



HUNGER

A FILM BY STEVE McQUEEN

MICHAEL FASSBENDER LIAM CUNNINGHAM STUART GRAHAM

Running time: 96 MINS

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Summary

Hunger follows life in the Maze Prison, Northern Ireland with an interpretation of the highly emotive events surrounding the 1981 IRA Hunger Strike, led by Bobby Sands. With an epic eye for detail, the film provides a timely exploration of what happens when body and mind are pushed to the uttermost limit.

Synopsis

Raymond Lohan wearily follows his normal routine: an ordinary man doing the job of a prison officer in the Maze Prison in Northern Ireland, 1981. Working within one of the infamous H-Blocks, where republican prisoners are on the Blanket and No-Wash protest, is a living hell for both prisoner and prison officer.

A young, new prisoner Davey Gillen is brought into this environment for the first time. Although terrified, Davey resolutely refuses to wear the prison uniform - he is no common criminal. So joining the Blanket protest, he shares a filthy cell with another 'non-conforming' republican prisoner Gerry Campbell. Gerry, hardened to the horrific realities of Maze life, guides Davey through the daily routine, he trains him how to smuggle items and exchange 'comms' (communications) with the outside world, passing them on to their H-Block leader Bobby Sands at Sunday Mass.

The prisoners are persuaded to take up the prison regime's offer of civilian clothes – a potential breakthrough in their struggle to regain political status – only for them to be mocked by the 'clown clothes' handed out. A riot erupts. In the mayhem, the prisoners destroy the clean cells they've been moved to. The riot is violently crushed with beatings and body searches. The violence spreads beyond the Maze; no prison officer is safe and Raymond is shot dead.

Bobby Sands meets Father Dominic Moran. Once the initial humorous banter is out the way, Bobby reveals that he is going to lead a new Hunger Strike to protest for special category status for republican prisoners. The conversation immediately intensifies into a battle of words that illuminates the prisoners' determination to begin another Hunger Strike through the priest's questioning of motives and morality. Bobby's mind is unchanged and the strike will begin.

Later. Bobby Sands has been moved to the hospital wing as his condition deteriorates and where a friend and his parents visit him. Bobby Sands is the first to die of ten men.

Director's Statement

I want to show what it was like to see, hear, smell and touch in the H-block in 1981. What I want to convey is something you cannot find in books or archives: the ordinary and extraordinary, of life in this prison. Yet the film is also an abstraction of what it is to die for a cause.

Hunger for me has contemporary resonance. The body as site of political warfare is becoming a more familiar phenomenon. It is the final act of desperation; your own body is your last resource for protest. One uses what one has, rightly or wrongly.

It is important to me that the events are shown through the eyes of both prisoners and prison officers. Within the film there has to be time as well for reflection. There is a long conversation between Bobby Sands and a Catholic priest about Sands's decision to go on a hunger strike. The

exchange becomes a philosophical chess game with high stakes. They have to discuss the nature of sacrifice. *"Freedom means everything to me... Taking my life is not just the only thing I can do, it is the right thing"*.

In the end we are alone with one man, living out his last days in the most extreme manner possible – but only one decision away from choosing to surrender and live. The simplest physical action becomes an odyssey.

In *Hunger* there is no simplistic notion of 'hero' or 'martyr' or 'victim'. My intention is to provoke debate in the audience, to challenge our own morality through film.

Steve McQueen – May 2008

Steve McQueen Interview

Why did you choose to make a film of this particular moment in history now?

Over the course of months of thinking about the making of a feature film quite intensively, and registering what was going on around me at that time, I became very interested in Bobby Sands. When I was a child growing up in 1981, aged about eleven or twelve, there were three things that influenced me: the Brixton Riots, Tottenham winning the FA Cup - which was fantastic - and Bobby Sands. His image appeared on the TV screen virtually every night with a number underneath it and it stayed with me... that passion and that level of confrontation to die on hunger strike. This memory and this opportunity drew me to find out more about him and I thought it could be a powerful film.

There is this one image in my head of a child that refuses to eat. His mother tells him he cannot leave the table until you eat. For this child, at that moment, in a world ruled by his parent, refusing to eat is his only way he can fight back.

When Jan Youngusband at Channel 4 approached me at the beginning of 2003 there was no Iraq War, no Guantanamo Bay, no Abu Graib prison but as time's gone by the parallels have become apparent. History repeats itself, lots of people have short memories, and we need to remember that these kinds of things have happened in Britain.

Research and working with Enda Walsh to create the script...

I have never written a script before so I wanted to find a writer to work with. But I didn't want to work with a screenwriter – it just didn't feel right somehow. Meeting Enda Walsh, it was just immediate; he gets it, he is like a kindred spirit – a playwright of course but an artist.

We read and researched before going to Northern Ireland. Speaking with ex-prisoners and prison officers in the Maze, with priests who visited there... was probably the heaviest experience of my life emotionally. We came back to London and I don't think we spoke to each other for a period of two weeks to recuperate from the experience.

What I wanted to do was to know what it felt like to be in the Maze at that time – to capture what is not written about in history books. I wanted the first part to be like walking into a room and turning off the lights so you feel your way through the room by touch; learning the architecture, the geography... Originally I didn't want to have any dialogue at all. Words can often just fill space and its just noise after a while and this can take away from what's actually going on. Instead I wanted to focus on the texture of what it was like being there at that time – the atmosphere. These are the things that don't get written in history books and I wanted to use a magnifying glass and put these things on a plinth in some ways - similar to black and white photography when you can sometimes better see the architecture, the shape of things. But then I started to think about there being, after a period of no dialogue, an avalanche of dialogue. A confrontation, a debate... similar to the to-ing and fro-ing of a Jimmy Connors – John McEnroe Wimbledon tennis final or a Frazer - Ali fight. You don't know who to champion. There's no clear

winner. In *Hunger*, this is the scene of Bobby Sands and the priest. Some people think Bobby was wrong – a terrorist, others that he was right - a martyr and I wanted to look at the left and the right of this. When two stones hit against each other, they create sparks and make fire. And I wanted to hold that for a moment and for people to think.

I knew I wanted the warm-up – Bobby and the priest feeling each other out. Then it gets a little more competitive. And then, the announcement of the hunger strike cuts in. You could say that the whole conversation was based on tennis or boxing. If someone's hitting you, how do you save your energy? How do you rest? The other person gets ahead, then you get ahead. Its all about tactics. I said all this to Enda and the genius of Enda was that he wrote that and then he came up with the idea of the foal. It's a bit like jazz, you write the music and then, if you let people go, they can improvise within the form.

Filming in Northern Ireland...

Originally we wanted to film in the H Block but that was not possible. However it was essential that we filmed in Northern Ireland, using Northern Irish crew and cast. What became apparent was how so many people had been touched by this story and it was quite remarkable how everyone knew where they were when Bobby Sands died and during the hunger strike, everyone had some kind of relationship to the events of that time. There was also many of the younger generation of cast and crew who had grown up with the stories of their parents or uncles and aunts and who were now playing the parts or contributing to the scenes that members of their family had actually lived through – prison officers, visitors smuggling 'comms' (communications), prisoners in the H-Block. In making this film, there was a real coming together.

