

FOX SEARCHLIGHT PICTURES Presents
In association with DNA FILMS and THE FILM COUNCIL



Directed by DANNY BOYLE
Produced by ANDREW MACDONALD
Written by ALEX GARLAND
Director of Photography ANTHONY DOD MANTLE DFF
Production Designer MARK TILDESLEY
Editor CHRIS GILL
Music by JOHN MURPHY
Costume Designer RACHEL FLEMING
Make-Up Designer SALLIE JAYE
Line Producer ROBERT HOW

CILLIAN MURPHY
NAOMIE HARRIS
CHRISTOPHER ECCLESTON
MEGAN BURNS
And BRENDAN GLEESON

Casting by GAIL STEVENS

www.28dayslater.com

Rated R, Run Time 108 Minutes

Your days are numbered...

SHORT SYNOPSIS

A powerful virus is unleashed on the British public following a raid on a primate research facility by animal rights activists. Transmitted in a drop of blood and devastating within seconds, the virus locks those infected into a permanent state of murderous rage. Within 28 days the country is overwhelmed and a handful of survivors begin their attempts to salvage a future, little realizing that the deadly virus is not the only thing that threatens them.

The end is extremely fucking nigh...

FULL SYNOPSIS

After breaking into a primate research facility, a group of animal rights activists discover caged chimps chained up before banks of screens displaying horrifically violent images. Ignoring the warnings of the terrified researcher who maintains the chimps are 'infected', they begin to free the animals and are immediately subjected to a bloody attack from the enraged creatures.

28 days later... Cycle courier Jim (Cillian Murphy) awakes from a coma in the deserted intensive care unit of a London hospital. Mystified, he wanders the wards and corridors in search of others and eventually heads into the city streets, calling out for help. As the shadows lengthen Jim seeks shelter in a church only to find dead bodies piled in heaps on the chapel floor. A sudden noise alerts him to the presence of a priest but his lightning speed, blood stained eyes and murderous screams send Jim reeling into the street. More "infected" are attracted by the noise and Jim runs in panic and confusion as a growing flock sprint after him through the dark streets.

A sudden explosion from a makeshift bomb heralds the arrival of fellow "survivors" Selena (NAOMIE HARRIS) and Mark (NOAH HUNTLEY). Following a daring rescue they take Jim to safety and start to explain to him the nature of the infection, that it is transmitted in the blood, is overwhelming within seconds, that Britain has been overrun and that they have no way of knowing if it has spread worldwide.

Selena and Mark reluctantly agree to help the shell-shocked Jim return home to Deptford to find his parents, with terrifying consequences. Later, as they sneak through the darkened streets, Selena and Jim spot a lone light in a tower block and investigate to see if there are other survivors. The unlikely pair they

find are father and daughter Frank (BRENDAN GLEESON) and Hannah (MEGAN BURNS) whose water supplies are running dangerously low and are desperate to find alternative shelter.

As the group takes shelter in the tower block, an automated radio broadcast is picked up. A Manchester-based group of soldiers, led by Major Henry West (CHRISTOPHER ECCLESTON), claim to have the 'answer' to infection and invite any survivors to join them at their blockade. Faced with no practical alternative, the group sets out northwards in Frank's black cab unaware that the worst is yet to come.

Directed by Danny Boyle, **28 DAYS LATER** is from an original screenplay by Alex Garland, the author of The Beach, and produced by Andrew Macdonald. The film stars Cillian Murphy (DISCO PIGS), Naomie Harris (WHITE TEETH), Christopher Eccleston (24 HOUR PARTY PEOPLE, THE OTHERS, SHALLOW GRAVE), Megan Burns (LIAM) and Brendan Gleeson (THE GANGS OF NEW YORK, THE GENERAL, ARTIFICIAL INTELLIGENCE: A.I).

THE PREMISE

After THE BEACH, Andrew Macdonald and Alex Garland talked about doing another film together. “Alex is just a natural story teller and I wanted to make a film that had the same energy and excitement of reading one of his books,” recounts Macdonald. “When he said that he’d always wanted to do science fiction, I encouraged him to look to H. G. Wells, The Time Machine, something set in Britain.”

“I see it as a sort of oblique war film, relayed via seventies zombie movies and British science fiction literature,” says Garland, “Particularly J.G. Ballard and John Wyndam.”

“Alex delivered a 50-page script, which eventually formed the basis for **28 DAYS LATER**, it read very entertainingly and was a real page turner,” says Macdonald. “When he writes a screenplay you can visualize it and you want to know what happens next – for me, that’s the absolute crucial thing in storytelling. Alex has that in spades.”

Macdonald then sent the script to Danny Boyle, who had just completed two digital films, STRUMPET and VACUUMING COMPLETELY NUDE IN PARADISE for the BBC. “His visual strengths were what we needed to communicate Alex’s writing and energy of the film,” says Macdonald. He is very good at interpreting it in a different way that freshens it up from the page.”

Garland was pleased to be collaborating with the team from THE BEACH once again. “Danny is witty and amazingly inventive, so he makes you laugh and always keeps you thinking. Andrew sees all the details, but he also sees a bigger picture than anyone else. In conversation, both deliver continuous insights into filmmaking and cinema in general. I’m fortunate to have had the chance to work with them.”

Boyle was taken by the script immediately but did not want to make a straight genre movie. “I like zombie movies but they come out of a particular period, a society paranoid about what might be the dirty result of nuclear weapons and power. I’m not a big aficionado of the genre, I like it a lot, but I love that Alex gave us a twist on the viral apocalypse theme - that this is not a clinical virus but a psychological one – so in the long run, I feel there was respect for the genre but I hope that we freshened it up in some way.”

