The Arbor

PRODUCTION NOTES

IN CINEMAS NATIONWIDE
FROM OCTOBER 22nd

CERT: 15
RUNNING TIME: 94 mins

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Press release:

_The Arbor_ tells the powerful true story of Bradford playwright Andrea Dunbar (_The Arbor, Rita, Sue and Bob Too_) and her daughter Lorraine. A captivating and revelatory piece of cinema, _The Arbor_ is directed by artist and director Clio Barnard and will open in cinemas nationwide from October 22 through Verve Pictures.

Andrea Dunbar died tragically at the age of 29 in 1990, leaving ten year old Lorraine with bitter childhood memories. _The Arbor_ catches up with Lorraine in the present day, also aged 29, ostracised from her mother's family and in prison undergoing rehab. Re-introduced to her mother's plays and letters, the film follows Lorraine's personal journey as she reflects on her own life and begins to understand the struggles her mother faced. Through interviews with other members of the Dunbar family, we see a contrasting view of Andrea, in particular from Lorraine’s younger sister Lisa, who idolises Andrea to this day.

Dunbar wrote honestly and unflinchingly about her upbringing on the Buttershaw Estate and was hailed as ‘a genius straight from the slums’ by playwright Shelagh Delaney. Her first play, _The Arbor_, originally written as part of a school assignment, described the experiences of a pregnant teenager with an abusive drunken father. Its success at The Royal Court Theatre led to Dunbar’s commission to write _Rita Sue and Bob Too_ in 1982. The play and subsequent film by Alan Clark, was described as a portrait of ‘Thatcher’s Britain with its knickers down.’ The film garnered critical acclaim at the Cannes, Berlin and Edinburgh Film Festivals in 1987 and is now considered a cult classic.

Clio Barnard also grew up in the Bradford region and in making the film, Barnard wanted to revisit the Buttershaw estate to see how it had changed in the two decades since Dunbar’s death.

Barnard, who was the deserved winner of The Best New Documentary Film Maker at the Tribeca Film Festival earlier this year, recorded audio interviews with Lorraine Dunbar, other members of the Dunbar family and residents from the Buttershaw Estate over a period of two years. These interviews were edited to form an audio ‘screenplay,’ which forms the basis of the film as actors lip-synch to the voices of the interviewees. This footage was intercut with extensive archive clips as well as extracts from Andrea’s first stage play, _The Arbor_, filmed as a live outdoor performance on the Buttershaw Estate, to an audience of its residents.

The excellent cast includes Manjinder Virk (Lorraine Dunbar), Neil Dudgeon (Steve), Monica Dolan (Ann), Danny Webb (as Max and Father), Christine Bottomley (Lisa Dunbar), Kathryn Pogson (Pamela Dunbar), Natalie Gavin (Girl in The Arbor), Jonathan Jaynes (David Dunbar) and Jimi Mistry (Yousaf in The Arbor)

Transcending genre and defying categorisation, _The Arbor_ is a truly unique work, a celebration of Dunbar’s triumphs and a dissection her legacy, both from a wider society perspective and on a personal level as we witness the pain of her short and tragic life.

THE ARBOR - PRODUCTION NOTES

Starting Points

Clio Barnard grew up near Bradford in the same era as Andrea Dunbar and has strong memories of seeing the film *Rita, Sue and Bob Too* (1987) at the time of its release. Some years later, Clio read Andrea’s plays along with *A State Affair*, a piece of verbatim theatre which re-looked at the Buttershaw Estate in the year 2000. Now, another ten years on, as an artist concerned with the relationship between fictional film language and documentary, Clio has made her own return to Buttershaw in a film that enquires what has changed as well as reflecting on the previous representations of the estate on stage and screen.

Clio was drawn to the techniques of verbatim theatre - actors speaking the words of real life interviewees - and wanted to apply them to film. Verbatim has become a form of documentary theatre but, on film and using lip-synch, can deliberately reveal and undermine the illusion of reality by acknowledging that it is constructed.

It was at this stage that Artangel commissioned the film. Michael Morris, Artangel’s Co-Director and Executive Producer of *The Arbor*, got in touch with Max Stafford-Clark’s theatre company, Out of Joint, and discovered that Lorraine was now in prison following the death of her son.

As the film developed and grew, the focus shifted from the Buttershaw Estate in general to the specific location of Brafferton Arbor, where Andrea’s seminal first play, *The Arbor*, is sited. The focus also shifted from what had happened to Buttershaw in the past decade to the changes in Lorraine’s life over the same period.

