

British Screen and BBC Films

*present*

A Working Title Production

*of*

A Derek Jarman Film

# Edward II

based on the play by

*Christopher Marlowe*

*with*

Steven Waddington

Andrew Tiernan

Tilda Swinton

Nigel Terry

Jerome Flynn

John Lynch

Kevin Collins

Dudley Sutton

*and*

Annie Lennox

*Directed by* Derek Jarman

*Produced by* Steve Clark-Hall *and* Antony Root

*Screenplay by* Derek Jarman, Stephen McBride *and* Ken Butler

*Executive Producers* Sarah Radclyffe *and* Simon Curtis

*Director of Photography* Ian Wilson

*Editor* George Akers

*Music by* Simon Fisher Turner

*Production Designer* Christopher Hobbs

*Costume Designer* Sandy Powell

*Running time:* 90 mins

*Certificate:* 18

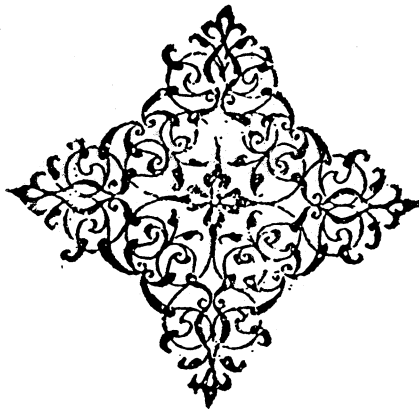


# The troublesome

*raigne and lamentable death*  
Edward the second, King of  
England: with the tragicall  
fall of proud Mortimer:

And also the life and death of Peirs Gaueston,  
the great Earle of Cornewall, and mighty  
favorite of king Edward the second, as it was  
*publiquely acted by the right honorable*  
*the Earle of Pembroke his*  
*servantes.*

*Written by Chri. Marlow Gent.*



*Imprinted at London by Richard Bradocke,*  
*for William Iones dwelling neere Holbourne conduit,*  
*at the signe of the Gunne. 1 5 9 8.*

# CAST

*Edward II* STEVEN WADDINGTON

*Lightborn* KEVIN COLLINS

*Gaveston* ANDREW TIERNAN

*Spencer* JOHN LYNCH

*Bishop of Winchester* DUDLEY SUTTON

*Isabella* TILDA SWINTON

*Kent* JEROME FLYNN

*Prince Edward* JODY GRABER

*Mortimer* NIGEL TERRY

*Chorus of Nobility* JILL BALCON

BARBARA NEW

ANDREA MILLER

BRIAN MITCHELL

DAVID GLOVER

JOHN QUENTIN

ANDREW CHARLESON

*Bishop* ROGER HAMMOND

*Poet* ALLAN CORDUNER

*Singer* ANNIE LENNOX

*Captive Policeman* TONY FORSYTH

*Dancers* LLOYD NEWSON

NIGEL CHARNOCK

*Sailors* MARK DAVIS

ANDY JEFFREY

*Man with snake* BARRY JOHN CLARKE

*Altar Boys* JOHN HENRY DUNCAN

THOMAS DUNCAN

*Soldiers on guard* GILES DE MONTIGNY

JONATHAN STABLES

MICHAEL WATKINS

ROBB DENNIS

*Thugs* DAVID OLIVER

CHRIS MCHALLEM

CHRIS ADAMSON

DANNY EARL

*Wild girls* KIM DARE

KRISTINA OVERTON

*Gym Instructor* TREVOR SKINGLE

*Equery* CHRISTOPHER HOBBS

*Seamstresses* SANDY POWELL

KATE TEMPLE

*Masseur* ANDREW LEE BOLTON

*Sexy girls* LIZ RANKEN

RENEE EYRE

SHARON MUNRO

*Youths* DANIEL BEVAN

IAN FRANCIS

JAMES NORTON

TRISTAM CONES

*Elektra Quartet* JOCELYN POOK (VIOLA)

ABIGAIL BROWN (VIOLIN)

SONIA SLANY (VIOLIN)

DINAH BEAMISH (CELLO)

