28 YEARS LATER

Production Notes

Academy Award®-winning director Danny Boyle and Academy Award®-nominated writer Alex Garland reunite for *28 YEARS LATER*, a terrifying new “auteur horror” story set in the world created by *28 Days Later*. It’s been almost three decades since the rage virus escaped a biological weapons laboratory, and now, still in a ruthlessly enforced quarantine, some have found ways to exist amidst the infected. One such group of survivors lives on a small island connected to the mainland by a single, heavily defended causeway. When one of the group leaves the island on a mission into the dark heart of the mainland, he discovers secrets, wonders, and horrors that have mutated not only the infected but other survivors as well.

Columbia Pictures presents *28 YEARS LATER*. The film stars Jodie Comer, Aaron Taylor-Johnson, Jack O’Connell, Alfie Williams and Ralph Fiennes. Directed By Danny Boyle. Written by Alex Garland. Produced by Andrew Macdonald, Peter Rice, Bernard Bellew, Danny Boyle, Alex Garland. Executive producer is Cillian Murphy. The director of photography is Anthony Dod Mantle ASC, BSC, DFF. The editor is Jon Harris. Production & costume designers are Gareth Pugh and Carson McColl. Music by Young Fathers. Casting by Gail Stevens CDG and Rebecca Farhall. *28 YEARS LATER* is not yet rated by the Motion Picture Association. For future rating information, please visit www.filmratings.com.

“The Rage Virus laid waste to the UK.
It was driven back from continental Europe.
The British mainland was quarantined to contain the virus.
Survivors were left to fend for themselves.”

Since his feature directorial debut with *Shallow Grave*, Danny Boyle has been recognized as one of today's most innovative filmmakers and a true visionary known for pushing the boundaries of storytelling. Now, with *28 YEARS LATER*, he has crafted a terrifying and gritty tale that will resonate with fans of the landmark original, 28 *Days Later,* as well as attract new audiences to the world he and Garland created.

Garland, an esteemed director in his own right, is known for his thought-provoking films, and in *28 YEARS LATER* has written an uncompromising and suspenseful script that takes this world in electrifying and startling new directions. He and Boyle have once again created a visceral and thrilling cinematic experience unlike any audiences have experienced before.

Boyle's unique vision is heightened by his and cinematographer Anthony Dod Mantle's use of the 2.76:1 widescreen aspect ratio with an eye to creating an immersive feel as audiences return to the Rage Virus-ravaged UK.

"We used a very widescreen format in this one," Boyle says. "We thought we'd benefit from the unease that the first film created about the speed and the velocity, the visceral [aspect] of the way the infected were depicted. If you're on a widescreen format, they could be anywhere… you have to keep scanning, looking around for them, really."

Indeed, the goal for Boyle with *28 YEARS LATER* was to embrace both an epic and immersive feel and find new ways to depict the infected – all the while focusing on the smaller moments of character that made the original a horror classic.

RITES OF PASSAGE

Boyle and Garland bring us into a world that exists 28 years after the outbreak of the virus that has decimated the UK. Society has been forced to rebuild from the ground up, forming new communities.

"We imagined how a world would remake itself after an apocalypse, when everything – all the 'stuff' – that had surrounded us now feels irrelevant or even useless," says Boyle. "How would you go about making sure to have the essentials, like food and fuel?"

28 YEARS LATER is partially set on Holy Island, a thousand-acre section in the northeast coast of England, in a small community that has sealed itself in, to keep the infection out.

This tight but fragile community is protected by a causeway, which helps create a semblance of a safe space for the islanders. “The island and causeway felt like a great starting point for our story,” Boyle elaborates, “because the causeway can be defended when it’s exposed by the tide. A community could thrive. Instead of a post-apocalyptic state, it looks like a town from the turn of the twentieth century. But the mainland then becomes somewhere ‘over there,’ offering both promise and threat.”

The causeway also serves as a reminder of the island’s one ironclad rule: If you don’t come back from an expedition to the mainland, no one is permitted to look for you. There are no search parties or rescues.

As Boyle points out, “With this kind of film we can explore characters by deciding what rules they’re setting and following. It helps define how they think, what they prioritize, and who they are.”

For Garland, that kind of self-sufficient society stems from the global reaction to the infection, which has plagued Britain but left the rest of the world largely untouched. “We considered what the infection would look like,” he remembers. “What happens to the country being quarantined and essentially abandoned by the rest of the world?

“For those answers, just look at the real world,” he continues. “There’s a kind of ruthless, pragmatic, dog-eat-dog dimension to the ways things play out when a nation collapses. Broadly speaking, people not affected by the collapse ignore it and just go about their lives.”

That kind of deep dive into both global politics and horror is a potent mix, says producer Andrew Macdonald: “We wanted to make a film with a unique kind of epic scale. Using *28 YEARS LATER* to accomplish that has been very exciting. It felt like the perfect time for us to return to the infected.”

On the film’s closed-off island, a family is making the best of it. Jamie (Aaron Taylor-Johnson) is a loving and protective husband to his wife Isla (Jodie Comer) and father to his young son Spike (newcomer Alfie Williams). When we meet them, Jamie is preparing Spike for a major rite of passage: a journey to the mainland and an opportunity for Spike to kill his first infected.

At the same time, they are taking care of Isla, who has been stricken with a grave illness that has yet to be diagnosed, as there are no doctors or modern medicines remaining in this secluded community.

In addition to amping up the thrills and terror, Boyle and Garland embraced focusing on this family, “which gave us the opportunity to explore characters and relationships,” Boyle notes. “Alex came up with this idea centered around a family. It is inventive writing, in a way that was exciting for everyone involved and helped make us feel like we were making an original film, and not a sequel.”

“*28 YEARS LATER* is basically a family story,” Garland confirms. “What happens when one member becomes ill – not infected, but still very sick. How do the other family members react?”

Aaron Taylor-Johnson describes Jamie and his reaction to the familial trauma as “flawed and layered and trying to work things out amidst incredibly challenging circumstances.

“Everyone on the island has adapted to a tribal way of living, to protect themselves from the horrors awaiting them on the mainland,” he continues. “They’ve had to become ingrained in a survivalist way of living.”

Those circumstances are elevated when Jamie embarks with Spike on a perilous hunt for infected. At the same time, the ritual offers significant father-son bonding opportunities. “Jamie is gifting his son these moments that are filled with wisdom, as well as danger,” Taylor-Johnson explains. “It’s a rite of passage that allows Spike to have independence. It’s when his childlike innocence transitions to adolescence.

“You see the pressure that Jamie is putting on him to grow up a little bit quicker than he is supposed to,” Taylor-Johnson continues. “He’s trying to give Spike the tools he needs in this new world. Jamie wants Spike to have his independence. There is so much heart and soul between the father and the son.”

