campbell, directed by Lindy Heymann (*Showboy – BIFA Best Newcomer*) and produced by Andy Stebbing (*Brick Lane, Submarine*). Garnering comparisons with *My Summer of Love* and *Fish Tank* for its strong teen female focus, ***Kicks*** is an assured feature debut that has been gathering plaudits since its premiere at this year's Edinburgh Film Festival. An intelligent and witty comment on modern celebrity culture and the darker side of obsession, the film features outstanding, pitch perfect performances from newcomers Kerrie Hayes (*EIFF Trailblazer, Nowhere Boy, Brighton Rock*) and Nichola Burley (*Donkey Punch, Streetdance*) capturing the intense chemistry between the two friends as well as the vulnerability and yearning of adolescent emotions. The Liverpool locations are evocatively shot by Eduard Grau (*A Single Man*) with a cool electro-pop soundtrack featuring music by Liverpool's own Ladytron.

Short Synopsis

Nicole & Jasmine are two teenagers who bond over a mutual obsession for Premiership footballer, Lee Cassidy. Fuelled by their fantasy of meeting him, they track him down and before they know it their dream has become a nightmare.

Long Synopsis

Fifteen year-old Nicole looks into the eyes of Liverpool FC footballer Lee Cassidy on a poster. She writes his name on her chest and picks up a dart. Is she going to tattoo herself?

Nicole is hanging around a luxury apartment building – day becomes night as she stares up at the windows.

No-ones in when she gets home. Her mum's nurse's uniform hangs from the kitchen door. A note tells her not to wait up. A photograph of her brother Aaron in soldier's uniform dominates the room. Nicole pulls the bedcovers over her head and unfolds her creased picture of Lee Cassidy - "I love you Lee".

Match day and Liverpool fans fill the streets. Waiting by the players' gates for a glimpse of Lee after the game, Nicole meets Jasmine. Jasmine seems older and glamorous. They watch as Cassidy is chauffeur driven away. Nicole is over the moon - Lee looked right at her. Jasmine invites Nicole out clubbing with her and her best friend Jade.

At the club Jasmine and Jade walk straight in but Nicole is turned away. She waits outside. Finally Jasmine follows an angry Jade out – they've had a row. Nicole shows Jasmine the apartment block. It's where Lee Cassidy lives.

Nicole stays over at Jasmine's. Jasmine outlines her WAG manifesto whilst her parents argue downstairs: she is going to get her boobs done, do some glamour modeling, then bag a footballer. She gives Nicole a dress to wear. Jasmine's dad offers Nicole a lift home in his Jag. She is stunned when he lets Jasmine drive.

The girls are returning to Jasmine's house after shopping. Nicole goes upstairs and discovers Jasmine's dad with another woman. She diverts Jasmine and takes her off for a daytrip – to a dilapidated caravan by the docks. It belongs to her brother who still has time to serve. The girls clear out the filthy caravan, stumbling across a hidden gun.

Nicole is home watching TV when suddenly it's announced that Lee Cassidy is being transferred to Madrid. Distraught she goes straight round to Jasmine's, but there's no answer.

Nicole walks to the park where she finds her dad on a bench drinking beer and watching his younger kids play. He's taken aback by her grown-up new look. Nicole wants to talk about Lee's transfer but he bitterly calls Cassidy a traitor and won't hear otherwise.

Nicole spends the night alone at the caravan, where she now tattoos the heart and Lee's name on her chest with a dart. Next morning Jasmine arrives – how can they make Lee stay?

They sneak into the underground car park where Lee lives. They find his sports car and Nicole puts a fire extinguisher through the window stealing his Ipod and a pair of his socks, which she arranges around her poster in the caravan, making a shrine.

That night they glimpse Cassidy walking into a club. They have to get into the cordoned off VIP area. The bouncer says he'll let them in if they do him a favour first. Jasmine follows him into a back room. Nicole, terrified of what's happening, follows, rescuing Jasmine.

