

FOX ATOMIC AND DNA FILMS PRESENT  
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A FIGMENT, SOGECINE AND KOAN FILMS PRODUCTION



ROBERT CARLYLE  
ROSE BYRNE  
JEREMY RENNER  
HAROLD PERRINEAU  
CATHERINE MCCORMACK  
MACKINTOSH MUGGLETON  
IMOGEN POOTS  
AND  
IDRIS ELBA

DIRECTED BY  
JUAN CARLOS FRESNADILLO

SCREENPLAY BY  
ROWAN JOFFE, JUAN CARLOS FRESNADILLO, E. L. LAVIGNE, JESUS OLMO

PRODUCED BY  
ENRIQUE LÓPEZ-LAVIGNE, ANDREW MACDONALD AND ALLON REICH

EXECUTIVE PRODUCERS  
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## SYNOPSIS

28 WEEKS LATER, the follow up to the hugely successful *28 Days Later*, picks up six months after the rage virus has annihilated the Mainland Britain. The US army declares that the war against infection has been won, and that the reconstruction of the country can begin. As the first wave of refugees return, a family is reunited - but one of them unwittingly carries a terrible secret. The virus is not yet dead, and this time, it is more dangerous than ever

## PRODUCTION INFORMATION

### **HOW IT ALL STARTED...**

28 WEEKS LATER, the sequel to the 2003 international smash hit *28 Days Later*, is directed by Juan Carlos Fresnadillo (*Intacto*) and produced by Enrique López-Lavigne, Andrew Macdonald and Allon Reich. 28 WEEKS LATER is an original screenplay by Rowan Joffe, Juan Carlos Fresnadillo, Enrique López-Lavigne, and Jesus Olmo; with Danny Boyle and Alex Garland serving as executive producers. The cast is led by Robert Carlyle (*The Full Monty*, *Trainspotting*); Rose Byrne (*Sunshine*, *Troy*); Jeremy Renner (*The Assassination of Jesse James, Dahmer*); Harold Perrineau (*The Matrix Reloaded/Revolutions*, *Lost*); Catherine McCormack (*Braveheart*, *Spy Game*); Imogen Poots (*V For Vendetta*) and Idris Elba (*The Wire*). Also joining the cast is a talented young newcomer, twelve year old Mackintosh Muggleton making his feature film debut.

Four years after the enormous international success of *28 Days Later*, the director/producer/writer team of Danny Boyle, Andrew Macdonald and Alex Garland felt the time was right to make a sequel. "We were quite taken aback by the phenomenal success of the first film, particularly in America," recalls producer Andrew Macdonald. "We saw an opportunity to make a second film that already had a built in audience. We thought it would be a great idea to try and satisfy that audience again. The hard bit was to try and find a story which would live up to the power and depth that Danny and Alex brought to the first film."

The first decision the filmmakers had to make was when should the sequel be set. Should the film involve the original cast? Should it go further into the future? Should it be a prequel? *28 Days Later* told the story of when the virus was first unleashed following a raid on a primate research facility by animal rights activists. Transmittable in a single drop of blood, the virus locks those infected into a permanent state of murderous rage. Within 28 days the country was overwhelmed and a handful of survivors desperately struggled to salvage a future. “Alex came up with a lot of ideas and eventually we agreed upon a concept about what would happen to the UK after the disease had been eradicated and the quarantine was lifted,” explains Macdonald. “What would happen if there were only 500 people populating the UK? Who would be there to organize the survivors and refugees coming back from overseas, and what would happen to the Brits who survived? All those questions seemed interesting to us and it was out of them that the story evolved”.

Screenwriter Rowan Joffe, who had previously written *Gas Attack* and *Last Resort*, was hired to craft a first draft of the script. The search then began for a talented young director who would have the flare to follow in Boyle’s footsteps as well as be able to bring a fresh new perspective and their own unique vision to the film. “We were looking for a filmmaker of some individuality who could bring something different to the film,” says Boyle. “London was such a big part of the first film we thought that getting somebody from outside the UK to come in and direct would be an interesting approach as they would give the Capital a fresh look.”

Boyle had recently seen the provocative thriller *Intacto*, the feature film debut from Spanish director Juan Carlos Fresnadillo which had been a huge international and critical success. “I thought *Intacto* was amazing,” recalls Boyle. “A terrific thriller with tremendous flare and energy, as well as being a highly individual piece of filmmaking. I recommended [Producer] Andrew Macdonald and [Executive Producer] Alex Garland go and see it with Juan Carlos in mind for taking the helm on 28 WEEKS LATER.” After seeing *Intacto* Macdonald and Garland were also convinced that Fresnadillo was the director they were looking for, and the filmmakers approached him to direct 28 WEEKS LATER. They were thrilled when Fresnadillo and his Spanish producing partner Enrique López-Lavigne agreed to come on board. Producer Allon Reich explains, “Juan Carlos and López-Lavigne, they’re a fantastic double act. Juan Carlos is very thoughtful, very much about the detail... While Enrique is a ball of energy, a film geek, and he’s seen every film of this type. And I think there’s definitely a yin and yang in their energy, and the way they approach life that leads to a very kind of a creative whole.”

Fresnadillo recalls being approached by DNA, “I’m a big fan of *28 Days Later*. It was such a big honor to receive the invitation to direct the second film, but at the same time it was something

really scary. I didn't understand what I could do, you know, to improve on the first one or to follow that landscape. But DNA chased me for one or two months... And from the first time we met I was very comfortable with them, because they were open to my ideas."

Fresnadillo and López-Lavigne began working on the script with the help of Spanish screenwriter Jesus Olmo, developing the story around a family and what happened to them in the aftermath of the original film. López-Lavigne explains, "The family was a good idea for us, and we wanted to develop this into something. But there is always a problem with this kind of structure in which you are looking at the new world through four different eyes, instead of one. That's why we had to find a really strong concept for the actual storyline. And what we came up with is a storyline, that we really believe; it's about the idea that no one is unaffected from his past."

Fresnadillo tells about the process of writing the script, "We worked on the screenplay for almost one year, and at the end we reached a screenplay that I really love. But I was concerned about if the producers were going to like it because it was very special and different from the first one. Obviously following the same landscape and the same situation about this apocalyptic vision of the world, but to my surprise they liked it a lot."