Working with actors...

I had never worked with actors before but I thought it best to be truthful with them and I think they found that quite shocking. But I always feel that if you show you are taking risks, people will go that extra mile. It was a great, great experience.

Actors Liam Cunningham and Michael Fassbender are a bit like Keith Richards and Mick Jagger. They met in Belfast for the first time but they became inseparable. I think at first, in rehearsals, they were testing me out... I am a first-time director. But we had to get to the heart of their scene, of the conversation, and I surprised myself because at certain times I could be quite aggressive but it was all about what could potentially happen and demanding a focus. We rehearsed for quite a few days and you get such a buzz off it... at the same time, you keep on the runway because you don't want to take-off until you're filming.

On the shoot, there can be such an atmosphere and we had that in the room filming the conversation. Before the camera started rolling I said this is probably the only chance you'll ever get to do a 22minute take in your career. The stakes were high in recording it and the stakes were high in the actual scene and we had to do it now. An exciting place to be and I want to be in those moments often as this is when magic happens.

At one point I got everyone out of the studio except Liam and Michael. I told them "to be God" as I felt that they had this possibility of transforming themselves, they had the power as actors where whatever they did, it would be right. They had successfully created this world, like a sphere that wherever it rolled it would be right and so I told them "you are there, you are it" and I think it enabled them to create without being self conscious, without thinking. Everyone came back in and we recorded immediately.

In the film there is both violence and beauty...

When you look at a Velasquez or a Goya painting, the composition of the image holds your gaze – their painting has an attractive-ness and a questioning. What you're attracted to, you can also be repulsed by. *Hunger* is shot on 2 perf 35mm, aspect ratio 2:35:1 - using that ratio there's

always a relationship to something else in the frame which makes a narrative.

People will not stay in the room if you're doing a bad job but they'll stay in the room if you're doing a good job.

Being an artist used to working in a very different way, how did you find working on the film with a team of people?

At first it was difficult and I'd get irritated but this is what I want to do – I think I'm a team player. Of course there needs to be a leader of the team but that's not what interests me. It was fantastic in that each individual is an expert in their field and it's great when you ask your producer a question and you get an answer back immediately and then you ask the production designer something and you get something back immediately – it's wonderful! All these people are there to help you make your movie and it gets to a situation where it's not your movie but it's their movie too so there's a wonderful feeling where you feel WE'RE doing it. It's very different to how I usually work but it's an environment I love being in and I want to continue being in that environment.

Anticipating the film's reception...

There are lots of things going on in the world right now; in Iraq, Afghanistan, in Sudan... but I wanted to concentrate on home, in Britain, on what has happened here. I've made films in the Congo, I've been to Iraq – I was a war artist there – but it is all about what's underneath your bed. What we did here was a film about reflection, about our choices and our past, how we think of ourselves as a nation and what we have done. So I hope the debate following the viewing of the film will be about who we are: I want the screen to be this massive mirror – when you're looking at the screen you're looking at yourself. I think cinema has a power beyond entertainment; I hope this film is entertaining even if it's not a comedy as, in some ways I think it's uplifting but it's not entertainment for entertainment's sake.

My approach to making films is we've got nothing to lose - take a risk. It's important to make decisions in life that you hope will be for the better - make the effort.

If this film disarms the viewer, removes their barrier for a moment in time, then we've got them and through that experience the film can have some power, some meaning and hopefully make a difference. If, through entertainment, one can grab people's attention, then it is great.

Do you want to make another film?

I do want to make another film. It was my first time on a film set and I hope I keep some of that naivety. But I think it is difficult to find a subject to fall in love with again. Reading all these scripts I've been sent, is like a series of blind dates and it's difficult. I think I have to be involved in writing the script again. It takes time.

PRODUCTION STORY

The genesis of *Hunger*...

Jan Younghusband, Exec Producer and Commissioning Editor for Arts, Channel 4: I knew Steve McQueen through the Turner Prize and I have been a fan of his work for some time. When he came to see me to talk about doing his first full scale feature film, it seemed the most obvious next step for him. We had taken the view at Channel 4 that we should support the arts community by doing more than just covering things on television. We decided to commission new work that would be both compelling television and make a difference beyond the screen, and be supportive to the artistic community as a whole. We have since made several "first" films by artists including Lloyd Newson's multi award-winning DV8 THE COST OF LIVING and Suzi

Templeton's Oscar winning PETER AND THE WOLF. We also regularly commission new operas and choreography for film, develop new talent in the performing and creative arts (OPERATUNITY, MUSICALITY, PICTURE THIS), and make new public art and sculpture in the community. (THE BIG ART initiative, and Antony Gormley's WASTE MAN).

How the idea for *Hunger* developed...

Jan Younghusband, Exec Producer: Steve teamed up with Robin Gutch at Blast! Films and we discussed various ideas over a period of time, but none of them seemed quite right. Later, at a meeting with Robin and me, Steve retold the story of Bobby Sands and his last few weeks in the Maze Prison, and immediately I knew this was the right idea for him. Steve has a unique ability, as we see in his other work, to express the deeper psychology of situations simply through looking. I felt he would be able to show us the human story of this young man dying for his beliefs and the people around him on all sides brutalised by an intolerable situation. I felt Steve could revisit this crucial moment in British and Irish history, ten years on from the Good Friday Agreement, and show us in his own unique way the universal humanitarian themes of this story, which have a continued resonance for us today, in so many other situations.

It was obvious the project had real cinematic ambitions and would need partners from the world of film to make it happen. The natural first port of call was my colleagues at Channel 4's film arm, Film4. It was also really important to me that the film developed in a way natural to Steve's usual method of working as an artist. Methods which might not always conform to standard filmmaking practice. So I teamed up with Peter Carlton at Film4, as we had long talked of working with artists, and I knew that Peter and I could work together through Film4 and support the film in a particular way.

Peter Carlton, Exec Producer and Senior Commissioning Executive – Film4

Film4's stock in trade is working with distinctive voices in film and generally that means those from a more traditional filmmaking background such as Shane Meadows, Kevin Macdonald, Sarah Gavron. But we're also unique in our ability to encourage new talent such as Duane Hopkins and Miranda July to furrow their own paths in cinema. One of the advantages for Film4 being an integral part of a broadcaster is our ability to draw on talent from other areas and collaborate with other parts of the organisation such as with the history department on the feature length documentary *Deep Water* or the drama department on Michael Winterbottom's *The Road to Guantanamo* and Gabriel Range's *Death of a President*.

Jan and I had had numerous long talks about collaborations and *Hunger* was very much a perfect fit where we could develop an extraordinary project together and, through Film4, help deliver it to a wider international cinematic audience. By joining forces in this way we've stretched across the boundaries of art and film in a way that is unique to the channel.

