

FÍS ÉIREANN/SCREEN IRELAND presents in association with RTÉ & LEVELK
a FORTY FOOT PICTURES production

FRAN THE MAN



PRODUCTION NOTES

SYNOPSIS

When an Irish football club becomes embroiled in an international match-fixing scandal, their hapless assistant manager, Fran Costello, finds himself way out of his league.

Competing in the FAI Cup for the first time is a dream come true for Fran and his beloved amateur club St. Peter's Celtic, but when Fran learns that some of his players have taken a bribe to fix the match, he turns detective in the hope of catching the rats. Everyone is a suspect in this hilarious whodunnit, and Fran's life is further complicated by a slow-burning romance with Jackie Charlton - one of his player's mothers. For someone who has used football to shy away from life, Fran is being catapulted headfirst into all it has to offer.



BACKGROUND

Fran the Man is a feature mockumentary, written by Richie Conroy (*Two by Two*, *Malory Towers*) and directed by Stephen Bradley (*Last One Laughing*, *Noble*). The film is produced by Collie McCarthy's Forty Foot Pictures (*I Used to Be Famous*) with support from Screen Ireland and RTÉ.

Fran Costello, the much-loved star of the football mockumentary series 'Fran' returns in a feature length comedy that sees him working undercover to save the beautiful game from match-fixing.

Darragh Humphreys reprises his role from the series, surrounded by an exciting new ensemble cast including Ardal O'Hanlon (*Father Ted*), Amy Huberman (*Flora & Son*), Risteárd Cooper (*Après Match*), Toni O'Rourke (*God's Creatures*) and Deirdre O'Kane (*Noble*). The original show aired on Setanta Sports and TV3 from 2009-2011 to much acclaim.

Executive producers are Paul Grindey and Charles Moore for Viewfinder Film, Greg Martin for Screen Ireland, Richie Conroy, Jakub Brecka and Gregory Pepin.

DIRECTOR'S STATEMENT

Fran the Man is a film crafted to delight both comedy and sports fans alike. This mockumentary, infused with heart, features a vibrant array of supporting and cameo roles from recognisable faces in the comedy, media, and football realms, enriching the narrative and enhancing the viewer's connection to the story.

While the film proudly embraces its Irish identity, the core themes of football and corruption resonate universally. For millions, football is not merely a sport; it is a way of life that brings communities together. *Fran the Man* vividly showcases this reality. Set in a working-class Dublin suburb, St. Peter's Celtic represents sports clubs worldwide—where everyone knows a Fran, has been a Jackie, or has raised a Bobby. These characters reflect the familiar dynamics of community life, allowing audiences to see themselves in the story.

As we navigate the investigation, the comedic antics of our Garda detectives and the familiarity of our media personalities further enrich the film, providing relatable touchpoints that resonate both at home and abroad.

Ultimately, we hope that audiences will recognise and embrace this world, as it mirrors their own experiences. *Fran the Man* is not just a film; it is a celebration of community, identity, and the shared passion for football that connects us all.

PRODUCTION COMPANY BIO

Forty Foot Pictures is a film and television production company set up by producer Collie McCarthy. With a base in Dublin and London, Forty Foot Pictures work with both emerging and established talent to create engaging audience-focused entertainment.

The company's debut feature- Netflix Original *I Used To Be Famous*, a music-infused drama written and directed by Eddie Sternberg, was released in September '22. It stars Ed Skrein (*Deadpool*), Eleanor Matsuura (*The Walking Dead*) and autistic newcomer Leo Long, with original music by London Grammar's Dan Rothman and Hannah Reid. The film was Netflix's 4th most watched film globally in its opening week, hitting the Top 10 in 68 countries including the UK, US, Germany, France, Canada and Australia.

Up next is *Fran the Man*, a Screen Ireland-backed comedy mockumentary set in the world of football and match fixing from writer Richie Conroy. Directed by Stephen Bradley (*Last One Laughing*, *Sweetie Barrett*), the film stars Darragh Humphreys, Ardal O'Hanlon (*Father Ted*), Amy Huberman (*Flora & Son*) and Eddie Marsan (*Back to Black*). The film is being sold by CAA and is slated to release in 2025. Forty Foot's short film work has screened at over 100 festivals worldwide, been IFTA nominated and Academy Award long listed. Collie was selected as a Screen International 'Rising Star' in 2023.

CREW INTERVIEWS

STEPHEN BRADLEY DIRECTOR

What initially drew you to this project, and what excited you about turning the much-loved series into a feature-length mockumentary film?

I watched Richie Conroy's work on the series and was captivated by what he had achieved as the writer and director. The series had a charm, and it really centred on the character of Fran, brought to life so perfectly by Darragh Humphreys. Darragh is Fran, and no one else could play that character quite like he does.

So, it was Richie's generosity in suggesting I direct the feature film that really drew me in. Working with Collie, who I've known for a long time, was also incredibly appealing. Collie actually reached out at the beginning of the second lockdown to ask if I'd be interested in this project. I remember saying, "Great! Let's do it! When do we start?" And he laughed and said, "In about three years," which is more or less what happened. So, during lockdown, I read the script. Richie's writing is so strong, and the characters were instantly engaging. Once I'd seen the original series, I knew I'd love to direct it.

Could you share a bit about your influences for this film?

My influences for Fran, the Man were quite varied. I watched a lot of classic mockumentaries, though sometimes they felt a bit too heightened or as if they were pushing for comedy. With Fran, the Man, it's all about the reality of Fran's character and playing everything straight, which is where the comedy really shines, especially with Darragh's approach.

I also looked at documentaries like Lauren Greenfield's *Queen of Versailles* and *Kingmaker*. These had big production values but were also spontaneous, capturing moments on the fly. I loved that blend of big production with raw, in-the-moment shots, which feels perfect for *Fran the Man*. Also, I admire how those documentaries start as one thing but evolve into something completely different, which is a core part of Fran's storyline.

For the football side, Richie recommended a documentary called *Graham Taylor: An Impossible Job*, about the England team's disastrous World Cup qualifying campaign. Graham Taylor becomes an almost accidental comedy figure, and I think Fran shares a lot of those traits. Taylor's unintentional humour and the way things went wrong resonated with Fran's character and were an important influence on my approach.

***Fran the Man* is a comedy mockumentary, which can be a tricky style to navigate. How do you balance the line between what's real and what's comedic?**

Fran the Man presents a unique challenge in balancing reality with comedy. The presence of a well-known Irish cast can signal to the audience that it's not completely real, which might affect how international viewers perceive it. Ideally, we hope that those who aren't familiar with the cast might think it's genuine.

This balance is something we constantly discussed as a team. Ultimately, it's a comedy, and our goal was to make it as entertaining as possible while ensuring the jokes land. We

allowed ourselves some creative freedom, sometimes shooting it more like a drama, while at other times using long lenses and handheld cameras to maintain that documentary feel.

