

**FIREWORKS PICTURES-
SAMUEL GOLDWYN FILMS**

present

Greenfingers

A film by Joel Hershman

**A Boneyard Entertainment Presentation in association with
Xingu Films and Travis Swords Productions**

Starring

**Clive Owen
Helen Mirren
David Kelly
Warren Clarke
Danny Dyer
Adam Fogerty
Paterson Joseph
and
Natasha Little**

Produced by

Travis Swords Daniel J. Victor Trudie Styler

Executive Producer

Daniel J. Victor

Running Time: 91 minutes

www.greenfingersmovie.com

Press Contacts:

Mary Flanagan
Tel: (718) 855-2203
Fax: (718) 797-1987
Email:
mtflanagan@erols.com

Laura Kim
Stacey Mooradian
mPRm Public Relations
Tel: (323) 933.3399
Fax: (323) 939.7211

Louise Chu
Samantha Levine
IDP Distribution
Tel: (212) 367-9435
Fax: (212) 367-0853

Cast

COLIN BRIGGS	CLIVE OWEN
GEORGINA WOODHOUSE	HELEN MIRREN
FERGUS WILKS	DAVID KELLY
GOVERNOR HODGE	WARREN CLARKE
TONY	DANNY DYER
RAW	ADAM FOGERTY
JIMMY	PATERSON JOSEPH
PRIMROSE WOODHOUSE	NATASHA LITTLE
DUDLEY	PETER GUINNESS
HOLLY	LUCY PUNCH
SUSAN HODGE	SALLY EDWARDS
NIGEL	DONALD DOUGLAS
LAURENCE	KEVIN McMONAGLE
SARAH	JULIE SAUNDERS
JOHN	JORDEN MAXWELL
HOME SECRETARY	DAVID LYON
PEGGY TORTWORTH	JAN CHAPPELL
HAMPTON COURT OFFICIAL	TIMOTHY CARLTON
PRISON BOARD OFFICIALS	SUDHA BHUCHAR
	IAN EAST
	PAUL RIDLEY
BOOK SHOP CUSTOMER	BRENDA COWLING
JULIAN	CHARLES De'ATH
ROYAL HORTICULTURAL SOCIETY PRESIDENT	TREVOR BOWEN
ROYAL HORTICULTURAL SOCIETY PUBLICIST	LINDSAY SWAN

NURSE	CATE FOWLER
REPORTER	CHRIS BARNES
INTERVIEWER	EMILY STOTT
BODYBUILDER	ELWYN A. DAVID
PAROLE JUDGE	JAMES WOOLEY

Filmmakers

WRITTEN & DIRECTED BY	JOEL HERSHMAN
PRODUCED BY	TRAVIS SWORDS DANIEL J. VICTOR TRUDIE STYLER
EXECUTIVE PRODUCER	DANIEL J. VICTOR
DIRECTOR OF PHOTOGRAPHY	JOHN DALY BSC
EDITOR	JUSTIN KRISH
ASSOCIATE EDITOR	TARIQ ANWAR
PRODUCTION DESIGNER	TIM HUTCHINSON
MUSIC BY	GUY DAGUL
COSTUME DESIGNER	FRANCES TEMPEST
ASSOCIATE PRODUCER	KEVAN VAN THOMPSON
CASTING DIRECTOR	MICHELLE GUSH
CREATIVE CONSULTANT	PAULA DEITZ
FIRST ASSISTANT DIRECTOR	DAVID DANIELS
SECOND ASSISTANT DIRECTOR	KEVIN WESTLEY
THIRD ASSISTANT DIRECTOR	BARNEY HUGHES
FOCUS PULLER	STEVE WALLACE
CLAPPER/LOADER	ANDREW BANWELL
GRIP	GARY POCOCK
CAMERA TRAINEE	NICK CAWLEY
STEADICAM OPERATOR	VINCENT McGAHON
ENG CAMERA	ANDY MACDONALD
ART DIRECTOR	NEESH RUBEN