Spike, wielding only a bow-and-arrow, kills his first infected, and when father and son return to the island, Spike’s triumph is celebrated at a lavish party. But the happy occasion becomes another moment of fear and growth when Spike catches his father in an indiscreet act.

“Jamie does everything for his family from love,” Taylor-Johnson states. “At the same time, he’s human and makes mistakes. But all Spike knows is that his father is no longer his hero … his everything. The trust is broken, and all the things Jamie has taught Spike fall to the ground.”

Jamie’s indiscretion inflames the youngster, who is devoted to his ailing mother. Though Isla is mostly bedridden, Spike’s connection to her is as strong, if not more so, than

it is to Jamie. “Spike and Isla provide a real thread of humanity and emotion, while coping and surviving in this incredibly dangerous situation,” says Jodie Comer.

Isla’s illness both strengthens and tests the family dynamic. “She’s confined to bed because she’s so sick,” Comer states. “Isla is often confused and can’t be a parent, which forces Spike to take on that role. There’s also a kind of unexpected playfulness and silliness between Isla and Spike, which he can’t experience with his dad. She provides something very different for Spike.

“At the same time,” Comer adds, “Isla’s illness has put a lot of strain on her marriage. Still, Aaron, Danny, and I were always clear that it was a relationship that came from love, and that Jamie wants the best for Isla.”

Taylor-Johnson confirms, “There is a lot going on under the surface between Jamie and Isla. Their relationship is underlined with trauma and denial, but there’s also a lot of love and history there. The main thing they have in common is that they love and adore Spike.”

These story elements and themes fascinated Comer, who was already familiar with the world that Boyle and Garland had created in *28 Days Later.* “I was such a huge admirer of the first movie,” she says. “What really struck me about it was the element of danger and the throughline of humanity and emotion. With this new film, I was particularly impressed by the evolution of the infected and seeing how the people on the island live, cope, and manage to survive.”

Comer also appreciated being physically transformed into a debilitated figure, courtesy of makeup supervisor Flora Moody. “We made Jodie look sweaty and rough – and it’s very hard making Jodie look rough!” Moody says, with a laugh. “We gave her everything that we mere mortals usually suffer with, including eye bags, reddened eyes, and a grey palette.”

As the family dynamic deepens, a mysterious fire on the mainland captures Spike’s interest and imagination and leads him to consider the possibility of a doctor living there, who can cure Isla. “So, he makes the choice to take her off the island and journey to the mainland, which is the most dangerous place he could take Isla, but at the same time it’s her only hope,” Comer points out. “From the start, Spike must guide and manage her honestly, and that’s a heavy burden for him to bear.”

Garland and Boyle embraced the idea of making a young person the film’s protagonist. “Danny likes subversion,” says the screenwriter, “and he knows that making a

youngster a principal character in a movie about a raging virus is not in keeping with genre conventions. In fact, there are several things in the narrative that are a bit like that – a subversion of expectations."

Newcomer Alfie Williams, making his feature film debut, takes on Spike's many facets and complexities. The young actor enjoyed exploring the character and his transformation from a neophyte warrior belonging to a generation that doesn't know a time before infection, into a bold and creative protector.

"When Spike travels with Jamie to the mainland to kill his first infected, he knows that while there's a big celebration to follow, it's really about survival," says Williams. "Spike realizes that life on the island is not sunshine and rainbows, and that there are infected out there that can rip you apart. It's all to make Spike stronger.

"Spike is basically a normal kid, living in a very abnormal world," Williams continues. "He loves his mum and dad and just wants them to be a family like they used to be before she got sick. But he must find a way to save her, so they can be the kind of family they were before she got sick."

According to Boyle, this second rite of passage was inevitable. "Spike, like most teenagers, prefers to head out into a hostile world," he says. "We might wonder why Spike would want to go to the mainland and risk everything when he has such a lovely home on the island. But that's the way the world works. Of course, he also wants to help his mother."

Behind the scenes, Boyle appreciated how Williams's on-screen dad took the young actor under his wing: "Aaron loved taking responsibility for Alfie, looking after a young lad who was experiencing it all for the first time," he says. "I'd often find Aaron teaching Alfie about breathing and making sure he was ready for a scene. The other beautiful thing is that we'd see Alfie begin to copy Aaron in his prep."

MEMENTO MORI

That's Latin, meaning remember death – that you are mortal, and that one day you will die.

It's also a constant reminder of the threat posed by the infected and fashions the world view of the physician Spike and Isla are seeking – Dr. Ian Kelson, played by Academy Award nominee Ralph Fiennes, who says Kelson is, above all, "a survivor."

Absent modern surgeries and medicines, Kelson has found an intriguing alternate way of healing, as Fiennes explains: “Kelson has built a temple as a memorial to the dead or those who have become victims of the infection.”

The structure is a church-size building comprised entirely of human bones: femurs, ribcages, hip bones … skulls.

So, this Bone Temple is both a tribute to the dead – *all* the dead – and a labor of love for Kelson. “He’s accepted the fact of death – that it’s so present,” Fiennes continues. “Rather than run away from it, pretend death doesn’t exist, or live in fear of it, Kelson is honoring death and the dead. In a way, he’s a rather clergy-like figure and a humanist.”

Kelson and his breathtaking monument offer, says Boyle, “an unexpectedly wonderful place where Spike and Isla find compassion amidst a terrible threat and frightening landscape. They also find a personal and professional compassion from Kelson the doctor, who has very few resources to help them, but nevertheless does everything he can to ease their burdens.

“At first you think of Kelson as, ‘Who is this strange guy?’” Boyle continues. “Then you gradually begin to see his temple as being quite beautiful – and very unusual for this type of movie. You’re expecting carnage in these sequences, but instead we handed it over to this rather wondrous memorial for those who’ve been lost.”

Garland notes that Kelson’s collecting the bones of both humans and the infected point to his compassion. “He doesn’t differentiate between them. Kelson is a doctor, so he sees them all as people, some of whom are sick. The infected don’t stop being people in his mind. So, Kelson builds a kind of ossuary as a *memento mori* to all who’ve lost their lives. It’s also a kind of art installation; he’s collecting bodies and making them into something that is structurally meaningful.”

Kelson’s Bone Temple is equally unsettling and striking. As production and costume designer Gareth Pugh recalls, “It all began with Danny encouraging us to keep pushing the look, and avoid creating a window in a parallel world, but rather a mirror into our modern world.”

Boyle, along with Pugh and fellow production and costume designer Carson McColl, were initially inspired by a Covid memorial wall in London and a Lithuanian hillside dotted by thousands of crucifixes of varying sizes. “Danny loved it,” McColl recalls of the latter. “It felt new and different, and sparked a search in the UK countryside that felt equally special.”