# Credits

*Directed by* DEREK JARMAN

*Producers* STEVE CLARK-HALL  
ANTONY ROOT

*Screenplay* DEREK JARMAN  
STEPHEN MCBRIDE

KEN BUTLER

Based on the play by

CHRISTOPHER MARLOWE

*Executive Producers* SARAH RADCLYFFE  
SIMON CURTIS

*Director of Photography* IAN WILSON

*Editor* GEORGE AKERS

*Music by* SIMON FISHER TURNER

*Production Designer* CHRISTOPHER HOBBS

*Make-up* MORAG ROSS

*Costume Designer* SANDY POWELL

*Associate Director* KEN BUTLER

*Sound Recordist* GEORGE RICHARDS

*Art Director* RICK EYRES

*First Asst. Director* CILLA WARE

*Script Supervisor* PEARL MORRISON

*Production Manager* SARAH SWORDS

*Production Co-ordinator* MAIRI BRETT

*2nd Asst. Director* IAN FRANCIS

*3rd Asst. Director* JEREMY JOHNS

*Focus Puller* KENNY BYRNE

*Dubbing Mixer* PETER MAXWELL

*Asst. Dubbing Mixer* MICK BOGGIS

*Sound Recordist* BILL MCCARTHY

*Assistant Editor* LAURA EVANS

*Dubbing Editor* EAN WOOD

*Wardrobe Supervisor* PAUL MINTER

*Choreography* LLOYD NEWSON

NIGEL CHARNOCK

*Music Performed by* SIMON FISHER TURNER

DEAN BRODERICK

RICHARD PRESTON

MELANIE PAPPENHEIM

GLEN FOX

# Special thanks

*Susie Figgis, Lynn Beardsall, Nigel Eddington, Dean Andrews, Leigh Blake, Cartri Drummond, Sunita Singh, Annie Symons, Lee Towsey, Nigel Holland, Graham Sharpe, Wendela Scheltema, Cinnamon Day, Modern Travel, Stereo & Mono.*

Costumes & Toile for fitting scene kindly lent by AMY & GRACE LI

*Gowns made by* JOHN KRAVSA

*Additional gowns by* CLARE SPRAGGE

HEATHER JOINER

*Clothes donated by* PAUL SMITH

JOE CASELY-HAYFORD

KATHRINE HAMNETT

HERMES

EXPECTATIONS

*Costumes supplied by* MORRIS ANGEL

BERMAN & NATHANS

ROBE NOIRE

"EVERY TIME WE SAY GOODBYE"

*Composer* Cole Porter

© HARMES Inc

*Administered by* Warner Chappell

*Sung by:* ANNIE LENNOX

By kind permission of BMG ARIOLA

"DIVERTIMENTO in F Major K138" Andante

*Composer* Mozart

*Performed by;* ELEKTRA QUARTET

*Arranged by* JOCELYN POOK

"DANCE OF THE SUGAR PLUM FAIRY"

*Composer* Tchaikovsky

*Performed and Arranged by;*  
DEAN BRODERICK

"JINGLE BELLS"

*Composer* James Pierpont

*Performed & Arranged by:*  
SIMON FISHER TURNER

Distributed by THE SALES Co

FILMED AT BRAY STUDIOS, ENGLAND

by

EDWARD II Ltd

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# Synopsis

From the dungeon in which he is imprisoned, a despairing King Edward (STEVEN WADDINGTON) recalls the train of events which led to his downfall...

Newly crowned, the youthful King restores his favourite, Piers Gaveston (ANDREW TIERNAN), to his side, heaps titles and honours on his head, and gives himself over to a life of pleasure and ease.

With Edward neglecting his wife Isabella (TILDA SWINTON) and the responsibilities of state, and Gaveston lording it over the nobles and churchmen at court, the reckless pair soon make powerful enemies. Distraught with jealousy, Isabella joins with an outraged Mortimer (NIGEL TERRY) in seeking to have Gaveston sent into exile.

The earls and bishops united against him as well, there is nothing the grief-stricken Edward can do to resist, and even when he persuades Isabella to have Gaveston recalled, she and Mortimer plot to murder the royal favourite upon his return.

Having made an attempt on Gaveston's life, Mortimer and Isabella plunge the country into civil war, and even the king's brother, Kent (JEROME FLYNN), takes arms against him.

Gaveston attempts to escape, but is captured and brutally murdered, and although Edward soon avenges his death, a victorious Mortimer and Isabella consolidate their power by killing Kent and imprisoning the king.

With Edward deposed, Mortimer and Isabella delight in their new-found power, and while Isabella plans his death, a fearful Edward awaits his fate...

# About the production

Newly crowned as king of England, the youthful Edward II bestows gifts and titles and all his devotion upon his beloved Piers Gaveston. In neglecting his wife, Isabella, and the affairs of state, however, and allowing the upstart Gaveston to lord it over the nobles and churchmen at court, Edward makes powerful enemies and his fall is sudden and complete, ending in separation from Gaveston and bloody civil war.

An extraordinary story of obsessive love, fierce ambition and barbarous revenge, Derek Jarman's EDWARD II is a British Screen and BBC Films presentation of a Working Title production. Freely adapted from the original play by Christopher Marlowe, it is produced by Steve Clark-Hall and Antony Root.

Shot over a period of five weeks at Bray Studios, near Windsor, EDWARD II is a long-planned film from one of Britain's most highly-regarded filmmakers and features a cast which includes newcomers Steven Waddington (as Edward) and Andrew Tiernan (as Gaveston), as well as such well-known names as Tilda Swinton and Nigel Terry. The film also features contributions from singer Annie Lennox and the dance group DV8.

