

EDWARD II

BY CHRISTOPHER
MARLOWE



E. Schaffert – Director
BA English 3rd Year

Acting: Doctor Faustus, Inhabitation
Improv: And Another Thing, Hard Truths



G. Brooke - Director
BA English with Creative Writing 3rd Year

First show at NNT !



When G. Brooke and I first read Marlowe's play we immediately fell in love with it. After many conversations about how we would put it on if we were directing it, we realised we could just.. do that!

What struck us most was how the homophobic attitudes in this play, written in 1594 about a king in the 1300s, somehow still resonate today, and have so throughout history. Characters disgustingly reduce Edward and Gaveston's relationship to something inferior; one of just sex, a fleeting phase. In 1988, Section 28 was passed, banning LGBT+ education in schools as "promoting the teaching of the acceptability of homosexuality as a pretended family relationship." Just a few months ago, BBC Question Time asked "Is it morally right that five-year-old children learn about LGBTQ+ issues in school?"

We have placed this play in an 80s inspired dream-world, but we could have just as easily placed it anywhere. Hate crime in the 80s was at its peak due to the AIDS crisis, but even today, Stonewall reports that one in five LGBT people have experienced a hate crime or incident because of their sexual orientation and/or gender identity in the last 12 months.

I cannot gush enough about our incredible producers who helped streamline our explosion of ideas into an actual production, and our unbelievably talented cast who brought more energy, love and passion to this project than I ever could have hoped for! To see such a talented and lovely group of people help bring our pipe dream to life has been incredible- thank you so much for letting us make you dance like crazy to depeche mode, get stabbed and read early modern script! I hope you enjoy this mad, neon, emotional rollercoaster of a play as much as I did making it.

When E. Schaffert and I started working on our production of Edward II back in May, our conception and ideas were (almost) completely different to the ones you'll see played out on stage, in terms of set design, costume and aesthetic. But the one core aspect of the play that has never changed in the past 6 months is its timelessness- it's ability to span centuries, having just as much (if not more) meaning now than it did when it was written by Marlowe in 1594. We always planned to set the production in a timeless, dreamlike world, and that aesthetic just happened to settle into the eighties- a decade that's shockingly relevant to the homophobic themes throughout the play, which are paralleled in the introduction of section 28 and the increase in homophobic hate crime towards the end of the decade. I wish I could say this play isn't relevant today. But I know that it's struck a chord with many people I've spoken to about it and I hope that we've produced something that will do justice to those who have been affected by homophobia and homophobic hate crime, as well as suppression of identity, today just as much as in the past.

We've been so lucky to have an incredible cast and crew who've dealt with with us making them dance in silence in the corner of the rehearsal room and listen to an obscene amount of Depeche Mode. They've truly brought this production to life, and I couldn't be more grateful.

Sam André-Paul- Producer
BSc Psychology 3rd Year



Acting: Five Kinds of Silence, Incognito
Improv: And Another Thing, Hard Truths

Abi Platt - Producer
BA English 2nd Year



Assistant Directing: X
Producing: Incognito

Working on this play has been a task joy that can be broken down into three elements:

- A consistent effort to keep authority despite wanting to join in on childish hijinks and antics almost constantly.
- Guaranteeing no individual cast or crew EVER has to fill out a doodle form and instead by pure luck never having scheduling issues.
- Crying softly into my hands for the fifth time that day because Jake and Jack can't stop having intense raw sexual tension.

Edward II is an incredible play and each part of it has been lovingly formed from the great minds of our directors and then beaten into a pulp by Abi and I so it fits the scheduling and budget and my god, I am so proud of how it's come out. Yet on a true, heartfelt note, it has actually been how I've found some of the best people at this university, and I would die and kill for any of them. Other than Alex.

The play you're hopefully about to see is a testament to the insane capabilities of the four-man production team, each one of us has brought something great to the stabby, loving, neon, dancy, death explosion that Edward has ended up being. At the core of that experience is something that I imagine Kit Marlowe always intended to be there, a striking resemblance to 20th and 21st century homophobic hate crime. Props to Kit for thinking so far ahead.