After scouting numerous locations, the filmmakers found their Bone Temple site in Redmire, a village and civil parish in North Yorkshire, “where we all felt something special,” Carson continues. “There was something about that location that felt that it’s remained unchanged for a long, long time.”

Building the one-of-a-kind monument was an enormous enterprise, with the production using over 250,000 individual replica bones and 5,500 skulls. Construction of the Bone Temple took no less than six months.

As planning for the Temple continued, and long before cameras began rolling, Fiennes worked closely with Boyle to define Kelson and his relationships with Spike and Isla. “Spike is a key figure of innate and innocent goodness, and a beacon of possibilities in a landscape where everything is pretty messed up,” Fiennes comments. “Danny and Alex crafted a wonderful story about the potential to do good, even under the most terrifying circumstances.”

Fiennes also collaborated with Pugh, McColl and hair and Moody to further explore Kelson and his environment.

“I was particularly impressed by Gareth and Carson’s images of the Bone Temple, and we had wonderful conversations about Kelson and his world and clothes,” Fiennes recounts. “One of Kelson’s defining traits is that he covers himself in iodine, which is a prophylactic against the rage virus. So, Kelson is covered in reddish-orange iodine, and then we made the decision to have his head shaven, which we thought was a strong look.

“Flora considered what do people look like if they no longer have access to shampoo and makeup,” Fiennes continues. “We all wanted the iodine-shielded figure to look arresting and startling.”

That all helps Kelson make an unforgettable first impression: When Spike and Isla finally encounter the renegade physician, he’s unclothed, painted orange, and holding a makeshift blowgun comprised of a narrow copper pipe, and a lethal combination of morphine and a powerful sedative.

A NEW GENERATION OF INFECTED

Twenty-eight years since the emergence of the rage virus – a virulent, bloodborne infection that sends its hosts into a state of extreme, uncontrollable rage – new variants have emerged. The resulting infected are physically different from those we’ve met before.

The so-called “Slow-Lows” are fat, fleshy, and slow, and move on all fours with their stomachs low to the ground.

Then, there are the first generation infected – those who were stricken during those fateful first waves nearly three decades earlier, and who are etched in muscle, with veins protruding in freakish knots. The clothes they were wearing when infected have long since disintegrated, so they roam the mainland naked and animalistic.

The massive Berserker or Alpha infected are the most fearsome of all … it’s as if the newly adrenalized rage virus was serving as an intensely focused steroid or growth hormone. Even more daunting is the fact that they’re not just bigger; they’re smarter. Their weapon of choice: a human victim’s head – with the spine attached – which they wield as a kind of whip.

While the various mutations of infected are very different from one another, Moody wanted something to tie them together. “I thought up a visual representation of the rage virus, which starts at the heart and spreads across the chest. We played with many different textures, shapes and colors, settling on a greenish white, which happened to be the color of the moss where the infected gather. You see that coloring on their chest, and think, yes, they’re infected. And naked.”

For the bottom-feeding Slow-Lows, special makeup effects supervisor John Nolan covered the groin area with prosthetics of sculpted genitals, making sure to conceal specific areas. He goes on to describe the devolved infected in more detail: “The Slow-Lows are wet on the front because they don’t get any sunlight, so they’re almost slug-like. They can’t stand up or even roll over. They’re quite strange, especially in this universe, because in *28 Days Later* the infected do a lot of running, at high speeds. The Slow-Lows eat anything left by the other infected. They have horrible teeth, and they suck on the leftovers from the other infected. So, yeah, pretty gross.”

During production, when defining the infected, Boyle and Nolan would paraphrase a line of dialogue from *Jurassic Park*. “We wanted to show how they have evolved, because ‘nature always finds a way’ to evolve,” Boyle notes. “It doesn’t stop, no matter how ugly, repellent, or even beautiful the process.

“With this movie, we’ve accelerated the change, because it’s been only 28 years since the initial infection, which in evolutionary terms is the blink of an eye. We compress it and force it forward. Different elements emerge out of the infected. There are even families within them, and groupings begin to form.”

The various kinds of infected have specific actions, which were overseen by movement coach Toby Sedgwick, who explains his process: “It was my job to teach the actors how to move and become one of the infected. I took everybody through varying levels of tension, because this disease causes immense tension, which in turn leads to these sharp, erratic and unpredictable movements. Even when the infected are moving forward, they’re all over the place. They don’t necessarily want to move forward, but the infection is pushing them forward.”

The infected are an omnipresent danger for the islanders venturing to the mainland for supplies or, as with Jamie and Spike, a ritualistic hunt. But for those outside the UK, who’ve remained free of the disease, an unexpected visit to the besieged land can be a shocking experience.

Take Erik Sundqvist, a Swedish soldier on a NATO patrol boat, whose mission was to protect the outside world from the UK and the virus. His vessel has crashed, stranding him and another soldier on the mainland, putting them in all-too-close proximity to the Berserkers. “It’s a very strange and scary place for them,” says Edvin Ryding, who portrays Erik. “There’s a huge contrast between Erik and Spike, who sees the infected as a fact of life. For Erik, they’re an incomprehensible danger.”

That menace is epitomized by the Berserker known as Samson, with whom Erik has a terrifying encounter not long after saving Spike and Isla’s lives. “When you’re doing a horror movie, you are looking for imagery that will terrify people,” notes Boyle of this and similar scenes in the film. “There’s a requisite visceral element and you have the responsibility to push the envelope as far you can. That encounter is a powerful way of illustrating the power of the Berserkers.”

Chi Lewis-Parry, an MMA fighter, actor and bodyguard, portrays the Alpha of the Alphas, the mammoth Samson.

The 6’8” Lewis-Parry was already an impressive figure, but Nolan and Moody wanted to make him even more physically menacing. “Everything had to be oversized, because we wanted Samson to be grossly intimidating and terrifying,” says Nolan. “We designed a belly with scars and then added muscles down his back – increasing proportions of everything about 40 percent.”

THE UK: 28 YEARS LATER

What would England look like 28 years after a plague decimated the nation? The filmmakers posit that there'd be a return to nature, with survivors living in areas of long grass, beautiful meadows, and things growing where they hadn't before. Moreover, they'd gather where they'd feel most protected, like an island.

Production and costume designers Carson McColl and Gareth Pugh worked to make the picturesque Holy Island – a real-life location and major tourist draw – into what Boyle had envisioned as being "slightly regressive in its world view and built around order and a kind of tyranny."

"During our research we found this incredible book about post-industrial Glasgow, a city of muted colors, which inspired the look of the island," Pugh elaborates, "That helps explain why Spike is so attracted to the superabundance and the color of the mainland."