Boyle elaborates on working with Fresnadillo, "He's got one foot in two cultures, so he was an interesting guy to get, you know, rather than just get another Brit who probably would [have made] it much as I'd made the first one. So you need a kind of different eye on it, really. And there's a great tradition at the moment in our cinema of Latin American and Spanish directors, and it's, I think, great to be able to be part of it."

### ***ASSEMBLING THE PLAYERS...***

With the script complete, the casting process had to get underway. The challenge of the casting process was to find the central family who needed to be a believable and realistic unit around which the extraordinary events of the story evolve. To play 'Don,' the father, the filmmakers were looking for someone who could not only carry the film with his performance but also be a real leader on the set to help the children with their roles. Well known internationally for his outstanding performance in *The Full Monty* and *Trainspotting* Scottish actor Robert Carlyle was approached. Carlyle had previously collaborated with Boyle and Macdonald on *Trainspotting* and *The Beach*. "We felt that Bobby was the kind of actor we needed to really hold the film together and give it strength", says Macdonald. "Bobby is just such class", adds Boyle. "The standards he internally sets for himself in his work are so high you know he will always deliver a

performance of a certain standard. You know the film is going to deliver on an intense personal level”.

Carlyle, a fan of the first film, had his reservations. “I was kind of worried at first because the first film was very good, so I was hoping that it was going to live up to it. But then there were a couple of moments in the script, in which I thought, actually, this is brilliant”.

Fresnadillo and López-Lavigne flew up to Scotland to meet Carlyle. “When I first met Juan Carlos one of the things he said to me which I thought was quite interesting was, “I really feel for the infected. That was the last thing I thought anybody would have taken from the script,” recalls Carlyle. “I asked him why, and he said that they had had lives too and they have had children and that they have lost most through all of this. That’s a lovely, sensitive way of looking at this and trying to see even through the madness and the rage in the characters eyes that there is something else in there, that there is still a heart beat to that person”.

Carlyle elaborates further on his role, “Don has been project manager on building sites and self-builds. During the original outbreak his children were in Spain on holiday. He manages to survive the beginning of the first 28 days along with his wife, and they take shelter in a cottage in the country. But that does not last for too long before the infected come knocking. He manages to escape, leaving his wife to her fate. “

Fresnadillo says of Robert Carlyle and his character ‘Don,’ “He’s an amazing actor and an amazing professional. And, obviously, he understood very well that this was my first work in English, so he helped me a lot with that. He made everything very easy for me as a director. From the very beginning of the movie you can follow this character, you understand and you feel all his concerns.”

For the mother of the family, ‘Alice’, Fresnadillo turned to renowned actress Catherine McCormack to play the role. McCormack was catapulted into international recognition as the Mel Gibson’s love interest in the multiple Academy Award®-winning *Braveheart*. For Fresnadillo, it was McCormack’s incredible presence on the screen that was the draw. He explains, “Catherine McCormack, the actress who plays the mother in the story, it was a kind of love at first sight...I watched all her movies, and thought she was amazing. Her role is limited, so we needed somebody who you can’t forget as an audience. Catherine, played the role very well...The way she played in the story is, in my view, absolutely astonishing... She’s a menace, but at the same time she is a mother and I think Catherine played both sides, and introduced something into the story that was really real, really honest.”

McCormack was not a fan of horror films but had seen *28 Days Later* and loved it. "I thought it was really edgy and innovative and had a real energy to it. That alone made me more than interested. On top of that I had seen *Intacto* and thought it was stunning. I was very excited to meet Juan Carlos," explains McCormack.

"Although 'Alice' does not have a big part she is integral to the story", explains McCormack. "My characters eyes have different coloured irises which the audience later finds out denotes a genetic immunity to the virus. The audience later sees that her son 'Andy' has also inherited her unusual eye pigmentation. When her husband 'Don' leaves her behind in the cottage to the infected he assumes she has been killed, but in fact she survives. So she has a chance to get back at those who left her in the lurch." 28 WEEKS LATER was the first time McCormack and Carlyle had worked on a film together. "Bobby is a wonderful actor I have been a fan of his work for a long time. He is just the nicest, kindest and most intelligent man and I hold him in very high regard. It's been a real pleasure working with him".

With 'Don' and 'Alice' cast, the next character to find was their 12 year old son, 'Andy'. The story requires the character of 'Andy' to grow up fast, as he not only has to endure the hardship of losing his mother, but also has to survive the devastating events of the outbreak of the virus whilst unbeknownst to him, he may hold the key to its cure.

"This was one of the most difficult challenges", explains Macdonald. "Most 12 year old boys in drama school concentrate mainly on singing and dancing and so we had to broaden our search." Casting director Shaheen Baig visited schools, drama groups and contacted agents, inviting over 600 children to attend workshops with Fresnadillo. Eventually a selected few got through to the next round and a young boy called Mackintosh Muggleton began to shine above all the rest. Baig also recalls, "At the time I was pregnant, and during Mac's screen test the baby started to kick for the first time, so we all thought it was a sign." Fresnadillo elaborates, "We discovered this boy, Mackintosh, and from the first time I felt something strong about him. So after several sessions, we decided to work with him. He delivers in the story this unique feeling, and especially that feeling about the curse. His family is completely cursed. So, we needed somebody like Mackintosh who could play this kind of kid [who is] absolutely overwhelmed in the situation, but at the same time he is trying to make his best in this new world."

Muggleton auditioned for the fun of it, never expecting to get the much-coveted part of 'Andy.' "I was amazed that they picked me out of all the other children", explains Muggleton. "I thought it was all going to fame and glamour but realize now that it is about 97 per cent hard work and

only 3 percent fame and glamour. Juan Carlos has been very helpful and very nice to me and I have really enjoyed working on the film”.

‘Andy’s sister ‘Tammy’ has to take on the maternal role of looking after her little brother after the separation of their parents. Newcomer seventeen-year-old, Imogen Poots was cast for the role. “We saw hundreds of girls before we met Imogen, who had had a small part in *V for Vendetta* and was put forward by her agent. As soon as we saw her we were in no doubt there was nobody better suited for the part,” says Macdonald. “She was absolutely terrific in her audition and had in her that inner strength we were looking for. An inner strength to make the audience believe she could lead Andy to safety.”

