

The Constant Gardener

A Focus Features Release

The Constant Gardener

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The Constant Gardener

Synopsis

From Fernando Meirelles, the Academy Award-nominated director of *City of God*, comes a gripping new film that sweeps audiences along one man's emotional and global journey to uncover the truth behind a personal loss and a worldwide conspiracy.

Two-time Academy Award nominee Ralph Fiennes and Rachel Weisz head the cast of the romantic thriller **The Constant Gardener**, adapted by Jeffrey Caine from the novel of the same name by John le Carré and filmed on location in Berlin, London, and Nairobi and numerous other parts of Kenya. The international filmmaking team behind **The Constant Gardener** includes producer Simon Channing Williams (Academy Award nominee for *Secrets & Lies*), director of photography César Charlone (Academy Award nominee for Mr. Meirelles' *City of God*), editor Claire Simpson (Academy Award winner for *Platoon*), production designer Mark Tildesley (*28 Days Later...*), and costume designer Odile Dicks-Mireaux (*Dirty Pretty Things*).

In a remote area of Northern Kenya, the region's most dedicated activist, the brilliant and passionate Tessa Quayle (Rachel Weisz), has been found brutally murdered. Tessa's travelling companion, a local doctor, appears to have fled the scene, and the evidence points to a crime of passion. Sandy Woodrow (Danny Huston), Sir Bernard Pellegrin (Bill Nighy), and the other members of the British High Commission assume that Tessa's widower, their mild-mannered and unambitious colleague Justin Quayle (Ralph Fiennes), will leave the matter to their discretion. They could not be more wrong...

This career diplomat's equilibrium has been exploded by the loss of the woman he was deeply devoted to. They were opposites whose attraction sustained a marriage, the memories of which now spur Justin to take decisive action for the first time in his life and diplomatic career. Haunted by remorse and jarred by rumors of his wife's infidelities, Justin surprises himself by plunging headlong into a dangerous odyssey. Determined to clear his wife's name and "finish what she started," Justin embarks on a crash course to learn about the pharmaceutical industry, whose crimes Tessa was on the verge of uncovering, and journeys across two continents in search of the truth. His eyes are soon opened to a vast conspiracy at once deadly and commonplace, one that has claimed innocent lives – and is about to put his own at risk.

A Focus Features Presentation in association with the U.K. Film Council of a Potboiler Production in association with Scion Films. Ralph Fiennes, Rachel Weisz. **The Constant Gardener**. Danny Huston, Bill Nighy, Pete Postlethwaite. Casting Director, Leo Davis. Makeup & Hair Designer, Christine Blundell. Music Composer, Alberto Iglesias. Costume Designer, Odile Dicks-Mireaux. Editor, Claire Simpson. Production Designer, Mark Tildesley. Director of Photography, César Charlone. Co-Producer, Tracey Seaward. Co-Producers, Henning Molfenter, Thierry Potok. Executive Producers, Gail Egan, Robert Jones, Donald Ranvaud, Jeff Abberley, Julia Blackman. Based upon the novel by John le Carré. Screenplay by Jeffrey Caine. Produced by Simon Channing Williams. Directed by Fernando Meirelles. A Focus Features Release.

The Constant Gardener

A Love Story, and a Dedication

Brought to the screen by a convergence of tremendous filmmaking talent from all over the globe, **The Constant Gardener** combines – as only motion pictures can – adventure, social relevance, and emotion.

Director Fernando Meirelles states, “The chance to take on some of the pharmaceutical industry was only one of three elements that made me want to direct **The Constant Gardener**. Another was the chance – the choice – to shoot in Kenya. And it is also and fundamentally a very original love story; a man who marries a younger woman, and it’s after she dies that he truly falls in love with her and goes looking for her. It’s a beautiful tale, with a touch of the existential to it.”

“For me, theirs is a ‘retrospective love affair,’” concurs Ralph Fiennes, who plays the title role. “There are two equal parts to this movie. On the one hand, it’s a political thriller about corporate wrongdoing, malfeasance and manipulation. On the other, it’s about the relationship between Justin and Tessa Quayle. Justin’s journey traces not only what Tessa was investigating; he’s also playing detective about their relationship. This man rediscovers and re-assesses his own relationship with his wife. It’s a wonderful part, because he goes from being a reticent nice guy to being someone who is forced to confront some pretty tough truths about the world. I hope that the audience sees him as a kind of Everyman.”

Rachel Weisz, who secured the pivotal role of slain activist Tessa Abbott Quayle, adds, “The love story and the political thriller element are completely interlocked – one doesn’t happen without the other, and that’s the cleverness of both John le Carré’s novel and Jeffrey Caine’s adaptation. Because of Justin’s love for Tessa, he goes on a journey of discovery where he reaches a new level of self-knowledge, but he also discovers a huge political scandal.”

“At first glance, Justin appears very passive,” says Meirelles. “He’s a civilized British gentleman, a polite diplomat who lives by a code. He doesn’t fully know what Tessa does; sometimes he would like to interfere, but he doesn’t, not because he’s weak but because he has an agreement with her, and he lives by that code as well. We were all interested in exploring just why Tessa was interested in Justin. She needs an anchor and Justin keeps her sane; he’s so controlled, and she’s so passionate.”

“Justin is a passionate – gardener,” notes Fiennes. “There’s an internal quietude about gardeners, this sensitivity to watching something live and grow, and caring about how something will flourish and bloom. To me, that was all key to Justin. Why does he marry someone as opinionated and passionate as Tessa? I think they’re drawn to one another because opposites do attract.”

Screenwriter Jeffrey Caine remarks, “Ralph and Rachel made me believe totally in the passion and the tenderness of the Tessa-Justin relationship.”

The character of Tessa Quayle is drawn from real life. John le Carré dedicated The Constant Gardener to a passionate activist and tireless charity worker named Yvette Pierpaoli. As part of an on-screen dedication in the film's closing credits, he describes her as having "lived and died giving a damn."

In 1999, at the age of 60, Yvette Pierpaoli was killed, along with two other aid workers and their driver, in a car crash in Albania. At the time, Yvette was a representative for Refugees International, part of her lifelong commitment to help other people. That vocation had been set from the age of 19, when she left her native France for Phnom Penh. It was there that le Carré chanced to meet her, during the mid-1970s. From their first encounter, Yvette used every means at her disposal, whether feminine wile or bullish argument, to win the author over, as he remembers:

But it was all for a cause. And the cause, you quickly learned, was an absolutely non-negotiable, visceral requirement in her to get food and money to the starving, medicines to the sick, shelter for the homeless, papers for the stateless and, just generally, in the most secular, muscular, businesslike, down-to-earth way you can imagine, perform miracles...

And though by age, occupation, nationality and birth my Tessa was far removed from Yvette, Tessa's commitment to the poor of Africa, particularly its women, her contempt for protocol and her unswerving, often maddening determination to have her way stemmed quite consciously so far as I was concerned, from Yvette's example.

-- "The Constant Muse," The Observer, February 25th, 2001

"The World's Biggest Drama"

"The world's biggest drama is not found in Europe or the Middle East or North America – the world's biggest challenges and dramas are found in Africa."

-- [quote from United Nations emergency relief coordinator Jan Egeland] Warren Hoge, "U.N. Relief Director Appeals for Help in Crises Throughout Africa," The New York Times, May 11th, 2005

When independent British film producer Simon Channing Williams read an advance copy of John le Carré's The Constant Gardener in late 2000, he wrote an impassioned letter to the author's lawyer, Michael Rudell. In the letter, the producer pleaded his case for being given the chance to turn the novel into a film. When Rudell replied and suggested a meeting, Channing Williams volunteered to fly from London to New York that same evening. The producer explains, "I wanted to prove to him how serious I was about making it into a movie, because I thought the book was so extraordinary. It delves into the rapaciousness of big business, the abuse of the African peoples, governmental corruption, and at the root of it all, an utterly compelling love story. It was such a heartfelt, angry book, and, sadly, I believe it will remain relevant for many, many years to come."

As the movie took shape, screenwriter and novelist Jeffrey Caine took on what he calls the "professional challenge" of adapting the novelist's work. Caine comments, "I'm a long-time admirer of John le Carré's writing and have always felt – in common with many of his readers – that the films made from his novels have rarely done them justice. The Constant Gardener struck me as having the potential to be a strong film; an emotional personal love story wedded to a timely political theme and a suspenseful structure. For me, the heart of the tale was always the human story of

Justin and Tessa; that of a politically uncommitted man discovering only after her death the true nature of the woman he loved and thereafter devoting himself to continuing her work, growing even closer to her than he was during her lifetime.”

Caine adds, “It was important to Simon and to le Carré that he approve the screenwriter, so the final step before I was hired was a lunch at which I had to convince le Carré that he’d come to the right store. Seems I managed that.

“During the development process – which took over two years – he sent in quite a few sets of notes on the various drafts and attended some of the script meetings. Happily, he’s movie-wise as well as book-wise; he knows that in order to make a novel work on the screen, much has to be done differently. In fact, he often urged me to change even more than I was inclined to change.”

He retained the book’s nonlinear approach, noting, “Because of what happens to Tessa – killed off on page one – it was necessary to use flashbacks. Otherwise we wouldn’t be able to engage emotionally with Tessa and Justin. The balancing act for me was to provide a sufficiently intriguing forward thrust to the narrative without giving away too much of the plot too soon and without sacrificing either the personal story of Justin’s growth to understanding or the underlying thematic content.”

The 2002 film (released in many territories in 2003) *City of God* alerted Channing Williams to an exciting new director, Fernando Meirelles, who had successfully visualized, and conveyed, a powerful story from a part of the world most people never get to see.

Big Pharma

John le Carré’s novel addressed the issue of corporate social responsibility and giga-profits in one of the world’s biggest business sectors, the pharmaceutical industry. In a syndicated article at the time of the novel’s publication [2001], the author wrote:

I might have gone for the scandal of spiked tobacco...I might have gone for the oil companies...but the multinational pharmaceutical world, once I entered it, got me by the throat and wouldn’t let go. Big Pharma, as it is known, offered everything: the hopes and dreams we have of it; its vast, partly realised potential for good; and its pitch-dark underside, sustained by huge wealth, pathological secrecy, corruption and greed.

As *City of God* continued to run in theatres (and, in the U.S., for over a year), director Fernando Meirelles cleared his schedule to seriously research **The Constant Gardener**. He says, “I’m from Brazil, and over the past several years, we have been making generics, and if you try to make cheap versions of patented medicines, you very quickly learn a lot about the unbelievable power of the drug industry lobby. I’ve been reading about this for the past few years – on Oxfam’s website, for example – and I realized that making a film is a good opportunity to prod them. **The Constant Gardener** is not so much political but, as a person from a developing country, I understand what happens in one. So I felt I could represent the Kenyans’ interests in the movie.”

The behavior and business practices of some pharmaceutical manufacturers have come under increasing scrutiny in recent years, with wider coverage in the media and stronger pressure from numerous consumer watchdogs and interest groups. Le Carré's novel contributed to a greater awareness among the general public of the industry's potential to do harm as well as good.

In order to justify their pricing and close guarding of patents, some drug companies repeatedly cite the high costs of the research and development (R&D) and clinical trials they must undertake to bring a new product to the market. Watchdogs counter that drug companies rarely incur these R&D costs themselves, but instead avail themselves of publicly funded research – and then guard the results. Many have voiced doubts about the \$800 million figure that the industry claims is needed to bring a new drug to market, pointing to the disparity between the pharmaceutical manufacturers' R&D and their marketing budgets. The latter, the argument goes, is where the big money is truly allocated.

In the past two years, we have started to see, for the first time, the beginnings of public resistance to rapacious pricing and other dubious practices of the pharmaceutical industry. It is mainly because of this resistance that drug companies are now blanketing us with public relations messages. And the magic words, repeated over and over like an incantation, are research, innovation...But while the rhetoric is stirring, it has very little to do with reality. First, research and development (R&D) is a relatively small part of the budgets of the big drug companies—dwarfed by their vast expenditures on marketing and administration, and smaller even than profits. In fact, year after year, for over two decades, this industry has been far and away the most profitable in the United States. (In 2003, for the first time, the industry lost its first-place position, coming in third, behind “mining, crude oil production,” and “commercial banks.”) The prices drug companies charge have little relationship to the costs of making the drugs and could be cut dramatically without coming anywhere close to threatening R&D.

-- Marcia Angell, “The Truth About Drug Companies,” *The New York Review of Books*, July 15th, 2004

Activists also accuse some Big Pharma companies of ignoring innovation to develop barely distinguishable “me-too” drugs based on proven “blockbusters,” focusing their efforts on what ails the rich Western market – e.g., heart disease, baldness and geriatric impotence – while slighting and outright ignoring the unprofitable, rampant diseases of the developing world. The latter countries are being ravaged by AIDS, tuberculosis, and malaria (the last-named affecting approximately 500 million people a year and, by some estimates, killing a child approximately every 20 seconds). While these nascent nations bear an outside burden of disease, they account for only a tiny fraction of Big Pharma's profits.

When all other arguments fail, some spokespeople for the pharmaceutical industry remind that theirs is not a philanthropic enterprise, and that their greatest responsibility is to their shareholders. This, at least, is a point on which the companies and their critics agree; the industry has made hundreds of billions of dollars (in 2002, total sales reached an estimated \$430 billion).

Beginning in 1997, Brazil has been able to successfully reduce its death toll from AIDS by half, defying the pharmaceutical manufacturers and ignoring the threat of trade sanctions to provide low-cost anti-retroviral drugs. The country also fielded an

aggressive prevention campaign. Despite the progressive model Brazil has instituted, the efforts in Meirelles' native country have not been replicated worldwide.

Seconding Meirelles in his passion for the material, Simon Channing Williams remarks, "I'm not a political animal. But what we are exploring is happening today, in the world we all live in."

Meirelles studied Brian Woods' and Michael Simkin's U.K. [Channel 4] program *Dying for Drugs* as documentary evidence on the practices of some pharmaceutical companies in the developing world. Jeffrey Caine states, "Most of the research had already been done by le Carré and is in the book. What isn't in the book was provided by some very well-informed medical contacts and fed to me in small spoonfuls as directed. It's all very well to say, as no doubt some will, 'Big Pharma is too obvious a target.' But evils need to be publicized and to go on being publicized as long as they exist, which is forever."