Robin Gutch, Producer: After that initial meeting with Jan Younghusband, both Steve and I felt it was essential to meet some people with first hand experience of the Maze prison and the Hunger Strikes. Some years before, whilst working as a Commissioning Editor at Channel 4, my brief had included commissioning producers from Northern Ireland. So I went back to some of my contacts from then and managed to get help in introducing Steve to a few people very close to Bobby Sands and to the events of 1981. This was critical to enable Steve to move beyond an idea for a film towards feeling surer of what kind of film he wanted to make. As well as meeting people, we visited the site of the Maze prison itself. No one could visit the site, which at that time included the old cages of Long Kesh as well as several wings of the Maze itself, and not be overwhelmed by a sense of history. The hospital wing in which all the hunger strikers had spent their last days was still open which was chilling and memorable. I think that visit was the moment when Steve's passion to make the film became an unstoppable force.

Enda Walsh joins with Steve McQueen to create the script for *Hunger*...

Robin Gutch, Producer: Steve and I returned from our first research trip to Northern Ireland heartened and inspired that there was an important and timely film to be made. But also in no doubt that we would need a remarkable writer to collaborate with Steve on the screenplay. We also felt it was essential that the writer should be Irish. We read a lot of plays and screenplays over the next few months, even novels, and we were agreed that one writer stood out. Enda Walsh was already a rising star of theatre, but had also successfully adapted his own play 'Disco Pigs' into a film directed by Kirsten Sheridan. His writing has a combination of uncompromising originality of vision, a remarkable ear for dialogue, and a relish for pushing language into a kind of dramatic poetry. My only reservation was whether two artists of real originality would be able to find a way of collaborating together on a single piece. But that fear evaporated within five minutes of Steve and Enda meeting, as clearly they just 'clicked' in a way that producers dream of but rarely witness.

Enda Walsh, writer: I knew Steve's work pretty well, I could sense the possible direction from just reading that he was attached to it, so naturally I was very excited. Without working narratively, in a classical sense, he always tells very human stories. He's got a real instinct for character and worlds, I think. In my plays particularly I'm interested in the effects of environment on characters and how that affects the story structure... so it was a very good match. I was excited but also very nervous. You want to do justice to yourself but of course you want to try and capture something for an audience... and show in this case... a very extreme environment... but give the audience something new, I hope. A different way of seeing how a story might work.

The impact of the research process on the script...

Enda Walsh, Writer: Apart from reading a lot of news transcripts and various books.... we had the opportunity of meeting ex-prisoners from that time in the Maze prison and colleagues of the 10 men who died. It was inspiring. Regardless of whether I believed in their cause... I admired how they survived in the Maze, their loyalty to each other and to their beliefs. But it was the way they talked that really had an impact on me. They were all hugely articulate men. They had a real command of language. And that had an effect not only on the large scene in the middle of the film between Bobby Sands and the priest... but on the whole film in terms of detail and examination.

The script changed radically from first to second draft...

Enda Walsh, Writer: The first draft was trying to tell the story as it happened. So it was initially pretty conservative in its telling. In snatches it was getting to the essence of what we wanted. We just had to extract what it was we were interested in, not try and tell everything, try and tell enough... and try to carve out a film that had a different sort of emotional punch than your standard film. The structure was the revelation and was all Steve's suggestion. That honed how we had to tell the story.

Refining the script up to filming...

Enda Walsh, Writer: There's a tricky narrative line that's being told... a lot of it without words... so that was hard. If we told too much it was always wrong... but we had to move the film forwards... so the narrative is visible but it doesn't swamp the whole piece. Also we wanted it to remain detached and hold back on any emotion. A lot of the time these films are very manipulative emotionally... they become romantic... and that didn't seem right at all. Where we do allow the character some fear, some real emotion... seemed very important and I hope the piece is stronger because of this.

How important has Channel 4 and Film4's commitment been?

Robin Gutch, Producer: I have absolutely no doubt that Channel 4 and Film4 are the only financiers in Britain, and one of the very few in the world, who would be prepared to back a film of this complexity, and potential controversy, from an artist completely untested in narrative film making. Both in terms of development funding, and in terms of putting in the lion's share of the budget. Without them this film would never have been made, simple as that. But we were also very heartened by the degree of support we had from Northern Ireland and the Republic of Ireland. On our very first trip to Belfast, Steve and I had met an initial meeting with Andrew Reid, Head of Production at Northern Ireland Screen, whose encouragement was important at that early stage. And we ideally wanted the film to be financed with a mixture of British and Irish funding, which fortunately came together at Cannes in 2007.

Raising the financing following Channel4's commitment to part fund production...

Laura Hastings-Smith, Producer: Robin Gutch approached me in November 2006 as producer. I was astonished to read such a bold and cinematic script that revisited a moment in history so powerfully and with such humanity. How lucky was I to be invited on a project developed with so much talent, passion and integrity! Once Steve and I had met and he was happy for me to join the team, we reassessed the budget and schedule and the task of raising the rest of the production funds began.

Casting *Hunger*...

Robin Gutch, Producer: The casting of Bobby Sands inevitably created a lot of debate as the development of the film progressed. At some points there was a temptation to see if we could attach a 'star' who would be attracted to the role because of the physical demands it entailed and the chance to portray a character who arguably changed the course of Irish and British history. But the more we thought about it, this seemed the wrong approach as well as being just impractical due to the need to break the shooting schedule to allow an actor to fast for several months. Gary Davy came on board as Casting Director, and I remember came to his first meeting with me and Steve and put down a photo of a charismatic emergent Irish actor called Michael Fassbender, saying "this is your man". We were intrigued, but of course felt the need to audition a range of very talented actors who were suitable for the role. But Michael just stood out all the way along the line, and so we offered him the part.

Laura Hastings-Smith, Producer: Steve, Casting Director Gary Davy and I had lunch with Michael Fassbender in early 2007 and this really sealed everyone's confidence that Michael had the depth of interpretation and commitment for the part of Bobby Sands. I remember talking through in detail the physical realities of the safe but radical weight loss required for the part – he didn't waiver, he'd already thought through every aspect of what taking on this role entailed.

We then met with Liam Cunningham for the part of Father Dominic Moran. We needed an actor who could compete equally in the extended dual that is the 28 page' conversation, between the priest and Bobby, at the centre of the film. As an actor, Liam is able to bring a fascinating mix of strength and vulnerability to the screen. As with Michael, in the end, we were fortunate that our dates just worked with his other commitments.

All the rest of the film's exceptional cast are from Northern Ireland. Steve, Gary and I met with actors in Belfast and we were astonished by the passion and generosity towards the script and Steve's vision for the film. It bode well for the production while reminding us of the sensitivities and responsibilities involved in making this film.

Crew and shooting in Northern Ireland...

Laura Hastings-Smith, Producer: Our shooting schedule in Northern Ireland coincided with numerous other productions but we managed to attract many excellent local crew including the production designer, Tom McCullagh who created the Maze set for us over two sites in, and just outside, Belfast. We had hoped to get some access to the actual Maze prison for filming, and so

the strain of a massive build on our budget was nerve-wracking. *Hunger* is a period film and the demands on Costume (Costume Designer Anushia Nieradzic) and Hair and Make-up Designer Jacqueline Fowler was huge – we were all acutely aware of the importance of creating an utterly convincing world. The DOP, Sean Bobbitt, had worked with Steve on much of his artwork over the last few years so this creative partnership was well established. Bringing together the right cast and crew for a film is a kind of alchemy and on *Hunger* we had the magic combination of the best talent, collaborative support and a shared vision.