Poots had seen *28 Days Later* and knew the sequel would be just as gory, but she loved Tammy’s character and was overwhelmed to get the role. “I thought the script was very exciting and intense and I was so grateful for the opportunity to audition,” explains Poots.

With the family finally cast the filmmakers focused their attention on the four Americans who would play the supporting roles: medical officer ‘Scarlet’, Special Forces sergeant ‘Doyle’, helicopter pilot ‘Flynn,’ and the uncompromising ‘General Stone.’

Australian actress Rose Byrne had previously worked with Boyle and Macdonald on *Sunshine* and they were more than keen to work with her again. Producer Allon Reich recalls, “Danny Boyle cast her in *Sunshine* having seen her in *Troy*. I remember him saying something along the lines of, ‘With all the sort of pyrotechnics and Brad Pitt, and everything else of it, there’s such a beautiful woman who walks on and sort of steals every scene,” and that was Rose Byrne.” Macdonald continues, “We thought Rose would be absolutely fantastic for the role [of ‘Scarlet’]. She was brilliant to work with on *Sunshine* and she can immerse herself in any role. She completely transforms herself into the character the moment the camera turns over. We were very lucky to get her again.”

Byrne talks about ‘Scarlet,’ “My character is a military doctor and she is stationed with the American army as they quarantine Britain. She is very assertive and smart, but she is also a bit of a renegade in terms of defying the army and the codes,” explains Byrne. “I really enjoyed this kind of genre film. I love horror. I remember begging my mum for me to rent out *Nightmare On Elm Street* when it came onto video when I was about 12. I have also always loved *Halloween*, *Fright Night* and *Friday the 13th*.”

To cast the remaining three main characters the filmmakers flew to the States where, with the

help of American casting director Donna Isaacson, found their other players: Californian native Jeremy Renner, who is best known for his acclaimed portrayal of the serial killer Jeffrey Dahmer in 2002's *Dahmer*, was cast as the Special Forces sniper 'Doyle'; Harold Perrineau (*The Matrix Trilogy*, *Lost*) as the special forces helicopter pilot 'Flynn'; and finally, Idris Elba (*The Wire*) as 'General Stone,' the US General in charge of the re-population of the UK.

"I had not seen Jeremy in anything before but he did this fantastic reading and was very believable as a soldier", says Macdonald. Renner was a big fan of *28 Days Later*. "I thought it was different and innovative and had a plausibility. It made you believe it was set in reality. I am a big fan of playing something that is really honest and true to life", says Renner. "That is one of the appeals to this film. What I look for in a role is a challenge, either I have to learn something new, or it has to be physically or emotionally demanding. This has certainly been physically demanding and the character transforms from a selfish character to a selfless one throughout the film, which is 'Doyle's journey'".

Renner plays a Special Forces sniper whose duty is to keep watch on the rooftop to keep District One safe. When the outbreak occurs, he is given gut-wrenching orders to indiscriminately take out targets, including woman and children. Morally conflicted, 'Doyle' cannot carry out the orders and deserts his post. Once rogue he heads off on his own heroic mission to save the lives of a group of civilians, which include Andy and Tammy.

Perrineau had seen *28 Days Later* and was thrilled to be part of 28 WEEKS LATER. "I had never done this type of genre so it was really exciting for me as it's not a typical kind of horror film. I thought the script was really smart and creative and interesting. The character I am playing is 'Flynn' who is an American helicopter pilot." Perrineau was brought over to London before shooting to take flying lessons as all his scenes are in a helicopter. "I have been a fan of helicopters all my life from a distance but to come here and learn how to fly, and to fly over England is just fantastic. I actually had no idea how beautiful the country is, and I felt I had a religious experience - the land is so amazing and beautiful."

Elba plays the tough uncompromising US General who oversees the rebuilding of London and whose job entails making sure the disease does not reappear. "I jumped at the part," explains Elba. "It is a good part and well written." When Elba was cast the filmmakers believed he was American and were shocked when they found out he was actually from Hackney, England. "His American accent is so convincing. We saw him in *The Wire* and thought his performance was consistently outstanding and knew he would be right for the part," says Macdonald.

Lastly, the infected had to be cast. *28 WEEKS LATER* features many more infected than were seen in the first film. Movement specialist, actor, dancer, and gymnast Paul Kasey was brought onboard to help. Kasey had previously played an infected in *28 Days Later*. He was on hand in pre-production to do camera tests with Fresnadillo, not only to get the right look of the infected but also to perfect the performances. “Juan Carlos had very precise instructions on how he wanted the infected to perform,” explains Kasey. “He liked the movement of the infected soldier chained up in the house in the first film. His movement was very animalistic, sort of animalistic with rage, and he was making very effective human growling sounds. This is what Juan Carlos wanted more of this time around.”

For the casting of the infected, Kasey auditioned actors and performers with movement backgrounds ranging from gymnasts, dancers, actors, mime artists and circus performers. From those auditions Fresnadillo chose his sixty performers who were then invited back to attend a workshop with Kasey. “The workshop was to create the infected behaviors so that everyone understood the movement behind the performance so it was consistent,” explains Kasey. “It was a fantastic day as everyone was so enthusiastic. As each person got what the performance was about, I had to hold them back, their rage was becoming so powerful and so crazed. It was pretty scary to be opposite 60 people who were infected. I think they all enjoyed it and got a lot out of the workshop. It really helped when it came to shooting as they could turn it on and off in an instance”.

### ***THE CREATIVE TEAM...***

As with the first film, *28 WEEKS LATER* is almost entirely set in London, but this time the filmmakers have upped the ante on the action-thriller elements and created a story, which is on a considerably larger scale than *28 Days Later*. “We return to the deserted London in which the first film was set. Over six months has passed and this time we find the authorities are trying to restructure and clean up the capital. Get it back on its feet,” explains producer Andrew Macdonald.“

With Fresnadillo and López set to bring a new perspective to *28 WEEKS LATER*, the filmmakers hoped to bring back some of the key members of the creative team from *28 Days Later* in order to successfully meld the two films together. With Danny Boyle and Alex Garland in executive producer roles, they were off to a great start.