ASSISTANT ART DIRECTOR	IAIN WHITE
ART DEPARTMENT ASSISTANT	BARNEY CROCKER
ART DEPARTMENT STILLS	STEPHEN F. MORLEY
PRODUCTION BUYER	BRIAN WINTERBORN
PROP MASTER	DOUG IRVINE
STOREMAN	PAUL KEARNEY
DRESSING PROPS	PATRICK DUNCAN-BURGESS SARAH LOVETT
STAND BY PROPS	DOMINIC BYLES RICKY VIVIAN
STAND BY CARPENTER	WILLIAM STICKLEY
STAND BY PAINTER	IAN RICHARDS
SOUND RECORDIST	DEREK NORMAN
BOOM OPERATOR	BEN BROOKES
GAFFER	KEVIN McMORROW
BEST BOY	MITCH SPOONER
ELECTRICIANS	ANDY LAENEN DAVID LE BON PTOLEMY CHRISTIE
GENERATOR OPERATOR	IAN BARWICK
STAND BY RIGGER	RUSSELL PROSSER
STAND BY STAGEHAND	PAUL LADD
SPECIAL EFFECTS	PETER HUTCHINSON
WARDROBE SUPERVISOR	SHIRLEY NEVIN
WARDROBE ASSISTANT	DAY MURCH
WARDROBE TRAINEE	POLLY BELL
MAKE UP & HAIR DESIGNER	DORKA NIERADZIK
MAKE UP	MOIRA THOMPSON
MAKE UP TRAINEE	CHARLOTTE NELSON
LOCATION MANAGERS	BEN RIMMER SIMON CROOK
SCRIPT SUPERVISOR	VICTORIA PIKE
PRODUCTION COORDINATOR	HERMIONE NINNIM
PRODUCTION SECRETARY	EMILY BULLOCK

RUNNERS	NICKY WALTHAM ANDREW WOODS
PRODUCTION ACCOUNTANT	TERRY CONNORS
ASSISTANT ACCOUNTANT	TIMOTHY C. EASTHILL
STUNT COORDINATOR	STEVE DENT
FIGHT ARRANGER	TOM LUCY
STUNT PERFORMERS	ROB INCH PETER WHITE
FIRST ASSISTANT EDITOR	LAURIE McDOWELL
1st ASST. EDITOR TO TARIQ ANWAR	SASKA SIMPSON
SECOND ASSISTANT EDITOR	CARLOS DOMEQUE
POST PRODUCTION ASSISTANT	SARAH BHATHENA
SUPERVISING SOUND EDITOR	KEVIN BRAZIER
DIALOGUE EDITOR	RICK DUNFORD
SOUND FX EDITOR	BLAIR JOLLANDS
ADR VOICE CASTING	BRENDAN DONNISON
ADR MIXER	ALAN SALLABANK
FOLEY MIXER	DAVE CROFT
FOLEY ARTISTS	MELISSA LAKE MARK HACKETT
RE-RECORDING MIXERS	ROBIN O'DONOGHUE DOMINIC LESTER RAY MERRIN GRAHAM DANIEL
ASSISTED BY	RICHARD STREET
RE-RECORDED AT	SHEPPERTON FILM STUDIOS
CASTING ASSISTANT	GABY KESTER
CROWD CASTING	RAY KNIGHT
STILLS PHOTOGRAPHERS	ROBERTA PARKIN INGA MIDDLETON STEVE VANDERBECK
MINI BUS DRIVER	KIERAN SMITH
WARDROBE BUS DRIVER	SIMON PICKERING
MAKE UP BUS DRIVER	PAUL LOWE
CAMERA CAR DRIVER	BILL CRANE
CONSTRUCTION DRIVER	