The following night the pair now dressed to kill, go out in search of Cassidy. Discovering his car in a car park they wait for him to appear. When he does they persuade him to come party with them. Nicole sits on Lee's lap while Jasmine drives his car to the caravan. Nicole blindfolds him as Jasmine leads him on with the expectation of a wild night.

Inside the caravan, the flirting continues - they tie an excited Cassidy to a chair. Nicole removes the blindfold and Jasmine dances suggestively for him.

Nicole tells Cassidy that he can't leave the club, but he's not listening. When she tries to kiss him, he orders her to kiss Jasmine instead. They comply but when he wants them to go further Nicole pulls away.

Instead, Jasmine kisses Cassidy. Nicole distracts her by turning the music up loud. Cassidy has had enough, but rather than untie him Nicole drags Jasmine outside. Nicole refuses to let him go - if they let him go, he'll leave the club – they need more time. Inside Cassidy spots the shrine, he struggles but can't get free.

The girls get drunk and start asking him stupid questions. He tells them that they can't do this, he is Lee Cassidy, he's got people – they're just 'nobodies'.

A text message sounds, the pair go through his phone. Nicole looks upset by his crude nicknames for the girls in his address book. They use the camera on his phone to take pictures of themselves sitting on his lap and then they play his video clips. One shows a girl giving a man a blowjob, as his mates jeer and push her head down. The girl is Jade, Jasmine's friend.

Now very drunk, Jasmine puts on the show that Cassidy obviously came for. She pulls off her dress, starts to rip his clothes and unzip his trousers. Cassidy is terrified. Nicole knows she must do something - she pulls out her brother's gun and fires. Jasmine flees.

Alone with Lee, Nicole tells him how much Liverpool fans love him. She loves him too. You don't even know me is his response. She reveals her homemade tattoo. Lee is repulsed.

Nicole picks up the gun and aims it at his foot. He begs her to put it down – football is his whole life - but she reasons that he will only love her if she makes him a 'nobody' too. She cocks the gun. Cassidy pisses himself. Shocked, she pulls away, he could not be further away from her poster boy. Slowly she unties him.

Nicole sinks to the floor. Now free, Cassidy brutally kicks her before leaving.

Nicole is throwing stuff from the shrine into a bonfire - Jasmine watches from a distance. She joins Nicole and together they watch Lee Cassidy's poster burn.

KICKS

DIRECTOR'S NOTES

The film tells the story of two teenage girls who bond over a mutual crush on a footballer. As their friendship blossoms, the chemistry between them becomes increasingly toxic and results in their folie a deux friendship which culminates in his kidnap.

This obsession with the lives of celebrities is no longer exclusive to teenagers, we are all perpetual adolescents, we are all starstruck. Through Nicole and Jasmine's infatuation with footballer, Lee Cassidy, the film explores the darker side of society's relationship with celebrity culture. *Kicks* is a grown up film which also has a currency for a teenage audience.

The film is rooted in contemporary British society where the teen subculture emulates the mainstream celebrity culture – the importance of status within your peergroup and the whole concept of A Listers & B Listers. This in itself is nothing new, but what happens when girls, who look & act older than they actually are, start using winks & blowjobs to trade favours in the adult world in order to gain access to what they perceive as the promised land of celebrity...

Liverpool writer, Leigh Campbell wrote the script and she was determined to get right to the heart of Liverpool's psyche. She wanted Nicole to be a metaphor for Liverpool – her sense of identity, her sense of belonging, her sense of loyalty to where she comes from, her hopes and dreams of being recognised and acknowledged for who she is - even her sense of humour.

Liverpool is a wonderful location for a film. In some ways it reminds me of parts America – it can simultaneously feel both smalltown & monumental in one sweep. I wanted to capture this in the cinematography and this was part of the reason that I chose Eduard Grau, a young Spanish Director Of Photography, to shoot it. Like myself he had no relationship to Liverpool and he came to it with an outsider's eyes.

