

THE MARLOWE YOUTH THEATRE & THE MARLOWE DANCE COMPANY PRESENT

CREED OF SPIES



Our
Marlowe Youth
production

**THE
MARLOWE**

SUN 16 - THU 20 JUL

marlowetheatre.com (bkg fee)

01227 787787 (bkg fee)



LOTTERY FUNDED



CELEBRATING HERITAGE

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Andrew Dawson, *The Marlowe's Head Of Artistic Production*, talks about the importance of bringing the voice of the past into our own age.

“The dead are not absent, they are just invisible”. These were the deliciously haunting words of St Augustine that Hillary Mantel invoked to begin her recent Reith lectures, indicating how the voices of the past continue to whisper invitingly to artists of our own age. Or so it would seem. Perhaps to be more exact, we should note that, while their writings and great works may have come down to us, preserved by careful custodians, most conversations and interactions with the everyday are inevitably absent. It is this absence, therefore, that gives space to the imagination.

As Mantel goes on to point out, in her stirring defence of historical fiction, “history is not the past but the method we have devised in organising our own ignorance about the past”. *Creed Of Spies* started with the listed facts drawn from the tireless work of heroic historians like William Urry and then imagination was used to fill in the gaps, this was not to claim verisimilitude or historical accuracy, but to bask and revel in the wonders of exploring history's unknowns. History's inevitable gaps and its partial nature - invite our imagination into these breeches. History and creativity are complementary disciplines and it is this driving conviction that lies behind *The Marlowe's* work to champion the celebration of heritage, ensuring that the voices of tomorrow are

fired by the muses of yesteryear.

While the seemingly infinite riches of Canterbury's heritage has given it World Heritage status, Canterbury's most famous son has long lingered in the shadows. His name is on our theatre, a local restaurant, a monument and a shopping arcade, but there is little more indication of his place within literary culture; yet he and his notable contemporaries, Stephen Gosson and John Lyly, indicate that the late sixteenth century was a particularly notable chapter in the history of writing in this part of the world. Canterbury was infused with the influence of new arrivals. It was alive with religious tumult. These were restless times, as the modern world emerged from its medieval past. Marlowe's significance is given striking prominence in Lee Hall's stage adaptation of *Shakespeare In Love*, in which a young, uncertain and tongue tied Shakespeare woos his beloved from Marlowe's shoulders. Marlowe feeds him the words he lacks. He stands as a giant in our popular imagination, in the formation of our literary tradition, constantly provoking new responses and reactions.

Creating *Creed Of Spies*, we have been delighted to see how greedily and readily young people have explored their subject. The Marlowe believes the past is a critical key to unlocking the future. It is at the centre of so much of our creative work and the generator of our activity. For us, celebrating heritage is about the power of story and storytellers and inspiring those timeless crafts in our artists, our community and, critically, our young people.



PROJECT CONTEXT

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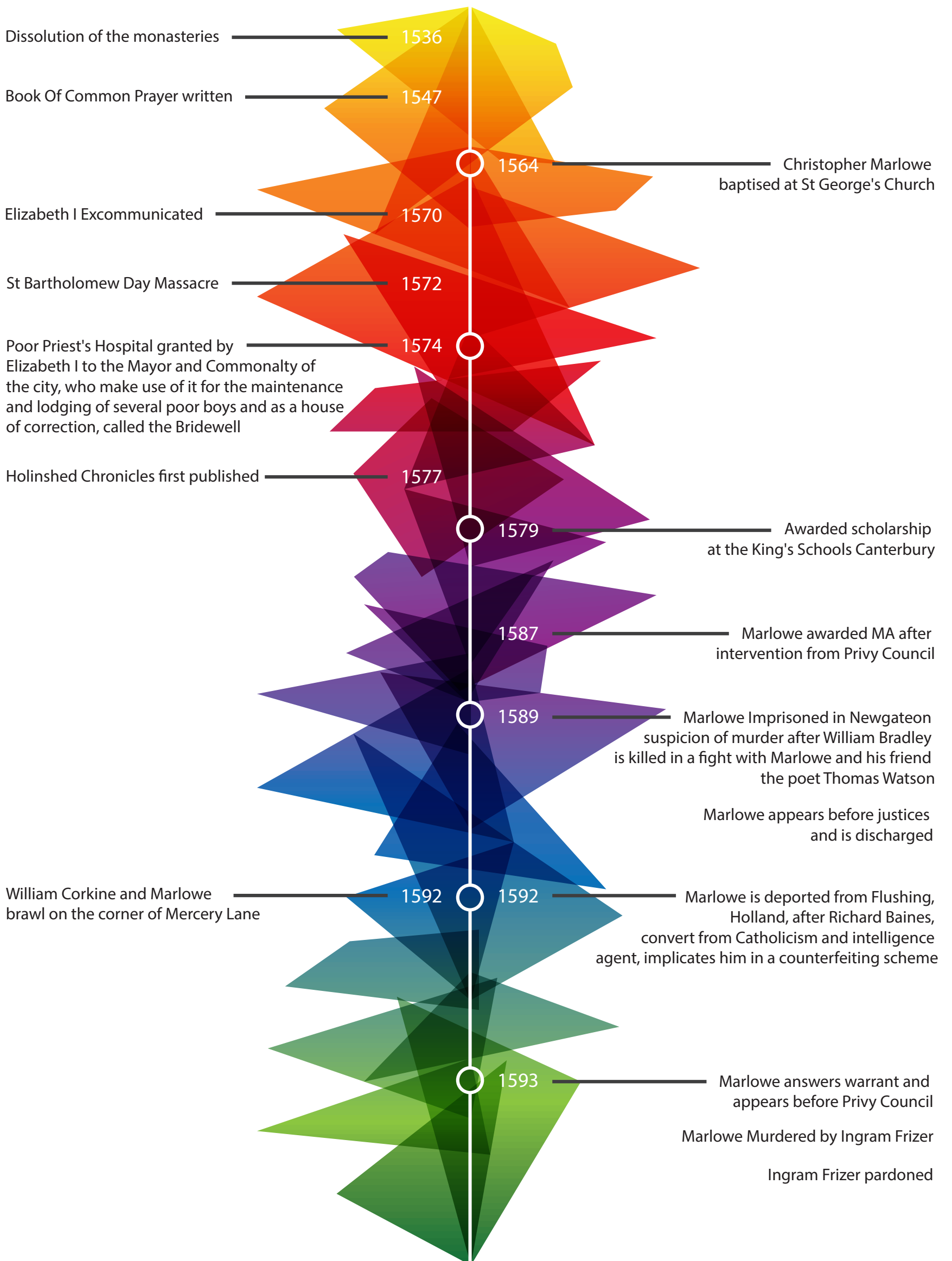
Paul Ainsworth, Director of *Creed Of Spies*, talks about how the project has been developed.