Like several of the cast members, most of the production team Derek Jarman gathered about him for EDWARD II were Jarman regulars. Production designer Christopher Hobbs designed both 'Jubilee' and the much-praised 'Caravaggio', while costume designer Sandy Powell worked on 'Caravaggio' and 'The Last of England', as well as other films which include 'Stormy Monday' and 'The Miracle'.

Composer Simon Turner is also a regular collaborator with Derek Jarman and, as he did on 'Caravaggio', recorded many seemingly random noises on the set of EDWARD II and incorporated them into the film's soundtrack. EDWARD II's distinguished lighting cameraman meanwhile is Ian Wilson, who numbers 'Wish You Were Here' amongst his credits.

Although a contemporary of Shakespeare's, Christopher Marlowe was a radically different sort of character - a notorious intriguer, atheist and homosexual who died in a pub brawl in Deptford before he reached 30.

In EDWARD II, the earliest known edition of which dates from 1594, Marlowe also wrote a very different sort of history play to Shakespeare's semi-official accounts of the rise of the Tudor dynasty: namely the story of a king whose love for his favourite might have involved what Marlowe's contemporaries regarded as an abominable vice, but who attains full tragic stature nonetheless.

'What's so interesting about EDWARD II,' Derek Jarman says, 'is it touches on areas that still aggravate people, unlike "Henry V" for example. In fact, it's remarkable for a play written in the 16th century, and that's why I wanted to do it'.

All the dialogue in the film of EDWARD II is from the original play, although Derek Jarman has also adapted the play for the purposes of bringing it to the screen.

'The point,' he explains in characteristically forthright fashion, 'is that a play isn't a film and, anyway, no one will be outraged by what I've done because no one's seen the play. Outside Britain certainly, very few people know it. This film will be on in New Zealand I hope, and the play's probably never been performed there at all, although I can just see people being up in arms about me saying that ...'

Says producer Antony Root: 'Derek knew all along what interested him most about the stage play. That was clearly the relationship between Gaveston and Edward and the way people like Mortimer imagine that the state itself is being corrupted by that relationship. He's faithful to those themes throughout and at the same time finds his own late 20th century way of exploring them.'

Rather than attempting to recreate medieval England, production designer Christopher Hobbs created a series of huge blocks of stone as a backdrop for the action and furnished the sets with a minimum of props. Costume designer Sandy Powell, meanwhile, dressed each character without particular regard for the play's medieval setting.

Thus the overlooked Isabella takes comfort in clothes which grow daily more lavish and brash and which recall the opulent style an Ivana Trump or Imelda Marcos. Interestingly, however, Isabella's taste for expensive clothes is also rooted in historical fact.

'One of the things I found out in researching the film', Derek Jarman explains, 'is that Isabella spent everything she could on expensive dresses. I think she had 300 pearls and as many rubies on just one dress, and there's a record of her keeping her seamstresses working into the middle of the night, with huge amounts of money spent on candles.

'I wanted to find a way of putting that information across about Isabella', Jarman adds, 'but I never thought of doing it by having fancy medieval costumes, because I'm never taken in by costume dramas. I can't even watch them because they never look historical. They just look appalling.'

As Jarman stresses, he is more concerned with depicting a past which has a vital connection with the present. The *Outrage* activists, for example, have found their way into the film because, Jarman says, 'the whole central relationship between Edward and Piers Gaveston is mirrored by what's happening right now with Section 28 and Clause 25 and so on'.

'There's also a sense in which the making of the film is about reclaiming history,' Jarman says, 'because there's been a long tradition of denying the homosexual side of the relationship between Edward and Gaveston.

'Once that relationship is shown what it was, people may just want to see the film as a comment on true love. If you believe in such a thing,' he adds, 'then everything Edward does, including slaughtering so many people, is completely justified. I mean, if Cleopatra is allowed to get away with whatever she gets away with, or Dido and Aeneas, then surely Edward and Piers Gaveston emerge completely vindicated by history.

'Also, I was interested in looking at love in a different way. EDWARD II isn't quite a love story. I've chosen to leave it rather in the area Marlowe did, which is as a story of obsession. One can't quite see why this one person is attracted to the other one, and surely that's the way everybody thinks about other people falling in love?'

# Cast

## Edward II

### STEVEN WADDINGTON

Steven Waddington was recommended to Derek Jarman by fellow actor Nigel Terry, with whom he had worked at the Royal Shakespeare Company, and was cast in the title role of Edward II having originally auditioned for one of the supporting parts.

"As I hadn't been in a film before," Steven says, "to be involved at all was enough, and I had a feeling of total jubilation when Derek asked me to play Edward.

"Needless to say perhaps," Steven adds, "Edward's an intriguing character to portray, and I suppose I've seen the key to his behaviour as being the way he's torn between his responsibilities to his wife and for the affairs of state, and his love for Gaveston.