“The premise of the film,” explains Macdonald, “is that scientists are trying to develop a cure for rage, a suppressant drug similar to Valium in respect of depression. As part of the research process chimps are infected with a virus that promotes a permanent stage of psychotic rage.”

“It’s a primate-based virus,” says Boyle. “It’s hideously virulent and is spread by contact with the blood. It leads to an appalling state of aggression, where even the simple sound of a human voice makes you want to kill that person. It has a built-in obsolescence though because they can’t feed themselves, they don’t understand any process about living, other than killing.”

“The idea of the psychological virus felt completely contemporary,” Boyle continues. “Rather than being a physical infection, the virus taps into the modern phenomenon of social rage. We see the manifestation of it every day in road rage, air rage, hospital rage even supermarket rage! It’s great copy for newspapers but there’s a truly disconcerting side to it. When you talk to older generations they say there was nothing like that at all in their time, there was certainly violence and fighting but social rage is very much a symptom of modern times.”

“The actual story follows a group of survivors trying to make their way to safety after the virus has broken out of the laboratory and swept across Britain and possibly the world. Britain has been largely evacuated which has led to a kind of apocalyptic landscape,” explains Boyle. “It was important to me to junk the idea of civil contingencies. A virus is something that you cannot necessarily put up a defense against. This particular virus was to be something so virulent as to be uncontrollable, something that can’t be defended against because it’s actually part of us – rage. At the present moment there’s no such thing as a psychological virus, but who knows what can happen? Just recently two German scientists were able to create a totally synthetic Polio virus within a matter of years with materials bought over the Internet. While Polio has a relatively simple genetic structure, the knowledge is there to be able to create a more complex virus, smallpox for instance – it’s more a matter of time constraints rather than technical capability.”

Structurally the film begins after the virus has ravaged Britain. Something that appealed to director Danny Boyle, “The fact that the story begins 28 days later, is that the audience starts to unravel things in retrospect. There are physical bits of evidence and the audience fills in with their own imagination as to the horrors that have happened to get to this stage. It’s a wonderful quality, saves millions on the budget and it comes from Alex’s gift as a writer.”

Fifty percent of the funding came from the lottery through Andrew Macdonald and Duncan Kenworthy’s company DNA and fifty per cent from Fox Searchlight Pictures. Peter Rice, President of Fox Searchlight, read the script in Cannes in May 2001 and responded immediately with his interest. “It was fantastic to get Fox involved as we have had a long relationship with them and in particular with Peter Rice,” says Boyle. “Peter has been very loyal and typically there was no pressure about casting or content of the film, so it was a very valuable relationship”.

DIGITAL VIDEO

Early on in the development of the script was the idea of filming on digital video. “We thought it would be the right decision to do it on DV. It would make the film feel and look different in a way. Our sort of realist science fiction would make it look very interesting and also the flexibility of it would make it possible to do some of the bigger scenes like street scenes where you have to clear roads,” says Macdonald.

Boyle had shot STRUMPET and VACUUMING on DV with Director of Photography Anthony Dod Mantle and had many reasons why he wanted to shoot on it again. “For me there has to be an organic reason to shoot on DV,” says Boyle. “The format felt appropriate to the post-apocalyptic landscape. This is very much an urban film, with the visit to the countryside aside, and I think DV has a grittiness about it that’s magnificent for ‘city’ movies. We’re surrounded in all major cities by CC cameras; they’re recording our every motion. This is now the way that we record our lives.”

“Also we wanted to make the world look different. Electricity and pollution are no more, and a stillness has returned,” continues Boyle. “Digital cameras are much more responsive to low light levels and the general idea was to try and shoot as though we were survivors too.”

Producer Andrew Macdonald maintains that on a practical level it would have been virtually impossible to shoot the film unless it was on DV. “The London scenes were key to the film. The police and the local authorities were quite happy to assist us because we could do it so quickly. We could literally be ready to shoot with a six-camera set up within minutes and we were allowed to hold the traffic for a minute or two at a time. This was repeated over a number of key locations – something we would not realistically have been allowed to do if shooting under the restrictions of 35mm which takes a good deal more time to set up a single shot.”

THE CAST

When it came to casting, it was a conscious decision not to cast well known actors as the leads. “We thought that it was more appropriate for the film that it should be not a star vehicle, rather it should be a community of people we cast as equals,” says Boyle.

In the role of Jim, Boyle cast Cillian Murphy. Boyle had seen Murphy in DISCO PIGS and thought he had a kind of innocence that he wanted for Jim. “The movement of his character from someone who is easy going, can just about be bothered to get up in the morning and clearly umbilically connected to his parents – the feeling of a child who is forced to become a man and by the end of the film be almost primal. I thought Cillian had that,” says Boyle. Apart from the attraction of working with the creative team of Boyle, Macdonald and Garland, Murphy was very excited about the project. “The script was very different from anything I had read before and the character, Jim, is very physical. It’s a big journey for the character, going from absolute bewilderment at the beginning and then this terrible vengeance at the end.”

Naomie Harris was cast as Selena. “When I read the script I really loved it. I thought it was brilliant and it stood out for me. Selena’s character has survived the rage virus by being resourceful and independent. She has shut down emotionally in order to survive so it was quite a challenge,” says Harris. “Naomie clearly had phenomenal ability and she is very able. She is rather elegant but very tough and clearly outstandingly capable for the part,” says Boyle.