I have grown up directing music videos, so music was always going to be key to the movie. From day one I always had the Liverpool band Ladytron in my head, their contemporary electro sound and lyrics combined with the fact that they had two girl singers seemed perfect. It was fantastic when they agreed to letting us use four of their tracks – including their signature tune –'Seventeen'. The rest of the music and score was composed by the incredible singer songwriter Daniel Glendining.

I feel that this is a story that has not yet been told. KICKS is capturing a moment in time and is saying something about the current climate that we are living in.

LINDY HEYMANN

KICKS

ABOUT THE PRODUCTION

The story of two teenage girls' obsession with a Premiership footballer and society's mania for celebrity, *Kicks* couldn't be more topical. And yet the idea for the film was conceived over a decade ago, by the writer Laurence Coriat (*Wonderland*). Her script had been gathering dust until she mentioned it in passing to a producer friend Andy Stebbing (*Brick Lane*) who read it and was immediately taken with its timeliness: "It's just a great idea for a film, and if anything the script has become more relevant than it was when Laurence originally wrote it," he says today.

In May 2007 Stebbing began working with the writer Leigh Campbell on a new treatment, bringing Coriat's story up to date and moving the location to Liverpool, Campbell's hometown. The main premise – two teenage girls kidnapping a footballer – was unchanged, Campbell explains, but they shifted the emphasis: "In a way we top-loaded the story to look at the reasons why the girls kidnap the footballer. It's more about abandonment."

Each of the girls is seen coping to varying degrees with absentee parents, more obviously in Nicole's case. Her mum is a nurse working long hours and her dad is preoccupied with his young second family. Meanwhile, Nicole's wealthy parents might dote on their daughter, but they are also caught up in their own dramas, lavishing her with money at the expense of attention.

"It's also looking at girls today, and how they increasingly get their validation from what they look like and who they're with, rather than their own self-worth," adds Campbell. As a mother of three girls she says she was interested in investigating whether teenagers' behaviour has changed and whether adult fears are warranted.

Stebbing and Campbell put their script forward to Northwest Vison & Media's Digital Departures initiative which offered three filmmaking teams the opportunity to make a £250,000 digital feature, to be produced in Liverpool. After their script was shortlisted – from over 150 submissions – Stebbing's search for a director began. He considered over 50 possibilities before deciding on Lindy Heymann. "It was vital that we found the right director to come on board, so we were really pleased to find her," he says. "She has a very cinematic vision of the film, which is crucial, and she was as passionate about the story as Leigh and myself."

"Lindy had some quite radical views on how we could improve the treatment and script, so it was great to see that new perspective," adds Campbell.

For her part Heymann was instantly won over by the story. "As soon as I read it I knew I wanted to do it and I was like a dog with a bone," she says. "I wouldn't let go of it." Heymann is perhaps best known for the stylish music videos she has made for artists including Suede, The Charlatans and Faithless. She won a British Independent Film Award in 2002 for *Showboy*, a mock-documentary following a writer on the HBO show *Six Feet Under*.

Crucially, Heymann says she related instantly to the script: "I remember being 15 and having those feelings for someone who you don't really have a clue about other than from a picture. It's your first love. You always have a crush on someone you don't know before you find love. Also in terms of what's happening with kids at the moment, it's more reachable now. Becoming famous is more accessible – you can become famous by being a fan."

With Heymann on board *Kicks* was selected as one of the three Digital Departures films. The initiative was set up by Northwest Vision & Media's executive producer Christopher Moll to develop Liverpool and the Northwest as a significant centre of microbudget film production in the UK and to tie in with the city's celebrations to mark European Capital of Culture. The screen agency partnered with the Liverpool Culture Company, the UK Film Council and the BBC. The two other films greenlit were Terence Davies' documentary *Of Time and the City* and Lawrence Gough's horror film *Salvage*. Christopher Moll says the panel was impressed by *Kicks* for tackling up-to-the-minute issues: "It deals with the contemporary subject of celebrity obsession but plays out in a Liverpool scene, with these two girls who are wannabe WAGs. When they get the object of their desire, things don't really go to plan."