Ralph Fiennes states, "There are huge questions about Big Pharma. Fernando gave me some background material, including *Dying for Drugs*. The companies are not obliged to disclose a lot of information about how they test or make their drugs. There's big, big money involved in the development, patenting, and marketing of a new drug; there's no question that the pharmaceutical industry has one of the most powerful lobbies in the United States. I'm sure there are companies out there wanting to produce good, effective drugs at reasonable prices but a lot of people want – and need – to ask tough questions of the industry as a whole."

Rachel Weisz agrees with Fiennes. She notes, "It's David and Goliath; the little people taking on the great big corporations. I believe that pharmaceuticals are second only to oil now; it is a massive business. They make all this money, yet people in developing countries can't afford the drugs that could save their lives."

Dr. Bonnie Dunbar, a molecular biologist and former professor at Houston's Baylor College of Medicine who now makes her home in a suburb of Nairobi, vouches for accuracies in the film's plot. She comments, "I was quite fascinated by the parallels with things I have experienced in my professional life. The lobbying by the international organizations, as well as the amount of money poured into cover-ups ring true to me. Hopefully the murder aspect of the story is not true-to-life, but when there's big money involved..."

Caine says, "I don't expect **The Constant Gardener** to change the conduct of international pharmaceutical companies. It might – best case – draw the attention of audiences to certain widespread practices of Big Pharma and in some small way help create a climate for more responsible behavior. The most important thing for me is that the film should illustrate the nature of commitment."

The Early Locations

After final casting and preparations in the winter and spring of 2004, production began in May.

The production headed to Berlin to shoot scenes involving the watchdog group Hippo Pharma, which becomes a crucial part of Justin Quayle's quest to uncover the truth behind his wife's death. Locations in Berlin included the Lehrter Stadtbahnhof, for Justin Quayle's arrival by train in Germany; offices in the Akademie der Künste, standing in for British High Commission offices; the Residenz Hotel, where Justin experiences first-hand the brutal methods that the Dypraxa drug manufacturers will resort to in order to avoid exposure; and the venerable Studio Babelsberg.

After two weeks in Germany, the production moved to London for several days of work. A space at the Tate Modern Gallery (located on the South Bank of the River Thames) was used as the lecture hall where Justin first meets Tessa, while St. Mary Magdalene Church in Paddington became the scene of a memorial service.

Other London locations included the Liberal Club, standing in for the gentleman's club where Sir Bernard Pellegrin has an illuminating lunch with Justin. The scene includes Jeffrey Caine in "a nifty little cameo as a club porter. I'd been banging on to Fernando about the actors improvising on my lines, and Fernando had been spreading his hands and saying, 'Actors have to have some space to do this; what can I do?' Then he directs me in a role written with only one line of dialogue and finds me adding lines as I go. He said, 'Now you know what I have to put up with.'"

Deeper Into Africa

Saving the most significant phase for last and affording Fernando Meirelles the visual and storytelling opportunities he had counted on, the production moved to Kenya in early June for nearly two months of shooting in Nairobi and other parts of the country. This had come about through diplomacy from Simon Channing Williams with government officials. Le Carré's novel had delineated a deeply corrupt government in Kenya, which led to the book's originally being banned there.

Even so, that had not prevented Kenyans from bringing in multiple copies from abroad – and circulating them among friends and neighbors. Nor did the novel's criticism of the British diplomatic corps prevent the current, real-life High Commissioner, Edward Clay, from offering his support to the filmmakers.

"One of our very early visits was to Edward and his deputy Ray Kyles," says Simon Channing Williams. "As much as anything else, it was the encouragement and support of the British High Commission that allowed us to convince our backers, insurers, and completion guarantors that Kenya was a viable place for us to film."

Meirelles adds, "Edward helped us in many ways. Our actors were able to meet people from the High Commission, and went to their houses to see how they live. We had a lunch in London with diplomats working in Kenya. Our feeling, talking to them and being in their offices, was that the High Commission these days is like any other business. It looks like Unilever or Shell; it's really about doing business, and making opportunities for business. Although it's been 42 years since British rule in Kenya ended, there's still a tie that binds – now mostly for different reasons."

Referring to both the original novel and the screen adaptation, Edward Clay states, "In the first place, it is a work of art. You don't have to accept that British diplomats

are really like this, you don't have to accept that particular pharmaceutical companies in Kenya are the ones the author had in mind. It is a fine love story, wrapped up in a parable that has real power and credibility. But the problems that le Carré describes are potential as well as actual. Kenya is not the only country where he could have set the story, but it was a good setting. It could have been another government; it could have been another industry. But the point about the risks and the temptations of exploitation between the rich and powerful and the poor and vulnerable is very important and very telling."

Danny Huston, cast as the British High Commission's Head of Chancery, Sandy Woodrow, comments, "Modern diplomacy is all about business, and about trying to encourage commercial ventures. I also had a meeting in London with two gentlemen who shall remain nameless, since they worked for [British Secret Service agencies] MI5 and MI6. The more time I spent with them, the more I felt that they actually were like the people portrayed in the book. They have an extraordinary, sometimes spectacular way of not answering a question you ask them."

Edward Clay and his staff briefed actors and filmmakers on the political, economic, and social context of Kenya – both as it was when John le Carré wrote his novel, and as it is now, just a few years later. He says, "Africa is not an undifferentiated basket case; there are successes, and some of the countries that used to be on their backs are now doing quite well. Kenya has done relatively badly by comparison over the last 20 years, fundamentally because of problems of governance. I suppose I wanted to make the point that when le Carré was writing his book, he was writing about a Kenya of a particular era which was a very plausible setting for the story that he wanted to tell. And that now that the film is being made, we're in a Kenya where government and society have decided and voted quite decisively for a change – that Kenya will not be a byword for poor governance and corruption as it used to be."

Channing Williams reports, "The final link in the chain allowing us to film in Kenya was the government and at every juncture, our Kenyan production partners Blue Sky Films and I were met with great courtesy and understanding. There was a real willingness and commitment to enable us to film there."

Given the subject matter, the Kenyan government proved to be remarkably accommodating to the filmmakers. The Hon. Raphael Tuju, Minister of Information & Communications, states, "**The Constant Gardener** is very critical of Kenya, and it was unprecedented that this ministry would support it and license it. But I went ahead and made sure that we did so, because if we didn't support it being filmed here it was still going to be filmed somewhere else, and it would still be critical of Kenya in the past, with respect to issues like corruption."

Meirelles felt that his perspective was different from the outset. He muses, "John le Carré wrote a story about a developing country and big business from the point of view of a person from the First World. When I read the book, I put myself in the other position. I saw myself in Africa, with the big companies coming in. In some respects, Jeffrey Caine's script tells the story through Kenyan eyes and, as a person from the Third World, I identified more with the Kenyans than with the British."

Caine notes, “The Kenyan setting attracted Fernando to the film, I think. But what he inherited was a story told through British eyes, embedded in a British post-imperial subculture with which he wasn’t wholly familiar. Unsurprising, then, that he would want these elements de-emphasized and the African elements given more prominence, without tipping the story out of balance. This I think we achieved.”

Channing Williams welcomed the new light that Meirelles cast on the film’s subject matter. He notes, “I feared we might get stuck in a ‘middle-class British male’ box. When Fernando signed on, suddenly all those middle-class prejudices were thrown out the window. Instead, we were getting an entirely new vision of the world that le Carré wrote about, visualized from a deeply intelligent foreign national’s point of view. Fernando’s perception is all to do with character as opposed to class. Our British class structure is not important to him; it was great that we could get away from that, and tell the story as seen by 95% of the rest of the world.”

Production designer Mark Tildesley comments, “When I first read the book, I thought it was something that described and would appeal to my father’s generation. But then we went to these clubs in Nairobi and it’s like a time warp, even at the British High Commission. They try to get funky and tell you they ride a bike to work, but then they ring a bell for breakfast and people come in to serve it with white gloves...What we really needed to do was to make people have a sense of Africa, and care about Africa in order to understand the story. So it couldn’t all be cricket and gin-and-tonics.”

Ralph Fiennes recalls, “Fernando was very keen to incorporate African footage, the colors and the faces. When I was first told that he was going to direct, what I hoped was that he would make Africa a keystone for the film, and that’s just what he did.”

Meirelles’ “Third World perspective” also ensured that, in addition to the hundreds of extras employed on the shoot, a large proportion of the cast would be African (the film features Kenyan nationals in nearly three dozen speaking roles). Moreover, the British crew was joined by more than 70 Kenyan crew members represented across all departments, in addition to drivers, caterers, location hire staff, and laborers.

Channing Williams states, “All of these people, on both sides of the camera, were there by right; those jobs and roles should have been theirs, and were. There is an amazing well of talent in Kenya and I hope that, in some small way, our presence there might help to alert others to what is on offer.”

Although Meirelles regards Kenya as “almost the third principal character in the movie,” the filmmakers originally considered shooting most of the Kenyan scenes in South Africa, where there is a thriving film industry and a more established infrastructure. Channing Williams notes, “The idea was for us to come to Kenya to see where the book was set and then go down to South Africa. But I’m delighted to say that, within 24 hours of our arrival, Fernando and I both knew that we didn’t want to move from Kenya at all. Of course, there were serious problems in terms of insurance, in terms of the perception that Kenya was a very dangerous place to be – which we found not to be the case. We fought long and hard; it was very clear from the outset that Kenya was where we should be.”

Mario Zvan, executive producer for the film's Kenyan production partners Blue Sky Films, reveals, "East Africa is very different from South Africa, and Fernando and Simon understood that immediately. The people look different, the vegetation is different, the light is different, the buildings are different. Shooting this story in South Africa would have been like filming a Boston tale in Miami."

"We were very concerned that this looked real," adds Meirelles' friend and collaborator of many years, director of photography César Charlone. "We were trying to show the truth, to be as faithful as we could be, using real locations and natural light. If a mortuary was lit with fluorescents, we went with fluorescent lighting. It was very important to us not to choose locations because they were more filmic or more beautiful."

"Then, as we started getting deeper into the project, it was as if we were dealing with two different realities, two different worlds. There was Justin's old world, where he came from, with the British High Commission. As he finds out more about Tessa, she becomes his door into a new world, the real Africa that he had been unable or unwilling to see. We determined that Justin's world (England) would be in cool greens, while Tessa's world (Africa) would be in warm reds."

"Fernando and César were determined to present as authentic a view as possible, to try to make something remarkable," comments Bill Nighy, who plays Bernard Pellegrin. "I'd worked in Morocco but I'd never been to Kenya or anywhere else in Africa. The sights, sounds, and smells are like nowhere else. It's more than just a backdrop because **The Constant Gardener** is an African story, dealing with how the West uses the continent as a laboratory."

"One of the great things about the experience was that we shot in real places in Nairobi," says Ralph Fiennes. "Fernando was very keen to use real people in the background. There isn't a strong film infrastructure in Kenya, so we weren't shooting with professional, practiced extras. The feeling towards the film on the part of the people was very positive; they engaged with something that was happening in their neighborhood. Simon and Blue Sky did an amazing job to make sure that we were not seen, as films coming in are usually seen – a lot of people shouting into walkie-talkies and crashing through a community, ignoring the sensibilities of the people who actually live there. I never felt any resentment or negativity. The sensitivities of the locals were not only acknowledged, they were embraced by the camera so that they felt part of the project."

Kenyan extras casting coordinator Emily Mbonga clarifies, "It's not that we don't have an infrastructure for filming in Kenya; it's more that it had been forgotten." Mbonga found the majority of the white extras through open casting calls among local amateur theater groups. Other extras were recruited from the professions being portrayed; for example, the members of the press intruding on Tessa Quayle's funeral are all journalists and photographers working in Kenya.

"The key to creating a character is mostly imagination and when you are in the actual place, it is there for you on a plate," says Fiennes. "On a subtle level, you're already responding physically and emotionally to the environment."

Rachel Weisz adds, “Nothing against South Africa, but the Kenyan landscape has a particular spirit and you can’t just try to mimic that somewhere else. I can’t separate Kenya from the story, or the story from Kenya. What’s also important is that we have helped the existing infrastructure, so that more films might shoot there in the future.”

Pete Postlethwaite, who appears as Dypraxa’s elusive creator, Lorbeer, says, “You do your work, you read the book, you figure where your character is at. But actually going to Kenya puts it all into focus, like a magnifying glass that you could use to burn your hand.”

On Location in Kenya

The first scenes to be filmed in Nairobi were at the suburban Lord Errol Restaurant, used as the venue for the British High Commission cocktail party that crystallizes Tessa Quayle’s and Dr. Arnold Bluhm’s drive to expose the hypocrisy and greed of those in power. The Lord Errol is named for the notorious womanizing aristocrat, whose story was the subject of another film shot in Kenya, 1988’s *White Mischief*.

The unit next filmed at the private Royal Nairobi Club and, at the other end of the spectrum, a city dump near River Road in Nairobi’s “combat zone.” The dump is home to a community of down-and-outs, most of them solvent abusers. Glue-sniffing is a big problem among street-dwellers in Nairobi, both adults and small children alike; extending beyond even the sadly recognizable addictive elements, glue fumes are said to stave off hunger.

For the scenes of Tessa Quayle’s hospitalization and discovery of the deadly effects of Dypraxa, the production shot at Pumwani, a working maternity hospital catering to Nairobi’s poorest residents – and the center of a scandal at the time of filming. The local press was full of reports concerning high incidents of mistaken infant identity at the hospital; other reports pointed to the hospital’s higher-than-average mortality rate. While acknowledging that they are fighting a losing battle, Pumwani’s Matron Bridget Mbatha, who appears as a hospital administrator in the film, defended the institution against these charges. She argues that undernourished, unhealthy mothers and their underweight newborns are inevitably less likely to survive, particularly when they are rushed to an understaffed, ill-equipped hospital as an emergency measure when a birth assisted by untrained, backstreet clinic operators has gone awry. Following one day’s filming at Pumwani, Danny Huston sorrowfully remarked that it was “a truly heartbreaking place.”

Additional locations in and around Nairobi included the Nairobi City Mortuary (where the scene of Tessa’s body being identified was filmed), Langata Cemetery, the Kenyatta Hospital records office, Boskie’s aircraft hangar at Wilson Airport, and a golf course at the Karen racecourse. Sandy Woodrow’s house in the film is in reality the suburban Nairobi home of the European Commissioner.