Boyle was very clear in his mind when he read the script that he wanted Brendan Gleeson to be Frank, the widowed father of Hannah. “Having seen THE GENERAL and all his other films I wanted this big, warm, beautiful man, this true father figure. You can feel the change in the film when Brendan comes on. His warmth and generosity comes out both on film and off. He is one of those guys you would have on every film if you could,” says Boyle. For Gleeson, the script was a real page-turner but not the kind of material he usually goes for. “I am not a great man for heading into the future really, or the past, but the fact that Danny was involved and the vibrancy of the script was a real pull. The part had a real warmth in this sandwich of horror and I just loved the part,” says Gleeson. “Danny has this fantastic sensibility. It’s a beautiful sensibility really and it’s just been great working with him.”

Christopher Eccleston had already worked with Boyle twice before in SHALLOW GRAVE and most recently in STRUMPET. Eccleston was cast as Major Henry West. “I had such a great time working with Chris on STRUMPET,” says Boyle. “He is developing constantly as an actor and I thought it would be very dynamic to get Chris to play Henry. He always brings humanity to the stuff that he does and the idea of

setting him that challenge for his character was very interesting, particularly as we kept him as a public school officer. He makes you understand this man and what this man's take is on it." Eccleston himself thought the script was terrifying and a real page-turner and particularly liked the narrative. "My interest in playing one of the authorities was exploring the gray areas where authority figures are actually very necessary to us or even more humane than we are, rather than playing somebody who's just a forbidding, one-dimensional bully," says Eccleston. "Danny is very even-tempered and has a sort of ferocious personal energy of his own that tends to come out in his films. He creates a positive atmosphere where everyone is comfortable, and there is this tremendous verve with the way he uses his cameras and moves them. It's good to work with him again."

Fifteen-year-old Megan Burns never thought she would get the part of Hannah, the quiet but confident daughter of Frank. "I tried to be myself in the audition but thought I didn't get it because everyone was so different from me," says Burns. Boyle had seen Burns in LIAM, for which she won Best Actress at the Venice Film Festival, but it was her audition that proved she was right for the part. "She just had incredible truthful quality about her, which is really beautiful. A very simple, beautiful quality, very un-pushy - a kind of radiance which I loved about her," explains Boyle.

For Burns' part she had to lie on the ground under the cab while a mass of rats ran over her. "When I read the script about the rats I thought, no, they won't run over my face or anything and then on the day, I realized I was wrong. I not only had to lie there but had to hold the rats on my face as they kept running away and Danny kept whispering 'Don't worry they're clean rats. They've all been shampooed this morning!'"

For the supporting soldiers' roles, a talented group of young men were cast. Leo Bill as Jones, Ricci Harnett as Mitchell, Stuart McQuarrie as Farrell, Marvin Campbell as Mailer, Sanjay Rambaruth as Davis, Ray Panthaki as Bedford, Junior Laniyan as Bell, and lastly Luke Mably as Clifton. Although they are in the film for a short period of time, Boyle wanted audiences to identify with them all and see them as a community. "They are a great bunch of very exciting young prospects for future films," enthuses Boyle. "There are at least two potential movie stars in there. I dare not say which two of course!"

To prepare for their roles, the soldiers, including Eccleston, were sent to boot camp for the weekend. "I knew the rhythm and routine of the army would be valuable to them, to get it right so they looked and behaved like soldiers, and it worked really well," says Boyle. The actors attended lectures from ex-SAS soldiers and did military exercises. "We learned about the basic things of handling your rifle, making sure the rifle becomes part of you," Eccleston explains. "We fired off live rounds and I used both the machine gun and then a mounted machine gun, which to be honest I found pretty frightening. We didn't

have a great deal of time but we packed a lot in learning a little bit how to move like a soldier and obviously how to think like a soldier". The camp also helped the actors feel like a unit. "Actors do that very easily anyway, you know, that's one of the great things about being an actor, you're used to chipping up somewhere and creating the camaraderie, and we did that very quickly", continues Eccleston. "I think in some ways it was good for those soldiers who came in and trained us, because actors are open, and they're willing to have a go and they can pick up skills quite quickly because that's what you have to do. And it's well cast and there's a good feeling among us. Hopefully what the soldiers will bring will be a different kind of humanity, different problems, and character problems. There's a lot that's decent in the men that we're portraying, we hope, rather than being just, you know, faceless authority."

The final week of pre-production was set aside for rehearsals. Boyle used the time to take the actors out in the cab in London to go through scenes and to drive the cab. For Gleeson it was one of the highlights of the film. "It's such a blast. They're fabulous things. You can imagine how people could get very attached to them having it hanging around for 30 years just to look at it, never mind get into it."

THE CREW

Boyle assembled a first-rate crew including Director of Photography Anthony Dod Mantle, who shot FESTEN and JULIEN DONKEY-BOY and recently worked with Boyle on STRUMPET, and VACUUMING COMPLETELY NUDE IN PARADISE; production designer Mark Tildesley (24 HOUR PARTY PEOPLE, THE CLAIM), costume designer Rachael Fleming (TRAINSPOTTING, BRIDGET JONES' DIARY), make up designer Sallie Jaye (THE BEACH, GOSFORD PARK) and editor Chris Gill (STRUMPET, VACUUMING COMPLETELY NUDE IN PARADISE and CRIME & PUNISHMENT).

Boyle had recently worked with Mantle and wanted to work with him again. "I thought Anthony's operating on FESTEN was out of this world. He is a true collaborator - what happens is that as a director you have to give up some of your role and he gives up some of his. That way you shape scenes together," says Boyle, who discovered Tildesley when watching THE CLAIM. "I can't praise Mark enough. When I saw THE CLAIM and I was watching with one eye on the film and the other on his work and I just thought he had done an extraordinary job on it. He is a delight to work with and he is so creative and positive about everything. His technical knowledge is fantastic."