PIANO SOLO

DAVE HARTLEY

MUSIC PROGRAMMED BY

**GUY DAGUL
ROGER KING**

MUSIC MIXED BY

**ROGER KING
STEERPIKE PORTABLE STUDIO**

STUDIO ENGINEER

SIMON OSBORNE

MUSIC CONSULTANTS

**TOBY CHALMERS
DAVID DONOHUE
BILL COLEMAN**

SONGS

**“I Wouldn’t Believe Your Radio”
Performed by Stereophonics**

**“Christmas And You”
Performed by Dave King**

**“Run Rudolph Run”
Performed by Capricorn**

**“Sowing The Seeds Of Love”
Performed by Tears for Fears**

**“Twenty Five to Midnight”
Performed by Sting**

**“All I Want Is You”
Performed by U2**

**“If I Should Fall Behind”
Performed by Bruce Springsteen**

**“La Rejouissance”
Performed by Capella Istropolitana**

**“The Radetsky March”
Performed by The Regimental Band of the Coldstream Guards**

**“The Power”
Performed by Elton John and Little Richard
Written by Elton John and Bernie Taupin**

CAMERA, GRIP EQUIPMENT	ARRI MEDIA
VIDEO EQUIPMENT	FINEPOINT LTD.
LIGHTING EQUIPMENT	ARRI LIGHTING
EDITING EQUIPMENT	EDIT-HIRE
MOTOROLAS	AUDIOLINK LTD.
PRODUCTION FACILITIES	TEDDINGTON STUDIOS
UNIT PUBLICITY	CORBETT AND KEENE (UK)
EPK	THE PICTURE PRODUCTION CO.
ASSISTANT TO DANIEL J. VICTOR	ANDREW FLYNN
COSTUMES	ANGELS
CATERING	HOLLYWOOD CATERERS
ACTION VEHICLES	TLO FILM SERVICES
GEORGINA'S BENTLEY	ARRIVE IN STYLE
UNIT CAR HIRE	MASTERDRIVE
FACILITY VEHICLES	AEROSHOOT FILM SERVICES
ANIMALS SUPPLIED BY	ANIMAL ANTICS
POST PRODUCTION FACILITIES	GOLDCREST POST PRODUCTION
FILM STOCK	KODAK
LABORATORY	TECHNICOLOR
LABORATORY LIASON	PAUL SWANN
COLOUR TIMER	JOHN STANBOROUGH
AUDIO POST PRODUCTION	DB POST
NEGATIVE CUTTERS	SYLVIA WHEELER FILM SERVICES
TITLES & OPTICLES	CINE IMAGE
BANK SERVICES	BARCLAYS BANK PLC
INSURANCE	AON/ALBERT G. RUBEN
LEGAL CLEARANCES	SARAH CRITCHLEY
MUSIC CLEARANCES	LOUISE HAMMAR DEBORAH MANNIS-GARDNER
LEGAL SERVICES	SCHILLING & LOM (UK) EZRA DONER (US)
ACCOUNTING SERVICES	EDWARD KAPLAN, ESQ.

A SHORT SYNOPSIS OF “GREENFINGERS”

The beauty and delicacy of a flower seem a sharp contrast to the rough exterior of a prison inmate. Yet these two images are exactly what writer/director Joel Hershman brings together in “Greenfingers,” a story of redemption that not only tickles the funny bone, but touches the soul.

Paula Deitz’s 1998 New York Times article “Free To Grow Bluebells In England,” focusing on the real-life gardening exploits of British prisoners, serves as the inspiration for this fictional tale about finding beauty in the most unlikely of places.

When we first meet Colin Briggs (Clive Owen) he is a man who has given up on life. Nearing the end of a long sentence for murder, Colin is transferred to the minimum security HMP Edgefield, an open prison in the Cotswolds. While at Edgefield, Colin meets Fergus Wilks (David Kelly), an eccentric ‘lifer’ who has come to terms with the fact that he will live out his remaining days within the confines of the prison. When Colin receives an unwanted packet of seeds as a Christmas present from Fergus, he begrudgingly plants them in Edgefield’s hard, infertile soil. Much to both men’s surprise, the seeds flourish and, by Spring, have blossomed, along with the two men’s friendship. The prison Governor, impressed by the sight of the beautiful double violets, commissions Colin, Fergus, and three other inmates to cultivate Edgefield’s first garden.

The inmates’ garden attracts the attention and praise of flamboyant gardening expert Georgina Woodhouse (Helen Mirren). Georgina is so taken with the men’s unconventional gardening style and unexpected results that she goes before the Royal Horticultural Society, stating: “These are the most brilliant and talented prisoners you’ll ever meet. I wish to sponsor them in their first show garden at Hampton Court.”

With plants and flowers thriving under the nurturing touch of his ‘greenfingers,’ Colin begins to gain a new lease on life. As his skill in the garden grows, so too does his love for Georgina’s daughter Primrose (Natasha Little). After countless years behind bars, Colin is finally granted parole only to risk both his freedom and his love for one shot at the unthinkable: the chance to compete against England’s gardening elite at the Hampton Court Palace Flower Show...the largest outdoor garden event in the world.

CAST CREDITS

CLIVE OWEN: Colin Briggs

Clive Owen's performance in the title role of Mike Hodges' sleeper hit "Croupier" had critics comparing him to the likes of Mitchum, Connery and Bogart.

Owen first came to the public's attention playing the title role in the television series "Chancer." Since then he has appeared in many films including Stephen Poliakoff's "Close My Eyes" and "Century;" and Sean Mathias' "Bent."

His stage triumphs include Romeo in "Romeo and Juliet" at the Young Vic; and lead roles in Sean Mathias' "Design for Living" and Patrick Marber's highly acclaimed production of "Closer" at the Royal National Theatre.

Owen's credits include Beeban Kidron's "Vroom;" Working Title's "Lorna Doone;" Jack Gold's "Return of the Native" for CBS; BBC's "Bad Boys;" Granada Films' "An Evening with Gary Lineker;" Diarmuid Lawrence's "The Echo;" and "Second Sight" for Twenty Twenty Television and the BBC. Future films include "Split Second," directed by David "The Lakes" Blair, Robert Altman's murder mystery "Gosford Park," with Helen Mirren, and "The Bourne Identity." Owen is currently featured in BMW's internet film series directed by John Frankenheimer, Ang Lee, Wong-Kar Wai, Guy Ritchie and Alejandro Gonzalez-Inarritu, in which he plays the mysterious driver leading the audience through various cryptic and dangerous situations.