Andrew Macdonald explains, “Danny Boyle and Alex Garland are the executive producers, and they’re obviously the principal creators of the first film. And they’ve both been really involved to

different degrees. Alex has been very involved in the original story, and in working with the different writers, helping them on the script. And he spent a lot of time, particularly in the first half of the shoot on set helping Juan Carlos with the dialogue and the actors.” He continues about Boyle’s involvement, “Danny has given Juan Carlos a lot of support in the casting and in recommendations for the crew. He also shot three days of second-unit, which I think is obviously the biggest thing you can do. He shot some of the opening sequence, and it will be interesting to see if anyone spots that!”

Fresnadillo explains how Boyle and Garland contributed to the process, “Obviously, I asked for help from Danny [Boyle] and Alex Garland, because I didn't know too much about the city, and it was my first experience in shooting a movie in a language that is not mine. Danny Boyle’s vision for me was really important because he, in a way, is the mother of this creature, and if you want to make another movie around that, you need his help. So, I worked in a very freestyle way, but with the legacy of Danny, and the help of all the people at DNA as well.”

Aside from Boyle and Garland, the filmmakers were fortunate enough to bring back some other important crew members from the first film as well. Macdonald notes, “We got really proper actors, and we did the same on the technical side. We got a few people back who had worked with us on the first film... lead mainly by the production designer Mark Tildesley, who is one of the best designers in Britain. He brought incredible knowledge and it was his idea right at the beginning about where to set the film, where to create District One.”

Composer John Murphy, editor Chris Gill and special effects supervisor Richard Conway who lent their creative minds to *28 Days Later* also returned to work on *28 WEEKS LATER*. In addition to the team from the first film, Fresnadillo rounded out the crew with Director of Photography Enrique Chediak (*Down in the Valley*), costume designer Jane Petrie (*The Lives of the Saints*), and make-up effects designer Cliff Wallace from Creature Effects (*28 Days Later*).

### ***BRINGING THE INFECTED TO “LIFE,” AND LONDON TO A STAND-STILL...***

A big part of the look and feel of the film was the production design which made London into an almost post-apocalyptic setting. Production Designer Mark Tildesley looked to similar real-life situations for inspiration, “I think we've seen some sort of parallels in terms of current things, like Hurricane Katrina and stuff where you see many people have been made homeless and how they cope really. So, you're trying to think of visual ideas about how, you know, what would come with that. So, there'd be like lines of people. There'd be like rationing. They would start to organize people into units to try and clear up the city.”

As a result, when choosing shooting locations, Tildesley and the filmmaking team looked for an area of London that could show a contrast between the old post-infection London, and the new London that is being built in the film, at the same time revealing what the population would be experiencing during the repopulation of the country. Their choice of the Isle of Dogs as District 1 proved particularly fitting. "At one time the Isle of Dogs actually claimed independence," Tildesley explains. "They were going to shut down the bridges and issue passports to the occupants. So when we were looking for a location to suggest where the army might start [the job of rebuilding London] we decided that the Isle of Dogs was probably a very good location. It's quite good graphically as well as it has very clean infrastructure, it has good lighting, it has its own generators. If the power breaks down for the banks it has a big telecommunication company on the island, so it has great communication links. [It's also] almost completely surrounded by water, so it's quite easy to secure."

Tildesley continues, "In the last film you see old London, which is like sort of the city and the sort of classic places, and so actually to start this world it would be quite nice if it was like a sort of clean new world. So that was the idea to try and make the film look quite stark and sharp and actually quite sad really in a way that this was the beginning of a new London. And then there was a sense that, when the kids made their journey, which they do in the film, to Wembley, that they cross through the old film, which is back through the old city. So there's a sort of contrast between the two worlds."

Another big part of the new London was the new outbreak and the re-invasion of the infected. Costume designer Jane Petrie looked at the contrast of the old and new worlds, and the idea of lives being unexpectedly interrupted. "The costumes that the infected have there are just people in our world now really...the look of it is that people have been interrupted," she explains. "You could look at them, and you could know the job they were doing [when they were infected]. You can get a sense of the life that they were living before the infection hit them and nothing changes from, you know, that you vomit and get covered in blood."

For the actors in the film, having the infected on set was a unique, and sometimes off-putting experience. Imogen Poots explains, "I like watching them being made up and everything – there's just so much blood -- and it's scary especially when you're running away from them...just the thought of it. Obviously when they're all made up and in costume it doesn't seem real, but when you're actually doing it and they're behind you and making the noises it's really shocking. It's scary stuff."

## ***THE MAKING-OF 28 WEEKS LATER...***

Based at Three Mills Studios in the East End of London, 28 WEEKS LATER began its ten week shoot in August 2006. With one week of rehearsal before shooting, Fresnadillo shot nine weeks entirely in London, shooting mostly in the City, East London and Canary Wharf and a week on location in Hertfordshire. District One was located on the Isle of Dogs in the script, and to shoot this the filmmakers got permission from Canary Wharf to shoot parts of the film there. "As a location Canary Wharf was ideal for the purposes of the story as it is surrounded by water, which could allow the army to secure it like a fortress. People could fly into City Airport and then they take the DLR, which is a raised secure train from City Airport to Canary Wharf, and then live inside the tower blocks," says Macdonald. Echoing scenes from the first film, when 'Doyle', 'Scarlet', 'Tammy' and 'Andy' escape District One, they have to cross a deserted London. These scenes were filmed early in the morning with the cooperation of the local councils and the police. Locations included Tower Bridge, Trafalgar Square, Shaftsbury Avenue, Regents Park, the Millennium Bridge and Wembley.

Fresnadillo talks about the challenges of shooting the film, and how he accomplished the look he was looking for: "The main challenge for me was to make this story real. I put myself [in the place of the] audience watching the movie, and knew that I would love to see a movie [in which] you could smell the characters and the environment, and you could feel that story could happen really close to you. That's why I made the movie as kind of a horror documentary...[by doing it that way] it's delivering something and conveying something real about the story. On the other hand, it's difficult to shoot in that way. You need a lot of cameras. Handheld style. And, especially the acting and the art department, and everything need to be linked to that idea. So, it's unusual, but at the same time I think it's the best way that you can face this story."

"It feels like it's shot like an independent film," says Jeremy Renner. "You usually have a shot list and you know what you're going to shoot, and what the next shot is. But it's all out the window [with Fresnadillo and López-Lavigne], because they're very creative with the camera. They'll set up something, and something else better comes along and they'll just turn the camera – I mean it's right in your face. And it's a shaky camera thing, so that it feels like you're right there in the action. It feels like you're [really] with this group going through London."