Clio always knew that Lorraine was going to have a central voice in the film. Lorraine’s words at the end of *A State Affair* were a powerful indictment of the changes heroin had made to the life on Buttershaw. They also linked back to Andrea, suggesting that Lorraine had something of her mother’s economy and accuracy in the way she was able to express what was going on inside and outside of her.

Lorraine: If my mum wrote the play now Rita and Sue would be smack heads...on crack as well...and working the red light district, sleeping with everybody and anybody for money. Bob would probably be injecting heroin....taking loads of tablets as well.

Clio realised that the focus of her film should be Andrea’s first play, *The Arbor*. But she was unaware of just how autobiographical Andrea’s work was until she spoke to Pamela, Andrea’s sister, who told her that the character Yousaf, in *The Arbor*, was Lorraine’s father.

Clio met Ann, Lorraine’s foster mother, who put her in touch with Lorraine in Wakefield prison. When Clio was able to meet Lorraine she had been transferred to Send in Surrey, the only women’s prison in the country with a proper Drug
Rehabilitation Unit. In Wakefield everyone had known about Lorraine's conviction relating to the death of Harris. At Send, she was much more anonymous. “Lorraine took the rehab seriously and worked very hard at it,” says Clio. “She was very open and able to express complex thoughts and feelings in a way that's both succinct and straightforward.”

In editing the film, Clio wanted to present a complex situation in a way that would allow each viewer to make their own interpretation. “I want people to think about the fact that the film has been shaped and edited by the filmmakers, but to acknowledge that the interviewees have differing ways of telling the same story so that the experience of watching can move away from the factual and become a narrative,” says Clio. “But I don’t want to take people out of engaging emotionally.”

Andrea herself, says Clio, had a way of writing that makes an audience aware they are watching a construct. In a similar way Clio’s technique of using the actor to set up each scene of “The Arbor on The Arbor” is replicated in the film when the actress playing Andrea speaks directly to camera, reminding the audience that they are watching scenes from a play. “I wanted to achieve the same effect,” says Clio, “making an audience aware that they are watching the retelling of a true story. And this becomes all the more important when the story is such an emotive one.”

Development and Casting

Tracy O’Riordan came on board as Producer in October 2008. “At this point, Clio had recorded over 90 hours of audio with Lorraine and other members of the Dunbar family during a period of two years and the next stage was to hone the story into a 90 minute audio-screenplay.” Part of the development process involved a sound edit, which, as she points out is usually one of the last things you do on a film. It made The Arbor unconventional and ambitious but given the richness of the source material and the emotional core of the story, made the project all the more intriguing to be a part of.

The casting process was key, says Tracy, because the majority of the actors had to master a lip-synching technique, whereby audio is transmitted through an ear-piece into the actor’s ear. The actor’s not only had to learn the words, but also to master the pauses, rhythms and intakes of breath, while mouthing the words, verbatim to camera. All the actors found it challenging, “but we were surprised how up for the challenge they were and how dedicated they were to mastering the technique. Their performances are mesmerising when you realise that they are lip-synching, but they are so convincing it’s easy to forget that these aren’t their voices.”

Part of The Arbor involved a reconstruction of scenes from Andrea’s first play in the middle of the Estate where Andrea grew up. “We held auditions in the local school in Buttershaw,” says Tracy, and were fortunate to find a rich source of local talent, particularly Natalie Gavin, who plays the part of ‘The Girl’ or the young Andrea. “We were also glad to have had the good will of the local community, who were invited to take part. We shot the film in just seventeen days, so it was important to have their support.”

Lip-synching in The Arbor

One of the most unique features of The Arbor is the use of a lip-synching technique, which brings the recorded voices of the real life characters directly into the audio.
Clio used lip-synching because she wanted to question how documentaries (and fiction films that adopt the aesthetic of documentary as a short hand for authenticity) seek to collapse the distance between reality and representation. She wanted to show through this technique that even where a voice is ‘real’ it is mediated and she wanted to remind viewers that what they are watching is constructed by the filmmakers. Clio has discussed how this approach worked in practice when it came up against the severe challenge of the powerful and unexpected story of Lorraine. An unexpected outcome of this technique was that it allowed Lorraine a degree of anonymity, because she did not want her face to be on camera.