HELEN MIRREN: Georgina Woodhouse

Helen Mirren is probably best known for her role as DCI Jane Tennison in the multi-award winning "Prime Suspect" dramas. She won three Best Actress awards at the British BAFTA's and an Emmy for her portrayal of Tennison. The series has won three Emmys. Her portrayal of author Ayn Rand garnered another Best Actress Emmy.

On film, Ms. Mirren starred in "The Pledge" opposite Jack Nicholson, and directed by Sean Penn, and in Kevin Williamson's "Teaching Mrs. Tingle." Other film work includes "The Madness of King George," in which she played the monarch's long-suffering and devoted wife and won an Oscar nomination for Best Supporting Actress; Hunger Strike drama "Some Mother's Son," Peter Greenaway's "The Cook, the Thief, His Wife and Her Lover," Peter Weir's "Mosquito Coast" with Harrison Ford and River Phoenix; John Boorman's "Excalibur," Pat O'Connor's "Cal," and "The Long Good Friday" with Pierce Brosnan and Bob Hoskins. Her early film work includes Lindsay Anderson's "O Lucky Man" and Ken Russell's "Savage Messiah." Her next film is Robert Altman's "Gosford Park" with Clive Owen.

Her long and distinguished career in the theatre began at the Royal Shakespeare Company where, among others, she has played Lady Macbeth, Ophelia in "Hamlet," Julia in "Two Gentlemen of Verona," and Cressida in "Troilus and Cressida."

More recently, she starred in “A Month in the Country” at the Roundabout Theatre, New York and the Albery Theatre, London; as Cleopatra in “Antony and Cleopatra” at London’s National Theatre; and Nicholas Hytner’s production of Tennessee Williams’ “Orpheus Descending” at the Donmar Warehouse.

DAVID KELLY: Fergus Wilks

David Kelly recently starred in the hit film “Waking Ned Devine” for which he was nominated for a Screen Actors Guild Award as Best Supporting Actor. He has appeared in many other movies including “Ordinary Decent Criminals” with Kevin Spacey; “A Man of No Importance” and “Run of the Country,” both with Albert Finney; “The Jigsaw Man” with Laurence Olivier; and Mike Newell’s “Into the West.”

His television work includes numerous series and sitcoms for both BBC and ITV, including the BBC Shakespeare series; “Fawlty Towers;” “Ballykissangel;” “The Ronnie Barker Show;” and “In Sickness and In Health.”

Trained at the world-famous Abbey Theatre School in Dublin, Kelly has regularly performed in plays by the likes of Sean O’Casey, Brian Friel and W.B. Yeats. Career highlights include playing in the 1954 world premiere of Brendan Behan’s “The Quare Fella;” the recent American tour of J.M. Synge’s “Playboy of the Western World” which won him a nomination in Washington for the Helen Hayes Award; “The Crucible” at the Abbey Theatre; and Ibsen’s “Ghosts.” Kelly performed “Krapp’s Last Tape,” the one-man piece by Samuel Beckett, in Dublin, Seville, Chicago, New York and Melbourne. Mr. Kelly is currently filming “The Mean Machine” in the U.K. starring opposite Vinnie Jones.

NATASHA LITTLE: Primrose

One of the UK’s brightest young stars, Natasha Little graduated from Guildhall School of Music and Drama in 1994 before playing the lead role of Becky Sharp in the BBC’s acclaimed series, “Vanity Fair.” For the role, she won Best Actress in a Drama Series at the 1999 Biarritz International Television Festival and was nominated for Best Actress in a Drama Series for both the BAFTA and Royal Television Society Awards. Other television appearances include Rachel in the cult drama “This Life;” Amanda in “Making Love in the 21st Century;” and Fanny in “Far From the Madding Crowd.” Films include “The Criminal,” “The Clandestine Marriage” with Nigel Hawthorne, and the upcoming “Another Life.”

DANNY DYER: Tony

Hot young British talent Danny Dyer appeared in “Human Traffic” and novelist William Boyd’s directorial debut, “The Trench.” Danny has made numerous television appearances including Peter Cattaneo’s “Loved Up;” “Soldier, Soldier;” “Bramwell;” “Thieftakers;” “Ain’t Misbehaving;” and “Prime Suspect III.” His theatre work includes “Certain Young Men” at the Almeida and “Not Gods But Giants” at the Traverse.

ADAM FOGERTY: Raw

Adam Fogerty was recently seen as Gorgeous George in Guy Ritchie's "Snatch" starring Brad Pitt. Other film work includes roles in "Up N Under," "Little Voice;" "Brassed Off;" "Shooting Fish;" "The Power of One." Upcoming for Adam is a co-starring role in "The Mean Machine" – the British remake of "The Longest Yard."