Another private house in a Nairobi suburb was used as Justin and Tessa’s home. It belongs to the mother of **The Constant Gardener**’s wardrobe supervisor, Elizabeth Glaysher, who grew up there. Her mother Sonia, had once before worked on a film shot in Kenya; she was Ava Gardner’s body double in John Ford’s *Mogambo* (1953). Sonia’s gardener, Celia Hardy, was the “gardening coach” for Ralph Fiennes. With

the exception of some flowering plants added for color and texture by the production design crew, Justin's on-screen garden is the result of Celia's year-round handiwork.

The weekday vegetable market in the village of Kiambu was used as the location for the Three Bees Mobile Clinic, where Justin finds Kioko, brother of Dypraxa casualty Wanza Kilulu. Kioko is played by 16-year-old student Donald Opiyo, who was picked up from his boarding school and driven to the set on each shooting day. Although the mothers and babies lining up to receive "free testing and treatment" at the Three Bees Clinic were hired extras, the hundreds of customers and vendors in the scene are the real people of Kiambu, going about their daily business.

At the end of the shooting day in the Kiambu market, Fernando Meirelles noticed that a crowd of school children had gathered behind a barricade blocking off the set. He approached them and called out, "Okay, who wants to be in a movie?"

All hands went up, but only a dozen children were selected to run up the road, as César Charlone captured the scene from the bed of a pickup truck. Knowing that there was some disappointment among the other children, Meirelles returned to the horde of kids and shouted, "Okay, everybody!" The barricade was lifted, and a stampede of school kids engulfed the crew. The amount of dust raised precluded this latter shot from appearing in the finished film; it was one of the few spontaneous moments that couldn't stay in. In addition to shooting whenever the spirit moved them and wherever they could, Charlone would occasionally hand a lightweight camera to Ralph Fiennes to shoot, for example, Justin's POV of a plant in a nursery or of his household staff offering their condolences after Tessa's murder. Simon Channing Williams dubbed the method "the 'if it moves, shoot it!' philosophy. You know, the focus-pullers had one of the hardest tasks on this film and, incredibly, nine times out of ten, they would get it perfectly."

"With Fernando, nothing is rigidly choreographed," notes actor Donald Sumpter, who plays the secretive Tim Donohue. "You get people buzzing around, and actually going in and out of focus. You get real impressions of things, which is fantastic."

"Fernando and César have a very low level of bureaucracy around them," adds Rachel Weisz. "Things happened very fast on set! César would just move the camera and hang a light bulb. It was as if we were a small documentary crew filming on location, and it allowed for things to be very organic and spontaneous; it felt like reportage, or guerrilla filmmaking."

"It was a delightful way to work," says Danny Huston, who speaks from past experience as a film director himself. "Film stock is so sensitive these days that you don't have to use so many lights, and you don't have to hit your mark every time. This wasn't a Hollywood film where you needed your backlight, a key light, and a little click in your eyes to make sure you looked absolutely glamorous. The story our film tells needed reality."

The Kiambu Police Chief's office was used for the police station sequence where Justin is taken in for questioning. Detective Inspector Deasey, who arrives at the scene, is portrayed by Ben Parker, a real-life press officer at the U.N. in Nairobi.

Kiambu also hosted the scene of the improvised toll that Justin pays to some enterprising street kids. The toll-takers were played by reformed street kids who now reside in a rehabilitation center outside Nairobi. The kids' lunchtime talk centered on the equitable distribution of the fee they'd received from the production for their day's work; at last report, they seemed to have settled on new shoes and socks for all of the boys at the center, and possibly a soccer ball and a television set. The boys' chaperone happened to be Jo Cottrell Boyce, the teenaged son of well-known British screenwriter Frank Cottrell Boyce, who had taken a year off from his studies to do volunteer work in Kenya.

“How are you?” in Kibera

The film's opening scene was filmed in Nairobi at the largest slum in sub-Saharan Africa. Kibera is a sprawling shantytown of approximately 600 acres with an estimated population of 800,000 people (some say 1.2 million), most of whom live in makeshift huts constructed of scrap lumber, mud, and corrugated iron – and lacking sanitation, running water, and electricity. The word *kibera* means “forest” in the language of the Nubian mercenaries who originally settled the area after being demobilized from the armies of British East Africa. Gradually, more and more itinerant laborers made Kibera their home, many of them with the intention of saving enough money from working in the capital to move back to their native villages.

Today, there are very few trees in Kibera, and every Kenyan tribe is represented among its residents. The “streets” are a labyrinth of raised pathways and shallow trenches winding among streams of raw sewage. The main drag is a working railway line that bisects the shantytown. Residents set up shop along the tracks, laying out anything of conceivable value to anyone.

Fernando Meirelles says, “It's hard to believe, but I think that Kibera is actually worse than the *favelas* of Rio where we filmed *City of God* and the TV series, *City of Men*. César Charlone and I had spent a lot of time in the *favelas*, and Kibera was still a shock for us. I can't even imagine what the British crew members thought. The poverty was...sobering.” As it turned out, many of the Kenyan crew members had never even been to Kibera, and were equally taken aback.

Poverty in Kenya averages 56%, which means that 15 million people live on @\$.80 a day; Kibera residents live on even less than that. Hundreds of people walk along the road to the slum at the beginning and end of every workday they are going to and from work so as not to pay @\$.30 for bus fare.

As schoolmaster David Mogambi Nyakambi pointed out, “People want to live in Kibera because it is close to where the work is, and it is relatively safe; people rarely steal here because there is nothing to steal.” Mogambi, whose schoolyard served as the unit base for the Kibera shoot and whose belief in the bright future of Kibera's children inspired all who met him, was killed in automobile accident in June 2005.

Although some people do manage to save enough money to move back to their native villages farther up country, many more are born and die in Kibera. In addition to the absence of even the most basic amenities, the residents are severely afflicted

by the AIDS epidemic; it is estimated that one in six Kenyans is HIV-positive, and the percentage is surely higher in Kibera. As in all of sub-Saharan Africa, the number of orphans in Kibera rises daily; the social services needed to look after them are all but nonexistent.

Without fail, flocks of tiny children gleefully greet every foreigner who visits Kibera, shaking hands and addressing them (particularly, a *mzungu* [white outsider]) with, “How are you? How are you? How are you?”

Jeffrey Caine reports, “[That phrase is] their only English. What impressed me was how friendly and happy the kids were. They follow you everywhere, not begging for hand-outs but putting out their hands to be held.”

The city-within-a-city welcomed the production for over a week. Confirming what schoolmaster Nyakambi said, reports suggesting that Kibera would be hostile and dangerous were not found to be the case by the cast and crew of **The Constant Gardener**. Their experience was unforgettable – and, for many, exhilarating.

A unit base was set up in the schoolyard of the Raila Odinga Educational Centre, which is named after the Member of Parliament for the Langata area that includes Kibera; he is also the Minister for Roads and Transport.

Bernard Otieno Oduor, a radio presenter and singer who was cast as Jomo in **The Constant Gardener** following an open audition, reports, “The former regime was pretty uncomfortable with the novel because it implicates the government in one way or another. The film tells the truth about what happens in developing countries, what no one wants to talk about because of the big profits. It’s amazing that the current government supported the film; Raila Odinga was on the set, having lunch with the producers and chatting, knowing exactly what the film is about.”

Some 2,000 Kibera residents worked as extras, and others worked as guides and porters for the film crew, negotiating difficult terrain and also stepping in as security guards and interpreters.

Even so, muses Fernando Meirelles, “All was calm. One day, I just went out with César Charlone, a camera assistant, Simon Channing Williams, and Rachel Weisz and Hubert Koundé – and we shot Rachel, as Tessa, interacting with locals.”

Several cast members who were not on-screen in the opening sequence nonetheless made a point of visiting the Kibera set to watch Nick Reding’s SAFE Theatre troupe stage a play about AIDS, as movie cameras recorded the performance. Actor/director Reding, who appears in the film as Crick, originally came to Kenya from Hollywood to help build a clinic in Mombassa. While there, he recognized the need to impart information about HIV/AIDS by engaging entire communities, and hit upon the idea of street theatre as a means of getting the message across in a uniquely effective way. His SAFE (Sponsored Arts for Education) group has since performed along truck routes from Mombassa to Nairobi.

Meirelles saw a short film made by the SAFE group, and asked Reding to turn it into a play for inclusion in the movie. The play scenes were filmed live before hundreds

of Kibera residents, with Rachel Weisz and Hubert Koundé, in-character as Tessa Quayle and Dr. Arnold Bluhm, also in the audience.

Reding comments, “A lot of people are very reluctant even to say the word ‘AIDS.’ If you can do a big enough show and really entertain them, if you can even make them laugh, then you can get them to talk about it. Wherever we’ve done the show, it starts a huge debate, with people discussing the use of condoms and so on. AIDS in Africa is a disaster on an unimaginable scale; drugs are becoming more available now, and the people need to understand how and why to take them.”

This educational approach to the crisis is crucial. Rumors spread quickly in a tight-knit community such as Kibera, and the stigma of AIDS can lead people to neither avail themselves of treatment nor make the efforts to prevent the virus from spreading. An indigenous organization, AMREF (African Medical Research Foundation), now has the capacity to distribute anti-retroviral drugs free of charge to all HIV-positive Kibera residents through a neighborhood clinic. A spokeswoman admits that the greatest challenges are encouraging people to get tested for AIDS in the first place and, if they prove to have the virus, to sign up for treatment. Like the film’s character of Jomo, however, a large proportion of Kibera residents are unwilling to be tested – and unprepared to accept an HIV-positive diagnosis.

The production was determined from the outset to give something back to Kibera. In addition to providing jobs for as many locals as could be accommodated each day on the set, the construction crew created a play area and soccer playing area, reinforced the roof of a dilapidated church, and built a bridge across a wide sewer to enable emergency vehicles to access residents living at the bottom of a ravine.

“We built the bridge, and later put a 10,000-liter fresh water tank next door to it. Our tank will provide water for free to everybody,” informs Simon Channing Williams. “We also built a ramp up to the railway line, in a similar position to one we used for the camera as a substitute for a crane shot, which will particularly help the elderly and the handicapped.” Previously, the incline to the railway track was so steep that only agile children could scale it with ease.

“We talked to the community leaders first,” says locations manager John Chavanga. “They then talked to the people and explained our purpose for being there, and how it could benefit the community. We employed about 2,000 people in various areas and built some lasting structures. It was quite an experience for the locals. This was the biggest film ever to shoot in Kibera, and I think they learned a lot from the process. There is a lot of talent there – Bernard Otieno Oduor, who plays Jomo, was brought up in Kibera. They have drama schools and theatre groups. Who knows? Maybe one of the local kids will grow up to become a big actor like Ralph Fiennes.”

“Kibera was so much bigger than anything I could possibly imagine,” says Rachel Weisz. “The kids are just incredible. They have none of the ‘stranger danger’ Western kids are encouraged to feel. The spirit of the place is somehow so much stronger than the poverty. After three days, I started to catch that and relax into it, because of my character; I think that was where Tessa felt truly comfortable.”

“Kibera makes you understand Tessa,” agrees Caine. “You go home feeling you want to help [the kids], improve the material quality of their lives, and this the production company has done.”

Lakes and Loiyangalani

After more than a month, the unit left the Norfolk Hotel and the cool, diesel-choked mountain air of downtown Nairobi. The production headed south, by road, to the village of Ol Tapese, near Lake Magadi in the Rift Valley. A few colourfully painted wooden shacks appear to constitute the whole of Ol Tapese, yet the seemingly barren landscape is in fact teeming with magnificent life. Red-clad Masai herdsmen seemingly materialize from the vast expanse. Emily Mbonga says, “In Kenya, we always joke that you can be driving along a road and there’s nobody; then you have an accident and a million people show up. It may look remote, but there are always people out there.” Extras casting coordinator Lenny Juma had previously visited the area around Ol Tapese to hire a crowd of Masai to appear in a scene; more came throughout the day, to sell handicrafts to the crew, get a drink of water, or just to observe the filming.

The unit moved nearby to an archaeological site on the spectacular cliffs of the Rift Valley to shoot a car chase in which Justin, in a borrowed Fiat, is pursued by the initially unseen driver of a Land Rover. Simon Channing Williams reveals, “Literally two miles down the road from where we were shooting, I’d gone to check the location we were planning to use for our helicopter shots – only to find that the Smithsonian Institute had taken our spot; they had found remains of our forebears that were 900,000 years old, the oldest human remains found on earth.”

Having spent the night in a tented camp, the unit arrived at remote Lake Magadi (standing in for the more northern Lake Turkana in a climactic scene), which resembles the surface of the moon.

The comparison is still a valid one, as the 104-kilometer alkaline lake is encompassed by vast salt flats that crunch underfoot like frozen snow. Flamingos and insects seem to be the only form of life on or near the lake, which exhibits an otherworldly roseate coloring. But, a Masai can and will appear out of nowhere through the blinding heat, either on foot or on a bicycle, while savaged flamingo carcasses at the edge of the lake indicate the presence of predators in the vicinity.

During a break from shooting at Lake Magadi, Rachel Weisz agreed to appear in a television spot for the U.N.’s World Food Program, which camera operator Diego Quemada-Diez in turn volunteered to film for the charity. “The WFP, particularly Regional Information Officer Laura Melo, was an invaluable source of information and help for the production,” states Channing Williams. The WFP spot will show the actress walking across the endless, empty expanse at the edge of Lake Magadi, trailed by a group of local school kids, the children of workers at the Magadi Soda Company (which owns this area of the Rift Valley). Magadi Soda provides for its workers’ housing, schools, and healthcare. The contrast with Kibera was not lost on cast and crew.

The cast and crew returned briefly to Nairobi before travelling north to the village of Loiyangalani, on the southeastern shore of the real Lake Turkana (the world's largest desert lake), where they would shoot the Southern Sudan-set scenes of Camp Seven.

Loiyangalani is a two-and-one-half day drive, or a two-hour plane trip, from the capital. Some of the crew members arrived in the Buffalo aircraft that would be used in the sequence itself, although others were fortunate enough to travel in twelve-seater aircraft that afforded spectacular views of the volcanoes around Lake Turkana. Although breathtakingly beautiful and supporting fish and birdlife, the lake itself is so extremely alkaline that its water is virtually undrinkable. The world's largest population of crocodiles inhabit the lake.