"I don't know whether it makes it any better, but I also think Edward's spurred on by Gaveston to do most of the vengeful things that he does. What's more, those things are only done in retaliation. He seems to decide to fight fire with fire."

Born and brought up in Leeds, Steven Waddington was encouraged in his enthusiasm for acting at his local school. His former headmaster eventually gave up teaching to pursue an acting career, while Steven himself not only acted in the usual range of school plays but also appeared in several Yorkshire Television productions, among them "Emmerdale Farm" and "Eighteen Desperate Hours", sometimes as an extra and sometimes with a few lines of dialogue to deliver.

Soon after his eighteenth birthday, Steven won a place at the East 15 Acting School and moved to London. He finished his training at East 15 in the summer of 1989, and subsequently joined the Royal Shakespeare Company, first at Stratford and then at the Barbican and on tour in Newcastle.

Among the productions Steven appeared in during his eighteen months with the RSC were David Thacker's award-winning staging of "Pericles" (with Nigel Terry in the title role); "All's well That End's Well", directed by Barry Kyle; and "As you like it", directed by John Caird. He also understudied Charles Dance in Terry Hands' well-received production of "Coriolanus".

"When I was at school," Steven says, "my two greatest ambitions were definitely to join the Royal Shakespeare Company and make a film, so right now, I'm having to have a rethink."

# Gaveston

## ANDREW TIERNAN

Andrew Tiernan, who plays Edward II's lover, Piers Gaveston, was born in Birmingham and began acting with the Birmingham Youth Theatre while he was still at school. Between 1984 and 1987 he trained at London's Drama Centre.

It was his performance in a fringe theatre production of "M-62" which got him an agent and led in turn to a lead role in the well-received BBC Screenplay film "Sweet Nothing", directed by Tony Smith, which was broadcast in 1990.

Andrew's other credits include a season with the Birmingham Repertory Theatre and the lead role of Azor in Jonathan Martin's production of "The Dispute" at the Crucible Theatre, Sheffield.

On television he has been seen in the Granada film "Prime Suspect" and as Raymond Wilcox in the BBC2 adaptation of David Lodge's "Nice Work". Immediately after completing work on Edward II, he also joined the cast of a second BBC Screenplay film, "Thacker", which was directed by Richard Spence.

In order to play Gaveston, Andrew turned down a key role in "Alien 3", which was shooting in London at the same time. "I was just happy to have the chance to do a British film," he says, "and very interested by the idea of working with Derek Jarman.

"As for the character of Gaveston," he explains, "I wanted to get across the fact that there was nothing soft about him. He has a rough edge anyway, because if you read up on him he was a traveller and an adventurer and always getting into sword-fights, and his experiences only to serve to toughen him up all the more.

"What also interested me about Gaveston," Andrew says, "was the way he conducts his relationship with Edward. It's certainly not a classical love story, although there's no doubt that in the end Gaveston is fiercely loyal to the king."

# Isabella

TILDA SWINTON

Tilda Swinton is cast in Edward II as the king's wife, Isabella, who takes her revenge for her husband's neglect by joining with Mortimer to plot his downfall. Tilda's previous work with director Derek Jarman includes "Caravaggio", in which she played Lena; "Aria"; "The Last of England"; and "War Requiem".

A graduate of Cambridge. Tilda Swinton joined the Royal Shakespeare Company shortly after leaving university and among her several roles was that of Juliet in Adrian Noble's production of "Measure For Measure". She subsequently joined the Traverse Theatre in Edinburgh, where she appeared in "Dead Men" by Mike Stott and "White Rose", by Peter Arnott, the latter seen at London's Almeida Theatre as well.

Also at the Almeida, Tilda Swinton appeared in "The Tourist Guide", while back at the Traverse Theatre she performed "Man To Man", Manfred Karge's one-woman play which later transferred to the Royal Court.

Her more recent theatre credits include a workshop production of Peter Handke's "The Long Way Round" at the National Theatre, and the

role of Mozart in "Mozart and Salieri", first in German in Vienna and Berlin, and then in an English-language production, again at the Almeida.

Television audiences know Tilda from the Channel Four series "Zastrozzi", the film "Play Me Something", and the BBC's popular recent series "Your Cheatin' Heart", written by John Byrne.

Her film credits, meanwhile, include Peter Wollen's "Friendship's Death" and the German-made "The Wild Party". By the time Edward II is released Tilda also expects to have finished work on a film of "Man to Man" and a screen adaptation of Virginia Woolf's "Orlando" which is due to be filmed in the Soviet Union.

Tilda smilingly describes her latest collaboration with Derek Jarman as "a portrait of pretended family and a Pantomime of English manners".

"As for the influences for Isabella," she explains, "they would have to include such people as Audrey Hepburn, Jean Shrimpton, Princess Grace, The Princess of Wales, Ivana Trump, Jackie Onassis, Margaret Thatcher and the Empress Wu."