Digital Departures judge Andrew Eaton, deputy chairman of the UK Film Council calls the partnership between Campbell and Heymann a "wonderful pairing". "*Kicks* is such a contemporary film, which will attract a very different audience to the other Digital Departures features. It covers controversial subjects involving teenage obsession with celebrity and the world of football off the pitch."

With funding in place the team began casting for the three young actors to play friends Nicole and Jasmine, and heartthrob footballer Lee Cassidy. Director Lindy Heymann initially believed that finding an actress to play 15 year-old Nicole would be her toughest casting challenge. A complex character who lives mostly inside herself, often silent and watchful, Nicole appears in nearly every scene in the film. As it turned out, casting Kerrie Hayes was the easiest decision she had to make. "We found Kerrie straight away," Heymann explains. "It was instant. I was walking out of the casting director's office and there was a photograph of her in [the television programme] *Lilies* on the wall. The casting director pointed her out and I knew from the picture she was this character."

Director of Photography Eduard Grau agrees: "She has a look that, when I first saw her, I thought, this is the movie. The way she looks at the world is the way we look at the world. She has a look, a stare that most other actresses don't have. And that's the beauty of her." Grau says he was attracted to the film as "a new view of a British social movie... It's a movie that has a personality, has a character. It has these special, *Delicatessen* bits that are enjoyable for everyone."

Kerrie Hayes herself was a little daunted at the prospect of playing such a big role in what would be her first feature film, but felt drawn to the isolated character of Nicole. "We're still debating whether she's a bit of misfit," Hayes says smiling. "She does her own thing and you sense that from the beginning. I see her as being a lonely creature. She thinks a lot

about things. Actually she has a lot of time to think because she barely speaks to anyone."

While Nicole is withdrawn and introspective, her friend Jasmine is glamorous, confident, wickedly funny and a bit mouthy. Nicole is mesmerised by Jasmine when they first meet outside the Anfield training ground, both waiting for a glimpse of their Liverpool heroes. Jasmine opens up possibilities for Nicole, lending her clothes and taking her out to clubs. Her dream in life is to become a celebrity and marry a footballer, none of which is discouraged by her parents who promise to pay for a boob job when she's 16 or 18 (depending on which of them is talking).

Nichola Burley, the actress who plays Jasmine, is a star in the making fresh from her compelling performance in *Donkey Punch* and *Souled Out* currently in production. She originally intended to audition for the parts of both girls. "But as soon as I walked in Lindy was like, can you audition for Jasmine. Straightaway!" Jasmine's brazen insights into fame and how to bag a footballer give the film much of its comedy, but as Burley explains, it was important to show her vulnerability rather than turn her into the caricature of a princess-y wannabe. "Jasmine knows how to use her sexuality to get what she wants," she explains. "But it's almost like she doesn't know the consequences of the sexuality she exposes."

Those consequences explode dramatically when the girls conspire to kidnap footballer Lee Cassidy and persuade him to stay with Liverpool when it's announced he's transferring to Madrid. Cassidy is played by Jamie Doyle, who stepped in a week before filming: "There's a lot on television and film about celebrity life that just shows it in a trashy way," he says. "This shows both sides of it rather than sex and sleaze."

After they kidnap Cassidy, Nicole and Jasmine learn the bitter truth about crushes – teenage and otherwise. Their projections have been far off the mark and the reality of Lee Cassidy is crude and arrogant. The girls learn this lesson in a horrible and brutal way – watching a video clip stored on his mobile of a roasting where a girl can be seen giving a man a blowjob as his mates jeer on the sidelines (you can just picture the tabloid headlines). So much for their romantic fantasies, and, as it turns out, the girl is one of their friends. "None of it makes any sense," says Nichola Burley. "Basically both of them are trying to work out what's happened. Is he a bad person? Is it because he's a footballer and all the girls and the exposure have affected him?"