We shot the film in Northern Ireland in two parts, filming the first two thirds of the film in Autumn 07 and then the last days of Bobby Sands' life on hunger strike in January 08, allowing time for Michael to lose weight in November/December. The split schedule was a necessity however we came to feel it was a massive advantage to the film; allowing an extended length of time to reflect on the footage shot and edited, and focusing our prep for the final third of the film.

The Film's resonance today...

Jan Younghusband, Exec Producer: : I feel it is the right moment to be revisiting and reconsidering the ideals of these young men who put themselves and others through a great deal for their belief that they could make their world better. I also feel that Steve has a unique perspective (as artists have done through hundreds of years) to show us a crucial moment in our history and enable us to think again about why it happened and what it achieved. The film is impressionistic and not a discussion of facts or a debate about right and wrong, but more a meditation on a moment in time. Today there are different struggles to make the world better according to particular beliefs and lives continue to be affected.

Enda Walsh, Writer: Well very simply it made me question what I believed in in the world. I acknowledge and respect these people's belief in something. It is this that should have universal relevance.

Robin Gutch, Producer: I think when Steve and I came back from Belfast the first time we felt that *Hunger* could be a film that would portray one of the darkest and most significant episodes of recent British and Irish history. But as the development process went on, with Steve and Enda pushing deeper and deeper into the more universal aspects of the story, the film has achieved a much more contemporary resonance in the post 9/11 era and also emerged as an unforgettable piece of cinema about the extremes of human experience. I am sure there will be many, many, different readings of *Hunger*.

Timeline of Relevant Events

1963: Prime Minister of Northern Ireland, Terence O'Neill, begins attempt to address the economic, social and political inequalities between the Catholic and Protestant communities in Northern Ireland.

May – June 1966: Rioting and disorder follows the twin 50th anniversaries of the Battle of the Somme and the Easter Rising – touchstones for Protestant and Catholic communities respectively. Two Catholics and a Protestant are murdered. The 'Loyalist' Ulster Volunteer Force (UVF) is banned.

October 5th 1968: Clashes between Northern Ireland Civil Rights Association NICRA and Royal Ulster Constabulary in Derry (RUC) during civil rights marches.

October 9th 1968: People's Democracy formed after demonstration in Belfast by students. Derry's Citizens' Action Committee is formed from five existing protest groups in Derry, led by Ivan Cooper and John Hume.

March – April 1969: Loyalist bombers target local amenities, including water and electricity. Northern Ireland receives Army reinforcements for the first time since the Second World War.

July 1969: 67 year old Frances McClusky, is killed by an RUC officer. Many consider this the first death of the Troubles.

August 1969: Serious rioting erupts in Bogside, Derry – ‘the Battle of the Bogside’. After two days of continuous rioting, British troops are deployed in Belfast and Derry. Rioting breaks out in Belfast and elsewhere from August 14-17. Seven people are killed and hundreds of homes are destroyed. The British Army is again sent in to restore order.

August 19th 1969: The Downing Street Declaration agreed by the Prime minister of Northern Ireland, James Chichester Clark, and the British Prime minister, Harold Wilson, re-asserts the intention to address issues of equality and law and order in Northern Ireland, and that Northern Ireland will not cease to be a part of the UK without the people’s consent.

December 1969: A split formed in Sinn Fein and the Irish Republican Army, creating what was to become the Workers Party and Sinn Fein, and the Official IRA and Provisional IRA.

August 9th 1971: Internment – detention of suspects without trial - is introduced in Northern Ireland.

September 1971: The UVF was joined by another loyalist paramilitary organization, the Ulster Defense Association (UDA).

January 30th 1972: Bloody Sunday – the army deploys the Parachute Regiment to suppress rioting at a civil rights march in Derry. Thirteen people were shot and killed, with another dying later of wounds.

February 1972: with the bombing of the Aldershot Barracks in England, killing seven people, the bombing campaign spreads to the UK.

March 1972: Stormont Government is dissolved, direct rule - government of Northern Ireland from Westminster - is introduced.

May 1972: The Official IRA announces a ceasefire, marking the end of their military campaign. The Provisional IRA continued its campaign (which lasted until the 1997 ceasefire).

July 1972: Bloody Friday: multiple bombings by the IRA with nine killed and a further 130 civilians injured.

December 1972: 2 people were killed and 127 injured by Loyalist bombing of Dublin, Republic of Ireland. As the Troubles continued there were further bombings in the Republic.

June 1973: Northern Ireland Assembly elections takes place.

December 1973: The Sunningdale Agreement is signed - an attempt to end the Troubles through forcing unionists and nationalists to share power.

Dec 73 - May 1974: Opposition to power sharing continued, violence and intimidation escalates, with rioting and shortages created by a general strike in May 74.

May 28th 1974: The Northern Ireland Assembly collapses. Direct rule from Westminster is re-introduced – it would last for another 25 years.

December 1975: End of internment.

March 1976: End of Special Category Status for prisoners convicted of terrorist crimes. Since 1972, paramilitary prisoners had held some of the rights of prisoners of war. Now classified as

ordinary criminals, they were to be confined in the new Maze Prison opened on 1st March near Belfast, in its distinctively shaped 'H-Blocks'.

September 1976: Blanket protests begin in the Maze prison, in protest at the end of special category status. They have five demands:- The right not to wear a prison uniform; The right not to do prison work; The right of free association with other prisoners; The right to one visit, one letter and one parcel per week.

The term 'blanket protest' comes from the protesters refusal to wear prison uniforms, instead wrapping blankets around themselves. This was followed by the 'no wash' protest.

October 1980: Republican prisoners begin a hunger strike in protest against the end of special category status.

December 1980: Hunger strike called off when the prisoners mistakenly believed they had been granted concessions.

January 1981: 2,187 people have been killed in the Troubles since 1969.

March 1st 1981: Hunger strike begins again led by Bobby Sands.

April 1981: Bobby Sands elected as a Member of Parliament for Fermanagh and South Tyrone at Westminster. The law was later changed to prevent prisoners standing in elections.

May 5th 1981: Bobby Sands dies in the Maze Prison on the 66th day of his fast, aged 27.

October 3rd 1981: The Hunger Strike ends, but only after the deaths of a further 9 republican prisoners. In the following days and months, the British Government effectively granted all the prisoners' demands but without any formal recognition of political status.

About the Key Cast

Michael Fassbender – Bobby Sands

Following on from the box office success of Zack Snyder's *300*, Irish actor Michael Fassbender was the romantic lead in Francois Ozon's *Angel*. 2007-2008 has been an extremely busy time for Michael:- With a major part in Joel Schumacher's supernatural thriller *Town Creek* shot in Romania and *Eden Lake* directed by James Watkins. Michael is in South Africa filming *The Devil's Whore* directed by Marc Munden - a major new four-part serial for Channel 4 set in the English Civil War.