As we moved into editing and post-production, the project began to resemble a polished film, especially with sound design and grading. We aimed for high production values, as modern documentaries often have substantial resources behind them and benefit from a thorough post-production process.

From an audience perspective, we hope they'll enjoy the humour and entertainment value. Stephen Rennicks, who composed the music, pointed out that while it's very funny, it's also poignant. Richie Conroy's script gives the film heart, featuring emotional elements and a love story, which are essential for a good movie. So while the comedy is at the forefront, there's genuine emotion layered beneath, with Darragh Humphreys carrying that sentiment beautifully.

Given the strength of the Irish comedy actors involved, did you find it challenging to balance the mockumentary format with the comedic aspects?

The cast completely embraced the idea that their performances needed to feel real. I made it clear from the start that we shouldn't play for laughs. I encouraged them to delve deep into their characters and portray them authentically. Fortunately, Richie's script was strong enough to provide all the humour we needed, so the jokes were already built into the writing.

COLLIE MCCARTHY
PRODUCER

Can you give us a brief description of the film and its genre?

Fran the Man is a mockumentary centred around an Irish amateur football club, St. Peter's. It follows Fran Costello, the club's assistant manager, a lovable but overzealous football fanatic who finds himself in over his head when the club becomes the target of an international match-fixing ring. It's a comedy at heart, filled with warmth and a sprinkle of crime, even a touch of romance.

What initially drew you to the project?

I loved the TV series back in 2009 and even had a cameo in it. Richie Conroy, the creator, is a family friend, so years later, when I began producing, we discussed the idea of bringing Fran back as a feature film. We pitched the idea to Screen Ireland and developed a story that would suit a feature format, taking Fran's character and building a story around him with an experienced ensemble cast and boosted production value.

Can you describe the collaboration between you, Richie, and Stephen Bradley, the director?

Richie and I have known each other for years, both being football enthusiasts. We had a great shorthand, which made the development process smoother. Stephen, our director, was actually a mentor to me when I first moved to London. He's incredibly experienced and understands comedy well, which made him the perfect partner for Richie. Together, we formed a solid team, staying in constant communication but allowing each other the space to do our jobs. That consistency and collaboration really benefited the film through all stages of production.

What were some of your influences for the film?

We drew inspiration from classic mockumentaries like *Waiting for Guffman* by Christopher Guest and Steve Coogan's *Alan Partridge*. We also looked at traditional sports and crime documentaries, as well as Irish comedies like *Paths to Freedom* and the *Barrytown Trilogy* films that audiences here know and love.

Can you tell us about the cast and what they bring to their roles?

Darragh Humphreys reprises his role as Fran Costello, the heart of the film. Darragh is not only hilarious but has a deep understanding of Fran and the world he comes from. His warmth and comedic timing make him perfect for the role, and his energy was contagious on set. We surrounded him with a fantastic mix of Irish comedy legends, rising stars, and even some sports personalities, all of whom brought their own spark to the film.

How did you approach assembling the crew for this project?

Stephen Bradley, our director, was instrumental in bringing together our team, including Paki Smith on production design, Kathy Strachan on costumes, and Stephen Rennicks composing. Everyone was vastly experienced but also flexible—an essential quality on a relatively low-budget film with a 17-day shoot. For instance, our DOP, Ross O'Callaghan, and editor, Stevie Vickers, are known for documentaries, and this was their feature debut. Their documentary expertise kept us grounded, ensuring we captured that authentic mockumentary feel.

What were your favourite things about shooting in Dublin and Dun Laoghaire?

I grew up in the area, so filming at familiar locations like Joey's in Sallynoggin, where I played football as a kid, was nostalgic. Our production company, Forty Foot Pictures, is named after a local swimming spot in Sandycove. The entire shoot had a community feel, which was really special to me personally.

What were the main challenges during production, and are there any scenes you're particularly proud of?

One of our early goals was to make the football scenes feel authentic, so we cast actors who could actually play. We held auditions where they had to prove their skills, which helped create a believable on-screen camaraderie. The football scenes, the locker room moments, and other club scenes capture a sense of genuine team spirit that I'm really proud of.

What aspect of Irish culture does this film portray?

The film showcases grassroots football, the vibrant community around amateur clubs, and a host of relatable, colourful characters. I think audiences will recognise people like Fran in their own lives, regardless of where they're from. Although the story is distinctly Irish, it captures universal characters and themes that anyone can connect with.

What do you hope audiences will take away from *Fran the Man*?

I hope people simply enjoy it and have a laugh. It's meant to be a feel-good, fun film. If viewers are inspired by Fran's passion and his approach to life, that's even better. Fran's mantra is, "Don't stand on the sidelines—get involved." There's a lot of truth in that.

What three words would you use to describe the film?

Feel-good, football, and "Fran-tastic!"

RICHIE CONROY **CREATOR/WRITER**

As the creator of the beloved TV character Fran Costello, how did the idea for the film come about?

A couple of years ago, Collie McCarthy, the producer, reached out to me out of the blue. Collie had actually appeared in Season 2 of 'Fran' as an actor, and he clearly loved the character and series. He'd since started producing films and wondered if we'd ever thought about a feature film for Fran.

At the time, there was a big news story about a football club in Ballybrack that cancelled a match by claiming one of their players had died—only for it to turn out that the player was alive and well in Spain. It was a bizarre story, and it brought the world of amateur football back into the spotlight, which got Collie thinking about Fran. We began bouncing ideas around, and that's how *Fran the Man*, the film came to life.

How and when did you join forces with Collie McCarthy, Forty Foot Pictures, and Stephen Bradley? How has your creative dynamic evolved?

Collie and I started working on the story together and we received some support from Screen Ireland, which allowed us to create the first draft of the screenplay and go through a couple of revisions.

When it came to finding a director, My mother called me and said, "There's a guy on the radio I think you should listen to." And it was Stephen Bradley talking about his (brilliant) book 'Shooting and Cutting'. Collie knew Stephen and we thought he might be a good fit for the film, so we reached out. Stephen read the script twice in one afternoon, called Collie, and said, "I'd love to be part of it." It happened that quickly, and he's been brilliant. Stephen brought a fresh perspective to the screenplay and a focus on making it as cinematic as possible. His input helped ensure the film would stand on its own and would resonate with both new viewers and fans of the series.

Did you ever imagine *Fran the Man* would become a film?

A lot of TV characters have made the leap to feature films—like Alan Partridge, David Brent. For a feature film, you need a character who can carry an audience on a journey, and we always knew Fran was strong enough for that. It was just about finding a story that would justify a feature film. I'd always loved the idea of exploring Fran in a feature-length format, and now we're here.