Manjinder Virk plays Lorraine in *The Arbor* and she talks here about how an actress prepares for a part in which she will not use her own voice.

This was Manjinder’s first experience of lip-synching but she had learnt a lot already from working with verbatim theatre, which involved the use of headphones with an actor speaking the words they were hearing. From this experience, what she brought to lip-synching was an understanding of the rhythms of how people speak – their pauses, the way they go off at a tangent. “It makes you really present,” says Manjinder, “and stops you from thinking ahead. You can’t prepare to react or to build towards something as you would with an ordinary script.”

But lip-synching proved a complex challenge. “With lip-synching,” she says, “it was like looking at a sheet of music – very technical to start off with.” So when she received the edited interviews with Lorraine, how did she prepare?

“I put her on my Ipod,” Manjinder says. “Listening to her constantly, every day, but not to the point that you learnt too much.” To get to know every ‘um’ and ‘ah’ and every tone. But in these words there is an emotional journey and “when you begin to grasp that”, says Manjinder, “you start to read their subtext so you can see beyond the surface of the words. You have to find an emotional layer and trust that it will be there in your performance.”

All the decisions that an actor would normally make about pauses, speed, volume, and tone, for example have already been made by Lorraine. “I’m not deciding the rhythms – she’s deciding them.”

Manjinder says that if she were speaking a script of Lorraine’s words she’d probably put more emphasis into it. When Lorraine speaks her own words she can sound very matter-of-fact about things, which Manjinder, finds very upsetting. “I understood from Clio”, she says, “that my acting had to reflect that matter-of-factness. It’s easy sometimes to try too hard and every day chat isn’t like that.”

“Lorraine is amazingly articulate,” says Manjinder. “And now I feel I know her intimately.” She says she didn’t want to see Lorraine’s picture when she was working on the film. When she was developing the technique, she never looked in the mirror to see if her mouth was moving in time with the words.

Manjinder was pregnant while she was working on the film and she says she used her pregnancy to add another emotional layer to her performance. Far from wanting to condemn her for being implicated in the death of her child, Manjinder says, “I felt for her as a mother and I tried to use that in my performance.”
Time Line

Post-War Slum Clearances
1950s

Buttershaw Estate built in Bradford
1950s

Pakistani Immigrants arrive to work in the Bradford textile mills
1950s

Andrea Dunbar born
1961

Decline of the Textile Mills
1970s

First Yorkshire Ripper Murder
1975

Margaret Thatcher elected
1979

Lorraine Dunbar born
1979

Final closure of The Cotton Mills
1980s

Lisa Dunbar born
1980

Andrea’s first play - The Arbor – produced
1980

Inner City Race Riots in Chapeltown, Leeds and Handsworth, Birmingham
1981

Andrea’s second play – Rita, Sue and Bob Too – produced
1982

The Miner’s Strike
1984/5

Big Bang on the Stock Exchange
1986

Andrea’s third play – Shirley – produced
1986

More Inner City Race Riots in Chapeltown, Leeds
1987
The film *Rita, Sue and Bob Too* released
1987

Andrea dies
1990

Margaret Thatcher resigns
1990

John Major elected
1992

Buttershaw Renovated
mid/late 90s

Tony Blair elected
1997

*A State Affair* first performed at The Soho Theatre
2000

*A State Affair* performed in Bradford Alhambra
2001

*A State Affair* presented in The House of Lords
2002

BNP candidate first elected in Keithley West (nr Bradford)
2004

Lorraine Dunbar convicted of Manslaughter
2007

The World of the Film

**Andrea Dunbar: The Playwright and her Life**

Born in 1961, the third child of working class parents, Andrea Dunbar grew up on the Buttershaw Estate, newly built to house families from the demolished post-war slums. The Estate became notorious as a rough place and the road Andrea lived on, The Arbor, more notorious still. Here lived the largest and some of the toughest families.

There would eventually be eight Dunbar children. Andrea was the third and three of them would die young – the youngest at age eleven was killed playing ‘beat the car’ with his friends on a busy road in Bradford. Their father was a casual labourer, debt collector, rag-and bone man, but mainly unemployed, a heavy drinker and violent. Andrea would speak later of her own difficult relationship with him. Her mother remained at the core of the family – there for her children and her grandchildren.