On television, Fogerty has appeared in "Queer as Folk;" "Heartbeat;" "Coronation Street;" "Six Sides of Coogan;" and "Emmerdale." In the theatre, he was Jud in Hull Truck's "Bouncers."

PATERSON JOSEPH: Jimmy

Prior to "Greenfingers" Paterson appeared opposite Leonardo DiCaprio in "The Beach" the Danny Boyle-directed film. He trained at LAMDA and has worked extensively on stage and screen. During his time with the Royal Shakespeare Company in Stratford, he worked with the likes of Danny Boyle ("Don Juan," "The Pretenders"), Sam Mendes ("Troilus and Cressida"), and Nicholas Hytner ("King Lear"). He also worked with acclaimed theatre company, Cheek by Jowl, in "The Tempest" and "Philoctetes." He played Solomon in "Solomon" and "The Big Cat" at the Young Vic and Leon in "Raping the Gold" at The Bush for which he won the Best Actor for London Fringe. He also worked for Hytner at the National in "The Recruiting Officer."

On television, he was a series regular on BBC's "Casualty" and appeared in Danny Boyle's "Not Even God is Wise Enough" for the BBC; "Soldier, Soldier;" "The Bill;" "Between the Lines;" "Sam Saturday;" and "Streetwise." His previous feature film credits include a small part in Jim Sheridan's "In the Name of the Father."

WARREN CLARKE: Governor Hodge

Warren Clarke stars in the BBC's hugely popular series, "Dalziel and Pascoe" and recently appeared in the Miramax comedy "Blow Dry" with Alan Rickman and Natasha Richardson.

On television, Clarke's stand-out turns also include leading roles in "Sleepers," "Gone To Seed," "The Locksmith," and "A Respectable Trade." He has also appeared in "The Sweeney;" "The Battle of Waterloo;" "The Jewel in the Crown;" "The Flying Devils;" "Black Adder;" "The Manageress;" "Lovejoy;" "Angel Train;" "All in the Game."

His career also spans theatre and film with memorable roles in such productions as Tony Richardson's "I, Claudius," Peter Hall's "Volpone," and Lindsay Anderson's "The Changing Room" for the stage and Clint Eastwood's "Firefox" for the screen. His other film roles include "A Clockwork Orange;" "O Lucky Man;" Charlton Heston's "Antony and Cleopatra;" Krystoff Zanussi's "From a Far Country."

FILMMAKERS

JOEL HERSHMAN

Writer/Director

Born in Brooklyn and raised in Los Angeles, Mr. Hershman majored in theatre at Carnegie-Mellon University and went on to study film at New York University. Mr. Hershman's debut feature film was the award-winning "Hold Me, Thrill Me, Kiss Me" which played in numerous festivals around the world and was released theatrically by October Films. Following the release of "Hold Me, Thrill Me, Kiss Me," Hershman partnered with producers John Wells (creator of "ER") and Travis Swords at Warner Brothers on a television series based on the film.

Mr. Hershman recently signed a deal with Walt Disney Pictures to write and direct a romantic comedy.

DANIEL J. VICTOR

Producer/Executive Producer

Mr. Victor is the President and Chief Executive Officer of Boneyard Entertainment. Mr. Victor, through Boneyard Entertainment, has financed and/or served as Executive Producer of nine films, including the 1996 Academy Award-winning "Sling Blade" and "Henry Fool," recipient of the award for Best Screenplay at the 1998 Cannes Film Festival. "Sling Blade," which starred Billy Bob Thornton, was nominated for two Academy Awards (Best Actor, Best Adapted Screenplay), with Mr. Thornton winning the Academy Award in the latter category. During the second-half of 1996, Boneyard Entertainment was involved in the financing of two films: "Illtown" (directed by Nick Gomez, starring Michael Rapaport, Lili Taylor, Tony Danza and Isaac Hayes) and "Niagara, Niagara" (directed by Bob Gosse, starring Henry Thomas and Robin Tunney). For her work in "Niagara, Niagara," Ms. Tunney was the recipient of the Best Actress award at the 1997 Venice Film Festival.

In early 1997, Mr. Victor served as Executive Producer, and raised an equity fund to co-finance, a slate of five films: "Henry Fool" (directed by Hal Hartley and recipient of the Best Screenplay Award at the 1998 Cannes Film Festival), "Frogs for Snakes" (directed by Amos Poe and starring Barbara Hershey, John Leguizamo, Harry Hamlin and Robbie Coltrane), "Strangeland" (starring Dee Snider), "The 24Hr Woman" (directed by Nancy Savoca and starring Rosie Perez and Marianne Jean-Baptiste) and "The Bumblebee Flies Anyway" (starring Elijah Wood).