Football is such a globally loved sport. How do you think audiences from different cultures will respond to the humour and satire in the film, especially around match-fixing?

It's interesting. The series aired not only in Ireland but also in Australia, Canada, the U.S., and Africa. Fran is the type of character that exists in sports clubs worldwide—the unsung hero doing the hard work so others can play. Match-fixing is also a universal issue. If you can bet on a match, someone might try to influence its outcome. Even in Ireland, you can bet on amateur games. So I think audiences will connect with both the character and the themes in the film.

How did you balance the authenticity of football culture with the comedic exaggeration needed for a mockumentary?

The humour in 'Fran' is very much character-driven. Fran is a larger-than-life character, but he's grounded in reality. There are "Frans" in every club, so the mockumentary format works well. We were careful not to overdo the comedy or veer into something too absurd. We push Fran to the edge but keep him grounded, which I think keeps the humour relatable.

What's the future for Fran? Do you think he'll ever make it to manager?

Would Fran want to be the manager? He probably thinks he would, but I don't know that he could handle it. Dylan Moran once said, "Leave your potential alone— you might realise it's not there." Fran's good at being the assistant; that's where he fits. If he ever got to be the manager, he'd probably fall apart in a heartbeat.

What do you hope people take away from *Fran the Man*?

For me, I hope it's a feel-good movie. I want people to leave with a smile, having forgotten the world's problems for 90 minutes. One of the themes is hope, and I'd love for people to leave feeling a bit more hopeful about life.

Finally, if you were to describe *Fran the Man* in three words, what would they be?

Hope springs eternal!

PAKI SMITH

PRODUCTION DESIGNER

How did you come to be involved in this project?

I'm an old friend of Stephen Bradley, the director. I worked with him on his first film back in 1993, and we did a feature film together after that. We've collaborated on a few small projects over the years, but it has been a while. When this opportunity came up, I was keen to work with him again, so here I am.

Tell us about your collaboration with Stephen Bradley and the producers to create the specific look for *Fran the Man*.

The script itself is brilliantly written, very funny, and just solid. Because the character of Fran is so well-defined, creating the world around him was straightforward. Fran's environment, especially his "den" at the club, reflects his character and is a central set for the film. It's a place where his personality is essentially larger than life. The rest of the sets are more grounded, but the den is his domain and very much an extension of him.

Can you tell us about the different sets you designed for *Fran the Man*, especially Fran's den?

Fran's den is crucial to the film—it's the heart of his world and where his quirks and obsessions

come to life. In the club, the den is packed with personality; it's very much Fran "enlarged." There's also a scene in his house, which feels like it's tinged with memories of his parents and past. The rest of the sets are relatively ordinary, providing a contrast to Fran's vivid character.

Did you have to do any particular research to create Fran's den?

Funny enough, none of us on the team had much knowledge of football! My graphics artist asked, "Does anyone here know anything about football?" We all said no! I joked with the

producers, “Is this football thing catching?” But as a production designer, you quickly immerse yourself in whatever you’re working on. My background includes working on films about drug dealers, so now I’m getting to know football culture.

We’ve added quirky items to make the den authentically “Fran.” It was also fun because my graphics guy, James Doyle, came up with the logo and some great club elements. We’ve made things look rough, as if Fran himself might have painted them.

You seem to love creating things. What’s been your favourite part of the process?

I really enjoy the handmade, rough-around-the-edges feel—things that could be imagined as Fran’s own handiwork. We’re working on a modest budget with a short prep time, so creating unique, handcrafted items that fit the character has been fulfilling.

Tell us about the design process for *Fran the Man*?

Fran the Man dives into a subculture centred around a very specific character. While I might not know much about football, I love exploring subcultures like this. We’ve scouted many local football clubs in Dublin, getting a sense of their community spirit. For instance, we’re filming at St. Joseph’s in Sallynoggin, where we’ve been welcomed warmly. It’s a space with real community vibes, which has definitely influenced the film.

How has the team contributed to bringing this world to life?

The art department is small, with just four of us: myself, my supervising art director Nigel Pollock, our graphics designer James Doyle, and a young assistant Lily Nager from IADT. We also have a set decorator Justine Wright and a few props people. It’s a small team, but we’ve managed to make it work with quick decisions and a lot of dedication.

If you had to describe *Fran the Man* in just three words, what would they be?

Fran the Man is Sad, lonely, and funny.

KATHY STRACHAN
COSTUME DESIGNER

What inspired the costumes in *Fran the Man*?

It’s about finding timeless elements. A designer once told me costumes shouldn’t feel “fashiony,” which is so true. If you make a film during a trend, by the time it’s released, it feels outdated. So, I look at period references that still resonate today. For *Dympna* for example, Faye Dunaway came up a lot in our conversations—her look in **Network** inspired us, which feels iconic without being tied to a specific time.

How do you work with the director, producers, and actors to develop costumes?

Collie, the producer, was very focused on the accuracy of the football uniforms, and Stephen, the director, on the emotional highs and lows. Then, the actors bring their ideas, their preferences, so it’s a process. I work with the producer and director first, then the actors, gathering everyone’s input until it all fits by the time we start shooting.

What factors go into selecting fabrics, textures, and colours?

Every character has a colour palette, even if they aren’t aware of it. If their palettes cross, it can create tension on screen, which sometimes we want and sometimes we avoid. For example, if there’s too much leather on set, it creates a similar texture that doesn’t work visually. Mixing in wool, for instance, breaks up that repetition and keeps the look dynamic.

How do you make sure costumes are practical yet visually impactful?

That's where the team comes in. I'll find the perfect, unique vintage silk shirt, and my team will figure out how to make it work in practical terms. For dramatic scenes, like if a character is shot or drowned, we'll need duplicates, so sometimes we replicate pieces, which can be a bit of a process.

Were any pieces made specifically for the production?

We did a fair amount of tailoring, especially with Jackie's costume. For instance, we found long boots for her but decided to cut them shorter to get the look just right. With Dympna, we took in the skirts and ensured everything had that sleek, fitted feel she wanted.

How did you approach creating the team's football uniforms?

We collaborated with Umbro, who sponsored our kit. St. Peter's team colours were already set in red and black, so we worked within those limits. Umbro had a stripe in stock, so we embroidered the St. Peter's crest on one side and added numbers on the back. It's a great look, very professional. Sometimes things just come together without months of designing.

How do you ensure costumes reflect the characters' journeys? (Spoiler)

It's all in the little touches. Darragh starts in team colours and ends in prison greys, reflecting how he's been stripped of his team identity, yet finds himself in a "team" again in prison. Jackie goes from being a hardworking single mum to wearing a sparkly new jacket, a small Cinderella moment as her son finds success. Even Jim evolves from desk-bound lawyer to tracksuit coach, wearing his formal trousers and tie underneath in case he's called back to the bar!