"Loiyangalani is basically a remote piece of real estate consisting of lava flows," says Blue Sky Films' Mario Zvan. "There's not much else, really; a few doum palm trees around bits of lake where there is fresh water. It's very dry, very hot, and very inhospitable, about as far as one can get from civilization as we know it. The book actually sets a scene in Loiyangalani, but we went there instead to film a part set in Southern Sudan. We couldn't shoot those scenes in the Sudan both because of the political situation and the lack of infrastructure."

Even so, remembers Channing Williams, "When I first went to Loiyangalani, I had no idea what we were actually looking at. You can't begin to imagine somewhere like it, nor can you overestimate the difficulty of filming in such a place."

"Logistically, it was very tough," agrees locations coordinator Robin Hollister. "It's at the end of a non-existent road, so all of your supplies have to be flown in from 600 kilometers away."

The shores of Loiyangalani are home to a hardy few, among them several different tribes. These include the Turkana, the Samburu (cousins of the Masai), the Rendille, and the El Molo (the smallest African tribe).

"When we realized that we would be right in the middle of their village, we felt that the community would have to benefit from our being there," explains Hollister. "We requested that they set up a committee to represent all the vested interests of the community, of all the different tribes, so that we could deal with one entity rather than several thousand people. Here was a once-in-a-decade opportunity for them to get a little bit of commerce into their economy."

The "once-in-a-decade opportunity" that Hollister cites is an understatement; it was more than a decade earlier that he had been in Loiyangalani for location shooting of Bob Rafelson's *Mountains of the Moon* (which was released in 1990). He notes how the local tribespeople still refer to births as having taken place during the period when that film was shooting, and speculates that children born in 2005 will be told that they were conceived during "the time of the second movie."

"I believe that all of the groundwork we did with the film committee in Loiyangalani was absolutely vital," says Channing Williams. "It was all about building trust. We could have got permission from the local council to shoot there and just gone in and done it, but I believe that would have been dreadful and ultimately damaging. With

Robin's help, I made sure that we established a relationship with Senior Chief Christopher, the local police inspector, and the entire community.”

Some crew members were primarily housed in tents resembling a military encampment, on the edge of the existing airstrip, even as a neighboring airstrip was lengthened by the production to allow for the landing of a massive Buffalo aircraft. Two lodges (one of them The Oasis, which is featured in John le Carré's novel) were also taken over by the unit to house cast and crew, with much-appreciated swimming pools; temperatures ran high at the location, and there was no shelter from the sun, nor much from the dust and the wind off the lake.

As in Kibera, a welcoming community and the constant companionship of dozens of friendly, fearless children made for an unforgettable work experience for those who were there. Between takes, Ralph Fiennes and two of the other actors were frequently obliged to ask for their setside chairs to be vacated by local children, only to have the kids settle into their laps and perch on the arms of their chairs.

At dawn, local extras and laborers gathered on the set to sing and dance in celebration of the day's work. The community was encouraged to take advantage of the unit's drinking water supply, and the resulting lines saw flamboyantly dressed Samburu warriors lined up waiting patiently with camera technicians, while Turkana girls sporting Mohawks and/or henna applications stood with unit drivers, and naked toddlers wove in and out. Locals were also advised that they could visit the doctor and nurses in the unit's first aid tent. Word of the medical attention traveled quickly, as an elderly Turkana walked from his home 40 kilometers away to consult the doctor about his joint pains; the diagnosis was the all-too-familiar combination of old age, malnutrition, and dehydration.

For the Sudanese border raid sequences, a few days passed before the winds abated and the South African special effects crew was able to safely set fire to the specially-built prop huts without risk to the real surrounding palm-frond huts that are home to many Turkana families. A professional livestock theft-prevention unit was brought in to portray the raiding party. Veteran stunt coordinator Rory Jansen pronounced these riders and their horses to be among the best he had ever worked with; this was also high praise given the heat, the extremely dangerous terrain, and the hundreds of untrained men, women, and children employed as extras for the chaotic sequence. One of the riders, given a camera, was able to shoot footage – while on horseback, at breakneck speed. In the midst of the orchestrated mayhem, a Buffalo plane repeatedly flew over at dizzyingly low levels yet perfectly on cue; its pilots were accustomed to performing these feats of daring for real, having made perilous food drops across the border in Sudan.

The final day of the Loiyangalani shoot also marked Simon Channing Williams' investiture as a tribal elder. That evening, the village square was transformed into an open-air cinema by Filmaid (a charity providing entertainment and diversion to refugees around the world). During a ceremony filled with dancing and speeches from local dignitaries, Channing Williams was presented with the feathered headdress and the pair of carved walking sticks that symbolize his new status. The producer had become so familiar with the territory since his first (advance) visit six

months earlier that he was already regularly making the eight-kilometer trip to take urgently need food and water supplies to the remote El Molo tribe.

Among the many other initiatives undertaken by the new tribal elder and co-producer Tracey Seaward were providing mattresses and linens for the children who board at the local school, and giving the production facilities fee to the entire community – in the form of a trust fund for local children to receive a secondary education. The duo also arranged for any and all disposable props, costumes, and construction materials to be distributed by the mission to Loiyangalani's neediest.

The last days of July saw the final leg of the shoot, as Ralph Fiennes and a reduced unit filmed in Lokichoggio. That town has been, since 1989, the hub of the international relief effort in Southern Sudan. Scenes of Justin Quayle's arrival in Lokichoggio were filmed, along with aerial views of the Kenya-Sudan border and a food drop from a Hercules aircraft.

"Africa will live within me because of a couple of very different memories," says Fernando Meirelles. "There is the amazing landscape and the people who warmly received us. It's such a beautiful place. But I can never, and will never, forget the problems the continent has, which were so much bigger than I was expecting. We talked about this on location; when a British man says that a country is poor, that's one thing, but when a Brazilian man like myself says it, well, that's something else. And what of their future? When I think that one in six Kenyans is HIV-positive and it's not just HIV, it's hepatitis, it's tuberculosis, and all kinds of illness all over Africa...it's frightening. It's hard to have hope for the future, and yet we must."

The Future

Recent developments show cause for both hope and concern:

The Food and Drug Administration has approved the first generic triple-therapy AIDS cocktail, opening the way for American taxpayer dollars to be used to buy cheaper medicines for use in poor countries. Assuming the drugs made by the approved company...are priced at a third to a half of brand-name ones, charities and poor nations getting Bush administration money will be able to treat two or three times as many patients. The goal of the United States is to underwrite the treatment of two million patients internationally by 2008, said Randall L. Tobias, who administered the \$15 billion President Bush promised two years ago for the fight against AIDS. The United States donates up to a third of the budget of the Global Fund to Fight AIDS, Tuberculosis and Malaria, which can be spent on any drug approved by the World Health Organization. Most of the rest of the money from Mr. Tobias's office goes to the President's Emergency Plan for AIDS Relief, which serves 13 African countries, Haiti, Guyana, and Vietnam, and can be used only for F.D.A.-approved drugs...The F.D.A. approval, which came this week, is for marketing only outside the United States – in effect, only in poor countries, since the drugs are patented in Europe, Japan, and other rich markets...

-- Donald G. McNeil Jr., "A Path to Cheaper AIDS Drugs for Poor Nations," The New York Times, January 26th, 2005

The number of AIDS patients receiving life-saving drug treatment in poor or middle-income nations rose 60 percent in the past six months, the World Health Organization said Wednesday, largely because of a huge influx of international aid funds and a growing determination by governments to confront the pandemic...Still, anti-retroviral treatment

reaches only one in eight needy people in the developing world, leaving an estimated 5.1 million people without such protection. Last year, the disease took more than three million lives, three-fourths of them in sub-Saharan Africa...One in every six people who die of AIDS is under 15 – more than half a million deaths a year, the [World Health Organization] report said...The United States spent \$2.4 billion fighting AIDS last year, mainly in Africa, and Congress has approved \$2.9 billion for the current fiscal year.

-- Sharon LaFraniere, "Poor Lands Treating Far More AIDS Patients," The New York Times, January 27th, 2005

Kenya's Health Ministry admitted that it had failed to distribute \$54 million meant to fight HIV/AIDS, malaria and tuberculosis, a day after a U.S. Ambassador said the delay amounted to "a death sentence." Health Ministry spokesman Richard Abura blamed the delay on conditions set by the World Bank and the International Monetary Fund. The conditions included contracting an agency to ensure the money was well spent and hiring 78 accountants to manage the funds. He said the government has struggled for more than nine months to meet the donor conditions and had approved the hiring of the accountants Wednesday...

-- Smita P. Nordwall, "Kenya fails to distribute aid funds," USA Today, February 3rd, 2005

Billions more dollars will be needed to curb the spread of AIDS in Africa, but as countries increase their donations, the amounts will be less important than how well they are spent and in what context, a new report from the United Nations AIDS program said yesterday...An estimated 25.4 million people in Africa are infected now...The report is available online at www.unaids.org.

-- Lawrence K. Altman, "A U.N. Report Takes a Hard Look at Fighting AIDS in Africa," The New York Times, March 5th, 2005

Kenya has never seemed to be able to live up to the potential of its rich farmland and staggeringly beautiful valleys...Some 56 percent of the population lives below the poverty level...But far from the noise, pollution and public and private crooks of Nairobi, the village of Sauri, practically smack on the equator, is an example of a better way to do things. It is one of two test cases for the United Nations' ambitious program to cut poverty in half by 2015...The United Nations plan, spearheaded by the economist Jeffrey Sachs, seeks to expand the program to the entire district, and then all over Africa. But that will happen only if rich countries make good on their promise to ratchet up foreign aid to 0.7 percent of G.D.P. by 2015. Britain, France and Germany have all put out timetables for meeting the goal. The United States, the world's richest country, has yet to do so.

-- editorial, The New York Times, May 5th, 2005

The production's initiative to return something to the communities that welcomed the film shoot continues unabated. Simon Channing Williams has set up a charitable trust, saying, "This is not about supporting a charity that has a large overhead and new 4x4 vehicles. Rather, our intention is to directly support the areas that have helped us so much, as well as a few specific others. We are right now concentrating on Kibera, Loiyangalani, and the El Molo; also, on orphans of AIDS and the street children of Nairobi. Additionally, we are researching programs that care for children on a non-denominational basis; water programs for the areas in which we have filmed; and the performing arts. Why that, you may ask.

"The answer is, so many people have told us how important film can be in terms of increasing understanding at every level; Nick Reding has already proven how theater can make a difference, with his SAFE group. So now, the movies must do their part."

The Constant Gardener

About the Cast

RALPH FIENNES (Justin Quayle)

Ralph Fiennes has twice been nominated for an Academy Award, for his performances in Anthony Minghella's *The English Patient* and Steven Spielberg's *Schindler's List*, both of which won the Oscar for Best Picture.

Born in Suffolk, Mr. Fiennes grew up in England and Ireland. He attended RADA (the Royal Academy of Dramatic Arts), after which he began his professional acting career on the stage. He performed at London's Regents Park, the Theatre Clwyd, and the Oldman Coliseum. Two years after graduating RADA, he joined Michael Rudman's company at the Royal National Theatre. He later joined the Royal Shakespeare Company, where for two seasons he appeared in such plays as *Henry VI*, *King Lear*, and *Love's Labour's Lost*.

An appearance on the original *Prime Suspect* miniseries, directed by Christopher Menaul, led to his being cast by the director to portray the legendary T.E. Lawrence in the telefilm *A Dangerous Man: Lawrence after Arabia*. The starring role in another telefilm, Peter Markham's *The Cormorant*, followed. Mr. Fiennes made his feature film debut starring opposite Juliette Binoche, as Heathcliff, in Peter Kosminsky's *Emily Brontë's Wuthering Heights*.

In addition to Academy and Golden Globe Award nominations, his performance as SS Commandant Amon Goeth in *Schindler's List* won him the BAFTA, New York Film Critics Circle, National Society of Film Critics, Boston Society of Film Critics, Chicago Film Critics Association, and London Critics Circle [Film] Awards, among other honors.

Mr. Fiennes next starred as Charles Van Doren in Robert Redford's acclaimed *Quiz Show*. His subsequent films included Kathryn Bigelow's *Strange Days*; *The English Patient* (for which, in addition to his second Oscar nod, he also received BAFTA, Golden Globe, and Screen Actors Guild Award nominations); Gillian Armstrong's *Oscar and Lucinda*; and Martha Fiennes' *Onegin* (which he also executive-produced).

He first worked with **The Constant Gardener** leading lady Rachel Weisz on István Szabó's epic *Sunshine*, for which he won the European Film Award for Best Actor, and which was a Golden Globe Award nominee for Best Picture.

Mr. Fiennes' other films include Neil Jordan's *The End of the Affair* and (in a cameo) *The Good Thief*; Brett Ratner's *Red Dragon*; Wayne Wang's *Maid in Manhattan*; David Cronenberg's *Spider*; and Arie Posin's *The Chumscurber*.

For the past decade, he has consistently alternated stage and film performances. He starred in Jonathan Kent's Almeida Theatre staging of *Hamlet*, the subsequent Broadway engagement of which won him a Tony Award. Mr. Fiennes returned to the Almeida for the director's staging of David Hare's modern translation of Chekhov's

Ivanov, the production of which was honored with an invitation to Moscow for a special weeklong run.

In the summer of 2000, he played the title roles of *Richard II* and *Coriolanus* in rotating repertory for the Almeida Theatre Company. Both Shakespeare plays were directed by Jonathan Kent and, following acclaim in London, were also performed at the Brooklyn Academy of Music.

Under the direction of Howard Davies at London's National Theatre, Mr. Fiennes starred as Carl Jung in Christopher Hampton's *The Talking Cure*. He also starred in Adrian Noble's Royal Shakespeare Company staging of Ibsen's *Brand* in the West End.

Most recently, he was on stage in Deborah Warner's production of Shakespeare's *Julius Caesar*, at the Barbican Centre in London and on tour in Paris, Madrid, and Luxembourg. In early 2006, he will reunite with Jonathan Kent for Brian Friel's *Faith Healer*, which will premiere at Dublin's Gate Theatre before coming to Broadway.