Michael grew up in Killarney. Having done some theatre and TV, the turning point came when Michael was cast in the epic Steven Spielberg/Tom Hanks production, *Band of Brothers* playing Sgt. Burton 'Pat' Christenson. Following this, Michael was cast in many UK television series. The most notable being *Gunpowder: Treason and Plot* starring as the notorious Guy Fawkes; the teen supernatural drama *Hex* as fallen angel 'Azazel'; *Murphy's Law* where he guest-starred as Caz Miller; Agatha Christie's *Poirot*. and *Trial and Retribution X: Sins of the Father*.

In 2006, at the Edinburgh Festival, Michael starred alongside legendary Mel Smith in *Allegiance*, a play about Winston Churchill and Michael Collins.

Liam Cunningham – Father Dominic Moran

Irish actor Liam Cunningham's latest film role is in *The Mummy 3: Tomb of the Dragon Emperor* to be released summer 2008. He also featured in the multi-award winning *The Wind That Shakes The Barley*, directed by Ken Loach, which won the Palme d'Or at Cannes in 2006. Liam has

worked with many notable directors including Neil Jordan (*Breakfast on Pluto*), Michael Winterbottom (*Jude*) and Alfonso Cuarón (*The Little Princess*). Liam made his movie debut with a small role in Mike Newell's charming Irish fantasy *Into the West* (1993).

Cunningham's stage credits include stints with the Passion Machine theatre company, London's Royal Court Theatre and the Royal Shakespeare Company. His television credits are numerous: for ITV, BBC, RTE, HBO and CBS including guest-starring roles on such British series as *Cracker – Messiah*, *Prime Suspect* and *Murphy's Law*.

Stuart Graham – Raymond Lohan

Stuart has been an established Irish stage and screen actor for twenty years. The early part of his career was dominated by stage work initially with The Lyric Theatre, Belfast. He went on to work with many of Ireland's leading theatre companies most notably with The Irish National Theatre. He has also directed productions for The Belfast Theatre Festival and The Lyric Theatre. After a six year absence from the stage he returned to The Abbey Theatre last year in a critically acclaimed production of Caryl Churchill's *A Number*.

The main body of Stuart's work has been for film and television. From *Silent Witness* to *Waking The Dead* he has worked on many of Britain's best loved television series, as well as taking lead roles in series such as *Steel River Blues* and *The Clinic*. His portrayal of Howard Carter in the BBC's *Egypt* series earned him outstanding reviews. Film credits include *Michael Collins*, *The Butcher Boy*, *Omagh*, *As The Beast Sleeps*, *One Man's Hero*, *Misery Harbour*, and *Goldfish Memory*.

Brian Milligan – Davey Gillen

Brian Milligan's acting career spans over 12 years. His first Television appearance was at the age of 13 in the BBC Drama series *Safe and Sound* (1996). He then went on to co-star alongside Daniel Day Lewis as Ned in Jim Sheridan's, *The Boxer* (1998) and performed with him again in the Kennedy Centre, Washington DC. (1999).

Brian attended Bretton Hall University, Leeds where he studied Acting. This is where he performed as Mario in *Can't Pay Won't Pay* (2001). Since returning home to Belfast, Brian has concentrated on theatre. He has recently finished touring *Ar An Phluid*, a physical theatre piece both written and performed by him. The play has toured Ireland and the UK and has won several festival awards (2006/2007).

Liam McMahon – Gerry Campbell

Irish Actor Liam McMahon had just returned from working with Tim Robbins' *Actors' Gang* theatre company in LA, when he won the role of Gerry Campbell in *HUNGER*. Acting since the age of 12, he was part of the award-winning Ulster Youth Theatre production of 1996. Choosing to study film at Stirling University, instead of attending drama school, he made his screen debut in *Snatch* (2000). Lead roles in British indie films *Living in Hope* (2001) and *Past Present Future, Imperfect* (2004) followed. More recently, he can be seen in *Northanger Abbey* (2007), *The Tudors* (2007) and RTE's medical drama *The Clinic* (2007). Of numerous stage appearances, he most notably won critical acclaim for his lead roles in Danny Morrison's *The Wrong Man*, as Heathcliff in *Wuthering Heights*, and Ricky Roma in *Glengarry Glen Ross*. Liam now lives in Dublin.

About the Key Crew

Steve McQueen – Director and Writer

Steve McQueen is one of Britain's most influential artists. Over the last decade he has opened up the ways in which artists work with film. Born in London in 1969, he attended Chelsea School

of Art and Goldsmiths' College, after which he spent a year at the Tisch School of the Arts in New York.

In the last decade, McQueen's work has been shown extensively in museums around the world and his work has been acquired by major institutions including the Guggenheim, MOCA, Tate and the Centre Pompidou. He won the Turner Prize in 1999. In 2002 McQueen was awarded the OBE, and received a commission from Artangel. The same year he participated in Documenta XI and since then he has been the subject of several major solo exhibitions, including those held at the Fondazione Prada and the Musee d'Art Moderne de la Ville de Paris.

Commissioned by the Imperial War Museum and the Manchester International Festival, the art work *Queen and Country* by McQueen commemorates the British service personnel who have been killed in the war in Iraq. The work was created in response to a visit Steve made to Iraq in 2003, following his appointment by the Imperial War Museum's Art Commissions Committee as an official UK war artist. The project takes the form of a series of postage stamp sheets featuring photographic portraits of individual men and women who have lost their lives in the conflict so far. Each stamp also bears the standard profile of Her Majesty the Queen, the sovereign in whose name they went to fight. The Art Fund is supporting this project; until real stamps are issued the work is incomplete.

McQueen was commissioned by Robert Storr to create two new films, *Gravesend* and *Unexploded*, for the Italian Pavilion at the 52nd Venice Biennale in 2007.

Steve McQueen is represented by Marian Goodman Gallery in New York/ Paris and by Thomas Dane Gallery in London.

Enda Walsh – Writer

Enda Walsh is an award-winning writer for theatre and film, including the prestigious George Devine and Stewart Parker awards. A hit at the Edinburgh Festival last summer, Enda's play *The Walworth Farce* is proving to be a critical and box office success in New York. He is currently adapting his National Theatre play *Chatroom* for Film Four, to be directed by John Crowley.

Walsh's breakthrough, both in Ireland and internationally, was the multi-award winning *Disco Pigs*. Enda's adaptation of the play, directed by Kirsten Sheridan and starring Eileen Cassidy and Cillian Murphy, premiered at the Berlin Film Festival in 2001.

Walsh has written extensively for page, stage and screen and has been involved in a number of youth theatre initiatives. Early adaptation work includes a radical rendering of Charles Dickens' *A Christmas Carol* which along with *The Ginger Ale Boy* and *Sucking Dublin* have all been critically acclaimed.