When aged fifteen, she was asked to do a sixteen-page piece on medieval theatre, she told the teacher she couldn’t and he suggested she write a short scene about anything that interested her. That short scene became many more than sixteen pages. Encouraged by the same drama teacher, she expanded it until it became the
core of her first play, *The Arbor*, inspired by her own experience of being fifteen, unmarried and pregnant.

Three years later, through a friend of a friend, the play reached Max Stafford-Clark, the Artistic Director at The Royal Court. *The Arbor* told a story of repetitive pain: The Mother beaten for 20 years, her daughter pregnant now and beaten herself. And for the heroine of the play, as for Andrea herself, the added burden of racism. Buttershaw, on the outskirts of Bradford was overwhelmingly white. The waves of post-war immigrants who started to come from Pakistan in the 1950s to work the nightshifts in the textile mills, settled in the inner city Victorian houses.

The decline in that economy and increasing unemployment intensified white racism and Andrea, and The Girl of her play, are the butts of a wider social tension as well their partners’ blows. Andrea’s voice as Max Stafford-Clark says is “very sharp, very alive and very witty and her ear for dialogue is…remarkable.” *The Arbor* is uncompromising – there is an inevitability about the violence these women suffer, a horrible sense of ‘that’s the way it is - take the pain and carry on.’ But find a way to endure and live a life in between.

The play was written against the backdrop of The Yorkshire Ripper murders, which came very close to Andrea when her friend became one of his few surviving victims, famous on Buttershaw for the dents he left in her head with a hammer. Yet in *The Arbor*, Andrea even skates through this violence. When The Boy tells The Girl she can’t go home alone because “There’s man out there who stabs people…and he might get you.” The Girl replies “So what? What do you expect me to do about it? It’s tough luck then, isn’t it?”

Max Stafford-Clark commissioned Andrea’s second play, *Rita, Sue and Bob Too*, which has a lighter touch. Two 15-year old girls from the rundown Buttershaw council estate, that Andrea grew up on, baby sit for a relatively affluent couple living in a large private house in a more desirable part of the city. They start having an affair with the married man, Bob, who seduces them in his car on the moors outside Bradford. When Bob develops a preference for Rita, the two girl’s friendship rapidly disintegrates. Sue then falls for Aslam, a Pakistani colleague from a taxi firm that she works for. The fall out with their respective families is huge and, in the play, it’s Sue who’s grieving the loss of a friend.

When film producer, Oscar Lewenstein, saw *Rita, Sue and Bob Too* in a Royal Court preview he offered Andrea the chance to turn it into a film script. The film was released in 1987 and became a cult classic. But, for Andrea, the process of writing it became controlling and frustrating so when other writers were brought in, she walked out and began to draft her final play, *Shirley*. In the end the film was produced but the final script was so close to her own drafts that she was credited as the sole writer.

Andrea alienated some of the locals who thought they recognised themselves in the film and others who didn’t like that representation of their world. By the late eighties, *The Great North Show* finds her saying she isn’t sure what she’ll write next, maybe she won’t write at all.

By the time *The Arbor* was produced, Andrea already had two children, Lorraine and Lisa, by two different partners. She then entered a different but still troubled relationship with an older man, Jim, by whom she had a son, Andrew. Again, there
was violence and a lot of drinking but the relationship survived in some form until her death from a brain haemorrhage in 1990, collapsing in The Beacon pub.

**Between Andrea and Lorraine**

In 2000, when Max Stafford-Clark commissioned Robin Soans to write *A State Affair*, it was Lorraine’s voice that powerfully concluded that piece. She was the thread between Andrea and the alcoholism of the 1980s and herself and the heroin addiction of the nineties.

At that time, Lorraine had two children, both taken into care. Four years later her son, Harris, was born and two years after that on 16 July 2006, he died.

**The Buttershaw Estate**

Built on the outskirts of Bradford, Yorkshire in the 1950s, following slum clearance, the Buttershaw Estate was and always has been home to the white working class. Since the 1980s when Andrea was writing there, it has had a reputation as one of the most deprived estates in the country.

The decline of manufacturing industry, particularly the textile industry, and periods of economic depression led to increasingly high rates of unemployment on Buttershaw. They also led to 80% unemployment amongst the Pakistani community, housed mainly in inner city Bradford. As we see from *The Arbor*, there was always white racism in Buttershaw but these periods of intense economic devastation in the 80s when Andrea was writing and before the emergence of a more overtly anti-racist climate in the country as a whole, are likely to have been the most intense.