Flora Moody gets even more descriptive: "Danny was keen for the Holy Islanders to be a little twisted. Their clothing would be tatty and DIY, so everyone has slightly dodgy haircuts and cuts their hair with shears. We wanted to capture that harrowing nature of living with uncertainty and death always surrounding you."

WHO NEEDS AN iPHONE WHEN YOU HAVE 20 (AND 2:76:1 WIDESCREEN)?

28 Days Later was famously shot on digital video, which gave it a uniquely homemade feel. So, when it came time to make the new film, the team's attempts to figure out unique production methods was partly inspired by that approach.

"I suppose you could ignore it, but we decided to carry it as an influence," says Boyle, who explains that on the first film he and Garland had the "meta idea" that since domestic video cameras were everywhere at that time, there would be low-fi recordings of the horrors of the apocalypse lying around everywhere. Taking that idea 28 years later, the iPhone was the now-ubiquitous version of 2002's camcorder.

For depicting the apocalypse, Boyle believes "it's wonderful to give yourself parameters that you use to try and depict it and have technical limitations." That would include using iPhones to shoot certain sequences – sometimes as many as 20 of them at a time. But that was just one of the methods the filmmaker implemented.

Several production techniques were used to achieve that immersive feeling, including attaching cameras to actors, special sensors, designing rigs to house multiple cameras, drones, and working with a wide variety of camera types and lenses. And that included three special rigs for the iPhone sequences.

“One for eight cameras, which can be carried very easily by one person, one for 10 cameras, and one for 20,” explains the director of the iPhone rigs. “I never say this, but there is an incredible shot in the second half of the film where we use the 20-rig camera, and you'll know it when you see it. … It's quite graphic but it's a wonderful shot that uses that technique, and in a startling way that kind of kicks you into a new world rather than thinking you've seen it before.”

Boyle equates the 20-camera rig to “basically a poor man’s bullet time.” It allows flexibility for the filmmakers in terms of light and ease of use on location shoots, and it can be attached to cranes or a camera dolly or built into a location even.

“Wherever, it gives you 180 degrees of vision of an action, and in the editing you can select any choice from it, either a conventional one-camera perspective or make your way instantly around reality, time-slicing the subject, jumping forward or backward for emphasis,” he says. “As it’s a horror movie, we use it for the violent scenes to emphasize their impact.

“I also like it for the same reason I love jumping the line,” he adds. “For a moment the audience is inside the scene, the action, rather than classically observing a picture. You feel like you’re in the room with Jodie Comer and her son, venting her rage at Aaron Taylor Johnson, like you’re in the abandoned train with the naked Alpha and the unzipped spine and head.”

“I never say this, but there is an incredible shot in the second half of the film where we use the 20-rig camera, and you'll know it when you see it. … It's quite graphic but it's a wonderful shot that uses that technique, and in a startling way that kind of kicks you into a new world rather than thinking you've seen it before.”

Dod Mantle also used more conventional cameras, but in unconventional ways. For jarring smash cuts to animals and infected roaming the mainland. “I was basically photographing thermal energy and moving it through them,” he explains.

Moreover, to maximize the impact and “ick” factor of the new Slow-Low variants of the infected, Dod Mantle attached cameras to them, producing what he calls “very disturbing” views of their bounteous flesh moving close to the ground.

“I call it embedding the audience through the lens, and Danny and I really love that,” he elaborates. “I want audiences to feel like they’re riding on the back of the Slow-Lows.”

Boyle’s decision to employ the 2.76:1 widescreen aspect ratio – an unexpected choice for a film of this nature, as 2.76:1 is often used for Imax or Ultra Panavision 70mm

epics, such as Quentin Tarantino's *The Hateful Eight,* Christopher Nolan's *Oppenheimer*, and Ryan Coogler's recent *Sinners* – heightens the immersive feel.

It all points to Boyle and Dod Mantle's drive to always push the envelope. "This is the tenth picture on which Danny and I have worked together, which means we can cut to the chase quite quickly," the cinematographer says. "We both like maverick ideas, techniques, and technology that are insistent in their language and push boundaries. We believe in testing, challenging, and breaking conventions, and wanted to do all of that with this film."

Now, these practices serve Boyle's vision for *28 YEARS LATER* to be an auteur horror theatrical event best experienced on the big screen. "I want that sense of suffocating intensity where you cannot escape this world," he states. "At the same time, that world must sometimes be pleasurable, and horror can be pleasurable, especially when the intensity of the experience is a communal one.

"I want audiences to sit down and say, 'I'm here, I'm part of this now.'"

BIOGRAPHIES

JODIE COMER (Isla) is a British actress best known for her role as Villanelle in the BBC America cult breakout series, *Killing Eve*. Comer's standout performance as a Russian assassin quickly made her a fan favourite among audiences. Comer won both the Emmy Award for Lead Actress in a Drama Series and BAFTA Award for Best Leading Actress in 2019. She was nominated again for an Emmy Award, BAFTA Award and Critics Choice Award, as well as a Screen Actors Guild Award for her role.

Comer made her Broadway stage debut at the John Golden Theatre as well as her West End stage debut at the Harold Pinter Theatre in Suzie Miller's *Prima Facie*. The play opened to rave reviews both on Broadway and on the West End, and it also became the highest-grossing event that released in cinemas during its broadcast release as part of the National Theatre Live series in the UK. Comer's performance garnered her the 2023 Tony Award for Best Performance by a Leading Actress in a Play, as well as the Laurence Olivier Award for Best Actress in a Play. Comer also won the Drama Desk, Outer Critics Circle and Theatre World award for her performance. She was also nominated for a Drama League Award. Comer will reprise her Olivier and Tony award-winning role on a national tour next year. The gripping one-woman play has been watched by over 1.2 million people worldwide,

and now more audiences will have the opportunity to watch the award-winning production in person at venues across the UK and Ireland.

Previously, Comer starred in the British television drama film, *Help*, opposite Stephen Graham. *Help* premiered on Channel 4 in the UK and marked Comer's first time as an executive producer. Comer subsequently went on to win her second BAFTA Award in the category of Leading Actress. *Help* also won the BAFTA Award in the category of Single Drama.

In 2021, Comer starred in Ridley Scott's *The Last Duel* alongside Ben Affleck, Matt Damon and Adam Driver. The film premiered at the 78th Annual Venice International Film Festival. Comer also starred in the Shawn Levy directed action-comedy *Free Guy*, alongside Ryan Reynolds and Joe Kerry. The latter was Comer's feature film debut and crossed the $300 million mark in the global box office.

Last year, Comer starred in *The End We Start From*, a thriller from Benedict Cumberbatch's SunnyMarch, Hera Pictures, Anton and BBC Film. Based on the novel by Megan Hunter, the film tells a hopeful story about the trials and joys of new motherhood during devasting floods that swallow up the city of London.