Mr. Fiennes also stars in a host of soon-to-be-released film projects. These include the new Merchant Ivory film *The White Countess* (with Vanessa Redgrave and Natasha Richardson); Martha Fiennes' *Chromophobia*, which world-premiered as the Closing-Night film at the 2005 Cannes International Film Festival; Robert Edwards' *Land of the Blind*; Steve Box and Nick Park's animated *Wallace & Gromit – The Curse of the Were-rabbit* (in voiceover); and Mike Newell's *Harry Potter and the Goblet of Fire* (as the dreaded Lord Voldemort).

RACHEL WEISZ (Tessa Quayle)

Rachel Weisz will soon be seen starring in Darren Aronofsky's much-anticipated third feature, *The Fountain*, with Hugh Jackman.

An actress who has demonstrated an accomplished range both in her choice of projects and her performances in them, she was most recently seen in Francis Lawrence's *Constantine*. Known to audiences worldwide for her lead role opposite Brendan Fraser in Stephen Sommers' blockbuster movies *The Mummy* and *The Mummy Returns*, Ms. Weisz' other films include Gary Fleder's *Runaway Jury*; James Foley's *Confidence*; Chris and Paul Weitz' *About a Boy*; Jean-Jacques Annaud's *Enemy at the Gates*; Michael Winterbottom's *I Want You*; David Leland's *The Land Girls*; Beeban Kidron's *Swept from the Sea*; and Bernardo Bertolucci's *Stealing Beauty*.

The Focus Features release *The Shape of Things* marked her first venture into producing motion pictures. She had previously starred in writer/director Neil LaBute's stagings of his original play of the same name, in both London and New York City.

Ms. Weisz' performance in Sean Mathias' U.K. staging of Noel Coward's *Design for Living* garnered her the London Drama Critics Circle Award for Outstanding Newcomer. She also starred in the West End production of *Suddenly Last Summer*, again directed by Sean Mathias. Her significant theatrical background extends back to

her time as a student at Cambridge University. With two colleagues, she formed the Talking Tongues Theatre Group, which performed numerous experimental pieces and won the prestigious Guardian Award at the Edinburgh Festival.

DANNY HUSTON (Sandy Woodrow)

Already a director with several film and television projects to his credit, Danny Huston began to take small roles as an actor with a view towards enhancing his filmmaking skills. Acting soon became his metier, as he found his breakthrough role, starring in Bernard Rose's *ivansxtc* as Hollywood agent Ivan Beckman. The film was nominated for four Independent Spirit Awards, including his nod for Best Male Lead.

Mr. Huston's other film credits as actor include Mike Figgis' *Leaving Las Vegas*, *Timecode*, and *Hotel*; Jonathan Glazer's *Birth* (starring opposite Nicole Kidman); Bernard Rose's *Anna Karenina*; John Sayles' *Silver City*; Martin Scorsese's Academy Award-winning *The Aviator*; and, also for Focus Features, Alejandro González Iñárritu's award-winning *21 Grams*.

He next stars in John Hillcoat's *The Proposition* (opposite Guy Pearce); Sofia Coppola's *Marie Antoinette* (as Joseph II, opposite Kirsten Dunst); and Oliver Parker's *Fade to Black* (as Orson Welles, opposite Paz Vega).

Born in Rome, Mr. Huston was raised in Ireland and London, with stays in Mexico and the United States. He currently lives in Los Angeles.

BILL NIGHY (Sir Bernard Pellegrin)

For his performance as pop star Billy Mack in Richard Curtis' *Love Actually*, Bill Nighy earned the BAFTA Award for Best Supporting Actor, a London Film Critics Circle Award, and the Evening Standard's British Film Awards' Peter Sellers Award for Comedy.

He also was named Best Supporting Actor by the Los Angeles Film Critics Association, for his body of work in *Love Actually*, Tim Fywell's *I Capture the Castle*, Duncan Roy's *AKA*, and Tom Hunsinger and Neil Hunter's *Lawless Heart*, all of which were released in the U.S. in 2003.

Mr. Nighy's film work also includes Garth Jennings' *The Hitchhiker's Guide to the Galaxy*; Roger Michell's *Enduring Love*; Edgar Wright's *Shaun of the Dead*, from Rogue Pictures; Len Wiseman's *Underworld*, as well as the soon-to-be-released *Underworld: Evolution*; Adrian Edmondson's *Guest House Paradiso*; and Brian Gibson's *Still Crazy* (for which he also won the Evening Standard's British Film Awards' Peter Sellers Award for Comedy). He is currently at work on Gore Verbinski's *Pirates of the Caribbean: Dead Man's Chest*.

His television work includes the acclaimed miniseries *State of Play*, directed by David Yates, which earned him BAFTA and the Broadcasting Press Guild Awards for Best Actor. Mr. Nighy recently reteamed with the latter director on the Richard Curtis-scripted *The Girl in the Café*, in which he starred opposite Kelly Macdonald. He is soon to be starring in Stephen Poliakoff's new project, *Gideon's Daughter*.

PETE POSTLETHWAITE (Lorbeer)

For his performance as Giuseppe Conlon in Jim Sheridan's *In the Name of the Father*, opposite Daniel Day-Lewis, Pete Postlethwaite earned an Academy Award nomination.

His other film credits include Ridley Scott's *The Duellists*; Malcolm Mowbray's *A Private Function*; Terence Davies' *Distant Voices, Still Lives*; Franco Zeffirelli's *Hamlet*; David Fincher's *Alien³*; Michael Mann's *The Last of the Mohicans* (also opposite Daniel Day-Lewis); Bryan Singer's Academy Award-winning *The Usual Suspects*; Baz Luhrmann's *William Shakespeare's Romeo + Juliet*; Henry Selick's *James and the Giant Peach*; Steven Spielberg's *The Lost World: Jurassic Park* and *Amistad*; Sam Miller's *Among Giants*; Lasse Hallström's *The Shipping News*; Roy Battersby's *Red Mercury*; and, most recently, Walter Salles' *Dark Water*.

Mr. Postlethwaite's stage career includes playing the title role of *Scaramouche Jones* in Dublin and London, before touring in Canada, Australia, and New Zealand. He starred in Harold Pinter's *The Homecoming* at the Royal Exchange, and in Sam Mendes' production of *The Rise and Fall of Little Voice* at the Royal National Theatre and in the West End. Also at the National, he starred in Deborah Warner's production of *The Good Person of Sichuan*.

Among his many roles with the Royal Shakespeare Company are Bottom in Bill Alexander's production of *A Midsummer Night's Dream*; Bobadill in John Caird's production of *Every Man and His Humour*; Roughman in Trevor Nunn's production of *The Fair Maid of the West*; Macduff and Banquo in Howard Davies' production of *Macbeth*; and Lear in Barry Kyle's *Bond's Lear*. His other Shakespeare plays include *Troilus and Cressida* at the Bristol Old Vic; and Jeffrey Reeves' production of *Coriolanus* at the Everyman Liverpool.

Mr. Postlethwaite received an Order of the British Empire in 2004.

The Constant Gardener

About the Filmmakers

FERNANDO MEIRELLES (Director)

Fernando Meirelles was recently an Academy Award nominee for Best Director, for his work on *City of God*. The feature adaptation of Paulo Lins' novel *Cidade de Deus*, co-produced by Walter Salles' Video Filmes, also received Academy Award nominations for Best Adapted Screenplay (Bráulio Mantovani), Best Cinematography (César Charlone), and Best Film Editing (Daniel Rezende). The film won more than 50 awards around the world.

Born in Brazil, Mr. Meirelles attended university there, graduating with a degree in architecture. While at school, he made his first experimental productions, using U-Matic equipment and working with a crew composed of friends. The resulting projects won several prizes at the country's earliest independent video festivals.

With the same group of friends, he founded the innovative studio Olhar Eletrônico (Electronic Glance), bringing new life to Brazilian TV in the 1980s. For a decade, the group produced a variety of programs for stations. In 1989, Mr. Meirelles created and directed the popular children's series *Rá-Tim-Bum*, for Brazilian public television. The 190-episode series received the Gold Medal from the New York Film and Television Festival, in addition to numerous other awards.

He then began directing commercials and promotional videos. His independent studio, O2 Filmes, became the largest in Brazil and, over a 10-year period, received the most prestigious national and international prizes, including five Cannes Lions, several Clios, and nine Professional of the Year awards.

In 1997, Mr. Meirelles directed his first feature film, *O Menino Maluquinho* (*Wacky, Wacky Boy*), with Fabrizia Pinto. In 2000, he directed the "Palace II" ("Golden Gate") episode of the television series *Brava Gente Brasileira* as a "rehearsal" for *City of God*. "Palace II" was re-edited as a short, and received the Best Short Film prize in the Panorama Section of the 2002 Berlin International Film Festival, among other honors.

Also in 2000, he directed his second feature film, *Domesticas* (*Maids*), with director Nando Olival, which was selected for competition at the Rotterdam International Film Festival.

Following the success of *City of God*, O2 Filmes has teamed with Globo Television to produce five episodes annually of the follow-up television series *Cidade dos Homens* (*City of Men*). Mr. Meirelles produces all of the show's episodes and has also directed several of them.

He is in development on a new film, *Intolerance*, and is producing films from first-time Brazilian directors.

SIMON CHANNING WILLIAMS (Producer)

As the producer of Mike Leigh's *Secrets & Lies*, Simon Channing Williams was an Academy Award nominee. In addition to the Best Picture nomination, the film was also an Oscar nominee for Best Original Screenplay, Best Actress (Brenda Blethyn), and Best Supporting Actress (Marianne Jean-Baptiste). *Secrets & Lies* won the top prize, the Palme d'Or, at the 1996 Cannes International Film Festival.

Mr. Channing Williams' longstanding partnership with Mike Leigh began when he worked as first assistant director on the 1980 BBC television film *Grown-Ups*. After working together again, as co-producer of the BAFTA Award-nominated short film *The Short and Curlies* and as producer of the award-winning feature film *High Hopes*, the two men set up Thin Man Films to formalize their partnership.

The first Thin Man project was the feature *Life is Sweet*, which was applauded by critics, garnered awards worldwide, and won new international audiences for the director's work. Next came *A Sense of History*, which was named Best Short Film at the Clermont Ferrand Film Festival. This was followed by several features: the multi-award-winning *Naked*; the aforementioned *Secrets & Lies*; *Career Girls*; *Topsy-Turvy* (which won two Academy Awards, for Best Costume Design and Best Makeup); *All or Nothing*; and, most recently, *Vera Drake*. The latter film's numerous awards include the top prize, the Golden Lion, and the Best Actress prize at the 2004 Venice International Film Festival; and three Academy Award nominations, for Best Actress (Imelda Staunton), Best Director, and Best Original Screenplay.

Beyond the Thin Man works, Mr. Channing Williams has produced a variety of projects. These include Tony Palmer's U.K. telefilm *Puccini*; Clive Rees' *When the Whales Came*; Tim Sullivan's *Jack and Sarah*; Doug McGrath's *Nicholas Nickleby* (which received a Golden Globe Award nomination for Best Picture); Paddy Breathnach's *Man About Dog*; and, most recently, Keith Fulton and Louis Pepe's *Brothers of the Head*.

He has been executive producer of the BAFTA Award-nominated *Little Pig Robinson*, directed by Alan Bridges; the short film *The Pan Loaf*, winner of a Silver Hugo at the Chicago Film Festival and named Best Short Film at the Cork Film Festival; and Irwin Winkler's *De-Lovely*.

In 2000, Mr. Channing Williams formed, with Gail Egan, the independent production company Potboiler Productions Ltd.

JEFFREY CAINE (Screenplay)

Born in London, Jeffrey Caine was educated at the Universities of Sussex and Leeds. He taught English in schools and colleges for four years before becoming a professional writer.

An author of scripts for television and film, Mr. Caine is also the author of several novels. One, *Heathcliff*, tells the story of the "missing" years of Emily Brontë's romantic hero, following his adventures in the criminal underworld of 18th-century London and his education there by a lady of fashion.

His television works include the police drama series *The Chief*, starring Tim Pigott-Smith and Martin Shaw, which ran successfully for five seasons on Britain's Independent Television network and for which, as writer and series creator, Mr. Caine was nominated for a British Television Society Award.

His screenplays include *GoldenEye*, directed by Martin Campbell, which established Pierce Brosnan as James Bond; and *Rory O'Shea Was Here*, directed by Damien O'Donnell and also released by Focus Features. The latter film won the Audience Award at the 2004 Edinburgh International Film Festival, and Mr. Caine was honored with the Irish Film and Television (IFTA) Award for Best Script.

JOHN le CARRÉ (Author)

John le Carré is the *nom de plume* of David John Moore Cornwell, who was born in Poole, Dorset.

Mr. Cornwell was educated at Sherborne School, at the University of Berne (where he studied German literature for a year) and at Lincoln College, Oxford. He graduated from the latter with a first-class honors degree in modern languages.

He taught at Eton from 1956 to 1958, and was a member of the British Foreign Service from 1959 to 1964, serving first as Second Secretary in the British Embassy in Bonn and subsequently as Political Consul in Hamburg.

He started writing novels in 1961, and since then has published the following titles, nineteen in total: Call for the Dead, A Murder of Quality, The Spy Who Came In from the Cold, The Looking Glass War, A Small Town in Germany, The Naïve and Sentimental Lover, Tinker Tailor Soldier Spy, The Honourable Schoolboy, Smiley's People, The Little Drummer Girl, A Perfect Spy, The Russia House, The Secret Pilgrim, The Night Manager, Our Game, The Tailor of Panama, Single & Single, The Constant Gardener, and Absolute Friends. Several of the novels have been made into film or television productions.

Mr. Cornwell is an Honorary Fellow of Lincoln College, Oxford, and has Honorary Doctorates at Exeter University, The University of St. Andrews, Bath University, The University of Southampton, and The University of Plymouth.

GAIL EGAN (Executive Producer)

In 2000, Gail Egan formed, with Simon Channing Williams, the independent production company Potboiler Productions Ltd.

In addition to **The Constant Gardener**, Ms. Egan has been executive producer on Mike Leigh's multi-award-winning *Vera Drake*; Douglas McGrath's *Nicholas Nickleby* (which received a Golden Globe Award nomination for Best Picture); Irwin Winkler's *De-Lovely*; and Paddy Breathnach's *Man About Dog*.