## ***THE "WHAT IF?" FACTOR...***

With outbreaks of bird flu, mad cow disease, SARS, and the West Nile virus in recent years, the idea of an infectious disease wiping out an entire city, or even country is not entirely out of the

question. In 28 WEEKS LATER, the story focuses on how an urban environment like London might be affected, and how the government might respond to the daunting task of containing an outbreak. Andrew Macdonald explains, “We join the film when the American military is helping to repopulate London starting by creating a quarantined zone, District One on the Isle of Dogs. The virus returns, but unlike the first film, you actually see the outbreak, the speed in which it spreads and the devastation it brings.”.

Producer Allon Reich explains, “What I hope we do with this film is go, ‘well, what if a virus like this happened? The next step would probably be quarantine. And then, at some point, it would probably be a US-led force that would try and slowly repopulate the country. Well, what would that feel like?” He continues to discuss how the population might respond, “If you’re faced with a situation that you have to deal with... somehow from the ashes of what looks like an impossible situation, civilization and people’s strength and willpower emerge again. And I think what you come into in this world, is exactly that: a sort of determination from people to rebuild their country.”

For the native-Londoners who comprised the cast and crew, it was particularly overwhelming to be working in the deserted and devastated streets of their home town. Reich explains, “It’s sort of exciting that you can run through the streets screaming, and it’s yours. But, everything is gone, everything that connected you to your country beyond the soil and the buildings, it’s completely disappeared. That would be very strange.”

Imogen Poots furthers Reich’s sentiment, “London is always such a buzzing place, no matter what time of day it is. So going through deserted streets was completely mad. But it’s really strange seeing it empty.” She further notes how she would feel if she found herself in a situation like this, “I think I’d be crazy... Being separated from your family and your friends... You’re completely cut out of that world and thrown into a completely new one.”

<b>THE CAST</b>
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**ROBERT CARLYLE (Don)**

Born in Glasgow, Robert Carlyle enrolled in acting classes at the Glasgow Arts Centre after reading Arthur Miller's "The Crucible". Following his movie debut as Big Woodsy in *Silent Scream*, Carlyle appeared in a number of films, including Ken Loach's *Riff Raff* and *Carla's Song* and Antonia Bird's *Priest*, but it was his performance in the title role of the TV series *Hamish Macbeth* that brought him to the attention of British audiences. And it was the role of Begbie in *Trainspotting* that introduced him to America. This was followed by his BAFTA®-winning role of Gaz in *The Full Monty* and *Face*.

After playing Plunkett in *Plunkett & Macleane* and Col. Ives in *Ravenous*, he played the villain, Renard, in the James Bond adventure *The World Is Not Enough*, followed by the roles of Malachy in *Angela's Ashes* and Daffy in *The Beach*. More recently, he has been seen on cinema screens in *There's Only One Jimmy Grimble*, *To End All Wars*, *The 51st State*, *Once Upon a Time in the Midlands*, *Black and White*, *Dead Fish*, *Marilyn Hotchkiss' Ballroom Dancing and Charm School*, *The Mighty Celt* and the fantasy epic *Eragon*.

His recent TV appearances have been Adolf Hitler in *Hitler: The Rise of Evil*, King James I in *Gunpowder, Treason and Plot* and Sergei Karpovich in the TV miniseries *Human Trafficking* for which he has been nominated for an Emmy®. Robert Carlyle founded the Raindog Theatre company in 1991, together with four other actors, and is a partner in the British film production company 4 Ways. He was awarded an OBE in the 1999 New Year's Honours List. He has just finished shooting on *The Flood* and Dominic Savage's film *London*.

### **ROSE BYRNE (Scarlet)**

Rose Byrne, originally from Sydney, has the chameleon-like ability to take on drastically different characters from film to film. With her ethereal beauty, screen presence, and natural talent, she is well on her way to a long and prosperous Hollywood career.

Byrne started her career starring in several Australian television productions while honing her craft with the Australian Theatre for Young People. She has appeared on stage at the prestigious Sydney Theatre Company in *La Dispute* and *The Three Sisters*.

In 1999, Rose rocketed to fame in Australia with her role as Alex in Gregor Jordan's gritty crime comedy *Two Hands*, which also starred the then relatively unknown Heath Ledger. The film was a hit and won both public and critical acclaim.

Byrne's next film was her first lead role, in Clara Law's surreal *The Goddess of 1967*, for which she was awarded the Coppa Volpi for Best Actress at the 1999 Venice International Film Festival.

Byrne gained international recognition when she was cast as Amidala's loyal handmaiden, Dorme, in George Lucas' *Star Wars Episode II: Attack of the Clones*. Byrne followed *Star Wars* with a starring role in *I Capture the Castle*, a 1930's English romance based on the book by Dodie Smith.

In 2004 Byrne starred in Wolfgang Petersen's epic *Troy* starring Brad Pitt, Eric Bana, Peter O'Toole and Orlando Bloom. She then reunited with Peter O'Toole in the acclaimed BBC Drama *Casanova*. Byrne appeared in Danny Green's film, *The Tenants*, based on Bernard Malamud's novel and starred in the intense psychological drama *Wicker Park*, alongside Josh Harnett, Matthew Lillard and Diane Kruger.

Byrne was last seen in Sofia Coppola's *Marie-Antoinette*, alongside Kirsten Dunst and *The Dead Girl* directed by Karen Moncrief starring Toni Collette, Brittany Murphy, Marcia Gay Harden and James Franco.

Soon she will be seen in Danny Boyle's sci-fi thriller *Sunshine* alongside Cillian Murphy, Michelle Yeoh and Chris Evans, which opens Fall 2007.

Most recently Byrne has completed starring in director/writer Chaz Thorne's *Pushing Up Daisy* starring Jay Baruchel and Graham Green and is soon to begin filming on director/writer Jonathan Ogilvie's *The Tender Hook* starring alongside Hugo Weaving, Matthew Le Nevez.