For 28 DAYS LATER, Boyle was reunited with costume designer Rachael Fleming and make up designer Sallie Jaye. "Rachael is a fantastic designer. She makes really bold confident decisions and there are no half-hearted choices, they are always dynamic. Sallie did us an amazing job in the end, keeping the main actors sustained on a certain level and developing and executing the look of the infected. It was great to work with them again."

In his quest for an editor for VACUUMING and STRUMPET, Boyle discovered Chris Gill, a television editor, while watching NEVER NEVER. "He compresses time and then repeats it - it's a kind of technique he has. It is difficult to explain. It has to be done very skilfully and when it works it's wonderful. It's like someone is pushing you in the back - like they're pushing you towards the film. He's a great addition to the British film community," concludes Boyle.

THE SHOOT

Filming for the nine-week shoot began on September 1, 2001, but prior to this four days were spent in July shooting Jim's scenes in the deserted streets of London. Filming took place in the morning, at first light before rush hour, to make it easier to shut down the London thoroughfares.

The scene of the notice board at Piccadilly Circus was shot before the horror of September 11. "The image was based on a photograph I'd seen from an earthquake in China, but clearly it's based on a very human impulse - people trying to contact each other, trying to maintain links with other people when the normal channels have died or seem inadequate. Obviously, Ground Zero is the most recent and probably the biggest example of it, but if you look at any of those catastrophes that happen, where people feel loss of control and information about what has gone on, it's a natural thing that people do. I wouldn't have filmed it after September 11, but we tried, in the editing of it, to make sure that it didn't feel it was prurient or intrusive upon people's real grief."

"The filming of the London sequences was absolutely fantastic. Before we started the main shoot we took a week in July, beginning each day at three or four every morning and would wait for the sun to come up," recounts Macdonald. "We were able to shoot for an hour or so before the city got too busy for us to hold back the traffic. It was very exciting, and when you see the whole of Westminster Bridge and the embankment all closed for you, and the traffic stopped, and you can't hear anything, it was thrilling but strange as well."

"Alex's original thought for deserted London was silence, which happily is easily realized on film," explains Macdonald. "However we had to film a lot of 'day for night' as it was easier to grade the images to darkness than to try and digitally remove all of the street building lights."

Boyle continues, "Walking around deserted London was a huge buzz really because that was a major ambition in the film, to actually make it look real. We were only able to achieve it by using lots of DV cameras - if you use them craftily enough, you can build what appears eventually to be a finished sequence that is elaborate and complicated, rather than just one shot."

Including the London scenes was very important to Boyle. He explains: "We wanted to see Britain as a mythic landscape. Unfortunately it's a relatively small place and we tend to be overly familiar with it through background shots from even a few days of television. We felt it was important to try and make it unfamiliar, so audiences could look at it in a slightly different way, a bigger way, than they do in their normal lives."

When considering locations away from the London landmarks, the filmmakers decided to make the film in one area and stick to it. They had to find an area that they could make feel abandoned quite easily and the East End seemed ideal. "Living in the East End, I know you can move around more easily than the West End," comments Boyle. "The roads aren't quite as grid-locked, permission to film is a bit easier to come by and anyway, there's far too much bias in the film industry towards West London." The Docklands were also used for filming. "The Docklands has this feeling of a plastic city and so the idea of commercialism being redundant is particularly poignant so we filmed there rather than using more residential locations."

Other locations used were Trafalgar Park in Salisbury, the TRL Research Centre in Crowthorne, and the final week was shot in Germany at Schwaben Park where the laboratory scene was filmed.

One of the biggest challenges during the production was filming on a deserted motorway. The production got permission to shoot on the M1 on a Sunday morning between 7.00am and 9.00am. With the help of the police gradually slowing the traffic both ways, and using 10 cameras, the filmmakers managed to capture a minute of emptiness as Frank drives his cab toward Manchester. "It was a technical nightmare but a fantastically weird scene," says Boyle. "It makes you feel that the whole of Britain has been abandoned."

THE INFECTED

From the outset Boyle gave a lot of thought to the presentation of the infected to the audience. "When you do a film that features monsters of some kind or other, you have to have a very clear way that you're going to manifest them on the screen and I'd always wanted the monsters - the 'infected' - to be moving at almost inhuman speed. I'd already made a couple of digital films for television in Manchester, and I kind of uncovered this way that the camera works, which is a particular way of recording fast motion, and the digital cameras snatch at this information in a slightly unnerving way - it isn't fluid in the way that you expect film to be. It gives a staccato effect, yet it's not like step-printed film, it's halfway in between."

Another key factor to the manifestation of the 'infected' was the decision to cast athletes wherever possible. "When you watch an athlete actually perform, you realize that they are doing things that you *should* be able to do but that you *know* you'll never be capable of," explains Boyle. "I thought if that became an aggressive thing, if an athlete turned on you, that would be genuinely frightening."

On a physical level, the virus was based initially on the Ebola hemorrhagic fever, which is communicable in primates (including humans), is transmitted through the blood and is often fatal. The onset of illness is abrupt and in some patients can lead to a rash, red eyes and internal and external bleeding. In the film, each 'infected' was fitted with special contact lenses to achieve the impression that the eyes were bleeding internally. Producer Andrew Macdonald notes, "there was a *lot* of blood. A lot of eyes. That's where most of the budget was spent!"

28 DAYS LATER is a picture co-financed by Fox Searchlight Pictures and DNA Films with the Film Council. Fox Searchlight has worldwide distribution rights. Fox Searchlight Pictures is a unit of Fox Filmed Entertainment, a unit of Fox Entertainment Group. DNA Films was founded in February 1997 by producers Duncan Kenworthy and Andrew Macdonald.