# Mortimer

## NIGEL TERRY

Nigel Terry, who took the title role in 'Caravaggio' and played Abraham in 'War Requiem', is cast in Derek Jarman's new film as Mortimer, an influential nobleman whose opposition to Edward and Piers Gaveston finally leads to civil war.

'I think Mortimer begins by believing that Edward's relationship with Piers Gaveston is actually a corrupting influence on the whole state,' Terry explains, 'and that what he does is therefore for the good of his country. Pretty soon though, he's drunk with his new-found power.'

A one-time member of the National Youth Theatre, Nigel Terry trained at London's Central School of Speech and Drama and has long been one of Britain's most respected theatre actors.

Among his numerous credits with the Royal Shakespeare Company he has played Casio in a production of 'Julius Caesar', Shylock in 'The Merchant of Venice', Benedict in 'Much Ado About Nothing', and, most recently, the title role in 'Pericles' and Bosola in 'The Duchess Of Malfi', both of them productions which were seen in Stratford and London.

For the National Theatre he has played the lead role in 'Don Juan', and also appeared in productions of 'A Month in the Country' and 'Sergeant Musgrave's Dance'. In addition he has appeared with the Joint Stock Company and Cheek By Jowl, and at the Royal Exchange Theatre in Manchester, the Royal Court Theatre and the Almeida.

Apart from 'Caravaggio' and 'War Requiem', Nigel Terry's films include 'The Lion in Winter' in which he played Prince John and John Boorman's 'Excalibur' in which he had the central role of King Arthur.

Among his television credits meanwhile are 'The Merry Wives of Windsor' (as Pistol) for the BBC; Channel Four's adaptation of 'The Possessed'; and the recently broadcast 'The Orchid House'.

A large, stylized handwritten signature in black ink that reads "Kent". The signature is written in a cursive, flowing style with a long, sweeping underline that extends to the right.

#### **JEROME FLYNN**

Jerome Flynn plays Kent, the king's brother, who forsakes him when he believes the continuing advancement of Gaveston threatens civil war.

'Kent's a confused man', Jerome says. 'He loves his brother and to begin with he is merely amused by Gaveston. Suddenly he thinks he has to put his country first, however, and in doing that he rather forgets his better qualities. Not that it takes him long to realise he's sided with the wrong people...'

Born near Sevenoaks in Kent, Jerome Flynn trained at London's Central School of Speech and Drama between 1981 and 1984 and has since divided his time between a steady succession of film, theatre, and television roles.

At the same time as making EDWARD II, Jerome was also appearing in the role of Alcibiades in Trevor Nunn's production of 'Timon Of Athens' with David Suchet at the Young Vic Theatre.

Prior to that, Jerome had played Orlando in 'As You Like It' and Delio in 'The Duchess Of Malfi', both of them productions for the Royal Shakespeare Company which transferred from Stratford to the Barbican. He had also been seen in a staging of 'Venus and Adonis' at the Almeida Theatre and a production of 'Prairie du Chien' at the Royal Court.

On television Jerome's credits include 'The Monocled Mutineer' (as Franny); Les Blair's original film of 'London's Burning', in which he played Fireman Baines; 'The Fear'; the lead role in the television adaptation of the play 'Dirty Dishes'; Christopher Morahan's 'Troubles'; and, most recently, the role of Paddy Harrison in Central Television's seven-part drama series about life in the British army, 'Soldier Soldier'.

Jerome also appeared in Piers Haggard's film 'A Summer Story' and Agnieszka Holland's 'To Kill A Priest', although neither, he says, prepared him for the experience of making a film with Derek Jarman.

'I don't know how to put it', he admits, 'except to say that Derek's behaviour on set seems more like that of a ten-year-old who's having lots of fun as opposed to someone who's engaged in a dreadfully serious, artistic endeavour. Having said that, he still manages to get wonderful stuff up there on screen of course. It's just that we all have a good time in the process.'

# Prince Edward

**JODY GROBER**

Jody Grober, who plays the future Edward III, is eleven years old and lives in Islington.

He began acting and occasional modelling when he was just six and he first met Derek Jarman when he auditioned to be an extra on 'War Requiem'.

In fact, Jarman cast Jody in a role which required his presence in several key scenes in 'War Requiem' and called upon him again for his next film, 'The Garden'.

'The most difficult thing about this film,' Jody admits, 'is learning the lines, because there are some old-fashioned words I haven't seen before.'

Jody nonetheless hopes to continue acting when he leaves school. He is a regular filmgoer and, in particular, a fan of Jack Nicholson.

# SPENCER

## JOHN LYNCH

Irish-born actor John Lynch plays Spencer, who nurses Gaveston and is Edward's companion in the final days of his reign.