She most recently produced Potboiler's *Brothers of the Head*, directed by Keith Fulton and Louis Pepe.

Ms. Egan is also a qualified barrister. She practiced commercial law at Lincoln's Inn before joining Price Waterhouse Corporate Finance. She later worked for the international media group Carlton Communications.

ROBERT JONES (Executive Producer)

For approaching 25 years, Robert Jones has worked as a producer, distributor, acquisitions executive, and funder of feature films. In 2005, he became president of Material Entertainment, the production company owned and distributed worldwide by New Line Cinema and U.K. distributor Entertainment.

Mr. Jones' track record entails not only working with established filmmakers but also identifying and developing new talent. Two of the latter were Bryan Singer and Paul Thomas Anderson, with whom he partnered on their respective breakthrough films, *The Usual Suspects* (winner of two Academy Awards and two BAFTA Awards) and *Hard Eight* (a.k.a. *Sydney*).

He has also executive-produced such notable films as Robert Altman's Academy Award-winning *Gosford Park*; Patrice Leconte's *L'homme du train* (*The Man on the Train*); David Mackenzie's *Young Adam*; Michael Radford's *The Merchant of Venice*; Mike Leigh's multi-award-winning *Vera Drake*; and Gary Chapman's U.K. CGI-animated hit *Valiant*.

Beginning in the early 1980s, as director of acquisitions for the independent film company Palace Pictures, Mr. Jones acquired such titles as Sam Raimi's *Evil Dead* movies; Rob Reiner's *When Harry Met Sally...*; Jim Sheridan's *My Left Foot*; and Robert Altman's *The Player*. He built the company's library catalogue to upwards of 150 titles. Subsequently, for PolyGram Distribution and German distributor NEF2, he acquired such films as Quentin Tarantino's *Reservoir Dogs* and Danny Boyle's *Shallow Grave*.

He next segued into film production full-time with John Duigan's *Sirens* and Christopher Monger's *The Englishman Who Went Up a Hill But Came Down a Mountain*, both starring Hugh Grant. Having formed Jonescompany Productions in 1996, he developed and produced, among other features, Stephen Frears' *Dirty Pretty Things*, starring Audrey Tautou and Chiwetel Ejiofor. The film topped the British Independent Film Awards with four wins, and also earned Academy Award and BAFTA Award nominations.

In late 2000, Mr. Jones began a four-year term as head of the U.K. Film Council's Premiere Fund. In addition to heading Material Entertainment, he is currently a consultant with the ACE program.

Mr. Jones has taught students production at the Media Business School, EICTV in Cuba, and EMAM in Rome; is an external examiner at the London College of Communications; and sits on the Advisory Boards of both the British Independent Film Association and The Script Factory.

DONALD RANVAUD (Executive Producer)

Donald Ranvaud is one of the founders of Buena Onda Films, a sales agent and production company which is working with **The Constant Gardener** director Fernando Meirelles and producer Simon Channing Williams, among other filmmakers.

Buena Onda's current slate includes a wealth of projects all over the globe, many showcasing new filmmaking talent. Among these features, all to be produced by Mr. Ranvaud, are Paul Castro's *Rainbow Black*, to star Shirley MacLaine; Beniamino Catena's *The Sinai Man*, to star Fabrizio Bentivoglio; and Julie Delpy's *Tell Me*, to star Ethan Hawke and Adam Goldberg.

A former university professor, Mr. Ranvaud founded the independent film magazine *Framework* in 1975, editing it until 1988. During that time, he also freelanced for other publications; directed documentaries and co-directed a feature, *Visioni Private*; and segued into producing with Atom Egoyan's *Speaking Parts* (as executive producer) and other features.

In 1989, he joined Renee Goddard in starting the European SCRIPT Fund (part of the MEDIA Program of the Commission of the European Community). As the 1990s began, he embarked on production full-time with two memorable features from director Chen Kaige, *Life on a String* and the multi-award-winning *Farewell My Concubine*.

Working with Latin American filmmakers and in Brazil, Mr. Ranvaud has since produced a number of features, including Karim Ainouz' *Madame Satã*.

He executive-produced Walter Salles' *Central Station*, which won the top prize at the Berlin International Film Festival and received a host of other honors, including a Golden Globe Award; and was co-producer of Fernando Meirelles' *City of God*, which earned four Academy Award nominations.

JEFF ABBERLEY and JULIA BLACKMAN (Executive Producers)

In August 2002, Jeff Abberley and Julia Blackman established Scion Films. This filmmaking partnership was initiated with the aim of financing and producing British feature films of significance.

In addition to **The Constant Gardener**, Scion's projects to date include Michael Winterbottom's *A Cock and Bull Story* (a.k.a. *Tristram Shandy*), starring Steve Coogan; Joel Schumacher's worldwide success *The Phantom of the Opera*; Antoine de Caunes' *Monsieur N.*, starring Philippe Torreton and Richard E. Grant; Mary McGuckian's *The Bridge of San Luis Rey* (starring Robert De Niro, Kathy Bates, and Harvey Keitel) and *Rag Tale* (starring Rupert Graves, Jennifer Jason Leigh, and Malcolm McDowell); Richard E. Grant's *Wah-Wah*, starring Gabriel Byrne, Emily Watson, and Miranda Richardson; and (also for Focus Features) Joe Wright's *Pride & Prejudice*, starring Keira Knightley.

Immediately prior to forming Scion, Mr. Abberley and Ms. Blackman together for two-and-one-half years ran the film financing arm of Future Film Group (FFG) which was involved in U.K. film financing, production distribution, and post-production. Mr. Abberley was one of the founding partners of the company and was director of the group with Ms. Blackman, who was also a lawyer for FFG. The company was involved in the financing and production of, among other films, Gurinder Chadha's sleeper hit *Bend It Like Beckham*; Fred Schepisi's all-star *Last Orders*; Mike Barker's *To Kill a King*; Nick Hurran's *Undertaking Betty*; and Liliana Cavani's *Ripley's Game*.

Mr. Abberley previously was an advisor on production financing for film and television projects.

Ms. Blackman previously was a tax lawyer who advised on film financing structures and tax issues for clients with film and television projects.

TRACEY SEAWARD (Co-Producer)

Tracey Seaward produced Stephen Frears' *Dirty Pretty Things*, which was a BAFTA, WGA, and Academy Award nominee for Best Original Screenplay; and won several awards, including the London Evening Standard Award for Best British Film, the San Diego Film Critics Society award for Best Picture, and the top prize at the British Independent Film Awards. She will be reteaming with the director on a new movie, *The Queen*, which will begin shooting in the fall of 2005.

Her first feature film producing credit was on John Irvin's *Widow's Peak*, as co-producer. She then produced Thaddeus O'Sullivan's *Nothing Personal*, for which Ian Hart was cited as Best Supporting Actor at the 1995 Venice International Film Festival.

Ms. Seaward's subsequent films as producer have included Pat Murphy's *Nora*, starring Ewan McGregor as James Joyce. She was co-producer of Neil Jordan's *The Good Thief* and Danny Boyle's *Millions*.

HENNING MOLFENTER and THIERRY POTOK (Co-Producers)

Henning Molfenter and Thierry Potok are, respectively, the current and former managing director of Studio Babelsberg Motion Pictures (SBMP), at Europe's oldest and most renowned film studio. Studio Babelsberg, located in Berlin, is a full-service operation for film and television production.

Henning Molfenter began his film industry career with the New York-based production company Cinehaus. There, he worked with producers Michael Hausman and Scott Ferguson on such projects as Milos Forman's *The People vs. Larry Flynt* and *Man on the Moon*; and Robert Benton's *Twilight*.

He was then hired to be in charge of international high-budget productions at Studio Babelsberg. Roman Polanski's multi-Academy Award-winning *The Pianist* (which he executive-produced, and which was also a Focus Features release) was his first project at the Studio, followed by Jean-Marie Poiré's *My Wife Maurice* (which he co-produced). He became head of production in 2003.

Thierry Potok, with a background in the finance sector, was appointed head of Vivendi Deutschland (then the owner of Studio Babelsberg) in January 1999. He founded SBMP in 2001 and, with Mr. Molfenter, successfully launched an initiative to bring Studio Babelsberg into a new filmmaking resource for the 21st Century.

Together, they supervised the Studio shoots of, as executive producers, Kevin Spacey's *Beyond the Sea*; as co-producers, Frank Coraci's *Around the World in 80 Days*, Breck Eisner's *Sahara*, and Ridley Scott's *Kingdom of Heaven*; and, as associate producers, Paul W.S. Anderson's *Alien vs. Predator*, and Karyn Kusama's upcoming *Aeon Flux*, among other major productions.

Mr. Molfenter holds an M.F.A. in Film Production from Columbia University (in New York City), where he was a teaching assistant to professor, and Focus Features co-president, James Schamus.

Mr. Potok now runs his own Berlin production company, DALKA. He is also an international management consultant; and a film financing advisor to various production companies in Germany, France, and the U.S. He holds a degree from the École Polytechnique in Paris, and an M.B.A. from Stanford University (in California).

CÉSAR CHARLONE (Director of Photography)

Academy Award nominees for their work on *City of God*, cinematographer César Charlone and director Fernando Meirelles have been collaborating on feature films and commercials for more than 15 years.

A native of Uruguay, Mr. Charlone attended film school at Sao Paulo's Escola Superior De Cinema and began his career shooting commercials and documentaries in Brazil and Sweden. For his work on Fernando Meirelles' short film *Palace II (Golden Gate)*, he won the Golden Frog Award at the 2003 Camerimage Festival of the Art of Cinematography and the Best Cinematography Award from the Brazilian Cinematographers Association.

He wrote and directed an episode of the popular Brazilian television series *Cidade dos Homens (City of Men)*.

Mr. Charlone's other credits as cinematographer include Tony Scott's *Man on Fire* (as co-cinematographer); Spike Lee's telefilm *S.F.C. (Sucker-Free City)*; and several Brazilian features, among them Lula Buarque De Holanda's documentary *Verger: Mensageiro entre Dois Mundos*, Murilo Salles' *Como Nascem os Anjos*, Sergio Rezende's *Doida Demais* and *O Homem da Capa Preta*, and Sergio Amon's *Aqueles Dois*.

MARK TILDESLEY (Production Designer)

After graduating from the London College of Printing, Mark Tildesley earned a First Class BA Honours from the Wimbledon School of Art under the direction of Richard Negri.

Mr. Tildesley subsequently co-founded the Catch 22 Theatre Company. At Catch 22, he 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. For Danny Boyle, he designed *28 Days Later...* and *Millions*. His films for Michael Winterbottom include *I Want You* (starring **The Constant Gardener** leading lady Rachel Weisz); *With or Without You*; *Wonderland*; *The Claim*; *24 Hour Party People*; and *Code 46*. The latter two films earned Mr. Tildesley British Independent Film Award nominations.

His other films as production designer include Roger Michell's *The Mother* and, in another collaboration, Marc Evans' *Resurrection Man* and *House of America* (for which Mr. Tildesley won a BAFTA [Wales] Award).

CLAIRE SIMPSON (Editor)

Claire Simpson won an Academy Award, an American Cinema Editors Award, and a BAFTA Award for her editing of Oliver Stone's Academy Award-winning *Platoon*.

Her other feature credits as film editor include Oliver Stone's *Salvador* and *Wall Street*; Ridley Scott's *Someone to Watch Over Me*; Robert Towne's *Tequila Sunrise* and *Without Limits*; Phil Joanou's *State of Grace*; Arne Glimcher's *The Mambo Kings*; Caroline Thompson's *Black Beauty*; Neil LaBute's *Possession*, also for Focus Features; and Rogue Pictures' upcoming untitled supernatural thriller starring Sarah Michelle Gellar for director Asif Kapadia.

ODILE DICKS-MIREAUX (Costume Designer)

Odile Dicks-Mireaux started her career as costume designer at the BBC, where she worked on a diverse group of programs, ranging from the classic *Blackadder* and *Doctor Who* series to Warris Hussein's telefilm *Clothes in the Wardrobe* (released theatrically in the U.S. as *The Summer House*) and Ben Bolt's miniseries *The Scarlet and the Black* (which featured **The Constant Gardener** star Rachel Weisz).

After leaving the BBC, she continued to work in U.K. television, winning a BAFTA Award for Best Costume Design on Julian Jarrold's telefilm remake of *Great Expectations* (starring Ioan Gruffudd) and receiving BAFTA nominations for her work on Andy Wilson's miniseries *Gormenghast* and Tim Fywell's telefilm *The Woman in White*.

Ms. Dicks-Mireaux' other television work includes Stephen Frears' telefilm *The Deal* and Stephen Poliakoff's acclaimed miniseries *The Lost Prince* (which featured **The Constant Gardener** star Bill Nighy), for which she received an Royal Television Society Award for Best Costume Design.

Her film work includes Angela Pope's *Captives*; Gregor Jordan's *Buffalo Soldiers*; and Stephen Frears' *Dirty Pretty Things* (produced by **The Constant Gardener** co-producer Tracey Seaward).

ALBERTO IGLESIAS (Music Composer)

One of Spain's most prestigious composers, Alberto Iglesias is known to filmgoers around the world for his collaborations with Pedro Almodóvar. The two have to date done five films together: *The Flower of My Secret* (1995), *Live Flesh* (1997), *Bad Education* (2004), and the Academy Award-winning *All About My Mother* (1999) and *Talk to Her* (2002). For his scores to the latter two movies, Mr. Iglesias was honored with two Goya Awards (Spain's equivalent of the Academy Award).

The composer has also worked extensively with another filmmaker, Julio Medem, winning Goya Awards for his scores to *The Red Squirrel* (1994), *Earth* (1997), *The Lovers of the Arctic Circle* (1998), and *Sex and Lucia* (2001).

Among the other films that Mr. Iglesias has scored are Bigas Luna's *The Chambermaid on the Titanic* (1997); John Malkovich's *The Dancer Upstairs* (2002); Oliver Stone's *Comandante* (2003); and Icíar Bollaín's Goya Award-winning *Take My Eyes* (2003).

In the ballet world, he has composed and produced pieces for choreographer Nacho Duato and the National Dance Company. These works have been performed worldwide; among them are "Cautiva" (1992); "Tabulae" (1994); "Cero Sobre Cero" (1995); and "Self" (1997).