ABOUT THE CAST

CILLIAN MURPHY (Jim)

Irish actor Cillian Murphy first made his mark with his stunning performance in the award-winning stage version of “Disco Pigs.” After the production received Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival 1997, it went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy then starred in the film version directed by Kirsten Sheridan.

His major film and television credits include John Carney’s ON THE EDGE for Universal, Stephen Bradley’s SWEETY BARRETT, “The Ambassador” for the BBC, William Boyd’s THE TRENCH, Nelson Hume’s SUNBURN, which was featured in the Galway Film Fleadh, and Goran Paskaljevic’s HOW HARRY BECAME A TREE. He will soon be seen opposite Scarlett Johansson, Colin Firth and Tom Wilkinson in GIRL WITH A PEARL EARRING and opposite Colin Farrell in INTERMISSION.

Murphy was recently seen in the lead role of Paul Montague in David Yeats’ BBC television drama THE WAY WE LIVE NOW. His short film THE WATCHMEN, which he co-wrote with Paloma Beaza, was short-listed for the Turner Classic Movie Short Film Award.

In the theatre Murphy has continued to attract attention for his role as Claudio in “Much Ado About Nothing” and in two plays for Tony Award®-winning director Garry Hynes as the lead role in “The Country Boy” and as Johnny Boyle in “Juno and the Paycock.” He recently appeared as Adam in Neil La Bute’s play “The Shape of Things” at the Gate Theatre in Dublin. In August, Murphy will play Konstantin in Peter Stein’s production of Chekov’s “The Seagull” at the International Theatre Festival in Edinburgh.

NAOMIE HARRIS (Selena)

Naomie Harris trained at the Anna Scher Theatre School where she won the Toni Rice Award for the Most Promising Actress of the Year. While at the school, she made her debut appearance at the age of 11 in a series called “Simon And The Witch” for the BBC and then went on to appear in “Runaway Bay” and “The Tomorrow People” all for ITV. After leaving the Anna Scher Theatre School Harris studied at Cambridge University before attending the Bristol Old Vic Theatre School.

Harris’ film credits include John Miller’s THE SOBERING, LIVING IN HOPE, Mark Locke’s CRUST, and Fritz Baumann’s ANANSI. Her television work includes the role of Clara in the television adaptation of Zadie Smith’s “White Teeth,” and the lead role in Peter Kominsky’s two-part political docu-drama for the BBC “The Project.”

CHRISTOPHER ECCLESTON (Major Henry West)

Christopher Eccleston's film credits include Alex Cox's REVENGER'S TRAGEDY, Ole Bornedal's I AM DINA, Michael Winterbottom's 24 HOUR PARTY PEOPLE, Shekhar Kapur's ELIZABETH, Michael Winterbottom's JUDE, Danny Boyle's SHALLOW GRAVE, and Peter Medak's LET HIM HAVE IT, Danny Boyle's STRUMPET and Alejandro Amenabar's THE OTHERS.

Eccleston is also a familiar face on British television, where he has appeared in the highly acclaimed "Cracker, Hearts and Minds," "Hillsborough," "Linda Green," "Clocking Off" and "Othello." His theatre credits include "Bent" at the National Theatre, "A Streetcar Named Desire" at the Bristol Old Vic and "Miss Julie" at the Theatre Royal, Haymarket in London's West End.

He recently starred in and Julian Farino's "Flesh and Blood" for the BBC and appeared in the West Yorkshire Playhouse's "Hamlet." In 2003 he will be seen in "The Second Coming."

MEGAN BURNS (Hannah)

At the age of 8 Burns made her acting debut in Stephen Frears' "Liam," which won her the Marcello Mastroianni Award at the 2000 Venice Film Festival when she was 13. 28 DAYS LATER is Burns' second feature.

BRENDAN GLEESON (Frank)

Brendan Gleeson made his film debut in Jim Sheridan's THE FIELD. His film credits include: BRAVEHEART, TAILOR OF PANAMA, MISSION IMPOSSIBLE: II, THE GENERAL, I WENT DOWN, FAR AND AWAY, THE TREATY and A.I. He received the London Film Critics and the Boston Film Critics award for Best Actor in THE GENERAL, based on the life of Irish Criminal Martin Cahill. He has recently appeared in the Irish film WILD ABOUT HARRY, Martin Scorsese's THE GANGS OF NEW YORK and Ron Shelton's DARK BLUE. Gleeson recently finished production on Anthony Minghella's COLD MOUNTAIN and will soon begin shooting Wolfgang Petersen's TROY.

ABOUT THE FILMMAKERS

DANNY BOYLE (DIRECTOR) AND ANDREW MACDONALD (PRODUCER)

28 DAYS LATER is the sixth collaboration between director Danny Boyle and producer Andrew Macdonald. Through Macdonald's company, Figment, they made *SHALLOW GRAVE*, *TRAINSPOTTING*, *A LIFE LESS ORDINARY*, *ALIEN LOVE TRIANGLE* and *THE BEACH* and acted as co-executive producers of *TWIN TOWN*, directed by Kevin Allen.

Boyle has since directed two films for the BBC, "Strumpet," starring Christopher Eccleston; and "Vacuuming Completely Nude in Paradise," starring Timothy Spall.

In 1997, Macdonald formed DNA Films, with Duncan Kenworthy. DNA productions include *THE PAROLE OFFICER*, *HEARTLANDS* and *28 DAYS LATER*.