Laura Hastings-Smith – Producer

As an independent producer, Laura Hastings-Smith has produced *Hunger* – the opening film of Un Certain Regard at Cannes Film Festival 2008 - with Robin Gutch. Laura was an established documentary director and producer before founding Dazed Film & TV with publishers Jefferson Hack and photographer Rankin. Between 2000 and 2005, she produced a broad slate of innovative projects for TV, internet, mobile phone, live concert and theatrical platforms, ranging from the short film *Perfect* and the multi-platform film project *Stop For A Minute* for Film4, to a spoof-documentary featuring the cartoon band Gorillaz and their creators Damon Albarn and Jamie Hewlett. In 2005, Laura produced the award-winning feature film *The Lives of the Saints*, written by Tony Grisoni, directed by Rankin and Chris Cottam – her final project with Dazed Film & TV.

Laura is developing the feature film project *This Charming Man* with writer-director Meloni Poole and co-writer Phil Nodding for EM Media and the script *The Fall* to be written by Tony Grisoni.

Other development projects include a Warp X film at first draft script stage, *This Little Piggy*, and the Warp Films' *Say You Love Satan*.

Robin Gutch – Producer

Robin Gutch is Joint Managing Director of Warp X, a start-up digital 'studio' that makes low budget feature films with funding from UK Film Council, Film4, EM Media and Screen Yorkshire. The first two films on the slate to be distributed were Olly Blackburn's *Donkey Punch* and Chris Waite's *A Complete History of My Sexual Failures*, both of which premiered at Sundance in January 2008.

Robin also co-produced (with Laura Hastings-Smith) the Turner Prize winning artist Steve McQueen's feature debut *Hunger* for Blast Films. *Hunger* opened Un Certain Regard at Cannes Film Festival 2008. Between 2003 and 2005 he was Head of Film and Drama for Blast Films. Previously Robin was the founding Head of FilmFour Lab which was established as FilmFour's main focus for new talent in film in 1999. Before joining FilmFour, Robin was Commissioning Editor for Independent Film and Video at Channel 4. He had joined Channel 4 in 1994 as a Deputy Commissioning Editor, having worked at the BBC as a Producer and Director for the previous ten years.

Jan Younghusband – Executive Producer

Jan trained in classical music and started her career in production management at Glyndebourne before joining the National Theatre as an Assistant Producer, working primarily with Peter Hall and then Richard Eyre. Before joining Channel 4, in July 1999, Jan worked for nine years as an independent producer and writer, creating and producing music performance series and opera for the BBC and Channel 4. During this time she also authored three books, most notably, *A Genius in the Family*, about cellist Jacqueline Dupre, which became the Oscar-nominated feature film *Hilary and Jackie*.

Recent commissions include: Penny Woolcock's *Exodus*, which premiered at the Venice Film Festival, *This is Civilisation* with Matt Collings, *Ballet Changed My Life: Ballet Hoo!*, *Anthony Gormley: Making Space*, Howard Goodall's award-winning series, *How Music Works*, Dominic Muldowney's *War Oratorio* for More4, the Oscar winning *Peter and the Wolf*, new art for public spaces with the *Big Art project*, Isaac Julien's film about *Derek Jarman* and most recently *Hunger* Steve McQueen's first feature film.

Peter Carlton – Executive Producer

Peter Carlton is Senior Commissioning Executive at Film4, the theatrical feature arm of Channel 4 Television. His passion for different approaches to filmmaking and new talent has borne fruit in a continuing slate of edgy, distinctive films that is at the heart of Film4's commitment to enlarging the boundaries of popular cinema.

At Film4, Carlton has been responsible for films such as Miranda July's *Me & You & Everyone We Know* (winner of the Camera d'Or and Grand Prix de la Semaine de la Critique at Cannes 2005), Shane Meadows' *This Is England* (Best British Film, BAFTA 2008), Julien Temple's *The Future Is Unwritten - Joe Strummer*, David Macenzie's *Hallam Foe*, Lenny Abrahamson's *Garage* (Prix Art et Essai Cannes 2007) as well as Steve McQueen's debut feature *Hunger*. In addition, Carlton was one of the architects behind Warp X, the digital mini-studio in which Film4 is a founding partner, whose first two productions *A Complete History of My Sexual Failures* and *Donkey Punch* premiered at Sundance 2008.

Linda James – Executive Producer

Linda is an award-winning independent producer of over 20 drama series, 5 TV movies and 2 feature films. Co-founder of Red Rooster Film and Television Entertainment (which she sold to

Chrysalis Plc) and Alibi Communications (which was floated on AIM), she now jointly owns and runs Sly Fox Films with director/producer Stephen Bayly and is a non-executive director of Coolabi Plc.

Linda is a Consultant Fund Manager and Board Member of the Wales Creative IP Fund which provides equity investment for feature films, tv productions, new media and music projects.

Linda is on the boards of the UK Film Council's regional film agency, Screen South, and on the South East Media Network (SEMN) for SEEDA (the South East Economic Development Agency). Linda also sits on BAFTA Council and chairs BAFTA'S Kids Committee and the Childrens Film and Television Foundation (CFTF). Linda has been Honorary Chair of the Edinburgh International Television Festival, a Governor of the British Film Institute (BFI), a Governor and Trustee of the National Film and Television School (NFTS), a member of the British Screen Advisory Council (BSAC), and has sat on the Independent Production Training Fund (IPTF) for PACT.

Edmund Coulthard – Executive Producer

Edmund established Blast! Films in 1995 with *I'll Be Your Mirror*, winner of Best Documentary at Montreal and Melbourne film festivals and nominated for the Prix Italia. Edmund has executive produced most of Blast Film's output over the last 13 years while also directing many programmes himself. He was awarded BAFTA Best New Director (Fiction) for *Tales from Pleasure Beach*, which was also nominated for BAFTA best drama series, and last year won the BAFTA for Best Director for his feature length BBC 2 drama, *Soundproof*

Blast! Films is a multi-award winning independent production company with one of the best reputations in British television for producing high-profile, distinctive and innovative dramas, drama documentaries and documentaries. Blast! prides itself on authorship and director-led film-making and on making documentaries like dramas and dramas like documentaries. Amongst many award-winning programmes is the BAFTA & RTS nominated *Tina Goes Shopping* and *The Death of Klinghoffer*, a film version of the John Adams opera which won the Prix Italia in 2004.

Iain Canning – Executive Producer

Iain Canning is Managing Director of See-Saw Films, a London and Sydney based production and financing company. Canning's executive producer credits include Anton Corbijn's *Control*, which premiered at Cannes in 2007 and the forthcoming *Mary and Max*, the feature debut of Oscar winning animation director Adam Elliot.

As a result of the synergy with sister distribution company Transmission Films, Canning also acquires Australian and New Zealand distribution rights. Recent acquisitions include *The Painted Veil* starring Naomi Watts and Ed Norton and *Good* starring Viggo Mortensen. Before setting up See-Saw Films and Transmission Films, Iain Canning worked for Dendy Films acquiring films such as *Becoming Jane*, *The Wind that Shakes the Barley* and *Brideshead Revisited*.

Canning started his film career at London based Renaissance Films. Working on films such as *Candy*, *We Don't Live Here Anymore*, *The Mother*, *Junebug*, *Shooting Dogs*, *Pretty Persuasion* and George Clooney's *Confessions of a Dangerous Mind*.