Following this, she starred in Jeff Nichols' drama, *The Bikeriders*, alongside Tom Hardy and Austin Butler. Set in the 1960s, the film follows a fictional Midwestern motorcycle club based off the photo-book of the same title by Danny Lyon.

Comer will star in Kenneth Branagh's *The Last Disturbance of Madeline Hynde*.

She recently wrapped *The Death of Robin Hood* opposite Hugh Jackman and directed by Michael Sarnoski.

Comer's additional screen credits include: *Thirteen* (BAFTA Award and RTS Programme Award Nominations), *Talking Heads*, *Doctor Foster*, *The White Princess*, *Rillington Place*, *Lady Chatterley's Lover*, *My Mad Fat Diary*, and *Remember Me*.

AARON TAYLOR-JOHNSON (Jamie) has made a significant impression on audiences worldwide in several memorable performances. Born in High Wycombe, England, he began performing at age nine and attended the prestigious Jackie Palmer Stage School.

Most recently, Taylor-Johnson was seen in Robert Eggers' remake of *Nosferatu*. The reimagined film, set in the 19th century, follows a haunted young woman (Lily-Rose Depp)

and an ancient Transylvanian vampire (Bill Skarsgård) infatuated with her. Focus Features released the film on December 25, 2024.

Also in December 2024, Taylor-Johnson portrayed the titular character in the Marvel film, *Kraven The Hunter*. Based on the graphic novel of the same name, the picture is the fifth film in Sony Pictures' Spider-Man Universe. Ariana DeBose, Christopher Abbott, and Russell Crowe also star. The feature was released on December 13, 2024.

Taylor-Johnson can soon be seen in *Fuze,* a heist thriller directed by David Mackenzie, also starring Theo James. Taylor-Johnson also recently wrapped production on *Blood on Snow*. The crime-thriller film also stars Benedict Cumberbatch and is based on the best-selling novel by Jo Nesbø.

In 2024, Taylor-Johnson reunited with director David Leitch and co-starred in the action/adventure film *The Fall Guy*. Based on the 1980s television show of the same name, the Universal Studios picture also starred Ryan Gosling, Emily Blunt, and Stephanie Hsu. The film premiered at South by Southwest on March 12, 2024, and released wide in theaters on May 3, 2024.

In summer 2022, Taylor-Johnson co-starred as Tangerine, one-half of the hilarious assassin duo with Bryan Tyree Henry as Lemon, in David Leitch's *Bullet Train*. The action-thriller follows an ensemble cast of eclectic, diverse assassins, all with connected yet conflicting objectives, set against the backdrop of a non-stop ride through modern-day Japan. The film also stars Brad Pitt, Michael Shannon, Zazie Beetz, Sandra Bullock, Hiroyuki Sanada, Andrew Koji, and Benito A Martínez Ocasio. Sony Pictures released the film on August 5, 2022.

Previously, Taylor-Johnson appeared in Christopher Nolan's *Tenet*, opposite John David Washington and Robert Pattinson. The film follows a secret agent who is tasked with preventing World War III through time travel. Warner Bros. released the feature on September 3, 2020.

Additionally, Taylor-Johnson appeared in the action-spy feature *The King's Man,* a prequel to the *Kingsman* film series. Directed, produced, and co-written by Matthew Vaughn, the film also stars Ralph Fiennes, Matthew Goode, and Rhys Ifans. 20th Century Studios released the feature on December 22, 2021.

Taylor-Johnson, alongside his wife, Sam Taylor-Johnson, co-penned the feature film adaptation of James Frey's 2003 book *A Million Little Pieces*. Sam also directed the film, which follows a young drug-addled Frey (played by Aaron) who submits to two months of

agonizing detox at a treatment center in Minnesota. Billy Bob Thornton, Odessa Young, and Charlie Hunnam co-star. The film had its world premiere at the 2018 Toronto International Film Festival and was released by eOne on December 6, 2019.

In November 2018, Taylor-Johnson starred in David Mackenzie's *Outlaw King,* as the storied figure James Douglas, alongside Chris Pine who portrays Robert the Bruce, in the War for Scottish Independence. The film was released globally by Netflix and premiered at the 2018 Toronto International Film Festival and 2018 London Film Festival.

In May 2017, Taylor-Johnson starred in the lead role in Doug Liman's thriller *The Wall*. Distributed by Roadside Attractions, the film follows a cat-and-mouse game waged between an American sniper (Taylor-Johnson) and an Iraqi sharpshooter who has him pinned down behind a small chunk of concrete.

In November 2016, Taylor-Johnson starred in Tom Ford's *Nocturnal Animals,* alongside Amy Adams and Jake Gyllenhaal. The drama, adapted from Austin Wright's 1993 novel *Tony and Susan*, earned Taylor-Johnson a Golden Globe® award, as well as a BAFTA Film Award nomination and three Film Critics Society nominations, for Best Supporting Actor. The Focus Features film was showcased at the 2016 Venice Film Festival, where it won the Grand Jury Prize, 2016 Toronto International Film Festival, and 2016 BFI London Film Festival, and garnered several award nominations in the 2016-2017 season.

In May 2015, Taylor-Johnson joined the returning cast of Robert Downey Jr., Chris Evans, Scarlett Johansson, Chris Hemsworth, Samuel L. Jackson and Mark Ruffalo in the second installment of the Avengers franchise, *Avengers: Age of Ultron*. Taylor-Johnson and Elizabeth Olsen played brother-sister duo Quicksilver and Scarlet Witch. The sequel earned over one billion dollars in worldwide box office sales.

In May 2014, Taylor-Johnson starred in the Warner Bros. action remake of *Godzilla,* alongside Bryan Cranston and Elizabeth Olsen. Directed by Gareth Edwards, the film grossed over $200 million domestically.

In November 2012, Taylor-Johnson portrayed Count Vronsky in the adaptation of *Anna Karenina,* directed by Joe Wright for Focus Features. The film is an innovative retelling of the classic novel and premiered at the 2012 Toronto International Film Festival. Earlier that year, Taylor-Johnson starred as one of three leads in Oliver Stone's *Savages* opposite Taylor Kitsch and Blake Lively with a stellar supporting cast including Salma Hayek, John Travolta, and Benicio Del Toro. The film, distributed by Universal Pictures,

follows pot growers Ben and Chon who face off against the Mexican drug cartel that kidnapped their shared girlfriend.

In April 2010, Taylor-Johnson played the lead role of Dave Lizewski in the cult, hit film *Kick-Ass*, opposite Nicolas Cage, Chloë Grace Moretz and Christopher Mintz-Plasse. Matthew Vaughn's adaptation of the Mark Millar comic won Best British Film at the *Empire* Awards. In August 2013, Taylor-Johnson reprised his role in the highly anticipated sequel *Kick-Ass 2.* Both installments were released by Universal Pictures.