In April 1998, Mr. Victor raised a discretionary equity fund, Motion Pictures Partners, intended to equity finance between three and four low-budget independent films each year. The first film produced and financed by Motion Picture Partners is "Greenfingers."

Mr. Victor and Boneyard Entertainment have been recognized by such diverse publications as The Hollywood Reporter, The New York Times, and The Wall Street Journal.

TRAVIS SWORDS

Producer

Travis Swords was the first to recognize the feature film potential in Paula Deitz's New York Times article, "Free To Grow Bluebells in England." Having raised the financing for and produced Joel Hershman's debut film, "Hold Me, Thrill Me, Kiss Me," Swords was confident that Hershman was the one to bring this unique redemption story to the screen.

Following the release of "Hold Me, Thrill Me, Kiss Me," Time Warner paired the duo with "E.R." creator John Wells to create a TV version of their off-beat indie. Once again partnering with Hershman, Swords recently signed a deal to produce, along with Trudie Styler, Hershman's first picture under his new multi-picture Disney deal.

As an actor Swords appeared opposite Robert Duvall in the CBS blockbuster mini-series "Lonesome Dove," Clint Eastwood in "Pink Cadillac," and Kevin Spacey in "The Jim and Tammy Faye Bakker Story."

TRUDIE STYLER

Producer

Ms. Styler, and her company Xingu Films, first made its presence known in 1995 with the U.S. theatrical release of Michael Apted's powerful Tiananmen Square documentary, "Moving the Mountain," recipient of numerous Awards including an International Documentary Award from the International Documentary Association. A second documentary produced by Ms. Styler was "Boys From Brazil" for the BBC's Under the Sun series, which offered a revealing look at Brazil's transvestite prostitutes. In 1996, Ms. Styler produced her first feature film, "The Grotesque," which starred Alan Bates, Theresa Russell and Sting. In 1998, Ms. Styler was Executive Producer of "Lock, Stock, and Two Smoking Barrels," the directorial debut of Guy Ritchie, and was also Executive Producer of Ritchie's latest hit, "Snatch." She is currently producing and co-directing an in-depth feature documentary entitled "The Sweat Box," which chronicles the making of a Walt Disney feature animated film.

THE DIRECTOR AND PRODUCERS ON THE MAKING OF “GREENFINGERS”

Filming at the Hampton Court Palace Flower Show was a personal favorite of director Hershman's: “Here we have convicted murderers competing alongside England's gardening elite, and the only thing on everyone's mind is ‘Are my flowers going to be at the peak of perfection?’ To quote the Queen, “Gardening is the great leveler. It absorbs equally every section of society.”

With much of the filming taking place outside, the production was at the mercy of the notoriously fickle English climate. Says Swords, “Incredibly, we had a solid run of sunshine. The weather gods were smiling.”

As late as an hour before shooting was to commence on the first day of principal photography, Hershman and location manager Ben Rimmer still hadn't found the key location of Colin's post-prison flat. “Ben suddenly made a right turn into some little driveway and we came upon this most beautiful, neglected barn with a Cotswold-stone staircase, and it was like it just spoke to us,” remembers the writer-director. “By three o'clock that afternoon we were shooting there.”

The centerpiece of the production schedule was the week that the cast and crew spent filming at the Hampton Court Palace Flower Show. The production needed the unflinching support of the Show's organizers, The Royal Horticultural Society. Says Victor: “Stephen Bennett and his staff at the RHS have been fantastic. This film would not have been possible without them. To their credit, they very quickly recognized the film's positive message.”

The crew did a remarkable job keeping the HMP Edgefield show garden's many plants and wildflowers looking camera-ready over the course of filming. Trudie Styler recalls, “On more than one occasion a member of the general public attending the actual flower show stumbled upon our ‘movie garden’ thinking we were in the competition, and remarking what a crime it was that we didn't get the gold!”

The American contingent of Hershman, Swords, and Victor was delighted with the warmth and commitment of their British crew. Hershman says, “I loved shooting in England. The crews are not only consummate pro's, they're also terribly civilized - you know, tea breaks and all.”

THE ACTORS ON MAKING “GREENFINGERS”

CLIVE OWEN (Colin):

“Colin goes through a journey in the film: he's very isolated to begin with and then he discovers gardening and comes out of himself,” says Clive Owen. “I think the relationship with Fergus is particularly strong in the script. There are scenes where we are out digging and Fergus is in his wheelchair still part of the gang which I think are real heartbreakers. I think it's an unusual film in that it focuses on the least likely of men to be growing flowers.”

HELEN MIRREN (Georgina):

“Gardening is Georgina’s obsession,” explains Helen Mirren. “For her it comes above motherhood. She puts a fantastic amount of real physical labor and mental labor into what she does. I see her as a throwback to the Bloomsbury set. I think modern-day gardeners wouldn’t really recognize her.”