ALEX GARLAND (SCREENWRITER)

Alex Garland was born in London and wrote his first novel, *The Beach*, in 1996. His second novel, *The Tesseract*, was published in July 1999.

ANTHONY DOD MANTLE DFF (DIRECTOR OF PHOTOGRAPHY)

Cinematographer Anthony Dod Mantle's first feature behind the camera was the German picture *TERRORIST* (1991) by Philip Gronning - a film that achieved cult status and was banned by Helmut Kohl. He has collaborated several times with Danish director Lars Von Trier most recently for the Nicole Kidman starrer *DOGVILLE* that is set to release in 2003, and is currently in pre-production on *DEAR WENDY*, which was written by Von Trier and will be helmed by Thomas Vinterberg. Dod Mantle's filmography also includes Harmony Korine's *JULIEN DONKEY-BOY*, Vinterberg's *IT'S ALL ABOUT LOVE*, starring Joaquin Phoenix, Claire Danes and Sean Penn; and Soren Kragh-Jacobsen's *MIFUNE'S LAST SONG*.

Dod Mantle previously worked with Danny Boyle filming "Strumpet" and "Vacuuming Completely Nude in Paradise" for the BBC.

MARK TILDESLEY (PRODUCTION DESIGNER)

Mark Tildesley studied at the London College of Printing and achieved a First Class BA Honours in theatre design at the Wimbledon School of Art under the direction of Richard Negri.

Tildesley formed Catch 22 Theatre Company where he directed, designed and performed. He continued designing for the theatre on numerous productions with the New Vic Theatre Company, directed by Michael Bogdanov, and at the Royal Opera House.

He has recently finished CODE 46, his sixth film with Director Michael Winterbottom. Their previous collaborations were: I WANT YOU, WITH OR WITHOUT YOU, WONDERLAND, THE CLAIM and 24 HOUR PARTY PEOPLE. Tildesley's credits also include Carl Prechezar's BLUE JUICE and Mark Evans' RESURRECTION MAN.

RACHAEL FLEMING (COSTUME DESIGNER)

Born in Lancashire, Rachael Fleming studied fashion at York College. After college she worked with Swanke Modes fashion company before styling pop promos for five years and working on Pat Croach's "The Secret" for Thames Television.

Since then, her film and television work has included Michael Winterbottom's UNDER THE SUN, GO NOW, BUTTERFLY KISS and I WANT YOU, John Duigan's THE LEADING MAN, Kevin Allen's TWIN TOWN, Betsan Morris Evans' DAD SAVAGE, James Dearden's ROGUE TRADER and, most recently, the box-office hit BRIDGET JONES' DIARY directed by Sharon McGuire.

Having designed the costumes for TRAINSPOTTING, A LIFE LESS ORDINARY, and THE BEACH, 28 DAYS LATER marks her fourth collaboration with Danny Boyle.

CHRIS GILL (EDITOR)

28 DAYS LATER is Chris Gill's first feature film. Among his numerous television credits are David Snodin's CRIME AND PUNISHMENT, Sandy Johnson's DEAD, Danny Boyle's "Strumpet" and "Vacuuming Completely Nude in Paradise," Tom Hooper's "Love in a Cold Climate," Julian Jarrold's "Never Never," for which he was nominated for the RTS for Editing, and Tristram Powell and Patrick Garland's "Telling Tales."

CAST (in order of appearance)

Activist	Alex Palmer
Activist	Bindu de Stoppani
Activist	Jukka Hiltunen
Scientist	David Schneider
Jim	Cillian Murphy
Infected Priest	Toby Sedgwick
Selena	Naomie Harris
Mark	Noah Huntley
Jim's Father	Christopher Dunne
Jim's Mother	Emma Hitching
Mr. Bridges	Alexander Delamere
Mr. Bridges Daughter	Kim McGarrity
Frank	Brendan Gleeson
Hannah	Megan Burns
Infected Kid	Justin Hackney
Private Clifton	Luke Mably
Sergeant Farrell	Stuart McQuarrie
Corporal Mitchell	Ricci Harnett
Private Jones	Leo Bill
Private Bell	Junior Laniyan
Private Bedford	Ray Panthaki
Major Henry West	Christopher Eccleston
Private Davis	Sanjay Rambaruth
Private Mailer	Marvin Campbell
Featured Infected	Adrian Christopher
	Richard Dwyer
	Nick Ewans
	Terry John
	Paul Kasey
	Sebastian Knapp
	Nicholas James Lewis
	Jenni Lush
	Tristan Matthiae
	Jeff Rann
	Joelle Simpson
	Al Stokes
	Steen Young

FILM MAKERS

Directed by	Danny Boyle
Produced by	Andrew Macdonald
Written by	Alex Garland
Director of Photography	Anthony Dod Mantle DFF
Production Designer	Mark Tildesley
Editor	Chris Gill
Music by	John Murphy
Costume Designer	Rachael Fleming
Make Up Designer	Sallie Jaye
Line Producer	Robert How
Casting by	Gail Stevens
1st Assistant Director	Richard Styles
2nd Assistant Director	Sara Desmond