CHRISTINE BLUNDELL (Makeup & Hair Designer)

Christine Blundell won the Academy Award and the BAFTA Award for her work on Mike Leigh's *Topsy-Turvy*.

She has also collaborated with the latter director and with **The Constant Gardener** producer Simon Channing Williams on *Vera Drake* (for which she was again a BAFTA Award nominee); *All or Nothing*, *Career Girls*; *Secrets & Lies*; *Naked*; and *Life is Sweet*.

Ms. Blundell's credits also include such award-winning features as Marc Forster's *Finding Neverland* (which earned her a third BAFTA Award nomination); Peter Cattaneo's *The Full Monty*; and Mike Nichols' *Closer* (on which she worked exclusively on Natalie Portman's hair and makeup designs)

She recently completed work on Andrzej Bartkowiak's *Doom*.

The Constant Gardener

The Cast, in order of appearance

Justin Quayle
Tessa Quayle
Arnold Bluhm
Sandy Woodrow
Miriam
Officer in Morgue
Jomo's Wife
Jomo
Sir Bernard Pellegrin
Porter Coleridge
Dr. Joshua Ngaba
Tim Donohue
Ghita Pearson
Crick
Sir Kenneth Curtiss
Gloria Woodrow
Wanza Kilulu
Kioko
Lorbeer
Mustafa
Birgit
Grace Makanga
Athletic Unshaven Man
Shaven-Headed Man
Kenyan Newsreader
1st Journalist
2nd Journalist
Mike Mildren
Esmerelda
Hospital Administrator
Nurse
Doctor
Police Driver
Policeman 1
Policeman 2
Det. Inspector Deasey
Immigration Official
Club Servant
Arthur Hammond
Guido Hammond
Birgit's Secretary
Uniformed Policeman
Karl

Crossing Guard
Maude Donohue
Jonah Andika
Aid Worker
Ana
Sudanese Man
Harry Woodrow

Ralph Fiennes
Rachel Weisz
Hubert Koundé
Danny Huston
Daniele Harford
Packson Ngugi
Damaris Itenyo Agweyu
Bernard Otieno Oduor
Bill Nighy
Keith Pearson
John Sibi-Okumu
Donald Sumpter
Archie Panjabi
Nick Reding
Gerard McSorley
Juliet Aubrey
Jacqueline Maribe
Donald Apiyo
Pete Postlethwaite
Samuel Otage
Anneke Kim Sarnau
Mumbi Kaigwa
John Moller
Andre Leenheer
Lydia M. Manyasi
Steenie Njoroge
Stuart Wheeler
Chris Payne
Nyajima Jial
Brigid M. Kakenyi
Katherine Damaris
Christopher Okinda
Ainea Ojiambo
Peter King Nzioki
Kirumburu Ng'ang'a
Ben Parker
John Keogh
Jeffrey Caine
Richard McCabe
Rupert Simonian
Teresa Harder
Thomas Chemnitz
Joe Christopher Rhode
Edgar Nicolas Rhode
Eva Plackner
Claire Simpson
Sidede Onyulo
Chris Lightburn-Jones
Ann Achan
Dang Wuor Dew
Ben Gardiner

The Crew and the Credits

Directed by
Produced by
Screenplay by

Executive Producers

Co-Producer
Co-Producers

Director of Photography
Production Designer
Editor

Based upon the novel by John le Carré

Fernando Meirelles
Simon Channing Williams
Jeffrey Caine

Gail Egan
Robert Jones
Donald Ranvaud
Jeff Abberley
Julia Blackman
Tracey Seaward
Henning Molfenter
Thierry Potok
César Charlone
Mark Tildesley
Claire Simpson

Costume Designer
Music Composer
Makeup & Hair Designer
Casting Director
1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Script Executive
Script Supervisor
Script Consultants

Production Sound Mixer
Boom Operator
Supervising Art Director
Art Director
Set Decorator
Supervising Prop Master
Location Prop Master
Graphic Designer
Assistant Art Director
Assistant Prop Buyer
B Camera Operators

Focus Puller
Clapper Loader
Stills Photographer
Key Grip
Production Manager
Production Coordinator
Assistant Production Coordinator
Assistant to Simon Channing Williams
Assistant to Gail Egan
Assistant to Ralph Fiennes
Assistant to Rachel Weisz
Assistant to Fernando Meirelles for 02 Filmes
Assistant Casting Director
Supervising Production Accountant
Location Accountant
Assistant Accountants

Gaffer
Rigging Gaffer
Assistant Costume Designer
Standby Costumes

Makeup and Hair Artist
First Assistant Editor
Post-Production Supervisor
Post-Production Coordinator
Supervising Sound Editor
Sound FX Editor
Additional FX Editor
ADR Editor
Music Editor
Foley Artist
Foley Editor
Foley Mixer
Assistant Sound Editor
FT2 Trainee
Dialogue Coaches

Kenyan Unit

Executive Producers for Blue Sky Films

Production Supervisor
Production Manager
Supervising Location and Unit Manager
Casting
Crowd Casting
Casting Assistant
Production Coordinator

Odile Dicks-Mireaux
Alberto Iglesias
Christine Blundell
Leo Davis
Richard Styles
Carlos Fidel
Susan Drennan
Sarah Golding
Susanna Lenton
Christiane Riera
Bráulio Mantovani
Stuart Wilson, A.M.P.S.
Orin Beaton
Chris Lowe
Denis Schnegg
Michele Day
Chris Lightburn-Jones
Arwel Evans
Carol Kupisz
Coralie Lew
Kathryn Pyle
Alastair Rae
Diego Quemada-Diez
Olly Tellett
Peter Byrne
Jaap Buitendijk
Paul Hatchman
Lisa Parker
Kate Penlington
Scott Jacobson
Claire Broughton
Abbie Browne
Kelly Messias
Natalie Borlaug
Eduardo Lyon
Lissy Holm
Will Tyler
Jon Miller
Justin Miller
Andrew MacLean
Andy Long
Billy Tracey
Jane Petrie
Kate Chilcott
John Denison
Caroline McCall
Lesa Warrener
Keith Mason
Alistair Hopkins
Bek Leigh
Joakim Sundström
Nick Adams
Jennie Evans
Paul Wrightson
Tony Lewis
Nicolas Becker
Sam Southwick
Anthony Faust, A.M.P.S.
Richard Kondal
Ravi Desai
Sandra Butterworth
Clifford De Spenser
Sandra Frieze

Mario Zvan
Jim Shamoan
Nick Laws
Hemal Shah
Robin Hollister
Emily Mabonga
Lenny Juma
Mwakalafu Muniafu
Alison Ngibuini

Turkana Coordinator
Production Assistants

Location Managers

Location Assistants

Location Coordinator
Unit Manager
Location Plumber
Location Electrician
Unit Assistants

B Camera Focus Puller
B Camera Clapper Loader
C Camera Clapper Loader
Justin Quayle POV Camera
1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Toll Boy's Director
Production Runners

Art Director
Prop Master
Art Buyer
Art Dept. Assistant
Props Assistant
Storeman
Assistant Storeman
Prop Man
Prop Assistants

Key Assistant Accountants

Assistant Accountants

Key Grip
Grips

VTR Assistants

Camera Trainee
2nd Boom Operator
Best Boy
Generator Driver
Electricians

Construction Manager

Harriet Stanes
Consolata Karani
Muthoni Ngacha
Phylis Andika
Shiv Mandavia
Angela Kombu
Bernard Gathogo
John Chavanga
Ali Mwangola
Faiz Hassan Salim
Kevina Navisino
Chris Wilding
Gabriel Gitau
Stanley Njuguna
Johnson Karuki
David Karehti
Wycliff Obote
Elias Mwiti Kimari
Patrick Musyimi
Omari Shaban
Joel Karo
John Baraza
Musa Ali Kamau
Samuel N. Munene
Stephen Mukora
Titus Malinda
Telfer Barnes
Chris Summers
John Evans
Ralph Fiennes
Konga Mbandu
Wambui Kairo
Nick Njache
Jo Cottrell Boyce
Peter Mudamba
Faith Wambui Njoroge
Godwin Muhati
Serah Mwaniki
Estia Mophat Osore
Charles Bukeko
James Sangoro
Arthur Muiruri
Lupita Nyongo
Vittoria Sogno
Nick Thomas
Julia Seth-Smith
Teresia Mwangi
Michael Silva
Sam Kombo
Beatrice Tabitha
Peter Ndungu
Simon Waithaka
Richard Warui Maingi
Elizabeth Nyagah
Gilbert Michira Rondani
Evelyn Atsiaya
Herman Mbugua
Emmanuel S. Wakhungu
Margaret Muthoni
Haron Komoni
Steve Obunde
Paul Atoni
Peter Kioko
Peter Murimi
Amar Desai
John Mungai
Mark Kihara
Benson Maingi
George Mbugua
Francis Ouma
Saul Ogada
Ezekiel Andika
George K. Kahura
Peter Njogu Kamau
Graham Cole

Construction Assistant
Head Carpenter
Carpenters

Standby Carpenter
Welders

Head Painter
Painters

Standby Painter
Bender
Masons

SPFX Supervisor
SPFX Foreman
SPFX Assistants

Wireman
Stunt Coordinator
Assistant Stunt Coordinators

Stunt Crew

Stunt Driver
Wardrobe Supervisor
Wardrobe Assistants

Sari Fitter
Makeup Artist
Makeup Assistant
Makeup Trainee
Set Medic
Africa Air Rescue Paramedics

Location Nurses

Catering

Armourer
Assistant Armourers

John Silva
Evans Gitau
Henry Oginga
Patrick Kabaru
Paul Njonjo
John Chege Gachoka
Peter Ndungu
Mungai Solomon N. Kamau
Stephen Gitau
Frederick Kago
Moses Mugeru
Kuria Joseph Githau
Hazron Mwangi
Julius Gatheri
John Juma Juma
James Wachira
John Mwangi Maina
Stanley Chege Kariuki
John Njoroge Kimani
Samson Maitemi
John Sulwe
Samuel Ndungu
Paul Mungai Kinyanjui
Sylvester Otieno
John Ogutu Radol
Lawrence Wambu
James K. Kuria
Lawrence Wathiga
Dancan Nzuka Ivutha
Peter Mbugua
Francis Ngugi
Cordell McQueen
Mickey Kirsten
Colin Athanasius Silva
Randy Selwano
Patrick Obero
Kevin Adcock
Tyrell Kemlo
Jason Leinster
Roly Jansen
Charles Kembero
Mo Marais
Daryl Andrews
Jake Mervin
David Sandenbergh
Elizabeth Glaysher
Chris Kariuki
Rana Mekapi
Joseph Mwangangi
Tessa Neylan
Catherine Muthee
Willie Kyalo
Charles Muli Mutiso
Ann Kombo
Cyprine Atieno
Domie Mueni
Anne Kalui
Anne Wairimu Kariuki
Urrashi Patel
Gillianne Obasu
Hannayi Barbara
Zara Pasha
Lawrence Mugambi
Stephen Nyaga
Victory Omufila
Mercy Muthoni Waweru
Emily Mulaya
Jerioth Njoki
Rolf Schmidt,
Horseman's Catering
Ben Pont
Ulius M Ambuche
Johnson N Mwanyika
Ernest M. Muchiri
Jeremiah Makori

Antistock Theft Unit Inspector
Veterinary Surgeon
Rider/Vet
Rider/Ferrier
Rider/Saddler
Riders

Mechanic
Animal Wrangler
Fire Safety Officer
Fire Safety

Transport Supervisor
Transport Coordinator
Transport Assistant
Action Cars/Transport Assistant
Action Cars Mechanic
Drivers

Rufus K. Kotto
Samuel Ewoi
Romano Okoro
Asher Muthamia
G. G. Ngumi
Peter Omondi
Bojein Magongo
Bernard Kingoo
Moses Odhiambo
Neville Mokuu
Eric Moia
John Kiprof
Michael Anemba
Raymond Ochieng
Kennedy Ndeto
Simon Chesesio
Peter Rukioya
Braham Muteria
Nelson Nakure
Kennedy Mugambi
Cyrus Karema
Peter Nduriri
Pius Kivuti
S Nyangarama
Wachira Muiragania
Wilson Wachiuri
Godfrey Ohutso
Hack Waiganjo
Ibrahim Lela
Erick Macharia
Steven Kyengo
Eddie Aniere
Rashid Mohammed
Bernard Gatheru
Moses Wanjau
John Njoroge Wainaina
James Wachira Kamahiu
Edward Mugane
George Waiyaki
Stephen Gichoi
Ben Muchiri
Stephen Irungu
James Kariuki
Muli Leonard
Joseph Njoroge
Jacob Ochieng
Ferdinand Yeswa
Willy Ngaruiya
Joshua Wambua
Jarad Angima
Johnson Macharia
Dickson Kariuki
Steven Ogola
Boniface Kariuki
Steven Ndegwa
Mike Kioko
Charles Kyengo
Francis Mulwa
Francis Muhia
Alex Kimani
Joseph Kimani
John Njoroge
Peter Macharia
George Atsiaya
George Keegan
James Macharia
James Mwangi
Joseph Waithaka
Nick Waweru
Patrick Mungai
Peter Githaiga
James Kalaa
Charles Munene
Gideon Gitonga
George Kimani

Loiyangalani Drivers

Rueben Gitau
John Kamau
James Maina
Boro Waro
Lawrence Mathea
Yunis Mangia
Samuel Okoth
Samson Mathu
Ephantus Tauna
Daniel Mutugi
Roba Yahani
Ilow Baltor
John Njoroge
Phillip Amba
David Muiruri
Mark Odera
John Maina
Patrick Mungai
Samuel Rasha
Mohammed Hussan
James Ngatia
Justin Gathumbi
Peter Murage
Simon Kinyua
Jarad Muiruri
Saidi Latoya
George Murage
John Waitthaka
Frederick Chepsror
Hussein Salim
Noor Mangia
Victor Biwott
Joseph Waitthaka
Sadik Mohammed
Banadick Orbora
Daniel Mwai
Joseph Kingangi
Everett Aviation
Simon Everett
Harmon Cusack
Sky Relief (Kenya) Ltd.
Andrew Cliff
Blake Few
Flying Pictures Ltd.
Z. Boskovich
Air Charters
Andrew Allen
Daniel Barton
Victor Chege
Gad Kamau
Dennis Neylan
T.A.D. Watts
Animated Extras
Matt Smith
Filmline Ltd.
Kalpesh Solanki
Ker & Downey
Safaris Ltd.
Martin Seth-Smith
African Safari
Adventures
Asad Anwar
Security Group
Kenya Ltd.