I hope you're heavily impacted by it :)

I joined the show not knowing much about the play but I can now call it one of my favourites. The directors' attention to detail never ceases to amaze me, from the way they interpret the original text to the infusion of eighties context throughout. Make sure to look at their production log in the foyer as it explains the historical context which makes this adaptation so fascinating. Thank you to the whole cast and crew for making this the most chill process ever, especially Sam for making producing together (almost!) easy. You're all so fantastic at what you do that you've been a dream to put this show together with. It's been so much fun and I hope that comes through in the lighter parts of the play, even though it covers some difficult topics.

Edward II: Barney Hartwill
BA Politics and International Relations
2nd Year

Acting- Beauty Queen of Leenane, Vehement,
Eve and Adam



Isabella: India Agravat
BEng Aerospace Engineering 1st Year

This is India's first NNT show!



Gaveston and Lightborn: Alex Levy
BA English 2nd Year

Acting- The Importance of Being Earnest,
Human Animals, Alice In Wonderland



Younger Mortimer: Jack Linley
MSc Economics

Acting- Macbeth, The Importance of
Being Earnest, X, Escape Room,
Twelfth Night, Rat King,
Things I Know To Be True,
Alice In Wonderland



Kent: Marianna Whistlecroft
BA English and Philosophy 1st year

This is Marianna's first NNT show!



Warwick and Hooded Figure 1:
Adam Collins
BA History and Politics 3rd Year

This is Adam's first NNT show!



Lancaster: Georgia Barnwell
BA Education 2nd Year

Acting- Escape Room, Human Animals,
Eve and Adam

Stage Managing- Still Alice



Younger Spenser: Kiara Hohn
BA English 3rd Year

This is Kiara's first NNT show!



Edward III and Archbishop of Canterbury:
Sally Nesbitt
BA History 3rd Year

Acting- Dirk Gently's Holistic
Detective Agency, Heather,
Stags and Hens

Directing- Forgetfulness Therapy



Elder Mortimer, Elder Spenser, Barkeep and
Hooded Figure 2:
Jacob Gausden
BSc Genetics 3rd Year

Acting- Superhero Inc, Nothing To See Here,
Incognito, Alice In Wonderland



Cast

Edward II: Barney Hartwill
Gaveston and Lightborn: Alex Levy
Isabella: India Agravat
Younger Mortimer: Jack Linley
Kent: Marianna Whistlecroft
Lancaster: Georgia Barnwell
Warwick and Hooded Figure 1: Adam Collins
Younger Spenser: Kiara Hohn
Edward III and Archbishop of Canterbury: Sally Nesbitt
Elder Mortimer, Elder Spenser, Barkeep
and Hooded Figure 2: Jacob Gausden

Crew

Directors and Editors: E. Schaffert and G. Brooke
Producers: Sam André-Paul and Abi Platt
Shadow Director: Jasmine Butler
Shadow Producer: Laura Sherratt
Sound Designer: Arthur McKechnie
Assistant Sound Designer: Jack Ellis
Lighting Designer: Rachel Elphick
Assistant Lighting Designer: Skylar Turnbull Hurd
TD: Jacob Dean
Stage Manager: Irene Lim
Set Designer: Joe Strickland
Set Assistant: Olivia Duggan
Choreographer: Lillian Race
Design Assistants: Abie Whitehead and Gwen Warburton



Every year, one in four of us
will experience a mental health problem.
But hundreds of thousands of people are still struggling.
This term, the NNT's season charity is Mind.
Mind is a mental health charity based in England and
Wales set up in 1946. It offers easily accessible information
and counselling to those with mental health issues.
Due to its stature, it is also able to produce real change
by successfully lobby authorities on issues regarding
mental health. Its lobbying has proven results, such as
in the Mental Health Units Act 2018. There are 132
independent affiliated Mind associations, including one for
Nottinghamshire, which offer services such as local
supported housing and self-help support groups.

We have chosen this charity in memory of one of our
members, Rohanna Brown. Rohanna was involved
in around 14 different productions over her time at
NNT, and was a recognised and
loved figure around the theatre.