Location Managers	Pat Karam
	Alex Gladstone
Camera Operator	Marcel Zyskind
Camera Assistant	Simon Tindall
Sound Recordist	John Rodda
Script Supervisor	Eve Spence
Supervising Art Director	Mark Digby
Set Decorator	Fanny Taylor
Prop Master	Nick Thomas
Make-up Artist	Sian Grigg
Wardrobe Supervisor	Anne Lavender-Jones
Special Effects Supervisors	Richard Conway
	Bob Hollow
Gaffer	Thomas Neivelt
Construction Manager	Dan Crandon
Sound Design/ Supervising Sound Editor	Glenn Freemantle
Dialogue/ADR Editor	Gillian Didders
Sound Effects Editor	Tom Sayers
Re-recording Mixers (final mix)	Ray Merrin
	Graham Daniel
Digital Effects Supervisor	Tony Lawrence
Colorist	Jean Clement Sorret
Digital Effects Consultant	Peter Bach
Post Production Supervisor	Clare St. John
Unit Publicist	Sarah Clarke
Production Accountant	Jim Hajicosta
Stunt Co-ordinator	Nicholas Powell
Stunt Artists	Tom Aitkin
	Dani Biernat
	David Cronnelly
	George Cottle Jnr.
	Amanda Foster
	Eunice Huthart
	Rowley Irlam
	Charles Jarman
	Peter Pedrero
	Andreas Petrides
	Gary Powell
	Séon Rogers
	Gordon Seed
	Colin Skeaping
	Julian Spencer
	Lenny Woodcock
Stunts Fire Safety	Ray Nicholas
Production Co-ordinator	Candice Fonseca
Production Secretary	Sarada McDermott
Producer's Assistant	Carey Berlin
3rd Assistant Director	Carlos Fidel
Floor Runner	Caroline Chapman
Addit. 3rd Assistant Director	Vicki Allen
Unit Manager	Claire Tovey
Assistant Location Manager	Tracey Tucker
Production Runners	Matthew Horrocks
	Hayley Williams
Rushes Runner	Tom Bayliss
Assistant Casting Director	Maureen Duff
Casting Assistant	Robin Hudson

Grip	John Rundle
Additional Grip	David May
FT2 Camera Trainee	Nick Allsop
Additional Camera Crew	Bob Shipsey Steve Wallace
Additional Camera Asst.	Ian Chisholm
FT2 Continuity Trainee	Lisa Inman
Boom Operator	Orin Beaton
Sound Assistant	Mitch Lowe
Art Director	Patrick Rolfe
Standby Art Director	Kam Lan Man
Prop Buyer	Kelly Waugh
Art Director/Draughtsman	Rob Gorwood
Art Department Assistants	Michelle Day Charlie Cobb Andrea Couch
FT2 Trainees	Martin Kelly Daniel Vernon Matthew Streatfield
Standby Props	Mark Guest Quentin Davies
Storeman	Charlie Malik
Dressing Props	Beth Roberts Kip Walker
Standby Carpenters	Nick Slater Tim Leadley
Standby Prop Driver	Keith Winyard
FT2 Trainee	Claire Gould
Additional Make-up	Melissa Lackersteen Sue Parkinson Polly Earnshaw Nuala Conway Deborah Jarvis Norma Webb
FT2 Make-up Trainee	Kerry Hormbrey
Prosthetics Make Up Effects	Creature Effects Cliff Wallace Alan Hedgcock
Prosthetics Crew	Andy Garner Adrian Getley Anthony Parker Ian Morse Kate Hill Lisa Crawley Tristan Schoonraad Robin Schoonraad John Schoonraad Justin Pitkethley Barrie Gower Dee Sherwood-Wallace Miho Suzuki
Contact Lenses	Gemma Scott, The Reel Eye Company
Costume Assistant	Charlotte Child
Costume Maker	Esme Young
Assistant Accountant	Dan Palmer
Post Production Accountant	Matt Dalton
Accounts Assistant	Maggie Murray

FT2 Trainee	Donna Casey
Assistant Editor	Nick Packer
Cutting Room Assistant	Ben Nicholas
FT2 Trainee	Emanuele Giraldo
Stills Photographer	Peter Mountain
Voice Coaches	Jo Cameron Brown
	Jill McCullough
Tutor	Nina Pickford
Chaperone	Sally Burns
Military Advisor	Henry Camilleri
Armourer	Faujja Singh
	Equipment supplied by Baptys
Best Boy	Andrew Cole
Electrician	Barry Reid
Genny Operator	Wayne Mansell
Additional Electricians	Bill Bullpit
	Peter Richardson
Asst. Construction Manager	Chris Lightburn-Jones
Foreman/Carpenter	Tim Powis
Carpenters	Bruce Barnes
	John Burgess
	David Cooper
	Ben Green
	Chris Grace
	Paul Halter
	Warren Lever
	Toby Neville
	Stuart Rushbrook
	Marc Telford
Scenic Painters	Gillian Campbell
	Hannah Crick
	Sophie Geliot
	Jane Matthews
	Jody Raynes
	Simon Scullion
Head Plasterer	Ray Churchouse
Plasterers	Mark Bewley
	Joe Casey
	Jamie Churchouse
	Paul Tappin
HOD/Supervising Rigger	John Weller
Riggers	Charlie Muspratt
	Ian Pape
	Neil Paul
	Robert Weller
	Ray Wilson
Special Effect Technicians	Sam Conway
	Mark White
	Andrew Kelly
	Steve Paton

Animal Action arranged and co-ordinated by A-Z Animals Limited

Chimpanzees c/o	Schwaban Park Zoo, Stuttgart
Chimpanzee Trainers	Thomas Hudlemaier
	Sylvia Hudlemaier
Health and Safety Advisor	David Dean Associates