With the success of the British National Party's resurgent pro-white and anti-immigrant agenda and its electoral success in neighbouring Keighley, as a result of its ability to attract large numbers of white working class votes, Buttershaw could seem like fertile territory for them to win more seats. But although they have tried, the BNP has failed to get a hold there.

As we see in *The Arbor*, the heroin epidemic of the nineties spread to Buttershaw, fuelled by a drop in market prices. Now, the boarded up flats there housed addicts and dealers. But eventually work funded by the Single Regeneration Budget in the mid to late nineties swept away the broken buildings and replaced them with the Barratt-style houses we see in the film. During this time there was an intensive push to drive the drug dealers from the estate and a local woman, Yvonne Oliver was the motivating force behind The Ripple Drug Dependency Clinic, which is based there.

While many residents were and still are hostile to Andrea’s representation of the area in her work, they still claim her as their own and some credit her plays and film as a catalyst for the regeneration of the area.

**Artangel: Commissioning Producers of *The Arbor***

Since the early 1990s, Artangel has built a distinctive identity as one of the most innovative arts organisations working today. Based in London but working across Britain and beyond, Artangel commissions exceptional projects by outstanding contemporary artists. Commissions have included Rachel Whiteread’s, *House*

Michael Morris has been Co-Director of Artangel with James Lingwood since 1991 and he is the Executive Producer of The Arbor. Each Artangel project begins with “an invitation to an artist to exceed expectations with an uncompromising idea inspired and given shape by a particular place.”

The Jerwood Artangel Open under which The Arbor project was commissioned is an initiative set up in 2006, in association with Channel 4 and Arts Council England. This initiative invited Arts practitioners “to imagine ambitious transformations of specific sites and situations – urban, suburban and rural.”

**Cast**

**Manjinder Virk** *Lorraine*
Since graduating, Manjinder has performed in dance, theatre and screen productions including, in the award-winning Teatro Biuro Podrozys’ physical theatre show Millenium Mysteries; Unsuitable Girls (Lyric Hammersmith) after which Eastern Eye newspaper dubbed her as one of the best new actresses in Britain; Time Out fringe-winning verbatim show Come Out Eli; Workers Writes, directed by Rufus Norris at the Royal Court Theatre; Free Outgoing, also at the Royal Court.

Film and television credits include Plus One (Channel 4); Ghost Squad (Channel 4); Jack Rosenthal’s Ready When You are Mr McGill (Working Title); Trial by Jury (BBC); Green Wing (Channel 4); Child of Mine (ITV); The Blue Tower (monkey in heaven) directed by Smita Bhide (best feature film, Raindance Festival 2008); Neil Biswas’ Bradford Riots (Channel 4), nominated for best Television Drama at the 2007 South Bank Show Awards. She also played the lead in Peter Kosminsky’s drama Britz (Channel 4, RTS and BAFTA awards, Best Drama Serial 2008 and nominated for an International EMMY).

**Neil Dudgeon** *Steve*
Neil has acted in a number of film, television and theatre roles including (for film): Son of Rambow (Dir Garth Jennings) and Bridget Jones: The Edge of Reason (Dr. Beeban Kidron). He has also appeared in a number of television dramas including Life of Riley (BBC1, Dr Martin Dennis), Survivors (Dr Andrew Gunn and Touch of Frost (Dr. John Denister). His theatre credits include The Homecoming (Dr Michael Attenborough, Almedia Theatre) and Blasted (Dr. James MacDonald, Royal Court Theatre).

In 1999, he won a Best Actor for Single Film Monte Carlo Television Award.

**Monica Dolan** *Ann*
Monica Dolan trained at the Guildhall and has acted for theatre and in television. For theatre she has acted in numerous adaptations of Shakespeare including King Lear (Dir. Trevor Nunn, RSC) and A Midsummer Night’s Dream (Dir. Adrian Noble); other theatre credits include She Stoops to Conquer (Dir. Max Stafford-Clark, Royal National Theatre) and Hayfever (Dir. Declan Donellan, Savoy Theatre). She has appeared on television in History of Mr Polly (Dir. Gillies MacKinnon), ITV
Productions, *Wallsi & Edward* (Dir. Dave Moore, Company Pictures) and *Tipping the Velvet* (Dir. Geoffrey Sax).