### **JEREMY RENNER (Doyle)**

This year Renner starred in the acclaimed independent film *12 and Holding* (Independent Spirit Award® Nominee – John Cassavetes Award) demonstrating his dramatic range playing 'Gus,' a fire fighter who moves to a new town after the haunting loss of a young girl in a fire and who finds a way to heal himself by helping a young girl in his new town cope with her own loss and grief. He was most recently seen in the independent film *Neo Ned* in which he starred opposite Gabrielle Union. *Neo Ned* was screened at the 2005 Tribeca Film Festival and swept the feature film category at the 11<sup>th</sup> Annual Palm Beach International Film Festival in 2006. *Neo Ned* was awarded Best Feature Film, Best Director and Best Actor went to Renner. The film was also awarded the *Outstanding Achievement in Filmmaking Best Feature Film Award* at the Newport Beach Film Festival in April 2006. These awards come after winning the Audience Award at the Slamdance, Sarasota and Ashland film festivals.

Renner's next feature film has him starring in *The Assassination of Jesse James by the Coward Robert Ford* for Warner Brothers directed by Andrew Dominik. Renner will be seen starring alongside Brad Pitt and Casey Affleck playing a key member of James' gang, Wood Hide. The film is slated for a 2007 release.

In Warner Brothers' *North Country* Renner starred opposite Academy Award® winner Charlize Theron. A fictionalized account of the first major successful sexual harassment case in the U.S., Renner is at the center of the unfolding drama as 'Bobby Sharp.' Working with 'Josie Aimes' (Theron) at the mine in their hometown, 'Bobby' often clashes with the single mother over his view that women shouldn't work in such a demanding environment. Their disagreements drive the drama, leading 'Josie' to file a class action lawsuit against the company.

Renner has been on a fast-paced production schedule the past few years. He has been seen in *A Little Trip to Heaven*, where he again refined his skill for dark troubled characters. Starring opposite Julia Stiles, Renner's diabolical con man 'Kelvin' breaks out of prison to find his partner-in-crime/lover 'Isold' (Stiles), murdering her current lover, faking his own death and convincing her to join him in a new scheme. *The Heart is Deceitful Above All Things*, directed by Asia Argento as adapted from the critically acclaimed novel by J.T. Leroy. Columbia Pictures' *Lords of Dogtown* for helmer Catherine Hardwicke and Aura Entertainment's independent film *Love Comes to the Executioner*, written and directed by Kyle Bergersen.

He was seen in the summer 2003 hit *S.W.A.T.* opposite Colin Farrell and Samuel L. Jackson.

The one role that put Renner on the map and that earned the actor an Independent Spirit Award nomination, was his role as 'Jeffrey Dahmer' in the indie hit *Dahmer*.

With a background in theater, Renner keeps in "shape" by performing in plays throughout the Los Angeles area. His most memorable was "Search and Destroy," which he not only starred in but also co-directed, and was produced by Barry Levinson to stellar reviews. Daily Variety said, "Renner is excellent as a low-keyed sociopath," while L.A. Weekly boasted "...dapper, would be wise guy, Renner is terrific in finding eccentric comedy...expertly executed."

Between film and theater, he finds the time to write, record, and perform his own music brand of contemporary rock. Renner has written songs for Warner Chapel Publishing and Universal Publishing.

### **HAROLD PERRINEAU (Flynn)**

An accomplished actor who has graced the stage, screen and television, Harold Perrineau has a well-deserved reputation as a performer willing to take on any role.

Perrineau can currently be seen starring in the successful television series *Lost* playing Michael Dawson.

Perrineau starred on stage in Suzan Lori Parks' 2001 Pulitzer Prize-winning play, *Topdog/Underdog*, for which he won an NAACP Image Award. On the big screen he was featured in *The Matrix Reloaded* and *The Matrix Revolutions*, as well as *The Best Man*, opposite Taye Diggs and Nia Long. For this role he received an Image Award nomination for Outstanding Supporting Actor in a Motion Picture. Additionally he received an Independent Spirit Award nomination for Best Supporting Actor for his portrayal of Rashid Cole in Wayne Wang's critically acclaimed feature, *Smoke*.

His other feature film credits include *Woman on Top*, opposite Penelope Cruz, Baz Luhrmann's *Romeo + Juliet*, *Lulu on the Bridge* and Lee Tamahori's *The Edge*, opposite Anthony Hopkins and Alec Baldwin.

On television Perrineau played the wheelchair-bound Augustus Hill on *Oz*. Other TV credits include a role in the TV movie *An American Tempest*, as well as guest appearances on *ER*, *Law & Order* and *The Cosby Show*.

Perrineau began his career in theatre, where he acted in a number of plays, including *Dreamgirls*, the critically acclaimed *Avenue X*, the Off-Broadway revival of *Godspell* and *The Love of Bullets* at the Public Theater. He garnered critical acclaim in Joe Penhall's *Blue/Orange*, where he starred as a young man who received the diagnosis of a borderline personality disorder.

### **CATHERINE MCCORMACK (Alice)**

The internationally renowned actress Catherine McCormack has starred in numerous projects for film, television and stage.

McCormack first gained international acclaim for her performance in Mel Gibson's Oscar®-winning film *Braveheart*, in which she played Wallace's childhood sweetheart.

Among her numerous other credits are *The Moon and the Stars* directed by John Irvin and starring Jonathan Pryce; *Spy Game*, directed by Tony Scott and starring Brad Pitt and Robert Redford; *The Tailor of Panama*, directed by John Boorman and co-starring Pierce Brosnan, Geoffrey Rush and Jamie Lee Curtis; *Shadow of the Vampire*, co-starring John Malkovich and Willem Dafoe; *The Weight of Water* directed by Kathryn Bigelow and co-starring Sean Penn; and *A Rumor of Angels* with Vanessa Redgrave and Ray Liotta.

McCormack starred opposite Meryl Streep and Michael Gambon in *Dancing at Lughnasa*, an Irish family drama set in the 1930s and based on a Tony®-winning play. She played a 16th century courtesan, Veronica Franco, in *Dangerous Beauty*, in which she starred opposite Rufus Sewell. In the British comedy *This Year's Love*, she co-starred with Dougray Scott and Douglas Henshall. She also appeared in *The Debtors* with Michael Caine and Randy Quaid.

McCormack debuted on television in *Inspector Wycliffe* before launching into feature film with the lead role of director Anna Campion's *Loaded*. She also starred in the three-part British television drama *Armadillo* by William Boyd.

McCormack's performance in *Braveheart* led to garnering a part in the World War II drama *The Land Girls*, which also starred fellow rising stars Rachel Weisz and Anna Friel.