Paramedic	John Almond, Visual Emergency Medical Services
Caterers	Set Meals
Manager	Sophie Burden
Chef	Simon Warne
Catering Assistant	Cory Smith
Unit Drivers	Mike Beaven Roy Clarke Simon Hudnott
German Production Crew:	
Production Services via	GAMBIT GmbH Christian Hünemörder Michael Jungfleisch
Production Manager	Monika Kintner
Unit Manager	Antje Krutz
Art Director (Germany)	Dennis Schnegg
Production Co-ordinator	Birgit Wollny
Accounts Assistant	Rima Schmidt
Prop Buyer	Britta Albert
Runner	Elvis Plese
Drivers	Jara Pöhnitzsch Mandula Hilf Ulrich Bohnefeld Ceva Ural
Catering	Sarah Wiener
Aerial Unit Cameraman	Adam Dale
Wescam Assistant	Charlie Woodburn
Helicopter Safety Engineer	Steve North
Aerial Unit Operations	Jennifer Allen
Jet Provided by	Bianchi Aviation Film Services Ltd.
Special Visual Effects by	Clear
Digital Effects Producer	Steve Garrard
Digital Artists	Tom Harding Jonny Hicks Simon Huhtala Andy Merlino Ben Murray Jim Parsons Aleks Ugarow
3D Animators	John Harvey Josh George Olly Nash Adrian Russell
VT	Will Goodchild Gary Sandbrook Scott Winter Marcus Wood
Production Staff	Symi Fuchs Hollie Moreton Damien Raymond-Barker Moriah Sparks
Executive Producers for Clear	Simon Fallon Greg Caplan
Digital Lab	The Moving Picture Company
Producers for MPC	Begoña Lopez Matthew Bristowe

Operators	Richard Etchells Matthew Packham
Head of Production for MPC	Michael Elson
Foley Editor	Grahame Peters
Assistant Sound Editor	Andy Wilkinson
Music Editors	Hugo Adams Lee Herrick
Re-recording Mixers (pre-mix)	John Hayward AMPS Nick LeMessurier AMPS
Re-recordists (final mix)	Adam Daniel Lyle Scott-Darling
Foley Mixer	Kevin Tayler
ADR Mixers	Ted Swanscott Paul Carr Peter Gleaves
Foley Artists	Felicity Cottrell Ruth Sullivan Ricky Butt
ADR Voice Casting <u>For DNA Films</u>	Louis Elman AMPS
General Manager	Joanne Smith
Production Assistant	Emma Dawson
Post Production Consultancy	Steeple Post Production Services
Colour Timer	Martin Walsh
Laboratory Contact	Paul Swann
Camera Equipment	VFG
Lighting Equipment	Arri Lighting
Travel Services	The Travel Company
Post Production Script by	Sapex
Action Vehicles	Vehicles in Vision
Facility Vehicles	Willies Wheels Flush With Success Film 4 x 4
Editing Equipment	Oculus Hyperactive
Post Production Facilities	Future Post
Production Legal Services	Theodore Goddard
Completion Guarantor	Film Finances
Insurance Services	Aon/Albert G. Ruben
Post Production Sound	Reelsound
Foley Recorded at	Pinewood Studios, London, England
Pre-mixed at	Pinewood Studios, London, England
Re-recorded at	Shepperton Studios, England
Titles Designed by	Creative Partnership
End Credits by	Cine Image
Score Mixed and Produced by	Daniel L. Griffiths
Additional Engineering by	Simon Denny
Strings and Choir Recorded by	Mike Hunter
Strings by	Andrew Price, Film works
Percussion and Drums by	Ged 'God' Lynch

Score Recorded at Parr Street Studios, Liverpool

Music Consultant Laura Z. Wasserman
Music Coordinators
for Avenger Entertainment Nicole Catino and Barrie Robinson

EAST HASTINGS

Performed by Godspeed You Black Emperor
Appears courtesy of Kranky, Ltd.

Written by Efrim Menuck, David Bryant, Roger Tellier-Craig, Thiery Amar,
Mauro Pezzente, Aiden Girt, Bruce Cawdon, Sophie Trudeau and Norsola Johnson
Published by Rough Trade Publishing

A.M.180

Written by Jason Lytle
Performed by Granddaddy
Courtesy of V2 Records, Inc.
Published by BMG Songs, Inc. (ASCAP) on behalf of V2 Music Publishing Ltd.

WHATEVER WILL BE, WILL BE (QUE SERA SERA)

Written by Jay Livingston and Ray Evans
Published by Jay Livingston Music, Inc. and St. Angelo Music, Admin. by Universal-MCA Publishing, a division of
Universal Studios, Inc.

AN ENDING (ASCENT)

Written and Performed by Brian Eno
Courtesy of Virgin EG Records Ltd.
Under License from EMI Film and Television Music
Published by Upala Music, Inc.

AVE MARIA

Sung by Perri Alleyne
Composed by Charles Gounod
Arranged by John Murphy

ABIDE WITH ME

Sung by Perri Alleyne
Written by Henry Francis Lyte and Will Henry Monk
Arranged by John Murphy

IN PARADISIUM FOR REQUIEM

Composed by Gabriel Fauré/Jean Michel Nectoux
Used by kind permission of Editions Alphonse Leduc, Paris and
United Music Publishers Ltd., London
Performed by Dr Richard Marlow and The Choir Of The Trinity College with the London Musici. Licensed courtesy
of BMG U.K. & Ireland Ltd.

FROSTY THE SNOWMAN

Written by Jack Rollins and Steve Nelson
© Hill and Range Songs Inc.
Used by kind permission of Carlin Music Corp.

SEASON SONG

Performed by Blue States
Written by Andy Dragazis and Tahita Bulmer
Courtesy of XL Recordings
Published by Hero Music Ltd./Universal Music Publishing Ltd.

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Soundtrack Album available on XL Recordings

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Screenplay published by Faber & Faber

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No animals were harmed during the making of this film.

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Prints by Deluxe

Dolby Digital logo

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Filmed on location in and around, London, Salisbury, the Lake District and Stuttgart

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