DAVID KELLY (Fergus):

“Fergus is an old lifer who is in forever for a triple murder and has accepted the fact that he is never going to leave prison,” explains David Kelly. “He’s blind as a bat, is dying of cancer, his legs have gone and he paints the most appalling pictures to keep his head together.”

DANNY DYER (Tony):

“Tony is a bit of a lover boy, bit of a wild boy and very vain,” explains Danny Dyer. “It’s a very different character for me and makes a change from the junkie smack-head I just played. When I’m accused of the robbery in the film, and no one believes I’m telling the truth--I identify with that because I’m usually the guy that when things go wrong people point the finger at.”

ADAM FOGERTY (Raw):

Ex-professional boxer and rugby league player Adam Fogerty was the only actor brought in to audition for the role of the film’s heavy. He was cast on the spot. Fogerty: “I fell in love with Raw after reading the script. His name says it all.”

His scenes with Helen Mirren are among his favorite. “The first time I met Helen Mirren was on the garden set at Hampton Court. Helen said, ‘Hello, Adam,’ then looked up at the cloudy sky and asked, ‘Do you think it’s going to piss down with rain?’ At that moment, I knew we’d be friends.”

PATERSON JOSEPH (Jimmy):

“Jimmy is innocent,” says Paterson Joseph. “He is in for murder but he wasn’t directly involved in the crime. He had a violent past but he is an exemplary prisoner. He has been in prison most of his son’s life and his son has disowned him - that is, until he tastes the carrots I grow for the Hampton Court show.”

“What a job, spending a week at Hampton Court! At one point the crew was even on the roof of the ancient monument filming us walking to meet the Queen. It was fantastic.”

NATASHA LITTLE (Primrose):

“Primrose is a sweet, shy girl who is very much in the shadow of her celebrity mother,” says Natasha Little. “She tries very hard to do the right thing but doesn’t always manage it. It’s not until she and Colin notice each other that she actually begins to come out of herself. Primrose and Georgina come from a very particular world and it’s really unusual and interesting for that world to be infiltrated by these men. I think it’s a story of incredible charm. And there is a comedy that comes from the clash of the two worlds.”

Little: “Joel, our director and writer, was really enthusiastic. I enjoyed watching him watching the takes. Because he is American, he sees the quirky side of the British, and strange little things make him laugh. He was great.”

WARREN CLARKE (Governor Hodge):

“Governor Hodge is different from the typical prisoner governor portrayed on film because he cares about the men under his wing. He believes that these fellows all deserve a chance eventually, and the best way of doing it is having this open prison system to re-introduce them into society. These guys are heavy-duty criminals. He is a very moral person in some ways and I think he’s a kind man. At the same time, he can get tough with the men when necessary, to make them prove their worth.”

BEHIND THE SCENES ON “GREENFINGERS”

PRODUCTION DESIGNER: TIM HUTCHINSON

The film was shot in five weeks on UK locations in the Cotswolds and Surrey. For its key location, the prison itself, the production used the Yehudi Menuhin School of Music in Surrey. Academy Award nominated production designer Tim Hutchinson explains: “The school was perfect. As an institution combining modern architecture and old buildings, it looked quite like an open prison from the outside. We just had to create sheds and greenhouses. Inside the school, we had no trouble dressing a visiting area because the school is quite basic.”

Another crucial location was the stately home whose gardens get a makeover, courtesy of Georgina Woodhouse and the Edgefield prisoners. In real life, the estate is Norney Grange, near Guildford in Surrey. Explains owner Russell Clapshaw: “Norney is an experimental house by the nineteenth century architect Boysey. Built in 1897, it is deliberately asymmetrical and combines Tudor windows, slate roofing, Gothic and Roman designs and art nouveau metal work.” The Grange’s gardens had been overgrown for years. In fact, before World War II, seven gardeners had been needed to keep the grounds looking trim.

The production team had great fun hacking through the undergrowth and building a new garden for Norney. The effect in the film is quite remarkable. Production Designer Tim Hutchinson: “We called the Norney set ‘the garden make-over.’ The owner had let the garden go to complete ruin. It was completely overgrown so it was ideal for a makeover. We brought in lots of white flowers which was Joel’s idea.”

Once official permission was given to shoot at the Hampton Court Palace Flower Show, the obvious hurdle was designing a ‘prisoners’ garden that would be worthy of competition at Hampton Court Palace. The production design department consulted with film industry specialists in garden design to find out what plants would be the best to use for the Hampton Court Show. “The main snag we had,” explains Hutchinson, “was that most people who exhibit at Hampton Court start gearing up nine months before — holding plants back or pushing things forward so that they are ready on the day. We had something like six weeks to decide on a design and implement it.”