McCormack also has a wealth of stage acting experience and is currently starring in John Buchan's "The 39 Steps" at the Criterion Theatre. She led a strong cast at London's Soho Theatre in a play entitled "Kiss Me Like You Mean It", penned by Chris Chibnall. She also starred in London's West End in a production of Sam Shepard's haunting play "A Lie of the Mind". Other stage credits include starring in Roger Michell's "Honour" alongside Eileen Atkins and Corin Redgrave at the National Theatre and in Neil Jordan's "White Horse" at the Gate Theatre Dublin.

McCormack made her West End debut by helming the play "Anna Weiss". She performed at the British National Theatre in Arthur Miller's "All My Sons" alongside Julie Walters and Ben Daniels, a role for which McCormack was nominated for the Best Supporting Actress at the 2001 Olivier Awards. Recently, she went back to the National to star in a new play called "Free" by Simon Bowen.

Her first acting role was in a small English stage production of a play called "Mother", by Brecht; and while at university, she acted in productions of "The Cherry Orchard", "Arabian Nights" and "Betrayal".

Born in Alton, Hampshire, England, McCormack is of Irish descent. She graduated from the Oxford School of Drama.

**MACKINTOSH MUGGLETON (Andy)**

Twelve year old, Mackintosh Muggleton makes his acting debut in *28 Weeks Later*.

**IMOGEN POOTS (Tammy)**

Seventeen year old Poots made her feature film debut in James McTeigue's *V For Vendetta* as Young Valerie. *28 Weeks Later* is Poots' second role in a feature film.

Poots television credits include appearing in the BBC'S television series *Casualty*.

**IDRIS ELBA (General Stone)**

Elba is most well known for his starring role as Stringer Bell in the acclaimed HBO drama series *The Wire*. After starting his career on the London stage, he quickly became a mainstay of British film and television, starring on some of the BBC's top-rated shows, including "Dangerfield," "Bramwell" and "Ultraviolet."

Elba will soon be seen opposite Hilary Swank in Stephen Hopkins horror film *Reaping* and has recently finished filming Tyler Perry's *Daddy's Little Girls*. Other film credits include starring opposite Catherine Deneuve in *Belle Maman*, Roal Peck's *Sometimes in April*, *Buffalo Soldiers* and Alex Jovy's *Sorted* opposite Tim Curry.

Elba now lives in the U.S. continuing his acting career making guest appearances on such TV series as *Soul Food*, *CSI: Miami* and *Law & Order*. On the American stage, he received rave reviews for his portrayal of Achilles in Sir Peter Hall's off-Broadway production of "Troilus and Cressida."

<b>CREW</b>
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**JUAN CARLOS FRESNADILLO (Director, Screenplay)**

Born in Santa Cruz de Tenerife in 1967, Fresnadillo relocated to Madrid in 1985 to pursue an education in cinema studies and photography before going on to begin his film career as a production assistant on short films. In 1987 he created his own production company producing various short films and advertising spots.

Fresnadillo first earned a following with Spanish audiences when he was nominated for an Academy Award in 1997 for his black and white comedy short film *Esposados* which went on to win 40 national and international awards.

In 2002 Fresnadillo won Spain's prestigious Goya Award for Best New Director for *Intacto* which was his full-length feature debut.

He was also listed as one of this year's Variety Top 10 filmmakers to watch.

### **ENRIQUE LÓPEZ LAVIGNE (Producer, Screenplay)**

Born in Madrid, Lavigne's producing credits include *Caótica Ana* (Executive Producer), *El asombroso mundo de Borjamari y Pocholo* (Producer), *La gran aventura de Mortadelo y Filemón* (Executive Producer), *Guerreros* (Executive Producer), *Intacto* (Executive Producer), *Lucía y el sexo* (Producer), *Nadie conoce a nadie* (Associate Producer), *El milagro de P. Tinto* (Associate Producer), *A los que aman* (Associate Producer), *Los años bárbaros* (Associate Producer), *Los amantes del círculo polar* (Associate Producer), *La ardilla roja* (Associate Producer), *Vacas* (Associate Producer)

As well as 28 WEEKS LATER Lavigne's writing credits include *El asombroso mundo de Borjamari y Pocholo*, and director credits include *El asombroso mundo de Borjamari y Pocholo*.

### **ANDREW MACDONALD (Producer)**

In 1993, at the age of 27, Macdonald produced his first feature film *Shallow Grave* for Channel 4. Written by John Hodge and directed by Danny Boyle, the film was a major box office success and won the BAFTA for Best British Film.

The same creative team went on to make a number of films together: the critically acclaimed and extremely popular film version of the Irvine Welsh novel *Trainspotting*, *A Life Less Ordinary*, the 30-minute science fiction film *Alien Love Triangle* and the big screen adaptation of Alex Garland's book *The Beach*, starring Leonardo DiCaprio.

Since 1997, Macdonald has headed DNA Films, which is a joint venture with Fox Searchlight, the specialist distributor of Twentieth Century Fox. The company finances and produces British films and provides access to an international distribution network.

Through DNA Films, Macdonald has overseen the following productions: *Beautiful Creatures*, *Strictly Sinatra*, *The Final Curtain*, *The Parole Officer*, *Heartlands*, *Separate Lies*, *The Last King of Scotland*, *Notes on a Scandal* and *The History Boys*.

For DNA Films and Fox Searchlight, Macdonald has also produced the highly successful *28 Days Later* and, most recently, the science fiction thriller *Sunshine*. Both are scripted by Alex Garland and directed by Danny Boyle.

### **ALLON REICH (Producer)**

Allon has been production partner to Andrew Macdonald at DNA since November 2002. DNA Films is a joint venture with Fox Searchlight, the specialist distributor of Twentieth Century Fox. The company finances and produces British films and provides access to an international distribution network. Recent projects include *The History Boys*, *The Last King of Scotland*, *Notes on a Scandal* and the forthcoming *28 Weeks Later*, sequel to *28 Days Later*.

Previously, Allon was at Miramax, where he had been the Head of Film UK. At Miramax, Reich executive produced Shekhar Kapur's "Four Feathers", Damien O'Donnells' "Heartlands" & Stephen Frears' "Dirty Pretty Things".

Previously, Reich worked for 8 years in both development and production at Film Four. There he worked on many productions including "Four Weddings and a Funeral", "Shallow Grave", "The Madness of King George", "Brassed Off" and "Trainspotting".