**Danny Webb** *Max* and *Father*
Danny Webb has credits in film, television and theatre, including for film: *Alien 3* (Dir. David Fincher), *Henry V* (Dir. Kenneth Branagh), *Valkyrie* (Dir. Byran Singer) for television: *Land Girls* (Dir. Steve Hughes, BBC), *Lark Rise to Candleford* (Dir. Charlie Palmer, BBC), *Shackleton* (Dir: Charles Sturridge, Firstsight Films) and *Doctor Who, Life Begins and Honest*. Theatre credits include lead roles in Ben Elton’s *Popcorn* and *Hamlet* (Dir. Yuri Lybimov), *Dead Funny* (Dir. Terry Johnson) and *Serious Money* (Dir. Max Strafford-Clark).

**Christine Bottomley** *Lisa*
Christine Bottomley has had many roles on television, including *Tess of the D’Urbervilles* (Dir. David Blair, BBC), *Caravaggio* (Dir. Carl Hindmarch, BBC and Sex and Drugs and Scoring Goals* (Dir. Bruce Goodison, Channel 4). She has appeared in the films *Vera Drake* (Dir. Mike Leigh) and *The Waiting Room* (Dir. Roger Goldby). Her theatre credits include *Uncle Vanya* (Dir. Joe Hill-Gibbins, Young Vic Theatre) and *Flush* (Dir. Bijan Sheibani, Soho Theatre).

**Kathryn Pogson** *Pamela*
Kathryn Pogson’s first role was The Girl in Andrea Dunbar’s *The Arbor* at The Royal Court Theatre in 1980. Since then she has appeared in numerous other theatre, television and film productions including, for theatre: *The Merchant of Venice* (Shakespeare’s Globe), *One Way Pendulum* (Old Vic) and *Hedda Gabler* (Roundhouse); for television: *Foyles War* (ITV), *Without Walls: J’Accuse* (Channel 4) and *We’ll Meet Again* (LWT). Her film roles include Neil Jordon’s *Breakfast on Pluto*, Danny Boyles *Millions*, and Terry Gilliam’s *Brazil*.

**Natalie Gavin** *Girl* in *The Arbor*
New-comer Natalie Gavin’s family is from Buttershaw and she went to Buttershaw Comprehensive. Natalie Gavin has appeared in *The Chase* (Rollem Productions) and *Shameless* (Company Productions).

**Jonathan Jaynes** *David*
Jonathan can shortly be seen in Ricky Gervais and Stephen Merchant’s, *Cemetery Junction*. He also appeared in the film *First Knight*. Jonathan recently appeared in *A View From The Bridge* at Duke of York's, *Death of A Salesman* at York Theatre Royal, the award-winning NT production of *Saint Joan*. Other theatre credits include: *Neville’s Island* and *A View From The Bridge* (Wolsey Theatre Ipswich), *Equus* (Salisbury Playhouse) and *Anna Karenina*, *Happy Families* and *Wait Until Dark* (Watford Palace Theatre) as well as *Wicked Yaar* and *The Tempest* (NT). Television credits include *Two Pints of Lager, Down To Earth, The Bill, Oliver Twist, Dream Team, Eastenders and September Song*.

**Jimi Mistry** *Yousaf* in *The Arbor*
Jimi Mistry trained at Birmingham School of Acting and started his career in television which resulted in a recurring role in *Eastenders*. His debut lead role in film was in the BAFTA winning, *East is East* and he has since gone on to star in 2002’s *The Guru* opposite Marisa Tomei and Heather Graham, *Ella Enchanted* with Anne Hathaway, the Academy Award nominated *Blood Diamond* with Leonardo.
DiCaprio, and alongside Gerard Butler in Guy Ritchie’s *Rock n Rolla*. He can recently be seen opposite John Cussack and Thandie Newton in Roland Emmerich’s epic 2012.

**George Costigan** *Jimmy ‘the Wig’*
Costigan rose to fame in 1986 as the adulterous Bob in the comedy film *Rita, Sue and Bob Too*. He has since starred or featured in other television productions, including *Kavanagh QC*, *Murder Most Horrid*, *So Haunt Me*, *London’s Burning*, *The Bill*, *Holby City*, *Dalziel and Pascoe*, *The Inspector Lynley Mysteries*, *The Beiderbecke Connection*, *Casualty*, and most recently, *Unforgiven* (written by Sally Wainwright for ITV). His film work includes *Calendar Girls* and most recently for theatre, *Waiting for Godot* (*Manchester Library Theatre*), and *Death of a Salesman* (*York Theatre Royal*).