Trained at London's Central School of Speech and Drama, John Lynch has already had a succession of major film, television and theatre roles since leaving college, and immediately after finishing work on EDWARD II spent seven weeks in Ireland filming 'The Railway Station Man' alongside Julie Christie and Donald Sutherland.

His other film credits include Richard Stanley's cult film 'Hardware' (in which he played Shades), Ken McMullen's '1871', and Pat O'Connor's 'Cal', in which he played the title role of a young man reluctantly caught up with the IRA.

On television John Lynch has been seen as Gavin in director John Chapman's 'Making Out' for the BBC, as Brian in Granada's 'Who Bombed Birmingham?', and as Vincent Gibney in 'The Roughest Way'.

Among his theatre credits are productions of 'The Strangeness of Others' at the National Theatre, 'The Tutor' at the Old Vic, and 'Up to the Sun, Down to the Centre' at the Royal Court Theatre. John also played Smike in Trevor Nunn's celebrated adaptation of 'Nicholas Nickleby' for the Royal Shakespeare Company, and was cast as Konstantin in Charles Sturridge's production of 'The Seagull' which transferred from the Lyric Hammersmith to the Queens Theatre.

# Lightborn

## KEVIN COLLINS

Kevin Collins is cast in EDWARD II as Lightborn, the king's jailor. In Christopher Marlowe's original play, Lightborn is an out-and-out villain who takes obvious pleasure in Edward's sufferings, whereas in Derek Jarman's reinterpretation of the story he has become a sympathetic character.

'In fact, when we hear him telling the queen that he's willing to murder Edward,' Kevin Collins explains, 'he's just saying it as a way of saving his skin. He has no intention of actually killing the king and the scene of Edward's death turns out to be a nightmare-like vision of something which doesn't actually happen'.

'Certainly,' Collins adds, 'there is a theory that Edward survived being deposed and spent the rest of his life living quietly in a monastery in Italy.'

EDWARD II is the third film of Derek Jarman's that Kevin Collins has appeared in. He was an extra in Jarman's 1988 film 'War Requiem', and, more recently, he was cast in the leading role of one of the persecuted gay lovers in Jarman's 'The Garden'.

Collins, who is originally from Newcastle-upon-Tyne, has also recently appeared in a short film made for the British Film Institute, and he is also to be seen in the forthcoming feature film, 'Young Soul Rebels'.

# The Bishop of Winchester

## DUDLEY SUTTON

Dudley Sutton, who is cast as the Bishop of Winchester, is a well-known face to film, television, and theatre audiences.

His film credits include 'The Devils', 'Valentino' and 'The Rainbow', all for director Ken Russell; Fellini's 'Cassanova'; 'The Prince and the Pauper'; and 'Lamb', directed by Colin Gregg.

On television he has been seen in 'Smiley's People', 'Shine on Harvey Moon', 'Widows' and 'Lovejoy', while his theatre appearances include productions of 'Macbeth' for director Bryan Forbes at the Old Vic, 'JJ Farr' at the Phoenix Theatre, directed by Ronald Eyre, and 'Curse of the Starving Class' at the Royal Court Theatre.

# Production Director

## DEREK JARMAN

Derek Jarman was born in January 1942 in Northwood, London. He read English and Art History at King's College and in 1963 transferred to the Slade School where he studied painting alongside such contemporaries as David Hockney.

In 1967 he won the Peter Stuyvesant award and showed his paintings at the Young Contemporaries and John Moores exhibitions, although he increasingly became interested in costume and set design.

Having designed Frederick Ashton's "Jazz Calendar" for the Royal Ballet and then a production of "Don Giovanni" for the English National Opera, Jarman served as a set designer on two films for Ken Russell, "The Devils" and "Savage Messiah".

He made his own directorial debut with "Sebastiane", a feature film scripted entirely in Latin about the life of the martyred saint. Shown at the Locarno Film Festival, "Sebastiane" was widely recognised as marking the emergence of an important new talent and was closely followed by "Jubilee" and a highly imaginative adaptation of Shakespeare's "The Tempest".

In between continuing to work in design and painting, Derek Jarman made numerous short, 16mm films during the early 1980's, among them "In The Shadow of the Sun" and "Imagining October", as well as writing the first volume of his autobiography, "Dancing Ledge".

1986 saw the release of Jarman's long-planned "Caravaggio", a film which marked a complete break with notions of what a historical film ought to be and which was enthusiastically received as the director's most ambitious and successful film to date.

Since that time Derek Jarman has been responsible for three more feature films; 1987's "The Last of England", "War Requiem" (which set Wilfred Owen's poetry to Benjamin Britten's music), and, in 1990 "The Garden".

He also contributed one of the segments to the opera film "Aria" and published a book entitled "The Last of England", in which he made public that he had been diagnosed HIV positive.

"What's so interesting about EDWARD II," Jarman says, "is that it touches on areas that still aggravate people, unlike "HENRY V" for example. In fact it's remarkable for a play written in the 16th century, and that's why I wanted to do it.