In 2009, Taylor-Johnson was seen in Sam Taylor-Johnson's *Nowhere Boy*, in which he portrayed John Lennon during his turbulent teenage years. His riveting performance earned him several award nominations, including a London Critics' Circle Film Award for Young British Performer of the Year, a British Independent Film Award for Best Actor and an *Empire* Award for Best Newcomer, which he won. *Screen International* named him as one of their *Stars of Tomorrow* in their 2010 portfolio.

Previous roles include playing a young Edward Norton in the Oscar®-nominated and award-winning film *The Illusionist*; *Shanghai Nights* opposite Jackie Chan and Owen Wilson; *The Thief Lord* with Caroline Goodall and Jasper Harris; the independent U.K. film *Dummy*; Gurinder Chadha's *Angus, Thongs and Perfect Snogging*; and *The Greatest* opposite Carey Mulligan and Pierce Brosnan. Taylor-Johnson has also appeared in several popular U.K. television series, including *Feather Boy, Family Business, Nearly Famous,* and *Talk to Me*.

Taylor-Johnson is currently featured as the new face of Armani's Acqua di Giò men's fragrance campaign.

JACK O'CONNELL's **(Jimmy)** career has risen since he won the EE Rising Star Award at the 2015 BAFTA Awards and the New Hollywood Award at the 2015 Hollywood Film Awards. He has become one of the UK's most versatile and exciting actors.

This year is a landmark one for O'Connell, with standout roles in some of the most anticipated films of the year. Ryan Coogler's *Sinners*, a multi-genre supernatural horror picture from Warner Bros., recently premiered globally to widespread critical acclaim. In the film, O'Connell stars opposite Michael B. Jordan, as Remmick, a charismatic and mysterious stranger whose arrival ignites a shift in the allegiances within the community.

In 2026 O'Connell will star in the sequel *28 Years Later: Bone Temple*. He is currently filming the next chapter of Legendary's *Godzilla x Kong* saga.

Earlier this year, O'Connell was seen reprising his role of Paddy Mayne in the acclaimed six-part BBC drama *SAS Rogue Heroes*, which charts the formation of the renowned Special Forces unit in the Second World War. In 2024, O'Connell starred in Sam Taylor-Johnson's Amy Winehouse biopic, *Back to Black*. The dramatization chronicles the life and music of the troubled musical artist, and O'Connell played Winehouse's boyfriend, Blake Fielder-Civil.

O'Connell played British racing driver Peter Collins in Michael Mann's drama *Ferrari* (2023), alongside Adam Driver and Penélope Cruz. Before this, O'Connell took on the role of Oliver Mellors in the Netflix adaptation of the divisive D. H. Lawrence novel *Lady Chatterley's Lover*, directed by Laure de Clermont-Tonnerre. O'Connell starred alongside Emma Corrin, who played Lady Chatterley.

In the summer of 2021, O'Connell led the cast of Andrew Haigh's five-part thriller *The North Water*, for BBC Two. Colin Farrell, Stephen Graham, and Peter Mullan also starred. 2020 saw the premiere of *Little Fish*, a film focusing on a young married couple who fight to keep their love alive in the face of a mysterious pandemic that erases people's memories. O'Connell appeared as Jude, opposite Olivia Cooke.

2019 saw O'Connell in the Benedict Andrews thriller *Seberg* (Amazon Studios), which received its world premiere at the Venice Film Festival. The story follows an ambitious young FBI agent assigned to investigate actress Jean Seberg (Kristen Stewart) when she becomes embroiled in the tumultuous civil rights movement in late-1960s Los Angeles. That same year, O'Connell starred in Max Winkler's *Jungleland,* opposite Charlie Hunnam.

O'Connell starred in *Trial By Fire*, directed by Edward Zwick, which had its world premiere at the Telluride Film Festival in 2018. The film was written by Academy Award-winning screenwriter Geoffrey Fletcher and was adapted from an award-winning article in *The New Yorker*. Prior to this, O'Connell returned to the stage alongside Sienna Miller in Tennessee Williams' Pulitzer Prize winning play *Cat On A Hot Tin Roof*, set in the plantation home of a wealthy cotton tycoon Big Daddy Pollitt. A Young Vic production, directed by Benedict Andrews, the play explores the relationships between various members of Big Daddy's family.

O'Connell starred in the original Netflix Western drama series *Godless*. Written and directed by Scott Frank and produced with Steven Soderbergh and Casey Silver, the limited

series is set in 1884 and follows Frank Griffin (Jeff Daniels), the leader of a notorious gang that terrorizes towns across the West as he hunts Roy Goode (O'Connell).

In 2017, O'Connell appeared as a Czech resistance fighter in *The Man With The Iron Heart*. 2016 saw O'Connell star opposite George Clooney and Julia Roberts in financial thriller *Money Monster*, directed by Jodie Foster. The film premiered at the 2016 Cannes Film Festival. That year, O'Connell received rave reviews when he led the cast of Richard Bean's *The Nap*, at The Crucible Theatre in Sheffield. The play was directed by Richard Wilson, and O'Connell played its central character, Dylan.

In 2014, O'Connell took the lead role in Angelina Jolie's *Unbroken*, portraying American Olympian and World War II POW survivor Louis Zamperini. Based on Laura Hillenbrand's book *Unbroken: A World War II Story of Survival, Resilience and Redemption*, the film chronicles the life of the athlete who survived in a raft for 47 days after his bomber was downed and was then sent to a series of Japanese prisoner of war camps.

2014 also saw O'Connell star in *71,* for which he was nominated for a British Independent Film Award. The thriller – based on the troubles in Belfast during the 1970s – was screened at the Toronto and Berlin Film Festivals. O'Connell also starred in David Mackenzie's Film 4-backed *Starred Up*, for which he was nominated in the category of Best Actor at the BAFTA Scotland Awards. The gritty prison-based father-son drama, in which O'Connell played young prisoner Eric, opposite Rupert Friend, premiered to great acclaim at the Toronto Film Festival. The role also earned O'Connell a 2013 British Independent Film Award nomination for Best Actor and contributed towards his nomination for the South Bank Sky Arts Times Breakthrough Award.

Earlier that year, O'Connell featured in the role of Calisto, in *300: Rise Of An Empire*, the prequel to Warner Bros. Pictures' epic *300*.

In 2013 O'Connell reprised the character he had played in *Skins*, in the feature *Skins Rise*. In 2012 audiences saw O'Connell as lead character Charlie Peaceful in Pat O'Connor's *Private Peaceful*. He also starred as Kurtis in the thriller *Tower Block* and as Adam in the thriller *The Liability*.