**Kulvinder Ghir** *Rafee*
Ghir is best known for his roles in *Rita, Sue & Bob Too*, *Blood & Peaches*, and the sketch show *Goodness Gracious Me*. He has also provided voices for the BBC Three show *Monkey Dust*. His play *Dusky Warriors* premiered at the Theatre Royal Stratford East in 1995 and in 2000, Ghir played the role of a news agent owner, in the first series of the *ITV1* drama series *At Home with the Braithwaites*.

**Crew**

**Clio Barnard** *Writer Director*
*The Arbor* is Clio Barnard’s debut feature and one of four projects awarded an Artangel/Jerwood Commission. Barnard is an artist filmmaker whose work has shown in cinemas, international film festivals and galleries including Tate Modern, Tate Britain and MoMA, New York. Her work has been screened on Channel 4 and had several international broadcasts.

Clio Barnard’s work is concerned with the relationship between fictional film language and documentary. She has often dislocated sound and image by constructing fictional images around verbatim audio. In *The Arbor* actors lip-synch to the voices of real people, questioning documentary’s aspiration to collapse the distance between reality and representation. Her films include: *Plotlands* (Whitstable Biennale), *Road Race* (Film London), *Random Acts of Intimacy* (BFI/Channel 4) and *Headcase* (Arts Council England / Channel 4). Barnard is also one of the winners of the Paul Hamlyn Award for Artists.

**Tracy O’Riordan** *Producer*
Tracy O’Riordan worked as a drama development executive and story editor before moving into physical production in 2002, when she production managed BBC docudrama *Little Angels* directed by Paul McGuigan, line-produced *Song of Songs* directed by Josh Appignanesi and worked as part of the production team on the multi-award winning *The Queen* directed by Stephen Frears. Tracy worked as a Production Executive on Digital Departures, overseeing the development and production of 3 micro-budget feature films as part of Liverpool Capital Of Culture 2008. The first of these features; Terence Davies’ *Of Time and the City* was selected for Cannes Film Festival 2008.
Michael Morris **Executive Producer**

Michael Morris has, with James Lingwood, been Co-Director of Artangel since 1991, and Artangel Media, which was set up in 2000. Prior to that, he was Director of Performing Arts at the Institute of Contemporary Arts in London. For Artangel, Morris has commissioned and produced projects by Robert Wilson, Michael Clark, William Forsythe, Brian Eno and Laurie Anderson, John Berger and Simon McBurney, amongst many others. He has executive produced other films for Artangel including Penny Woolcock’s *Exodus* (Channel 4, 2006), Mark Kidel’s *Imber* (BBC, 2004), Kutlug Ataman’s, *Kuba* (2005) Jeremy Deller’s *The Battle of Orgreave* (Channel 4, 2001).

Ole Bratt Birkeland **Director of Photography**

Ole Bratt Birkeland is an award-winning cinematographer of drama features, documentary and art films, and promos. His extensive credits include; for drama: *Helen* (Dir. J. Lawlor/ C. Molloy 2008, Winner - Best Cinematography Durban International Film Festival 2009 and Grand Jury Price Angers Premiers Plan European First Film Festival 2009), *Ruby Blue* (Dir.: J. Dunn 2006, Winner, London Independent FF ’08 Best Feature, and Grand Jury Prize DC Independent Film Festival 2008). His documentary and art films include *Peace One Day*, (Dir.. J. Gilley, BBC 2000/03)for which he won a Kodak Award for Best Documentary, Adelaide Film Festival, 2005), *Who Speaks for Muslims* (Dir. D. Herman), *Sealander* (Haunch of Venison, Dirs. Jane & Louise Wilson), and *Delia & George*, (The Place Dir.: S. Love, Winner, Bronze award BTAA 2009).

Nick Fenton **Editor**


His features include *Skindeep* (Best Film, Brest Film Festival 2001, Geneva Film Festival 2002), *Mavis and the Mermaid*, and *Managwana*. Nick has worked with Clio Barnard on three of her previous films including *Buggy Race* for which she won the Paul Hamlyn Fellowship 2005, and also with artist Jeremy Deller on his Turner Prize-winning film, *Memory Bucket*.