"It's a story of love versus responsibility. That's always the way. It's the same with Dido and Aeneas and Antony and Cleopatra - you're not allowed to fall in love if you rule the world.

"It's also about the clash between gay desire and public morality," Jarman adds. "The whole central relationship between Edward and Piers Gaveston is mirrored by what's happening right now with Section 28 and Clause 25 and so on".

"Also I was interested in looking at love in a different way. EDWARD II isn't quite a love story. I've chosen to leave it rather in the area Marlowe did, which is as a story of obsession. One can't quite see why this person is attracted to the other one, and surely that's the way everybody thinks about other people falling in love?"

A large, stylized, handwritten signature in black ink. The word "Producer" is written in a cursive, calligraphic style. The letter 'P' is particularly large and loops around the start of the word.

**STEVE CLARK-HALL**

Producer Steve Clark-Hall worked briefly as a newspaper reporter before training at the BBC and then setting up the independent film and television production company Skyline, which has offices in both Edinburgh and London.

Over the last ten years Steve Clark-Hall and Skyline have been responsible for more than 130 hours of network television - ranging from the long-running magazine programme "Years Ahead" for Channel Four

to hard-news documentaries and drama series - and, more recently, theatrical feature films as well.

Particular successes have included the three-part series "Blood Red Roses", written by John McGrath and produced by Steve Clark-Hall for Channel Four and Lorimar; "The Coming Of Age", a documentary series about the ageing of the world's population which was two years in the making; and an edition of Channel Four's "Dispatches" series about political developments in Israel.

Steve was also associate on the well -received feature film "The Dressmaker", starring Joan Plowright and Billie Whitelaw, and during 1990 was the executive producer of two controversial documentary films shot in New York and Ireland, "Aids: A Priest's Trial" and "Soul Survivor".

In the same year Skyline was also responsible for "The Big Day", six hours of live music from Glasgow.

On working with Derek Jarman and EDWARD II, Steve says: "The film has got two particularly interesting characteristics. One is that it's visually ravishing, which is, of course, typical of Derek at his best. Secondly, it has a absolutely strong storyline.

"I don't think that even "Caravaggio" had the structural completeness that EDWARD II does, and that means that the film could well find a new audience for Derek. No one need worry that EDWARD II will be difficult to watch, in other words, although it's sure to be an extraordinary experience."

*Producer*

ANTONY ROOT

Antony Root, who is head of production for Working Title Television, studied at Cambridge University and began his career in theatre management and publicity before joining the BBC, where he spent four years as a script editor.

Among the series he worked on during his time at the BBC were "The Chinese Detective" and BBC2's 13-part adaptation of CP Snow's "Strangers and Brothers".

Root subsequently moved to the independent production company Euston Films, where he spent two years working as a script editor before being appointed script executive.

Among the productions he was responsible for commissioning and developing at Euston Films were the three-part thriller "Bellman and True", starring Bernard Hill, which was also released as a feature film; the hugely popular series series "Capital City"; and the five-part "The Fear", which he also co-produced.

Since joining Working Title in 1989 Antony Root's projects have included a television film of "Lorna Doone", starring Clive Owen, which he produced, and the BAFTA-Award-winning "Newshounds", a BBC screenplay film on which he was the executive producer.

"The idea of doing EDWARD II with Derek Jarman," he says, "was immediately exciting. I think Derek has done some of his best work when he has bought his imagination to bear on other people's texts - in his film of "The Tempest" for example - and clearly he was very much in sympathy with so many of the preoccupations of Marlowe's play."

As for the liberties the director may be judged to have taken with his source material, "one of the most delightful things about Derek," Antony Root says, "is definitely his sense of mischief.

"Certainly people will be surprised and amused by some of the ways Derek highlights the resonance the play still has today, but at no point has he been anything other than absolutely true to the essential spirit of Marlowe's work.

## Associate Director

**KEN BUTLER**

Ken Butler studied at the Royal College of Art between 1984 and 1987 and upon graduation was awarded the Peter Beggin BBC Award for a documentary film entitled "Before The Act", about the 1967 Sexual Offences Bill which decriminalised homosexuality.

He subsequently worked as an assistant to the director on "The Nightmare Years", an eight-hour television film made in Budapest, and "Chernobyl - The Final Warning", a documentary shot in Moscow and at Chernobyl's twin reactor.

# Director of Photography

## IAN WILSON

Ian Wilson, the lighting cameraman on EDWARD II, trained at the Nottingham Arts School and the London Film School and began his career working in television.

Among his many television credits are Piers Haggard's film of "Quartermass" Roy Ward Baker's highly popular adaptation of the "The Flame Trees of Thika", again for Euston Films, for which he received a BAFTA nomination as best film cameraman.

More recently, Ian Wilson has worked almost exclusively on feature films.