Lindy Heymann admits it was difficult getting the intense and intimate scenes down given their tight schedule. "It was punishing for a feature film. We shot in half the time you would normally, 20 days," she explains. "You had to just get everyone in the right head space and you'd have an hour and half – sometimes less - to shoot a scene."

In terms of coaxing performances from her young actors, she says she varied her technique. "It was different with all of them. With Nichola it was more of a physical transformation. Once she got her look, the make-up and the clothes, it was like she started changing." She resorted to bullying with Jamie Doyle. "It's not my nature at all but that was how I got the performance. I actually found that if he was tied up for twenty

minutes before we did a take, he got tired and weary. It became a bit of a joke, 'Oh God are you going to tie me up again?'"

Heymann had been asked before whether she thinks it makes a difference coming to the film as a woman director. She's still not certain: "I didn't set out to make a chick flick. It was really high on my list of priorities for it not to be that. But I think the nature of a female director making a film about female characters; will have affected the way the story is told."

Her biggest challenge she says was shooting on digital. "Because in music videos, at least for me, I've always shot on film. I understand film. To shoot on digital I wasn't sure I'd be able to get the look I wanted." Her decision to work with a Spanish DoP helped give a fresh take on Liverpool: "I was concerned that the combination of the subject matter and the history Liverpool has with creating TV shows would be hard for a British DoP to shrug off. Eduard & I decided that we wanted to avoid the obvious handheld, naturalistic look that most low budget British movies adopt. Instead we wanted the world to be more stylised in its aesthetic and this was carried through to production design, costume & even music. Every department was very clear that we wanted to create a heightened look and feel and mood for the film. I wanted to show Liverpool in a different way – it's incredibly cinematic, it has an American feel to it – it was important that the look was intensely beautiful to reflect the visceral experience of these two young girls."

Executive producer for Digital Departures Lisa Marie Russo adds: "*Kicks* has a visual style that is strong and distinctive, in both the interior and exterior locations, much in the same way a mood film like *Paris, Texas* did in it's time."

The financial constraints were tough on production designer Grant Armstrong: "It was an incredibly tight budget and without Ebay and without car boot sales and charity shops this film just wouldn't have been possible. I'm now an Ebay aficionado." Not that he wasn't delighted to be filming in Liverpool: "It's a great Liverpool film. We've been up to Everton Brow, we've been down at the docks. We've got some great vistas in there. It's not a tourist information film but I think it shows Liverpool off – the new Liverpool and its history."

Music was also very important for the final film, as Heymann explains: "We didn't want to undersell Liverpool – there is so much brilliant music from Liverpool – but I was clear from the beginning that I wanted to use Ladytron's music in the film. The band were formed in Liverpool and have a real affinity with the place - In the end they contributed four songs. Dan Glendining composed the original music. His music is incredible and has taken the movie to another level – it captures the characters' longing and yearning for something out of their reach."

Additional tracks were provided by Machine, Dark Strip, Starskee & Le Volume Courbe.

The team also made use of one or two of the pieces of art commissioned as part of Liverpool's year as European City of Culture. Most dramatically, in one scene as Nicole walks away from the dock, behind her, a huge circle in the façade of a high-rise office block seems to pop out and rotate

back into place. It's a sculpture; Richard Wilson's hallucinatory "Turning the Place Over."

What struck Nichola Burley most as they filmed around the city was how the crew came face to face with their subject matter nearly every day. "There are quite a lot of WAG-type people in Liverpool," she says. "There are a lot of people who want to be like Colleen. It was crazy because you'd have people running in front of camera begging for a part. I suppose you'd get that anywhere. But it made sense of why we were doing it."

"We love Liverpool. I love Liverpool," adds Lindy Heymann. "One of my favourite things was shooting on the dock, that was really special." Writer Leigh Campbell, lives in the city and has noticed the changes in recent years. "Liverpool is starting to get a real self-confidence about it, which is reflected in what's going on culturally. It feels like a good place to be. I moved here in 1981, a week before the Toxteth riots, and I think back to what it was like then. It feels like a different city. Culturally Liverpool's always been really vibrant. I think that's why, because it's been on its arse - that's why you get creativity."