How do you handle costume changes and adjustments throughout filming?

With a short production, most of this is ironed out in early fittings. We did quite a few fittings for Deirdre's costumes because the fit was so specific. Little adjustments were necessary, but overall, we were able to manage most changes in prep.

Were there any special considerations for official uniforms, like the Gardai?

Garda uniforms are licensed, so we hired from an official supplier. Working with real uniforms adds authenticity, though it limits creative freedom.

Describe each of the characters' costumes.

Fran truly embodies the spirit of St. Peter's Celtic; he lives, sleeps, eats, and dreams the team. If you cut him, he'd bleed red and black—the colours of the team. His costume resembles that of a cartoon character. It doesn't matter what day or hour it is; he's always in the same tracksuit, proudly displaying the team colours. That's just who he is.

Jim is also a lawyer with a degree of success. He takes care of the team and looks after Fran, often getting him out of hot water when necessary—though how effective he is as a legal representative is up for debate! He shows up in his suit, but he incorporates the team colours when needed. As the story progresses, his character becomes more integrated into the team, wearing the colours more often and getting into the action.

When it came to our Detectives, we started with the actors, who are very different in size, shape, age, and attitude. The idea was to embrace those differences and make them distinct, as if they're from two different genres.

Detective Clancy has a modern, leather-clad look—a bit of a ninja vibe, suggesting she could handle herself if needed. In contrast, Risteárd's character, Nolan, is more laid back and cynical. He exudes a sense of experience, almost like he knows everything because he's been around the block. His style is classic, reminiscent of a character like Columbo, with a traditional detective look. He typically wears light grey suits, so I thought it would be fun for him to have some interesting socks. Since we see him sitting down a lot, I didn't want him to wear boring black socks. It adds a bit of flair to his character! I think he appreciates that detail. He's put in the work!

Jackie Charlton has a great costume- The inspiration was that a lot of sportswear today is incredibly form-fitting—almost, let's say, "revealing"—and we wanted to avoid that. Jackie is a softer character, and Amy, who plays her, has a fabulous figure, but we didn't want to highlight that too early. Her story arc involves coming into money, and we wanted to save that moment to emphasise her natural glamour, which she has in spades. She's just a little ray of sunshine, so we downplayed her glamour with a soft, pastel palette. It's the opposite of the darker, more intense sports gear the guys wear. She's a single Mum- and her main focus is her son Bobby. She's trying her best, so her look reflects that mix-and-match approach. We wanted it to be approachable and soft, not harsh or intimidating.

Dympna Green has a totally different vibe. Her costume reflects that, especially her bold black and red faux fur jacket. Deirdre, who plays her, described Dympna perfectly: she just loves herself! She's confident, with no issue around the legality or formality of things; she just goes for it. Her whole look is bold and out there—even her underwear is visible at times. That self-love is a simple but powerful note for her character and speaks volumes about her personality. Dympna doesn't care what others think. She has this amazing figure, and she wants everyone to see how fabulous she is. We wanted her to feel glamorous from start to finish. I mean, she's the club sponsor, so you'll see her turning up at the pitch in patent leather heels, slim leather trousers, and an eye-catching jacket in the club colours with fur trim.

Dympna is all about showing support in her own way, at her own pace. She's a strong, independent woman. When she's in the office, though, she goes full "Businesswoman of the Year." It's that classic look, almost like a powerful figure from the country—imagine a woman striding through a small town in a pencil skirt, high heels, and a huge turquoise belt. You notice her. In her mind, she's like Joan Collins, but in her own world. And, of course, the big sunglasses are essential to her look. She's a total "notice-me" figure—if she can draw attention to herself, she will, whether it's with a hat, sunglasses, or patent heels on a football pitch. I just love women like that, women who own who they are.

CAST INTERVIEWS

DARRAGH HUMPHREYS

FRAN COSTELLO

Who is Fran Costello?

Fran is the assistant manager of St. Peter's Celtic Football Club. It's a pretty thankless job. He's taken for granted a lot, even though he does a lot but doesn't get much in return or respect.

How did the story of *Fran the Man* come about?

Fran the Man was created collaboratively by my very good friend, Richie Conroy, who co-wrote and co-created the TV series with Mark Hodkinson. Richie, passionate about football, created the character and later asked me if I'd consider playing him. We filmed the pilot initially and then approached broadcasters, with Setanta Sports picking it up quickly.

How did Collie McCarthy get involved as the film's producer?

Collie first appeared as an actor in the second series, where Fran conspired to give him an anaphylactic fit, resulting in his character being taken away. All three of us have been involved almost from the beginning in 2009. Over the years, Collie developed as a producer, and he suggested reviving *Fran the Man* as a feature film, leading us to where we are today, which is very exciting.

What experiences helped you form the character?

I've been mentoring teams, especially school teams, for a long time. In that role, you must be mindful because you're a role model. Adult football, however, allows more leeway. I've been in football all my life in some form, whether playing, coaching, or mentoring. The challenging part of selecting teams also influenced Fran's character. Looking back on old scripts, stills, and footage jogged my memory and was helpful in the preparation process.

What excited you about turning *Fran the Man* from a TV series into a film?

We always thought it could work on a grander scale as a feature film. It's a much bigger project, with a lot more input from everyone involved. I'd seen Collie's feature *I Used to Be Famous* at the Savoy premiere, and they did a fantastic job. I knew we were in good hands.

What aspects of the story or character do you personally connect with, and how did you draw from your own experience?

Most people might not admit it, but everyone has a bit of Fran in them. In real life, you keep it in check, but during this production, you can let it out a bit, which is the best part.

Did you take inspiration for Fran from any well-known football personalities?

Not really from football personalities. The character draws more from unknown figures at grassroots levels. Richie modelled Fran on people he encountered through his involvement in schoolboy football, capturing both everybody and nobody at once.

What's it like working with comedians like Ardal O'Hanlon, Risteárd Cooper, Amy Huberman, Deirdre Kane, and Toni O'Rourke?

It's fantastic. I've admired all of them for a long time. I saw Toni O'Rourke perform seven years ago in a play my brother wrote, *All That We Found Here*, and her stage presence is

remarkable. Richie introduced me to Ardal O'Hanlon's stand-up a while back, and it's great to finally work alongside them.

What's your favourite thing about shooting in Dublin, Dún Laoghaire, and Sallynoggin?

Sallynoggin has a real soccer culture—it's in the very fabric of the place, built in the mid-1950s and steeped in football tradition. Father Frank McCabe, a local figure, coined the Joey's Clubhouse motto, "Forward to the goal," which is still proudly visible. It's the perfect backdrop with a deep-rooted soccer heritage.