In particular, he has worked with director David Leland on three occasions: on the widely-seen "Wish you Were Here", which marked the film debut of actress Emily Lloyd; "Checking Out" starring Jeff Daniels; and "The Big Man" starring Liam Neeson and Joanne Whalley-Kilmer.

Among his other credits are Palace Pictures' fantasy thriller "The Dream Demon" and director Terry Jones's "Erik the Viking".

Immediately before EDWARD II Wilson served as lighting cameraman on Working Title's "Dakota Road" directed by Nick Ward.

# Production Designer

## CHRISTOPHER HOBBS

Christopher Hobbs has worked in a variety of capacities on nearly all of Derek Jarman's films and has served as production designer on both "Jubilee" and "Caravaggio".

A talented artist, who taught himself to paint by copying from the old masters, Hobbs began his career making stage and film props for a London-based props firm.

He subsequently worked with Ken Russell, doing everything from providing the corpse of Christina Rossetti for "Dante's Inferno" to making all the sculptures for "Savage Messiah". He also worked on Russell's "The Devils" and "Tommy", and latterly was production designer on "Gothic".

As an art director he has worked on numerous Comic Strip films, including "Five Go Mad On Mescaline", and he served as a special effects advisor on both "The Company Of Wolves" and "Time Bandits". His credits as a production designer include "The Wolves Of Willoughby Chase" and "Loser Takes All".

For "Caravaggio", Hobbs not only painted all the film's Caravaggios himself, he also created the artist's studio, the Vatican and the streets of Rome from a simple but ingenious series of sets constructed in a warehouse on the Isle Of Dogs. The lessons learnt in that film, he says, have now been applied to EDWARD II.

"We began with the idea of a high medieval setting," he explains, but the more we considered it, the more we realised the setting should be as simple as possible. In the end we've come up with something very abstract - just huge blocks of stone - although I suppose it could be read as the interior of a rather desolate castle."

Since finishing EDWARD II, Christopher Hobbs has also served as production designer on Terence Davies's forthcoming film, "The Long Day Closes".

# Costume Designer

## SANDY POWELL

Costume designer Sandy Powell previously collaborated with Derek Jarman on the highly-praised "Caravaggio" and "The Last England", as well as Jarman's segment of the omnibus film "Aria".

Trained at St Martin's School of Art and the Central School of Art and Design, Powell gained her first experience designing sets and costumes for a variety of fringe theatre productions.

She went in to work with Lindsay Kemp, designing costumes for productions of "Nijinsky", "Facade", "The Big Parade", "Mr Punch's Pantomime" and, more recently, "Cruel Garden" for the London Festival Ballet.

Her first film credit was as costume designer on Lindsay Kemp's 1984 film of "A Midsummers Night's Dream", while her subsequent credits include Mike Figgis's "Stormy Monday", "Venus Peter", Mitsuo Yanagamachi's "Shadow of China", Neil Jordan's recently-released "The Miracle", and the comedy film "The Pope Must Die".

Although most of her time is now taken up with films, Powell continues to do some theatre work, as well as one-off assignments such as designing costumes for Mick Jagger for the Rolling Stones' 1990 World Tour.

Sandy Powell designs all the costumes for the dance group the Cholmondleys, for example, and before beginning work on Derek Jarman's EDWARD II, designed both sets and costumes on Gerard Murphy's recent production of the same play for the Royal Shakespeare Company.

# Music

## SIMON TURNER

Composer and musician Simon Turner has previously worked with director Derek Jarman on "Caravaggio", "The Last England", and "The Garden".

As well as composing the music for "Caravaggio" he also played the role of Fra Fillipo in the film and it was as an actor that he began his career, appearing in such well-known television productions as the BBC's adaptation of "Tom Brown's School Days", "Wings", and "Lillie Langtry".

During his years as an actor, Turner was also signed as a solo recording artist with UK Records, and has, since then, also performed with The The, Jeremy's Secret, Psychic TV and as the King Of Luxembourg, releasing albums which include "Royal Bastard" and "Sir". In 1990 he recorded a solo album entitled "Simon Turner" which was released on Creation Records.

Among his other, varied activities Turner composed the music for the ballet, "A Few Small Nips", for Action Syndicate, while his film credits include Andi Engel's "Melancholia" and Cynthia Beatt's "The Wild Party".

As he was on both "Caravaggio" and "The Garden", Simon Turner was a frequent visitor to the set of EDWARD II and the music he has written for the film incorporates many of the seemingly random noises he recorded during the production period and later sampled.

"I could record anything," he explains, "a snatch of conversation or a piece of scaffolding crashing to the ground, it doesn't matter what, but the source of that sound is important. On "The Garden", for example, I was down with Derek in Dungeness taping the sea, the rocks, the shingle. All the source sound came from the place where the film is set, in other words, as opposed to from the library, where you'd just ask for a sound effect of waves. I think it adds another layer to the film."