"I think what's really exciting, what Digital Departures has been part of, is a bit of a cultural renaissance that has been ignited by the Capital of Culture celebrations," says Christopher Moll. "I think there's a real energy and a buzz and people here have a real can-do attitude. They get together and everyone pulls out all the stops."

KICKS

MAIN CAST BIOGRAPHIES

Kerrie Hayes – Nicole

Kerry's debut film role was in Tom Hunsinger's *Sparkle*. Her other film credits include *Flick* and the forthcoming sci-fi film *Gutlump*. Her TV roles have included starring in the BBC's heartbreaking drama 'Lilies' as well as 'Holby City'.

Nichola Burley – Jasmine

Nichola made her feature film debut in *Love + Hate* followed by hedonistic thriller *Donkey Punch*. She has recently finished *Souled Out*, a coming-of-age drama set in the 1970s Northern Soul underground music scene and is currently filming *Streetdance*, a drama about an urban dance crew who are forced to work with a ballet school in exchange for rehearsal space. On UK TV, roles have included 'Born Equal', regular appearances in 'The Ghost Squad', 'Goldplated', and 'Shameless', as well as 'Drop Dead Gorgeous' and the recently completed new comedy series 'Till We Die'. Nichola's recent theatre work includes 'Bollywood Jane' (West Yorkshire Playhouse) and 'Amadeus' (Crucible Sheffield).

Jamie Doyle – Lee

Graduating from the Royal Academy of Dramatic Art in 2005, Jamie has held roles in TV series' such as Paul Abbott's 'Mrs Inbetweeny', 'Wild at Heart' and 'Shameless'. Jamie was also in the feature film *Shoot on Sight*. His theatre work includes 'Total Eclipse' (Menier Chocolate Factory in London) and 'Romeo and Juliet' (Birmingham Rep & Tour).

MAIN CREW BIOGRAPHIES

Leigh Campbell – Writer

In 2002 Leigh Campbell wrote *Unhinged*, which became one of Northwest Vision and Media's most commercially successful digital short films. The following year she won the Screen England national pitching competition for her feature, *Big Stella, Little Stella* at the Cannes International Film Festival.

Lindy Heymann – Director

Lindy Heymann directed her first documentary, *3 Hours in High Heels in Heaven*, for Channel 4. She went on to direct music videos, winning a Creative Futures Award for most promising newcomer. She has directed over a hundred music videos, working with artists such as The Charlatans, Suede, Leftfield, Terry Hall, Faithless and Paul McCartney. In 2003 she co-wrote and directed a faux-documentary feature film, *Showboy*, in America, which was released in 2004, picking up a BIFA Award for Best Directorial Debut and Best Picture at the Milan Independent Film Festival. She recently completed *Service*, a 30-minute comedy drama for Channel 4.

KICKS

Andy Stebbing – Producer

Andy Stebbing has worked with some of the UK's leading directors and producers. Currently he is Line Producing *Centurion* with Director Neil Marshall and Producers Christian Colson and Robert Jones. He line-produced the Film Four adaptation of Monica Ali's book, *Brick Lane* and was Associate Producer on *Walter's War*, a BBC Production with Producer Ruth Caleb. He was Production Manager on the BBC feature, *Tomorrow La Scala*, and FilmFour's *Brothers of the Head*, winner of the 2006 Michael Powell Award at the Edinburgh Film Festival.

Christopher Moll – Executive Producer

A three time BAFTA nominee and one-time winner, Christopher Moll currently acts as Executive Producer for the regional screen agencies Northwest Vision + Media and South West Screen across their film, television and digital media portfolios. Originally, a key collaborator at Aardman Animations with whom he produced the Oscar-winning Wallace and Gromit adventure *The Wrong Trousers*. Together with numerous award-winning commercials his many producing credits include *Hamilton Mattress* for BBC1, the feature films *Sparkle*, *Grow Your Own*, *Of Time and the City*, *Salvage*, *A Boy Called Dad*, and most recently, Sam Taylor Wood's John Lennon biopic *Nowhere Boy*.