Tell us about working with Stephen Bradley as a director

Stephen and I got to know each other well over a few months. We'd meet informally, have a few drinks, and chat about everything, from films we like to admired actors.

How did you end up working with Eddie Marsan?

I'm a big fan of *Gangster No. 1* and Eddie Marsan's performance, and it turned out that Stephen and Eddie were friends. Stephen decided to reach out, and Eddie happily obliged, so everyone's thrilled to have him on board.

If you could summarise *Fran the Man* in three words, what would they be?

Football, funny, and for everybody

AMY HUBERMAN

JACKIE CHARLTON

How would you describe Jackie Charlton?

Jackie's a grafter who wants the best for her son, Bobby. She's a single parent, working three jobs to keep everything going. She's very focused on getting Bobby through his Leaving Cert and keeping him on the straight and narrow, even though he's at that age where he's easily distracted. She loves him more than anything and is very devoted to his future—probably at the expense of her own needs. She's a kind, giving mum who puts her son first.

What initially attracted you to the role of Jackie Charlton?

The script was so funny! I hadn't filmed a comedy mockumentary before, and I just thought it would be so fun. I knew Stephen and a lot of the cast, and the script made me laugh right away. It's a different kind of role for me, and when I read with Darren, who plays Bobby, I felt like everything came to life. I wanted to be part of it—seeing how real it felt in this documentary style was exciting.

What excited you about working on *Fran the Man*?

Working with such talented actors and an amazing director was a big draw. Plus, my brother's in it, so that was a bonus! The style of filming, where it feels like the real world and you occasionally break the fourth wall with glances at the camera, was something I've always loved watching in other shows. It's great fun to slip between the worlds of fiction and documentary. It just felt like a project with funny people, a great script, and good people attached.

What aspects of the story or character do you personally connect with, and how did you draw on your own experiences?

I can definitely relate to Jackie's love for her son and her desire for him to have the best opportunities. She's doing it all on her own, which adds a huge weight to her decisions. Being a Mum myself, I understand that deep sense of wanting the best for your kids and supporting them however you can.

What's it like working with actors and comedians like Darragh Humphreys, Ardal O'Hanlon, and Deirdre Kane?

Oh, it's magic! I hadn't worked with Darragh before, but I've worked with Ardal, and he's been my husband in another project. Dee's a good friend, and we've done other things together, so it's great to reunite. I could actually hear their voices in the script when I read it! It's extra special to work with people you know and enjoy being around. I even wanted to come on days I wasn't filming, just to see them in action.

What's your favourite thing about shooting in Dún Laoghaire and Sallynoggin?

I grew up not far from here, so it feels like home. I've shot in Dún Laoghaire a few times before, and I love driving past places, remembering scenes we've filmed there. As a teenager, I used to spend my weekends at Dún Laoghaire Shopping Centre, buying records and getting ice cream. It's nice to be back in a place with so many memories, and it's always a thrill to film in Dublin, showing off our city.

What do you hope people will take away from *Fran the Man*?

I hope people see that good-hearted folks sometimes get their lucky break, even if things don't always go smoothly. There are ups and downs, but you root for the good guy to come out on top. I want viewers to laugh, enjoy it, and maybe even learn a bit more about football, like I did. But mostly, I hope it brings some smiles.

If you were to describe the film in three words, what would they be?

Funny, heartwarming, and football-y!

ARDAL O'HANLON
JIM O'DEA

How would you describe your character, Jim?

Jim's a solicitor by trade, but deeply invested in junior football. He thinks he's a lot cooler than he is. But he has an outward gravitas, a certain amount of authority in the world of the film. Fundamentally he's a bit lonely. He'd probably admire the likes of Harry Redknapp or Malcolm Allison, managers who had a bit of flash and a way with people.

What initially drew you to this role?

I loved Jim's world and this community he's a part of. He channels all of everyday frustrations and disappointments and loneliness into this football club. It's pure escapism. A lot of middle-aged men are little boys at heart. Fran the Man brings together these big personalities in a small football club setting. It's a world I know and love so I jumped at it. I think we have all the right ingredients here to make something really special.

Did you draw on any well-known football managers to shape Jim?

Not really, I played quite a bit of junior football in my early twenties. Later I coached boys' football. So Jim is more inspired by those type of people, the folks with passion but none of

the fame. But you could say he'd know of Redknapp or Ron Atkinson, and he'd definitely have admired their style.

How is it working with actors and comedians like Darragh, Risteárd, and Deirdre?

It's been brilliant. Darragh and I clicked immediately—so much so that we couldn't stop laughing during the first hour of our first scene! Risteárd is one of my best friends; we're always playing tennis or grabbing dinner, so working with him has been natural. Deirdre and I go way back in comedy, so it's been great.

What's your favourite thing about filming in Dublin, Dún Laoghaire, and Sallynoggin?

Definitely the familiarity. It's lovely to be close to home and working in places I know well, even if I don't get a chance to explore them as much as I'd like during filming.

Are you a football fan yourself?

I've been a Leeds fan since childhood, and I've always had a soft spot for Celtic and the Irish national team. Football isn't just about watching the game; I love studying it, finding the deeper meaning in rivalries and everything it represents. Years ago, I even made a documentary series, *Leagues Apart*, exploring the essence of football. That sense of belonging. That passion for the game made working on *Fran the Man* even more exciting.

What do you hope people will take away from *Fran the Man*?

I'd love people to find it amusing and heartwarming. It's not just a film about football; it touches on the camaraderie, the community, and the personal lives of lonely middle-aged men. It has warmth, humour, and a beautiful love story woven in.

If you had to describe *Fran the Man* in three words, what would they be?

Warm, witty, and wonderful.

DEIRDRE O'KANE

DYMPNA GREEN

How would you describe Dympna Green?

Dympna is a gangster at heart—a bit of a thief and very good at it! She's a successful businesswoman who runs a travel agency and enjoys her life, even indulging a bit. Honestly, I'd quite like to be Dympna.

What initially attracted you to the role?

The script, absolutely. I found it clever and funny from the first read, and I'm always game for a good comedy.

What excited you about working on *Fran the Man*?

Getting to spend more time with my husband—he's the director, you know. And I love *Mock Dock*; I've worked with that faster shooting style before, and it suits me. Regular sets can drag on a bit, if I'm honest.

Any personal connections to the character or parts of the story? Did you draw from any real-life inspirations?

Not directly, but I thought about various businesswomen I've watched over the years—Irish and beyond. That helped, especially with the costume ideas, which influence how you

move and talk. Dymrna certainly has a strong sense of style! Stylish and colourful, yes! Whether she's actually stylish is debatable, but I love her look. Her jacket—amazing!

Why does Dimple sponsor the team?

Dymrna is dodgy but clever. Sponsoring the team is good for business; she figures the players will come to her travel agency for their golfing trips and holidays. Makes business sense.