In 2011's *The Runaway*, O'Connell starred as Eamonn. That year, he starred as Bobby Charlton in *United*, the BBC Two dramatization of the 1958 Munich Air Crash. O'Connell also played the role of Dylan in Karl Golden's *Weekender*.

In 2006 O'Connell had his film debut with the role of Pukey in the critically acclaimed British film *This Is England*. He followed this up with the role of the villain Brett in James

Watkins's 2008 horror film *Eden Lake*, opposite Michael Fassbender and Kelly Reilly. In 2009 O'Connell won the role of Marky in Daniel Barber's crime thriller *Harry Brown* and later starred in the television movies *Wuthering Heights* and *Dive*, directed by Dominic Savage.

O'Connell's additional theatre credits include *Scarborough*, at the Royal Court, *The Spidermen, The Musicians* and *JUST.*

ALFIE WILLIAMS (Spike) was born in Newcastle upon Tyne in 2011. In 2021, he made a notable appearance alongside Stephen Graham and Shaun Parkes in *Phallacy*. Williams's exceptional talent was recognized when he signed, at age ten, with Independent Talent Group. He was then cast in series three of *His Dark Materials*, a joint production by BBC and HBO. In 2022, Williams expanded his portfolio by portraying Sean Collins in BBC Radio 4's *Our Friends in the North*.

RALPH FIENNES (Dr. Kelson) made his feature film debut as Heathcliff in *Wuthering Heights* in 1992. His film credits include *Schindler's List, The English Patient*, *The Constant Gardener*, *The End of the Affair, The Reader*, *Quiz Show*, *Oscar and Lucinda, Onegin, Spider, Sunshine, Strange Days, The Hurt Locker,* and *In Bruges*. He played Lord Voldemort in the *Harry Potter* series and the role of 'M' in *Skyfall, Spectre* and *No Time To Die.*

Fiennes most recent film credits include, *Conclave* directed by Edward Berger, T*he Return, Coup 53, The Wonderful Story of Henry Sugar, The Menu, The Forgiven, The Four Quartets, The King's Man, The Dig*, *Official Secrets*, *The Grand Budapest Hotel, A Bigger Splash, Kubo and the Two Strings*, *Hail Caesar!* and *The Lego Batman Movie.* Forthcoming films include *The Choral* directed by Nicholas Hytner, *28 Years Later* directed by Danny Boyle, *28 Years Later*: The Bone Temple directed by Nia DaCosta.

Fiennes made his feature film directorial debut in 2011 with *Coriolanus* in which he starred in the title role. In 2013 he directed and starred in *The Invisible Woman.* His film *The White Crow* about Rudolf Nureyev was released in 2018.

His television work includes David Hare's trilogy *Page Eight, Turks and Caicos and Salting The Battlefield.* He played T.E Lawrence in *A Dangerous Man: Lawrence After Arabia* and also appeared in *Prime Suspect* and *Rev*.

Fiennes' work at the National Theatre includes *Antony & Cleopatra* opposite Sophie Okonedo for which he received the Evening Standard Best Actor Award, *Man & Superman*,

Oedipus, The Talking Cure*, Six Characters In Search Of An Author, Fathers And Sons* and *Ting Tang Mine.*

His extensive work at the Royal Shakespeare Company includes *Troilus & Cressida*, *King Lear*, *Love's Labour's Lost*, Henry VI in *The Plantagenets,*
Much Ado About Nothing, *King John, The Man Who Came To Dinner* and Ibsen's *Brand* which later transferred to the Haymarket Theatre.

For the Almeida he has appeared as *Richard III* for which he received the Evening Standard Best Actor Award, *Richard II, Coriolanus, Ivanov,* and *Hamlet* all directed by Jonathan Kent. *Hamlet* was presented at The Hackney Empire and then The Belasco Theater on Broadway where Fiennes received the Tony Award for Best Actor.
Fiennes returned to Broadway in 2006 and received a Tony Nomination for his role in Brian Friel's *The Faith Healer* following a run at The Gate Theatre Dublin.

In 2016 Fiennes played Solness in *The Master Builder* directed by Matthew Warchus at the Old Vic Theatre for which he received the Evening Standard Best Actor Award.
In 2020 Fiennes appeared at The Bridge Theatre in David Hare's *Beat The Devil* which was broadcast on Sky TV. He also toured the country in 2021 in his production of *The Four Quartets* which was later filmed for the BBC. Both productions were performed under social distancing regulations. In 2022 he returned to The Bridge Theatre in David Hare's *Straight Line Crazy*, which transferred to The Shed Theatre in NYC.

In 2023/4 Fiennes starred opposite Indira Varma in *Macbeth,* performing in found spaces in Liverpool, Edinburgh, London and Washington DC. In 2025 he presents a season of work at the Theatre Royal Bath including new plays by David Hare and Rebecca Lenkiewicz as well as directing Shakespeare's *As You Like It*.

Fiennes has been the recipient of many significant awards and nominations for his work on film and in the theatre. He was nominated for Academy Awards, Golden Globes and BAFTAs for his roles in both *The English Patient* and *Schindler's List*, winning the BAFTA for Best Actor in a Supporting Role for the latter. He was also nominated for BAFTAs for *The End of an Affair* and *The Constant Gardener* . He was nominated for the BAFTA for Outstanding Debut by a British Writer, Director or Producer for *Coriolanus*. Most recently he was nominated for an Academy Award for his role in *Conclave* for which he was also nominated for a BAFTA. For his role in *The Grand Budapest Hotel* he was nominated for a Golden Globe and a BAFTA. Fiennes has also been honoured with the Variety Award for

Film Achievement, The Richard Harris Award by the British Independent Film Awards and The Empire Film Legend Award.

DANNY BOYLE (Director / Producer) reprises his role as director of the original film, *28 Days Later.* Prior to *28 YEARS LATER*, Boyle directed the films *Yesterday, Steve Jobs, Battle of the Sexes, 127 Hours,* and *Slumdog Millionaire,* for which he won the Academy Awards for Best Directing and Best Picture. His debut film, *Trainspotting*, was nominated for a BAFTA for Outstanding British Film.

ALEX GARLAND's **(Writer / Producer)** latest film *Warfare*, which he co-wrote and directed with Navy SEAL veteran Ray Mendoza, was released April 11, 2025. Garland teamed with A24 on *Warfare*, as he did on his 2024 film *Civil War*, starring Kirsten Dunst and Cailee Spaeny.

Garland directed the 2022 horror film *Men*, the 2018 film *Annihilation,* and the 2014 film *Ex Machina*, for which he was nominated for Best Original Screenplay at the Academy Awards, as well as three BAFTAs, including Best Original Screenplay.

Garland created, wrote, and directed *Devs,* an eight-part miniseries for FX starring Nick Offerman, which premiered spring 2020.