Sean Bobbitt BSC – Director of Photography LEAVE/ FINAL

Sean began his career as a news cameraman in the early 1980s working with the American Networks covering the major hotspots of the world. He then went on to shoot documentaries working with such directors as Angus McQueen, Nick Read and Jonathan Miller, and companies such as Brook Lapping.

In the late 90's Sean began shooting drama for both film and television and in 1999 shot *Wonderland* for Michael Winterbottom. Recent film credits include *The Situation* directed by Philip Haas, starring Damian Lewis and Connie Neilson; *The Baker* directed by Gareth Lewis, starring Damian Lewis, and *Mrs Ratcliffe's Revolution* for director Billie Eltringham starring Iain Glenn and Catherine Tate.

Television credits include such award winning dramas as *Sense and Sensibility*, *The Long Firm* (for which he received a BAFTA Nomination for Best Photography) and *Canterbury Tales* (for which he won an RTS Award for Best Photography).

In August 2006 Sean was invited to join the prestigious British Society of Cinematographers.

Tom McCullagh – Production Designer

Tom McCullagh's recent production design credits include: Richard Attenborough's *Closing the Ring* (2007), *Wilderness* (2006) and *The Boys from County Clare* (2003). TV includes *The Invisibles* for the BBC (2008), *Fairy Tales* (2008) and *Sharpe's Challenge* (2006).

Tom gained a degree in 3 Dimensional Design at the Art College in Belfast. He started his design career with the BBC in Belfast working on various in-house filmed dramas with directors such as Alan Clarke on *Elephant*, Danny Boyle on *The Henhouse* and Pat O'Connor on *Force of Duty*. Tom left the BBC to work as a freelance Production Designer in 1994 on a variety of projects for television and film. Living and working in Belfast, Tom has been involved with many projects that have dealt with 'the Troubles' as this period in Northern Ireland's history became known.

Joe Walker – Editor

Joe first worked as an assistant Film Editor at the BBC in Ealing Studios, followed by five years as a Sound Editor. He then moved onto cutting music documentaries for the BBC, including Vaughan Williams' *Tallis Fantasy*.

Producer Laura Mackie gave Joe his first break into drama editing, cutting Julian Farino's *Out of The Blue*. In 1998, Joe left the BBC and went on to cut TV drama series; *The Lakes*, *Sword of Honour* and *Fields of Gold* for Bill Anderson and *The Secret World of Michael Fry* for Marc Munden.

Joe cut his first feature film, *Tabloid* in 2001 with director David Blair. He then cut ITV's *Zhivago*, collaborating for the first time with Italian director Giacomo Campiotti.

Whilst building up strong drama editing work, Joe has continued his interest in music composition writing for numerous documentaries and children's projects. In 2004 Joe realised a long-term composing ambition when he wrote the orchestral score for Dan Percival's TV drama *Dirty War* for BBC/HBO.

In 2007 Joe cut the feature *Grow Your Own* written by Frank Cottrell-Boyce and *The Escapist* directed by Rupert Wyatt, starring Joseph Fiennes and Brian Cox.

Anushia Nieradzik – Costume Designer

Anushia was born in Poland to a Polish father and Scottish mother. She studied at Newcastle College of Art and Central School of Art and Design, London, winning the Arts Council of Great Britain Award. Seconded to the National Theatre, she designed set and costumes for, among other productions, Beckett's *Happy Days* and *Endgame*.

Moving into television she worked on projects such as *Middlemarch* and *Madame Bovary* for the BBC, both of which received BAFTA and RTS award nominations for her costume design.

Recent television credits include *Sex Traffic* directed by David Yates, for which Anushia received a Gemini Award as well as BAFTA and RTS nominations.

Film credits include *Circle of Friends*, *The Secret Agent*, *Wondrous Oblivion*, and *Irina Palm*.

Anushia has a studio in East London where she works on paintings and installations.

Jacqueline Fowler – Make-up and Hair Designer

Jacqueline has been a Make-up and Hair designer for film and television for over ten years. Prior to this, Jacqueline was a hairdresser for twenty-five years, giving her an excellent grounding in both hair and makeup. Jacqueline is known for her extremely versatile skill in character makeup; beauty, old age, subtle character make ups, period and prosthetic make up.

At the Fantastic Fest Competition at Austin Texas, Jacqueline won the award for best makeup for her work on Simon Rumley's *The Living and the Dead*. Jacqueline's current work can be seen in Paul Andrew Williams' *The Cottage* and in *Gallowwalker* a film starring Wesley Snipes - a period western about the undead.

Soon to be seen will be Simon Hunters' *Mutant Chronicles*; Jacqueline was the personal makeup artist to John Malkovich - applying his scarring and old age mask. Also coming up is Vertigo films' *The Day*, by Tom Shankland. Other film projects Jacqueline has worked on include *The Cats Meow*, *Sickhouse*, *The Descent*, *Doomsday*, *Hallam Foe*, *Cold and Dark* and *Sahara*.

David Holmes with Leo Abrahams – Original Music

David Holmes is a highly regarded composer for film – his credits include *Ocean's Eleven*, *Twelve* and *Thirteen* and Michael Winterbottom's *Code 46*. He is about to begin work on *5 minutes of Heaven*, directed by Oliver Hirschbiegel (*Downfall*) starring Liam Neeson and will be working with Steve Soderberg again, later in the year, on *Girlfriend Experience*.

David is well known as a DJ and has released numerous albums - his first solo album being "This Film's Crap, Let's Slash the Seats" (1995). Much of this music has been sold to film soundtracks that include *Pi*, *The Game* and *A Mighty Heart*. The first film that David scored was *Resurrection Man* (1996), a bleak urban thriller directed by Marc Evans. David's next album *Let's Get Killed* focuses on his experiences and recordings from the many characters he met post 3am on the streets of New York which led to writing the score and assembling the soundtrack to Steven Soderberg's *Out of Sight* (1998). Other movies followed including *Buffalo Soldiers* with Joaquin Phoenix and Ed Harris. David continues to work in both music and film, collaborating with many of the most creative people in both industries.

David was born in Belfast, the youngest of 10 children. He collected vinyl throughout his teenage years and became a club DJ at the age of 15; he also worked as a fanzine writer, and a concert promoter, later traveling across the globe DJ-ing and recording.

Paul Davies – Sound Designer

Paul Davies has over the past thirteen years worked on a large variety of feature films and television drama, as both Supervising Sound Editor and Sound Designer. During that time he has worked with many of the UK's leading directors, including Stephen Frears, Lynne Ramsay, Mike Radford, John Maybury, Julian Jarrold, and Stephen Poliakoff. His Film credits include *The Queen*, *Love is the Devil*, *Ratcatcher*, *Morvern Callar*, *The Merchant of Venice*, *Mrs Henderson Presents*, *Kinky Boots* and *The Proposition*. Since 2001, Paul has run PDSoundDesign; a sound post-production company based in Central London.