What's it like working with actors and comedians like Darragh Humphreys, Ardal O'Hanlon, and Amy Huberman?

Delightful! When comic actors work together, there's a shorthand—a rhythm. If we get the chance to improvise, it flows easily, which is a joy.

What was your favourite part about shooting in Dún Laoghaire and Sallynoggin?

Five minutes from my house! No early mornings—that's the real reason. I was thrilled.

What do you hope viewers take away from *Fran the Man*?

I just want them laughing from start to finish—and, of course, I hope it's a hit!

How would you describe *Fran the Man* in three words?

Funny, funny, funny.

RISTEÁRD COOPER

DETECTIVE SERGEANT GERRY NOLAN

How would you describe Detective Gerry Nolan?

He's a no-nonsense Limerick man, a real "tough love" character. He's not violent, but there's definitely an edge to him. I think he loves his gun and badge. He's wanted to be exactly what he is since he was young, and he's determined to whip people into shape.

What initially attracted you to the role?

The script, mainly. I liked that Nolan is unapologetically a bit of a bully, in a way that feels so different from today's overly cautious world. He doesn't filter himself at all. He's fiercely committed to upholding the law, especially regarding match-fixing, and he doesn't care much for soccer—he's a true GAA fan. The friction between him and Fran really adds to his character.

How did you prepare for the role?

I read the script several times and thought of people I've come across in real life to inspire Nolan's accent, walk, and attitude. Originally, he was from Dublin, but I thought making him from Limerick would add an extra layer of friction between him and Fran. Being a GAA enthusiast only deepens that divide.

What excited you about working on *Fran the Man*?

I really liked the world the script created. There's an innocence in Fran's story, and it has a quirky humour I enjoyed. I loved the contrast of the detectives being bullies to Fran, but in a way that still makes sense in their world. It's funny, and I knew it would be a joy to work on.

Did you base Nolan on any well-known TV detectives?

Nolan is based on a few people I know who, let's say, might wish they were detectives. But no, they probably wouldn't want to see themselves in Nolan's shoes.

What's it like working with actors and comedians like Darragh Humphreys, Ardal O'Hanlon, and Tony O'Rourke?

I didn't know Darragh, however I had watched 'Fran' the TV Series. Darragh was fantastic in the original series, so it's amazing to see *Fran the Man* become a reality. He's born to play the role. Ardal and I have done quite a bit together over the years, and Tony's lovely too. They're all great people, really.

What do you hope people will take away from *Fran the Man*?

I hope people see the value in being passionate about something, even if there's no financial reward. Fran's dedication may seem naïve, but it's inspiring. There's a parallel between sport and life—both can be cruel, but there's something brilliant about caring deeply about something, no matter the reward.

What was your favourite part about shooting in Dublin and the Dún Laoghaire area?

It's great being close to home! It's my first time shooting around here, so it's nice not having a long commute. It's a great area to film in.

TONI O'ROURKE

DETECTIVE NAOMI CLANCY

How would you describe Detective Naomi Clancy?

Detective Naomi Clancy is a young, hardworking detective. She's part of a duo with Detective Nolan and represents a new age of detectives—she suffers no fools!

What initially attracted you to the role of Detective Naomi Clancy?

I love the humour in *Fran the Man*. I haven't had the opportunity to do a lot of comedy, and I think I'm very funny, so that was a big draw. Plus, I've never played a detective before, so it was something new—and I get a gun, so I'm having great fun!

How did you prepare for the character?

I had to do quite a bit of research since I was new to the world of match-fixing and not a huge football fan. I looked into that world and also learned about Shamrock Rovers, which was helpful in shaping the role.

What excited you about working on *Fran the Man*?

So many things! I was thrilled to work with Stephen Bradley again—we had worked together previously, and I was eager to collaborate on something so fresh. The mockumentary format is new for me, so I was excited to see how that would play out.

What's it like working with actors and comedians like Darragh Humphreys, Ardal O'Hanlon, and Risteárd Cooper?

It's been incredible working with such a diverse group of actors and comedians. Risteárd Cooper is truly a master of his craft—his vocal range is impeccable, shifting effortlessly between impersonations, which we've seen throughout his career. He really anchors our world as detectives. Watching him work has been such a privilege. The same goes for Darragh, who is so grounded in his role. And Ardal—just brilliant! During the read-through, I

was in stitches the entire time. We're really spoiled with this cast, especially with talents like Deirdre O'Kane and Amy Huberman.

Did you take any inspiration from well-known TV detectives?

I didn't specifically draw from any famous TV detectives. Instead, I watched interviews with real detectives to observe their seriousness and commitment. Playing a character who often speaks directly to the camera, in an interview style similar to this, was new for me. That's where a lot of my inspiration came from.

What was your favourite part about shooting in Dun Laoghaire and Sallynoggin?

I grew up in Sallynoggin, so filming here feels like being in my own backyard! It's wonderful. Hatch Coffee, my favourite coffee shop in the world, is nearby, so I love grabbing a coffee there in the mornings. And being by the sea—how lucky are we?

What do you hope people will take away from *Fran the Man*?

I hope people feel a sense of fun and community. That really jumped off the page for me—seeing these little pockets of people supporting each other. Growing up in Sallynoggin, I've met plenty of "*Fran the Man*" types, so I think people will enjoy recognising these characters and feeling that sense of familiarity and community.

ABOUT THE CREW

STEPHEN BRADLEY **DIRECTOR**

Stephen has directed three feature films and numerous feature docs, tv series and stand-up comedy shows. He was most recently Story Producer on *Last One Laughing* for Amazon Prime featuring Graham Norton and Aisling Bea. Stephen's last feature *Noble* (2016) won six audience awards at US festivals and was selected for Cannes Cinéphiles. Shot in Vietnam and England, the film starred Deirdre O'Kane (IFTA Best Actress), Brendan Coyle, Sarah Greene (IFTA Best Supporting Actress) and Academy Award nominee Ruth Negga. Stephen's first feature *Sweetie Barrett* (1998) starred Brendan Gleeson, Liam Cunningham and Andy Serkis.

RICHIE CONROY **WRITER**

Richie is an award-winning comedy and drama writer whose credits include; the feature animation franchise, *Two By Two*; BBC's adaptation of the much-loved Enid Blyton books, *Malory Towers*; and the original series of *Fran: Assistant Manager*. He is also a published author of novels, short stories and picture books.

COLLIE MCCARTHY **PRODUCER**

Collie's debut feature, Netflix Original *I Used to Be Famous* (2022) starring Ed Skrein and autistic musician Leo Long, hit the Top 10 in 68 countries including the UK and US in its opening week. His short film work has been IFTA nominated and Academy Award longlisted. Collie was selected as a Screen International 'Rising Star' in 2023.