Daniel Goddard **Editor**

Daniel Goddard’s film editing work covers film, television, music videos and artists installations. His first feature film was with John Maybury’s *Love Is The Devil* (1998, winner, Edinburgh International Film Festival, Best New British Feature) and he has since worked on the award-winning films Sally Potter’s *Yes* (2004), *Rage* (2009) and Simon Pummell’s *Bodysong* (2002, BIFA Best British Documentary / BAFTA interactive Award for Education Focal International Best Use of Footage). Other credits include work with directors Anton Corbijn, Storm Thorgerson and Tomato, and for artists including Wolfgang Tillmans, Hannah Collins, Mona Hatoum, Idris Khan and Alexander McQueen. His documentary credits include *Into The Wind* (Dir: Ezra Holland) and *An Exile In Paradise: The Adventures Of Edward Lear* (Dir: Derek Smith).
Tim Barker Sound Designer
Tim Barker graduated from the Royal College of Art in Sound Design for Film and Television in 1997. Since then he has worked in British independent film, animation and art installations. He has worked with directors such as Marc Munden on the award winning *Mark of Cain*, Harmonie Korine on *Mister Lonely*, Samantha Morton on her debut feature *The Unloved* and Mat Whitecross on the Ian Dury biopic *Sex and Drugs and Rock & Roll*. Tim has worked with Clio Barnard on a number of short film and installation projects and most recently as sound designer on *The Arbor*.

Amy Hubbard Casting Director
Amy Hubbard graduated from Trinity College Dublin before starting a career in casting. Her credits include *The Lord of the Rings Trilogy* (directed by Peter Jackson), *Chocolat* (UK casting, directed by Lasse Hallstrom), *The Grey Zone* (directed by Tim Blake Nelson), *Ben Hur* (tv mini-series, directed by Steve Shill), *There Be Dragons* (directed by Roland Joffe), *The Devil's Double* (directed by Lee Tamahori) and the one that makes her daughter the most proud: *Weetabix 'Horse Racing'* (commercial, directed by Ringan Ledwidge). Amy Hubbard is currently casting *The Hobbit* for director Guillermo Del Toro and producer Peter Jackson.

Matt Button Production Designer
Matt Button trained at Camberwell College of Arts and Crafts and Winchester School of Art and has undertaken commissions as modelmaker, prop and set builder, prop master, designer, fabricator and mouldmaker. His Production Design credits include: *Dead Man Running* (Pathe Films, 2009), *The Doctor Who Hears Voices* (Channel 4, 2007) and *Rise of the Foot Soldier* (cinema release, 2007); and as Art Director his work includes *Pleasureland* (Channel 4, 2003) and *Silent Witness – Apocalypse* (BBC, 2006).

Molly Nyman Composer
Harry Escott Music Supervisor
Molly and Harry began working together in 2001. They have composed music for a number of award winning and critically acclaimed films including *Shifty* (Dir. Eran Creevy, 2008), which was nominated for a BIFA for best score; *Poppy Shakespeare* (2008), a BAFTA winning film for Channel 4. Other scores include for Michael Winterbottom’s *A Mighty Heart* and *Road To Guantanamo* (winner, Silver Bear at the Berlin Film Festival), and Nick Broomfield’s *Ghosts* (Film Four, 2006). Their television credits include *Father and Son* (ITV) Stephen Fry In America (BBC), Black Britain (Channel 4) and *Lost Buildings of Great Britain* (Channel 4).

Matt Price Costume Designer
A graduate of Central St Martins in Fashion and Theatre Design, Matt Price learnt his trade at the world’s largest costume house Angels. He has worked extensively in costume design and styling for fashion, promotions, commercials and film. He has designed for principal characters on major feature films including *Me and Orson Welles* (2009) and modern cult classics such as *This is England* (2007) and *Rock n Rolla* (2007). Other film costume credits include: *The Magic Flute* (2007), *Faintheart* (2008), *Shanghai* (2008), *Forget Me Not* and *Solito* (2010). He has also designed costumes for a range of TV dramas including: *Ashes to Ashes*, *The Bill*, *Skins* and *Hollyoaks*.
Sue Wyburgh  Make-Up & Hair Designer
Sue Wyburgh has been make-up designer on features, television, short films and docudramas, commercials, music stills and promos and fashion houses. Her work includes features Babymother (Dir. Julian Henriques) and Manderlay (Dir. Lars Von Trier); television for Baadass TV, Metrosexuality (Channel 4) and Popworld (E4); and docu-dramas Dead or Alive, The Hunt for Osama Bin Laden (writer/dir. Mark Everest) and Rough Crossings (Dir. / Prod. Steve Condie).