Directed by	Steve McQueen
Produced by	Laura Hastings-Smith and Robin Gutch
Written by	Enda Walsh and Steve McQueen
Executive Producers	Jan Younghusband Peter Carlton Linda James Edmund Coulthard Iain Canning
Director of Photography	Sean Bobbitt BSC
Production Designer	Tom McCullagh
Film Editor	Joe Walker
Costume Designer	Anushia Nieradzic
Chief Make-Up & Hair Designer	Jacqueline Fowler
Original Music By	David Holmes with Leo Abrahams
Sound Designer	Paul Davies
Line Producer	Andrew Litvin
Casting Director	Gary Davy
Raymond Lohan	Stuart Graham
Raymond's Wife	Laine Megaw
Davey Gillen	Brian Milligan
Gerry Campbell	Liam McMahon
Gerry's Girlfriend	Karen Hassan
Bobby Sands	Michael Fassbender
The Governor	Frank McCusker
William	Lalor Roddy
Mrs Sands	Helen Madden
Mr Sands	Des McAleer
Bearded Man	Geoff Gatt
Priest	Rory Mullen
Riot Prison Officer, Stephen Graves	Ben Peel
Raymond's Mother	Helena Bereen
Hitman	Paddy Jenkins
Father Dominic Moran	Liam Cunningham
Chief Medical Officer	Billy Clarke
Twelve Year Old Bobby	Ciaran Flynn
Loyalist Orderly	B. J. Hogg
1st Assistant Director	Mark Fenn

2nd Assistant Director
3rd Assistant Director
Floor Runner

Matt Hanson
Adam Philpott
Peter Scott

Production Supervisor
Production Assistant
Production Trainee

Cathy Mooney
Lauren Hood
Stacey Quigley

Focus Puller
Steady Cam Operator
Camera Loader

Conor Hammond
Stephen Murphy
Natasha Back
Louise Ben Nathan
Steve Pugh
Stephen McBrooom
Ruth Greer

Key Grip
Camera Trainees

Script Supervisor

Kirstie Edgar

Sound Mixer

Ronan Hill
Mervyn Moore
Laurence O'Keefe
Danny Crowley
Adam Ridge
Michael McKnight

Sound Maintenance Engineer

Sound Trainee

Art Director
Assistant Art Director

Brendan Rankin
Heather Greenlees

Assistant Costume Designer
Costume Assistant
Wardrobe Assistant

Louise Allen
Carla Barrow
Diane Campbell

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Alison Rainey
Maria Moore
Sian Wilson
Robin Wheeler
Cheryl Hill
Judith Laverty

Location Manager
Assistant Location Manager
Location Scout

Catherine Geary
David Cooke
Damien Glenholmes

Gaffer
Electricians

Brian Beaumont
Suzanne Sanders
Rob Collins
Paul Molloy
Davie Mayes
Ian Glenister
Hugo Wilkinson
Gary Hutchinson
Steve Casey

Rigging Gaffer
Rigger
Standby Rigger
Genny Operator

Props Buyer
Props Master
Standby Props

Sarah Speers
Steve Wheeler
Kieron McNamara
Pat McKane

Scenic Artist	Neville Gaynor
Standby Painter	Danny Lyons
Standby Carpenter	Alan Nixon
Dressing Props	David Carson
	Diarmid Corr
	Colin Holmes
Art Department Runner	Rebecca Luckley
Construction Manager	Jim Reid
	Cole Doherty
Carpenters	Stuart McConnaughie
	Hugh Gault
Plasterers	Frank Matthews
	Patsy Smith
	Thomas McCann
	Anto McCabe
	Paul Cooke
Painters	Tommy Hilland
	Dan McCoy
Post Production Supervisor	Alistair Hopkins
Production Accountant	Mark Edwards
	Nigel Wood
Accounts Assistant	Pay Hoy
	Graham Wheeler
Assistant Editor	Claire O'Neil
	Phil Eldridge
Sound Design by	Paul Davies Sound Design
Additional Sound Effects Editor	Chu-Li Shewring
Assistant Sound Editor	Peter Shaw
Foley recorded by	Clarity Post Production Sound Limited
Assistant Re-recording mixer	Chris Treble
Re-recording mixer	Richard Davey
Stunt Co-ordinator	Paul Herbert
Stunt Artists	Jamie Edgell
	James O'Dee
	Andy Bennett
	Mark Mottram
	Robert Gyle
Armourer	
Extras Casting	Extras NI
Chaperone	Lisa Curry
Stills Photographer	Steffan Hill
	Jill Jennings
EPK	Michael Corish Productions
Doctor to Michael Fassbender	Dr. Neil Haughton
Dietician to Michael Fassbender	Ursula Arens
Unit Nurse	Tracey Ferguson
	Kat Creagh
Health & Safety Advisor	Alistair Ferguson
Runner/Driver	Sharron McBride

Production Runner
Production and AD Runner
Additional Floor Runners

Jemima Beach
Michele Burn
Sean Curran
Leona McCarron

Unit Driver
Minibus Drivers

Johnny Crawford
Roy McMannus
Dermot McKee
Karl Moor Lewy
Davey Wilson

Action Vehicle Driver
Cherry Picker Driver

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En-Route Catering
Simply Good Food

For Blast! Films
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Production Assistant
Researcher

Claire Bosworth
Sarah Rushbrook
Faye Hamilton

For Channel 4 and Film4
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Rebecca O'Connor
Hilary Stewart
Tracey Josephs
Harry Dixon
Helen Dudley
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by Dragon Digital Intermediate Ltd
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DI Executive
DI Producer
Production Executive
Digital Grading Assistant
Film Scanning and Recording Manager
Film Scanning & Digital Clean Up

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Julie Pucher
James Ballard
Valentina Catena
Paul Wright
Michele De Benedetti

VFX Artist & DI Operator	Myfanwy Harris
Camera Equipment	Arri Media
Grip Equipment	Gripstep
Electrical Equipment	Arri Rental
Special Effects	Bob Smoke Special Effects
Walkie Talkies	Shoot NI
Safety Boat	North Irish Diver Ltd
Transport and Facilities	G and H Services
Vehicles	Go Truck, Comber Commercial
Rushes	Courier City Air Express
Taxis	Stranmillis Taxis
Location Security	Gold Card Security
Hotel	Wellington Park Hotel
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	Yellow Moon
Sound Editing and Sound Design	Paul Davies Sound Design
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Film Stock	Fuji
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Neg Checks	Capello Media Solutions
Auditing	Steve Joberns - Shipleys LLP
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Legal Advisors	Nigel Abbas & Prash Naik
Collection Account	National Film Trustee Company Ltd
Original Music by	David Holmes with Leo Abrahams
Music Recorded and Mixed at	Drama, Belfast

“Industry” performed by Maya Beiser
 Composed by Michael Gordon
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 Makeup

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Although some characters, events and dialogue within 'Hunger' are fictional, this film is based on the true story of the 1981 HM Prison Maze Hunger Strike and the death of Bobby Sands.

The similarity of any fictional characters, companies or events to the names, attributes or backgrounds of any actual individuals, living or dead, or to any existing company, or to any actual event, is coincidental and unintentional.

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