PAUL GRINDEY **EXECUTIVE PRODUCER**

Through his advisory service Viewfinder Films, Paul consults across all financial and legal matters, representing the film to both domestic and international financiers, distributors and sales agents. His credits include the Oscar-winning *The Father*, breakout debuts *Rye Lane* and *Blue Story*, Danny Boyle's *Slumdog Millionaire* and Martin McDonagh's *In Bruges*.

ABOUT THE CAST

DARRAGH HUMPHREYS

FRAN COSTELLO

Darragh Humphreys is an actor and schoolteacher from County Dublin. He played the titular role in *Fran Assistant Manager* in both Series 1 (2009) and Series 2 (2010). *Fran the Man* is his first feature film.

Darragh regularly provides voice-over work, most notably for E-Flow and Frank and Honest Coffee and is a fluent speaker of Gaeilge.

AMY HUBERMAN

JACKIE CHARLTON

Amy Huberman is an acclaimed Irish actress, writer, and author known for her charismatic screen presence and comedic talent. Born in Dublin, Huberman completed a BA in social science and an MA in media studies, before following her passion for a career in acting. Since then, she has become one of Ireland's most beloved actors, known for her roles in a range of theatre, film, and television.

Huberman is perhaps best known for her television work, where she has built an extensive resume that spans both Irish and international productions. Huberman gained widespread recognition with her role in *The Clinic*, directed by Declan Recks, where she played Daisy O'Callaghan followed by a lead role in comedy series *Threesome* on Comedy Central. She starred as Tara Rafferty in the legal drama *Striking Out*, a popular Irish TV series in which she played a high-flying lawyer who starts her own practice after a personal betrayal. Her performance in *Striking Out* earned her an IFTA for Best actress and a loyal fan following. And more recently Amy starred in seasons 1-3 of *Harry Wild* as Orla Wild, alongside Jane Seymour.

Additionally, Huberman created, wrote, and starred in *Finding Joy*, a comedy television series that follows a woman searching for happiness in the midst of life's chaos. Her comedic timing and relatable portrayal of Joy O'Neill won her acclaim as a writer and lead actor, and the show quickly became a favourite in Ireland. Huberman has also appeared in British series such as *Cold Feet*, where her guest role added a charming dimension to the popular show.

Amy's film roles have solidified her reputation in Irish cinema, blending humour and relatability. Her IFTA winning performance for lead actress in the film *Rewind*, a psychological thriller directed by P.J. Dillon, showcased her dramatic range and earned her acclaim. Huberman appeared in *A Film with Me in It*, alongside Dylan Moran, where her natural comedic talent shone through in this dark comedy. And more recently Amy starred in *Flora and Son* (2023), *Puffin Rock* and *The New Friends* (2023) and *Fran the Man*.

Beyond acting, Huberman is a published author- she wrote the number one best-selling novel 'Hello, Heartbreak', and number one best-selling children's novel 'The Day I got Trapped in my Brain' further showcasing her talents as a writer and storyteller.

ARDAL O'HANLON

JIM O'DEA

Star of *Fr Ted* (C4) and *Death in Paradise* (BBC) and guest in the last two series of *Derry Girls* (C4), Ardal O'Hanlon is one of the best-loved stand-up comedians in the world. A founding father of Dublin's contemporary comedy scene, he moved to London where he quickly won the Hackney Empire New Act of the Year and was soon catapulted into the world of sitcom. However, despite that distraction, he continues to tour his punchy but absurdist life-enhancing comedy worldwide.

As well as appearing at the major festivals- Montreal, Edinburgh, Melbourne- he presented *The Stand Up Show* on BBC for three series. He featured on the first ever series of *Live At The Apollo* (BBC) and again in 2019, and *Michael McIntyre's Roadshow* (BBC) not to mention his own *Dave's One Night Stand* (Dave) and a half-hour special for Comedy Central (USA), the first overseas act to do so. He has also appeared on the likes of *The Graham Norton Show* (BBC), *The Late Late Show* (RTE) but tries to preserve his dignity by avoiding panel shows. That said he has recently turned up on *Would I Lie To You?* (BBC), *Taskmaster* (C4) and *Unforgivable* (Dave). As well as *Fr Ted*, for which he won a British Comedy Award and Bafta nominations, Ardal's acting credits include leading roles in *Death in Paradise* (BBC), *My Hero* (BBC), *Derry Girls* (C4), *Big Bad World* (ITV), *Blessed* (BBC) and the RTE sitcom *Val Falvey Td*. He was also seen in *After Hours* (SKY) and briefly in *Cucumber* (C4). On top of that he once played a cat creature in *Dr Who* (BBC), a dad in *London Irish* (C4) and a seedy teacher in *Skins* (C4). More recently he featured in *The Woman in The Wall* (BBC), and *Rosie Molloy Gives Up Everything* (SKY).

Forthcoming dramas include *Sherlock and Daughter* (CW), *How To Get To Heaven From Belfast* (NETFLIX), *Return To Paradise* (BBC), *Showkids* (RTE) and the feature film *Fran the Man*.

Ardal has written and presented a number of documentaries including the celebrated *Leagues Apart* (about great footballing rivalries in Europe), *Guess Who's Dead*, and *Holy F**** all for RTE, *Tree of the Year* (C4), *Showbands* (BBC) and *Ireland with Ardal O'Hanlon* (More 4). Last year he presented three acclaimed documentaries, *The Last Priests In Ireland* (RTE), *Emerald Isles* (TG4) and *Through A Glass Darkly: The Geneva Window* (Oireachtas TV). His forays into theatre include *God Of Carnage* (Gate Theatre) and *The Weir* (West End) for which he received a nomination for an Olivier Award. Most recently he appeared in *Dancing At Lughnasa* at the National Theatre.

He has written an acclaimed bestselling novel, 'The Talk You Must Read Before You Die' and in 2022 released his second novel, 'Brouhaha'.

RIS TEÁRD COOPER

DETECTIVE GERRY NOLAN

Risteárd Cooper most recently appeared in *Circle Mirror Transformation* at the Gate Theatre, Dublin, to critical acclaim. Other notable theatre includes *Shipwreck* (dir. Rupert Goold; Almeida Theatre); Conor McPherson's *The Weir* (dir. Josie Rourke; Donmar Warehouse and West End); *Juno and the Paycock* (dir. Howard Davies; Abbey Theatre and The National, London) and *Pygmalion* (dir. Annabelle Comyn; Abbey Theatre).

Recent screen credits include *Murder in G Major* for Hallmark, playing "Eamon McCarthy"; the four-part mini-series *The Inheritance* for Channel 5; Amazon's ten-part series *The Power*; ITV's *Too Close* opposite Emily Watson and Stephen Frears' hit series *Quiz*, playing 'David Liddiment'. Other high lights include *No Offence* and two series of *Delicious with Dawn French*. Risteárd is also well known for his brilliant comedy work, and as a member of the much-loved *Après Match* trio.