ANDREW MACDONALD (Producer) is a Scottish film producer and founder of DNA Films, the production company behind the Alex Garland projects *Civil War, Men, Annihilation, Ex Machina,* and *Warfare.* Other productions include *Trainspotting, Never Let Me Go, The Sweeney, Angel of the Skies,* and *Dredd*.

Macdonald has been nominated for three BAFTA Awards for Outstanding British Film – in 1995, 1996, and 2016.

PETER RICE (Producer) is a television and film producer. In 2024, Rice produced Jason Reitman's *Saturday Night* for Sony. In 2025, Rice produced *Warfare* written and directed by Ray Mendoza and Alex Garland for A24. Forthcoming releases include *28 Years Later* written by Alex Garland and directed by Danny Boyle for Columbia Pictures, and *28 Years Later: The Bone Temple* written by Alex Garland and directed by Nia DaCosta for Columbia Pictures.

Prior to producing, Rice served as President of 21st Century Fox, CEO of Fox Networks Group, Chairman of Walt Disney Television and Chairman of General

Entertainment for The Walt Disney Company, where he oversaw entertainment, sports and news television properties, including ABC, FOX Broadcasting, Fox Sports, ABC News, ABC Studios, the Disney Channel, Freeform, FX Networks, Hulu, National Geographic, Onyx Collective, Disney Television and Twentieth Century Fox Television. Programs produced, broadcast or streamed during Rice's leadership at Fox and Disney include *The Simpsons, American Idol, Glee, The Americans, Genius, Modern Family, Homeland, This Is Us, Empire, Fargo, The Masked Singer, The Bear, Abbott Elementary, The Dropout, Family Guy, American Crime Story, Dopesick, Only Murders in the Building, 9-1-1, Summer of Soul, Shogun, Percy Jackson and the Olympians, Bob's Burgers, Brooklyn 99, New Girl, Welcome To Wrexham, Fosse/Verdon, American Horror Story* and *Free Solo,* as well as ABC News shows including *Good Morning America, World News Tonight* and sporting events including the MLB World Series, the FIFA World Cup Finals, the NBA Finals and the NFL Super Bowl.

Previously, Rice served as President of Fox Searchlight Pictures. The films released under his leadership include *Slumdog Millionaire, Juno, Napoleon Dynamite, Little Miss Sunshine, The Last King of Scotland, 28 Days Later, The Wrestler* and *Sideways.* In his prior role as Executive Vice President of Production for Twentieth Century Fox, Rice worked with director Baz Luhrmann on development and production of *Moulin Rouge* and *William Shakespeare's Romeo + Juliet.* He also served as the supervising creative executive on the first film in the *X-Men* franchise.

In addition to *28 Days Later,* Rice's previous collaborations with Danny Boyle and Alex Garland include Boyle's *Trust* for FX, *Pistol* for FX, *Slumdog Millionaire* for Fox Searchlight, *Millions* for Fox Searchlight, *A Life Less Ordinary* for 20th Century Fox and *The Beach*, based on Garland's book of the same name, for 20th Century Fox; *Sunshine*, directed by Boyle and written by Garland for Fox Searchlight; and Garland's *Devs* for FX.

BERNARD BELLEW (Producer) is a seasoned film producer and production manager with a career spanning several decades. His credits include producing *T2 Trainspotting* (2017), and *Yesterday* (2019). He was an executive producer / co-producer on the films *127 Hours* (2010), *Les Miserables* (2012), *Tomorrowland* (2015), *Steve Jobs* (2015), *Challengers* (2024), and *Nosferatu* (2024).

Before moving into producing, Bellew gained experience as an assistant director, contributing to notable films such as *The Remains of the Day* (1993), *Sense and Sensibility*

(1995), *Kundun* (1997), *Star Wars: Episode I – The Phantom Menace* (1999), and *Notting Hill* (1999).

ANTHONY DOD MANTLE (Director of Photography), an Academy Award-winning cinematographer, is a frequent collaborator of the acclaimed directors Danny Boyle, Ron Howard, Thomas Vinterberg, and Lars von Trier. Dod Mantle's work on *Slumdog Millionaire*, directed by Boyle, earned him an Academy Award, BAFTA award, and ASC Award for Best Cinematography. Other collaborations with Boyle include *Trance*, *T2 Trainspotting*, and *127 Hours*, which garnered a BAFTA nomination.

Dod Mantle worked with Ron Howard on *In the Heart of the Sea* and *Rush*. With Thomas Vinterberg, he served as director of photography on *The Command*, *When a Man Comes Home*, and *Dear Wendy*.

His recent credits include the upcoming film *The Runner*, directed by Kevin Macdonald, *First They Killed My Father: A Daughter of Cambodia Remembers*, directed by Angelina Jolie, and the HBO series *The Undoing*, starring Nicole Kidman and Hugh Grant.

JON HARRIS (Editor) is a London-based, Academy Award- and Emmy-nominated editor known for his work on some of the most acclaimed films and television projects of the past two decades.

In 2024, Harris was nominated for an Emmy for Outstanding Picture Editing for a Limited or Anthology Series and received an American Cinema Editors (ACE) nomination for Best Edited Feature Film (Non-Theatrical) for his work on the *Black Mirror* episode "Beyond The Sea."

A frequent collaborator of directors Danny Boyle, James Watkins, and Matthew Vaughn, Harris has worked with Boyle on *Yesterday, T2 Trainspotting, Trance,* and *127 Hours,* the latter earning him an Academy Award and BAFTA nomination for editing.

Harris's collaborations with James Watkins include the critically acclaimed *Speak No Evil, Bastille Day, The Woman in Black,* and *Eden Lake*.

With Matthew Vaughn, Harris has edited *The King's Man, Kingsman: The Great Game, Kick-Ass,* and *Stardust*. His other notable credits include Guy Ritchie's *Snatch,* Liliana Cavani's *Ripley's Game*, and Neil Marshall's *The Descent*.

GARETH PUGH & CARSON McCOLL (Production / Costume Designers) are British designers and co-founders of the award-winning independent design studio HARD+SHINY,

based at Somerset House in London. Together they have worked with some of the most popular artists of our time – including Beyoncé, Lady Gaga, and Rihanna – and have collaborated with some of the world's most important cultural institutions, including The Metropolitan Museum of Art and The Louvre, as well as designing shows for the New York City Ballet, the Opéra Garnier and The Royal Opera House. Their commercial client roster contains a rich and colorful lineup of global brands, including DeBeers, Chrome Hearts, Moët & Chandon, MAC Cosmetics, The Estée Lauder Companies, Mercedes Benz, Rolls Royce Motor Cars, Madison Square Garden, Adidas, Selfridges & Co., and Richard Branson's Virgin Voyages.