Helicopter Supplied by
Aerial Unit Pilot
Aerial Operator
Buffalo Aircraft Supplied by
Buffalo Pilot
Buffalo Co-Pilot
Buffalo Aircraft Painted by
Air Charters Supplied by

Pilots

Prosthetics

Shipping Company

Tented Camps Supplied by

Security

“Huruma” – AIDS Play
Directed by Nick Reding

Performed by
The Kizingo Arts Troupe
Lucy Achieng, Elizabeth Karanja, Sele Mzamil, Suleiman Bakari, Juma Musa,
Jane Obada, Florence Chamba, Triza Musimbi, Benson Obiva, Ibrahim Chitaya,
Eric Mutua, Leonard Ongaya, Abdallah Juma, Anne Mwikali, James Osoo

Produced by
Sponsored Arts for Education (S.A.F.E.)
Reg. U.K. Charity No.1097369

German Unit

For Studio Babelsberg GMBH

Production Manager	Sonja B Zimmer
Production Coordinator	Anne Helmer
Co-Production Coordinator	Katja Hoerstmann
Production Secretary	Julia Schulze
Assistant to Simon Channing Williams	Leonora Penglase
Assistant to Henning Molfenter	Mirjam Weber
Production Runner	Helga Löbel
Accountant	Steffi Hiller
Assistant Accountant	Tilmann Vierzig
Unit Manager	Mark Nolting
Location Supervisor	Markus Bensch
Location Manager	Christopher Doll
Location Scout	Frank Seeger
Set Manager	Sven Herrmann
Assistant Location Manager	Franziska Strutz-Zander
Set Production Assistants	Sarah Bungartz
	David Miller
	Manuel Kreuzpaintner
	Nicola Schreiter
Art Director	Christian Schäfer
Prop Master	Joey Weber
Prop Buyer	Alexandra Pilhatsch
Storeman	Friederike Beckert
Lead Man	Christian Ehlert
Set Dressers	Florian Speidel
	Ulrich Passauer
	Lisa Loher
Standby Carpenter	Matthias Prange
Assistant Prop Master	Oliver Rose
Art Department Runner	Daniel Fabry
Prop Drivers	Moritz Dirks
	Matthias Haase
2 nd Assistant Director	Thorne Mutert
3 rd Assistant Directors	Ulrike Schaare-Kringer
	Till Hohenberger
Crowd Assistant Directors	Susanna Nedza
	Sabine Schulmeyer
B Camera Operator	Franz Xavier Kringer
B Camera Focus Puller	Nicole Dierken
C Camera Operator	Ergun Cankaya
C Camera Focus Puller	Birgit Dierken
C Camera Clapper Loader	Ole Ziesemann
Dolly Grip	Robert Wedemeyer
Additional Grip	Hannes Tröger
Video Operator	Christian Wehrle
Camera Trainee	Sebastian Gross
2 nd Boom Operator	Matthias Richter
Rigging Gaffer	Peter Fritscher
Electricians	Benjamin Dreythaller
	Sven Trebus
	Florian Niedermeier
	Andre Schwemmin
	Thomas Gosta
	Martin Koenig
Wardrobe Assistants	Sparka Lee Hall
	Liza Brzonskalla
Wardrobe Trainee	Carolin Koenig
Makeup Assistant	Petra Schaumann
Casting Director	Annette Borgmann
Extras Casting	Iris Müller
Dialogue Coach	Martin Höner
Stunt Coordinator	Armin Sauer
Transportation Coordinator	Jens Enderling
Transportation Secretary	Oliver Kueper
Drivers Captain	Marian Goepel
Drivers	Silke Werner

Katja Heissig
Axel Huebner
Daniel Huhn
Grit Menzzer
Till Hennig
Frank Gust
Petra 'Peti' Misaila
Dennis Erdmann
Birk Mueller
Marlene Woznicki
Nobert Mentorp
Knuth Sorgers

London Unit

Production Coordinator
Assistant Coordinator
Office Runner
Location Managers

Unit Manager
Locations Assistant
Crowd 2nd Assistant Director
Production Runners

B Camera Focus Puller
B Camera Clapper Loader
Video Operator
Trainee Camera
2nd Company Grip
Camera Car Driver
Best Boy
Rigging Gaffer
Electricians

Generator Operator
Rigging Electricians

Draughtsman

Art Department Assistant
Prop Master
Dressing Props
Prop Men

Construction Manager
Standby Painter
Standby Carpenter
Standby Rigger
Costume Assistants

Costume Truck Drivers

Makeup and Hair Assistants

Makeup and Hair Trainee
Transport Coordinator
Drivers

Janine Abery
Shanna Baynard
Dominic Channing Williams
Alex Gladstone
Jonah Coombes
Grant Hall
Asha Sharma
Candy Marlowe
Scott Davenport
Emily Perowne
Lara David
James Keaton
Mark Milsome
Harry Bowers
Chris Thompson
Jason Dully
Tony Turner
Johnny Ott
Anthony Burnes
Gary Donoghue
Rob Rabson
Paul Molloy
Jim Wall
Bob Walton
Chris Bryant
Warren Ewan
Steve Cussell
Gary McKerr
Rocky Burnes
John Stephen
Forrest Smith
Dale Manning
Brian Lofthouse
Eddie Baker
Barry Chapman
David Roberts
Mark French
Rob Brown
Tommy Roberts
Cathal MacIlwaine
Chris Hawkins
Charlotte Wiseman
Christy Watson
Colin May
Katy Hackney
Laurie Saint-Hillier
Lou Durkin
Sharon Long
David Kipling
Chris Wateman
Kirsten Chalmers
Nuria Mbomio
Julius Goosen
Waseem Barlas
Paul Graham
Jimmy Walters
Joe Savino
Ben Harrington
John Burden
Jamie Burden

Martin Colmar
Ian Colmar
Ray Thompson
Tony Driver
George Andrews

For U.K. Film Council

Production Executive
Head of Business Affairs
Head of Production Finance
Head of Physical Production

Brock Norman Brock
Will Evans
Vince Holden
Fiona Morham

For Scion Films

Production Executive
Head of Legal and Production
Legal & Business Affairs
Production Assistant

Nicole Carmen-Davis
Megan Davis
Ben Thomas
Laura Tatton

For Moonlighting Filmmakers (Pty) Ltd.

Production Executives for Moonlighting

Philip Key
Genevieve Hofmeyr
Nicci Perrow
Dylan Voogt

Production Manager
Production Coordinator

Completion Bond

Film Finances Inc.

Legal

Graham Easton
Richards Butler
Richard Philipps
Vicky King

Insurance

AON/Albert G. Ruben
Kevin O'Shea

Banking Services
Camera Equipment Supplied by
Lighting Equipment Supplied by
Publicity

Barclays Bank PLC
Arri Media
Arri Lighting Rental
McDonald & Rutter
Jonathan Rutter

Electronic Press Kit

Liz Miller
Sarah Clarke
Special Treats
Colin Burrows
Philip Ayers
Sean Hill

Clearances

Now Clear This Research
Jay Floyd

Shipping Companies
Travel Services Supplied by

Michelle Dunton
Dynamic International
Showtravel
Luis Rosa

Walkie-Talkies
Health & Safety Advisors
Originated on
Laboratory
Laboratory Project Supervisor
Laboratory Contacts

Wavend Communications
JHA Film Safety Partnership
Kodak
Soho Images
Nigel Horn
John Taylor
Tone Davies

Telecine/Rushes
Technical Director
Rushes Coordinator
Rushes Colorist
Supervising Colorist
Re-Recorded at
Re-Recording Mixers

The Machine Room
Darryl Huxley
Rachael Steed
Lorraine Lydon
Mick Vincent
De Lane Lea, London
Michael Prestwood Smith
Sven Taits

Re-Recordists

Steve Hancock
Philip Mark Freudenfeld
Robert Killick
Atlantic Post
Fig Productions
Richard Morrison
Ally Mee

Foley Recorded at
Title Design by

Facilities

Digital Intermediate
Colorists
Producer
Senior Producer
Executive Producer
Digital Assembly
Scanning and Recording Manager
Scanning, Recording and Digital Cleanup

Film Mastering Engineer
Title Compositing
Computer Graphics
Post-Production Script
Digital Visual Effects by
Digital Supervisor
VFX Executive Producer
VFX Producers

Compositors

VFX Editor
VFX Avid Editor
Data Operations
Editing Equipment

Negative Cutters

Video Conform

Music Supervisors

Music Editor
Music Recorded and Mixed by
Music Recorded at
Music Mixed at
Assistant Engineers

Orchestra Conductor
Composer Management
Music Co-Produced by
Music Copyist
Translator
Musician Contractor
Percussion Specialist
Nyatiti and Vocals
Orchestra Leader

Soloists

Turkish Clarinet/Nawala/Mizmar
Guitar
Ronroco
Accordion
Viola
Double Bass
Marimba
Harp
Cello
Piano

“Dicholo”

Written and Performed by Ayub Ogada
Mixed by Ben Findlay
Published by Womad Music Ltd.
(P) 2005 Real World Records Ltd./
Virgin Records Ltd.
Ayub Ogada appears courtesy of
Real World Records Ltd.

One Post Production
Paul Sullivan
Framestore CFC
Asa Shoul and Adam Glasman
Maria Stroka
Claire McGrane
Jan Hogevoold
Steve Wagendorp
Andy Burrow
James Clarke
Dan Perry
Annabel Wright
Jonathan Dredge
Alistair Hamer
Luke Drummond
Tomorrow London Creative Agency
Sapex Scripts
Framestore CFC
Adrian De Wet
Drew Jones
Charles Howell
Michael Davis
Corrina Wilson
Adrian Metzelaar
Roz Lowrie
Tom Partridge
Cal Sawyer
Hyperactive
Broadcast Ltd.
Computamatch
Kerri Aungle
Veronica Marcarno
True Media Ltd

Becca Gatrell & Karen Elliott
for Hothouse Music Ltd.
Tony Lewis
José Luis Crespo Dueñas
Abbey Road Studios, London
Sphere Studios, London
Sam Okell
Rob Houston
Francesco Cameli
Alberto Iglesias
Ana Eusa & Javier Martín for RLM
Javier Casado
Vic Fraser
Cristina Aragon
Isobel Griffiths Ltd.
Paul Clarvis
Ayub Ogada
Gavyn Wright

Javier Paxariño
John Parricelli
Javier Crespo
Javier Casado
Yulia Malkova
Chris Laurence
Frank Ricotti
Skaila Kanga
David Daniels
Simon Chamberlain

“Kijani Mwana Mwali”

Traditional
Performed by
Bomas of Kenya
Taken from the Album
‘Songs of
African Heritage’
EUCD1721

“So Sei Viver No Samba”
Written by Ari Moraes
Performed by Cibelle
Published by Les Editions de la Bascule/
Strictly Confidential (BMI)
Under License from Ziriguiboom/
Crammed Discs
Courtesy of Six Degrees Records
By Arrangement with Ocean Park Music Group

“Happy Birthday to You”
Written by Patty Hill and Mildred Hill
Performed by Rachel Weisz
Published by EMI Music Publishing Ltd.

“Forever”
Written by Nazizi Hirgi/Kevin Waire/Tedd Josiah
Performed by Necessary Noise
Published by Blu Zebra Music
Courtesy of Blu Zebra Records, Nairobi, Kenya
Licensed by Arrangement with A.I. Records, Nairobi, Kenya

Courtesy of
ARC Music
Productions International

“Kothbiro”
Written by
Mbarak Achieng
Arranged and Performed
by Ayub Ogada
Published by
Womad Music Ltd./
EMI Virgin Music Ltd.
(P) 1993 Real World
Records Ltd./
Virgin Records Ltd.
Ayub Ogada appears
courtesy of
Real World Records Ltd.

**This Film is Dedicated to
YVETTE PIERPAOLI
AND ALL OTHER AID WORKERS
WHO LIVED AND DIED GIVING A DAMN**

Nobody in this story, and no outfit or corporation, thank God, is based upon an actual person or outfit in the real world. But I can tell you this; as my journey through the pharmaceutical jungle progressed, I came to realize that, by comparison with the reality, my story was as tame as a holiday postcard.

John le Carré

With Thanks to

The Kenyan Government
The British High Commission

The United Nations
The United Nations World Food Programme

The People of Kenya, particularly those from
Kibera, Loiyangalani, and El Molo
Catholic Mission Loiyangalani

The Kenya Police
Kenya Airports Authority
Nairobi City Council
Magadi Soda Company, Kenya
Ol Kedjiado County Council
Sudanese People’s Liberation Movement
Buko Pharma-Kampagne

Original Pictures, Canada
Kim Todd
Ellen Rutter
Manitoba Film & Sound, Canada

Bradley Adams, Antonio Charlone, Sir Edward Clay, Anne Clay, Jane Cornwell,
Dr. Jeremy Cotter, Eric Falt, Gustavo Giandini Giani, Chris Gill, Ray Kyles,
Anna Grete Mason, Jason Matthus, Quico Meirelles, Ciça Meirelles, Laura Melo,
Dr. Aisling Morris, Michael Murphey, Mark Norton, Mike Rudell, Kitty Stanbrook,
Heather Stewart, Brian Woods

Camera Equipment supplied by

Arri Media

Lighting Equipment supplied by
Produced on
Released on

Arri Lighting Rental
Kodak Film
Fujifilm

WFP/World Food Program

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Manitoba Film and Video Production Tax Credit

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the U.K. Film Council's Premiere Fund

Filmed entirely on location in Kenya, Sudan, Germany, the U.K.,
and in the province of Manitoba, Canada

An Anglo-German Co-Production

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No animals were harmed in the making of this film.

Dolby SR/SRD/DTS, in selected theatres

Aspect Ratio: 1:85/1 [Flat]

MPAA Rating: R (for language, some violent images, and sexual content/nudity)

www.theconstantgardener.com

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