The final design was of a motorway embankment speckled with wildflowers. Hutchinson describes the impact: “It gave you a sense of urban architecture and the idea of finding beauty in the oddest place. We really wanted it to look like a part of the elevated section of the M4, which is partly why we had a Morris Minor which had obviously come off the motorway. The idea didn’t go down well initially at Hampton Court. They worried that it was going to look odd, but as it went up they warmed to it much more. In the eighteenth century, people used to build at the bottom of their gardens a classical ruin called a folly, and this is sort of a modern extension of that.”

CINEMATOGRAPHER: JOHN DALY BSC

As Director of Photography, the production hired John Daly, the BAFTA award-winning cinematographer of “Persuasion” and “Far From the Madding Crowd.” Hershman was impressed with Daly’s handiwork: “He’s an artist. His elegant camera work, lighting, and use of color are exactly what I envisioned for our film.” Recent credits include “Fanny and Elvis,” “Essex Boys,” and Roger Michell’s “Titanic Town.”

MUSIC: GUY DAGUL

At the suggestion of George Fenton, the producers approached Guy Dagul to compose the underscore. Though classically trained and highly recommended as he was, it was Dagul’s passion for gardening that gave him the edge on the competition. Director Hershman says, “Guy was very good at composing an inventive score full of nuances and surprises. He always remained truthful to the mood of a scene, never embellishing it with ‘non-organic’ movie music.”

Trudie Styler and Sting provided Dagul with their state-of-the-art Steerpike Recording Studio in the Wiltshire countryside. When Sting wasn’t humming possible song ideas to Hershman, Ms. Styler was. Styler says, “I’m fortunate enough as a producer to have great musical connections. Sting, Bono, Elton John, and Bruce Springsteen gave us a huge break on some amazing tracks which truly have enhanced the film.”

CASTING: MICHELLE GUSH

Michelle Guish was Hershman’s first choice to cast “Greenfingers,” and he couldn’t be more pleased with the job she’s done. Hershman: “I’ll never forget Michelle telling me shortly after she’d read the script that she doesn’t just find the leads - she casts to the fringes!” Prior films cast by Guish are “Bridget Jones’s Diary,” “Shakespeare In Love,” “The English Patient,” and “Four Weddings and a Funeral.”

EDITOR: TARIQ ANWAR

Tariq Anwar, BAFTA winner and Academy Award nominee for “American Beauty,” came aboard via producer Trudie Styler who had previously worked with him on “The Grotesque.” Styler says, “As colleagues we got on like a house on fire. Tariq kindly threw himself into our project wholeheartedly in the tiny window of availability he had.”

Anwar has also edited the films of Nicholas Hytner: “The Madness of King George,” “The Crucible,” “The Object of My Affection,” and the dance film, “Center Stage.”

Mr. Anwar is currently editing Shekhar Kapur’s latest film “Four Feathers” starring Kate Hudson and Heath Ledger.

COSTUME DESIGNER: FRANCES TEMPEST

Says Tempest, “When Joel told me he wanted to see Georgina gardening in pearls, I knew this film was going to be fun.” While Georgina’s look also includes big hats, bright colors and lot of flowers, her daughter, Primrose, has an almost monochromatic wardrobe at the beginning of the film. “There is no color in her costumes until she falls in love with Colin, when she starts to blossom and a little color creeps into her clothes,” says Tempest. “The shapes of her clothes themselves become much softer and less structured. By the time we see her at the gala at Hampton Court, she looks like a fairy princess.”

A key costume to establish early on was the prison uniform worn by Edgefield’s inmates. “We wanted it to be very soft and unthreatening to show that the regime at Edgefield is very relaxed and open,” she continues. “The prisoners have quite a big wardrobe but its all in the same gray and everything is identified by having HMP Edgefield embroidered on it. The prisoners wear their uniforms for gardening but can add Wellington boots or dungarees. Someone like Fergus has completely customized the prison uniform to his own needs. So he has a straw hat and a scarf round his neck and a smock because he fancies himself as a painter.” This softness and informality extended to the uniforms for the prison Guards: “They don’t wear the dark heavy warden outfits which we’re familiar with in somewhere like Wormwood Scrubs — one of England's notorious penitentiaries.”

Another challenge was the Hampton Court Gala. “We were shooting at the real Gala so we had the background of all the real people,” remembers Tempest. “Helen was wearing the most beautiful red velvet ensemble. Everybody was done up to the nines. It was a real thrill.” The scenes at the Gala also required many extras that had to be dressed to look like the actual Gala revelers. Dan Victor recalls, “Frances was so successful that waiters from the Gala mistook many of the extras for actual Gala guests — serving them champagne and hors d’oeuvres.”

Ms. Tempest is a BAFTA winner for her costumes for “A Respectable Trade.”