DEIRDRE O'KANE DYMPNA GREEN

The last few years have been something of a whirlwind for Deirdre O'Kane. She recently appeared on Amazon Prime's *Last One Laughing Ireland*, fronted her own talk show - *Deirdre O'Kane Talks Funny* - in the primetime Saturday night slot on RTÉ One, and debuted a brand new standup comedy series, *The Deirdre O'Kane Show*, with Sky Comedy. Deirdre also appeared as a judge alongside Boy George, Aston Merrygold and Vogue Williams on the new Fox-developed talent show, *The Big Deal*, for Virgin Media Television. A co-founder of Comic Relief in Ireland, Deirdre presented the critically acclaimed *RTÉ Does Comic Relief* which raised more than 6 million euros to help those most in need as a result of the Covid-19 pandemic and reached in excess of 1.4 million viewers across Ireland. In recent years she has hosted the prestigious IFTA Film & Drama Awards (for both RTÉ and Virgin Media), and reached the finals of the national broadcaster's top-rated entertainment show, *Dancing with the Stars*. Deirdre is also known as the voice of smash-hit perennial, *Gogglebox* (Virgin Media).

One of Ireland's favourite comedians, Deirdre never strays too far from her live stand-up roots; her new show, *O'Kaning It*, a box-fresh hour of side splitting laughs, is currently touring Ireland and the UK.

A six-time Irish Film and Television Awards (IFTA) nominee, Deirdre was awarded Best Lead Actress (Film) 2015 for her role as Christina Noble opposite Liam Cunningham, Sarah Greene and Brendan Coyle in Stephen Bradley's feature *Noble*. Released in September 2014, *Noble* won Jury and Audience awards at the Boston Film Festival, Santa Barbara International Film Festival, Newport Beach Festival, Nashville and Dallas Festivals.

Other feature film credits include the BAFTA winning *Festival* for Channel 4, *Intermission* directed by John Crowley for Parallel Fims, *Killing Bono* directed by Nick Hamm for Cinema Three and *Dollhouse*, directed by Kirsten Sheridan for Factory Films.

An accomplished television actor, Deirdre starred alongside Debi Mazar and Hillary Duff in Darren Starr's hit sitcom *Younger* (TV Land, US) which aired in September 2017. Other TV credits include *Paths to Freedom* (RTÉ) in which she played Brendan Coyle's long-suffering wife Helen, *The Clinic*, *Fergus's Wedding*, *The Fitz*, and *Bittersweet*. She appeared in the leading role of Debra Moone in three series of *Moone Boy* (Sky) opposite Peter McDonald and Chris O'Dowd, garnering Deirdre her fifth IFTA nomination in 2014.

Theatre credits include *Mary in Juno* and the *Paycock* (The Abbey), *Miss Funny* in *At the Black Pig's Dyke* (Druid Theatre) *Daphne* in *Present Laughter* (Gate Theatre), *Jean* in two sold-out runs of *Dandelions* at the Gaiety Theatre for Landmark Productions, and her acclaimed performance in the one woman show *My Brilliant Divorce* (Druid).

TONI O'ROURKE

DETECTIVE NAOMI CLANCY

Irish actress Toni O'Rourke has built an impressive career in film, television, and theatre. Starting as a child actor, she later honed her craft at The Gaiety School of Acting, The National Theatre School of Ireland. Just three weeks after graduating, Toni was cast in Mark O'Connor's acclaimed film *Cardboard Gangsters*, which earned an IFTA nomination and showcased her talent to a wide audience. This breakout role paved the way for Toni's continued presence in prominent film and television productions.

Toni is widely known for her work in *Calm with Horses* (2019), a Film4 production where her performance as Erin O'Hara was praised for its depth and intensity, and *God's Creatures* (2022), an A24 production where she starred alongside Paul Mescal and Emily Watson, capturing attention with her compelling portrayal of complex characters. Toni's filmography also includes roles in projects like *Lift*, directed by F. Gary Gray for Netflix, and *The Boy That Never Was*, where she co-stars as 'Robin' with Colin Morgan.

On television, Toni has appeared in *The Boy That Never Was*, *Cold Courage* and *The Clinic* establishing herself as a versatile actress capable of bringing authenticity and emotion to diverse roles. Her stage work includes the lead role of 'Bridget' in *Porcelain*, Margaret Perry's debut play for the Abbey Theatre in Dublin and *Disco Pigs* adding to her reputation as a dedicated and dynamic talent in the theatre world.

With her range and commitment to her craft, Toni O'Rourke continues to captivate audiences and is recognised as one of Ireland's most promising actresses.

TOP CREDITS

DIRECTOR

Stephen Bradley

SCREENPLAY

Richie Conroy

PRODUCER

Collie McCarthy

DIRECTOR OF PHOTOGRAPHY

Ross O'Callaghan

PRODUCTION DESIGNER

Paki Smith

EDITOR

Stephen Vickers

SOUND

Mick Cassidy

COSTUME

Kathy Strachan

MAKEUP

Barbara Conway

EXECUTIVE PRODUCERS

Paul Grindey
Gregory Pepin
Charles Moore
Jakub Brecka
Richie Conroy
Tine Klint
Greg Martin

CHARACTERS & CASTING

DARRAGH HUMPHREYS

FRAN COSTELLO

Reprising The Role of Fran - The Man.
Our unlikely hero wears his heart on his sleeve.

ARDAL O'HANLON

JIM O'DEA

The Gaffer. Fran's Boss, mentor and unexpected solicitor.

AMY HUBERMAN

JACKIE CHARLTON

The heart warmer - Single mum and the apple of Fran's Eye.

RISTEÁRD COOPER

DETECTIVE GERRY NOLAN

The Wily One. Our old school Dublin cop in need of results.

TONI O'ROURKE

DETECTIVE NAOMI CLANCY

The Tenacious one. Our no-nonsense cop with the bit between her teeth.

DEIRDRE O'KANE

DYMPNA GREEN

The Club Sponsor. Smart, Sharp and entrepreneurial.

LOCATIONS

FILMED IN DUBLIN:

Sallynoggin incl St Josephs Athletic Football Club, San Siro Chipper

DunLaoghaire incl Miami Cafe, Royal Marine Hotel, Vincent Finnegan Estate Agent

Poolbeg incl Pidgeon House



PRODUCTION NOTES
FRAN THE MAN

TECHNICAL DETAILS

TITLE

FRAN THE MAN

YEAR OF PRODUCTION

2024

RUNTIME

85 MINUTES

LANGUAGE

ENGLISH

COUNTRY OF PRODUCTION

IRELAND