### **DANNY BOYLE (Executive Producer)**

Danny Boyle's most recent project is the sci-fi horror film *Sunshine* starring Cillian Murphy, Rose Byrne, Michelle Yeoh and Chris Evans which is due to be released by Fox Searchlight in Fall 2007.

Boyle's extensive filmography includes *Trainspotting*, *Shallow Grave*, *28 Days Later*, *Millions* starring James Nesbit, Alex Elal and Lewis McGibbon, *The Beach*, starring Leonardo Di Caprio; *A Life Less Ordinary*, starring Ewan McGregor and Cameron Diaz; and *Alien Love Triangle*. Boyle's work in television includes Alan Clark's controversial *Elephant*, *Strumpet*, *Vacuuming Completely Nude in Paradise* and the series *Mr Wroe's Virgins*.

Boyle's career started in the theatre with Howard Barker's "Victory", Howard Brenton's "The Genius" and Edward Bond's "Saved", which won the Time Out Award, Boyle has also directed five productions for the Royal Shakespeare Company

### **ALEX GARLAND (Executive Producer)**

Alex Garland was born in London. His first novel, The Beach, was directed by Boyle and produced by Macdonald.

Garland has since then collaborated with Boyle and Macdonald three times writing the screenplays for the smash hit horror *28 Days Later* and the soon to be released sci fi thriller *Sunshine* and most recently executive produced the sequel to *28 Days Later*, *28 Weeks Later* directed by Juan Carlos Fresnadillo.

### **ROWAN JOFFE (Screenplay)**

Rowan Joffe's other writing credits include the feature films *Gas Attack* and *The Last Resort*. Additionally, Joffe has tried his hand at directing with the British television program "Secret Life," starring Matthew Macfadyen.

### **JESÚS OLMO (Screenplay)**

Jesús Olmo's other writing credits include the feature films *Ruleta* and *Esposados*; as well as the television program "Flores muertas."

### **ENRIQUE CHEDIAK (Director of Photography)**

Enrique Chediak recently shot Wai Keung Lau's *The Flock* starring Richard Gere and Claire Danes, and John Stockwell's *Turistas*.

Other credits include David Jacobston's *Down in the Valley*, starring Edward Norton, Sebastian Cordero's *Cronicas* and *Infamous* for HBO, which starred and was directed by John Leguizamo. Prior to this, he shot *Brown Sugar*, *The Good Girl* which premiered at the 2002 Sundance Film Festival: *The Safety of Objects*, *3AM*, and *Song Catcher*. Chediak's other films include *Boiler Room* and *The Faculty* with director Robert Rodriguez. In 1999 Daily Variety named Chediak as one of the year's Ten Cinematographers to watch.

Chediak won the 1997 Sundance Film Festival's Best Cinematography award for Morgan J Freeman's *Hurricane Streets*, which also won the jury prize for directing and the festival's audience award. Chediak then went on to shoot Amos Poe's *Frogs for Snakes*, Julie Lynch's

*Getting Off* and Morgan J Freeman's *Desert Blue*. Chediak's feature film debut was *American Southern* directed by John Joshua.

Born in Quito, Ecuador, Chediak studied still photography in Madrid and communications in Santiago, Chile before entering New York University's film school graduate program in 1992.

### **MARK TILDESLEY (Production Designer)**

Tildesley co-founded the Catch 22 Theatre Company and directed, designed, and performed in productions. He continued designing for the theatre, with numerous productions for the New Vic (under the direction of Michael Bogdanov) and at the Royal Opera House.

His feature film credits as production designer encompasses notable collaborations with several directors. His films for Michael Winterbottom include *I Want You; With or Without You; Wonderland; The Claim; 24 Hour Party People;* and *Code 46*. The latter two films earned Tildesley British Independent Film Award nominations. He recently collaborated with Danny Boyle designing *Sunshine* and previously worked with Boyle on *28 Days Later,* and *Millions*.

His other film credits include Fernando Meirelles *The Constant Gardener*, Roger Michell's *The Mother* and, in another collaboration, Marc Evans' *Resurrection Man* and *House of America* (for which Tildesley won a BAFTA [Wales] Award).

### **JANE PETRIE (Costume Designer)**

Petrie's feature film credit *The Lives of the Saints, Shoot The Messenger, An American Haunting, Road to Damascus* and the TV series *Sensitive Skin*.

She has also worked in the costume departments of *The Constant Gardener, Thunderbirds, Gosford Park, Buffalo Soldiers, Captain Corelli's Mandolin, Intimacy, The World Is Not Enough, Star Wars: Episode I – The Phantom Menace, Notting Hill, Elizabeth, The Land Girls* and *Oscar and Lucinda*.

### **CHRIS GILL (Editor)**

Chris Gill has most recently completed working with Danny Boyle on the feature film *Sunshine*. Gill also edited Boyle's *Millions, 28 Days Later* and the television dramas *Strumpet* and *Vacuuming Completely Nude in Paradise*.

Gill's other feature credits include John Fawcett's *The Dark*, and the publisher/photographer Rankin's first full length feature film *The Lives of The Saints*.

Among his numerous television credits include the mini series *Canterbury Tales*, Tim Fywell's *Cambridge Spies*, Tristram Powell and Patrick Garland's *Telling Tales*, and Tom Hooper's *Love in a Cold Climate*. Gill worked with director Julian Jarrold on *Crime and Punishment*, for which he won RTS Television Award for Best Film Editor, *Never Never* and the BBC's *Great Expectations* for which he was nominated for both for the RTS Television Award for Editing. Gill was also nominated for a BAFTA Television Award for Best Film Editor for the first series of *Cracker* and for *Game, Set and Match*. Gill also was nominated twice and won the RTS Television Award for Best Film Editing for the drama *Touching Evil*.

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DNA Films finances and produces British films and provides access to an international distribution network. Recent productions include *SUNSHINE*, directed by Danny Boyle and written by Alex Garland. Productions currently in release are: Alan Bennett's *THE HISTORY BOYS* directed by Nicholas Hytner, *THE LAST KING OF SCOTLAND* directed by Kevin Macdonald and starring Forest Whitaker and James McAvoy; and *NOTES ON A SCANDAL* directed by Richard Eyre and starring Cate Blanchett and Judi Dench.

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