Lisa Marie Russo – Executive Producer

Lisa Marie Russo is a highly regarded producer whose credits include *Brothers of the Head*, winner of the Michael Powell Award at Edinburgh in 2006, and *Shiny Shiny Bright New Hole in my Heart* for BBC 2. Lisa Marie directed two docs for the C4 series 'Strictly Dancing' in 1996. She was a staff producer/director at WHY? in Philadelphia from 1985-94, where she received an Emmy for 'Peace', a documentary about the Gulf War, and also three additional Emmy nominations for her documentary directing work. Lisa Marie was also Executive Producer of 'Independent Images', a TV series and finishing fund for regional filmmakers. Her recent production credits include *Of Time and the City* and *Salvage*. She is currently developing a feature film with the artist Gillian Wearing.

Eduard Grau – Director of Photography

Eduard Grau graduated from the National Film and Television School in Beaconsfield in 2007 and was named as a Trailblazer in a Skillset-Edinburgh International Film Festival scheme that same year.

Since graduating Eduard has shot various music promos for artists including Turin Brakes and Tracey Thorne and commercials for Kodak, Sony Bravia and Levi's as well as eight film and television projects, including *Kicks*, *After Tomorrow*, which was nominated for the Palme d'Or for Short Film at Cannes in 2009 and Tom Ford's *A Single Man*, starring Colin Firth and Julianne Moore which recently premiered at the Venice Film Festival. His latest film project *Buried*, starring Ryan Reynolds as a US contractor kidnapped in Iraq is in post production.

KICKS

DIGITAL DEPARTURES

Digital Departures aims to make Liverpool and the Northwest leaders in micro-budget feature film by harnessing creative talent, cutting-edge digital technology and micro-budget production methods. It is a ground breaking initiative from Northwest Vision and Media, with its partners Liverpool Culture Company, BBC Films and the UK Film Council. The project has seen 3 innovative digital feature films developed, produced and premiered in Liverpool during 2008 before being distributed nationally and internationally. Each film – Terence Davies' *Of Time and the City*, Lawrence Gough's *Salvage* and Lindy Heymann's *Kicks* - has engaged the creativity of Liverpool's writers, producers, directors, performers, technicians and musicians whilst also drawing to the city some of the most exciting filmmaking talent at work in the UK and Europe. Digital Departures II is currently being planned and will launch in Spring 2009.

NORTHWEST VISION AND MEDIA

Northwest Vision and Media works on behalf of the film, TV, radio, digital and games industries in the Northwest with the aim of growing a world-class media economy in the region. We provide strategic leadership, help to build businesses, develop skills and talent, encourage and invest in production and inspire audiences. Northwest Vision and Media is funded by the UK Film Council, the Northwest Regional Development Agency, European Funds, Skillset, local, city and council authorities across the region.

KICKS

CREDITS:

CAST

Nicole	Kerrie Hayes
Jasmine	Nichola Burley
Lee	Jamie Doyle
Jade	Laura Wallace
Angie	Sarah Jane Buckley
Dave	Nick Moss
John	Derek Hicks
Bouncer	Gary Cargill
Pissed lad	Chris Lindon

KICKS

CREW

Directed by	Lindy Heymann
Produced by	Andy Stebbing
Written by	Leigh Campbell
Original Story by	Laurence Coriat
Executive Producers	Christopher Moll Lisa Marie Russo
Co-Producer	Stephen Cheers
Production Executive	Tracy O'Riordan
Director of Photography	Eduard Grau
Editor	Kant Pan
Production Designer	Grant Armstrong
Sound Recordist	Giancarlo Dellapina
Hair & Make Up	Lucy McKeown
Costume Designer	Julian Day
Casting Director	David Shaw

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