The Marlowe Youth Forum, elected representatives of The Marlowe Young Companies, crafted a project forged from the germ of an idea - that if a computer game can allow you to scale the rooftops and buildings of the past and unlock hidden rooms filled with secrets not yet told why couldn't performance do the same?

Marlowe's biography of a life in the shadows offered an opportunity for The Marlowe Youth Forum to guide and lead an immersive project, steeped in research and heritage. Through the guidance of the Marlowe Society, our key heritage partner, the project has remained grounded in facts and allowed to fly with the imagination of the young people who have worked with us.

With workshop opportunities provided by some of the city's leading heritage and academic organisations (Canterbury Cathedral, Canterbury Museums and Galleries and the University of Kent with the Marlowe Society) the participants have been able to engage directly with artefacts from the period helping them to discover Marlowe's world of espionage, intrigue and religious turmoil.

MARLOWE'S TIMELINE



MAP OF CANTERBURY

The Westgate Tower

These are some of the facts on which the stories are based:

The Westgate Tower was used as a prison. John Marlowe was the constable of Westgate from 1591.

Edward Mychell, John Marlowe's apprentice, was imprisoned in Westgate Tower for not paying his debts. He fathered a child with Alice Alcocke outside of marriage.

Christopher Marlowe was bound over in Canterbury in 1592 following an altercation with the Musician William Corkine. The spy Robert Poley was in Canterbury that evening.

Weaver's Cottage

These are some of the facts on which the stories are based:

Marlowe shared a cell with a master forger when he was imprisoned in London. Both Marlowe and Richard Baines were imprisoned in Flushing for forging coins. Baines later informed on Marlowe for blasphemy.

The Stranger or Walloons and Huguenots (Belgian and French protestants) who arrived fleeing religious persecution from Europe were granted sanctuary in Canterbury Cathedral and permission to worship freely by Elizabeth I.

Many were skilled trades people such as silversmiths and weavers. A piece of anti immigrant text was attached to the door of the Stranger's church in London signed Tamburlaine (one of Marlowe most famous characters - though experts agree that it was highly unlikely that Marlowe wrote it).

Conquest House

These are some of the facts on which the stories are based:

On 29 December, 1170, four knights, Reginald FitzUrse, Hugh de Moreville, William de Tracy, and Richard le Breton, met at a house near Canterbury Cathedral to plan what they would do on the morrow.

The next day they killed Thomas Becket, the Archbishop of Canterbury.

Christopher Marlowe died in a private house belonging to Eleanor Bull in Deptford, London. Christopher Marlowe was in the company of three men Nicholas Skeres, Robert Poley, Ingram Frizier.

William Danby's coroner report represents the official version of the event of Marlowe's death.



The Poor Priests Hospital

These are some of the facts on which the stories are based:

The Poor Priests Hospital was used to house poor boys known as Bridewell Boys.

The writer John Lyly was baptised at St Mildred's church on Stour Street.

Marlowe's signature appeared on a will of one Widow Benchkin signed on Stour Street.

William Campion, an Elizabethan Catholic dissident, was caught hiding in the wall of a house with two priests after four days into the man hunt.

The Eastbridge Hospital

These are some of the facts on which the stories are based:

Eastridge Hospital was used as a petty school in the Elizabethan era.

The undercroft was used for storing coal.

Archbishop Parker served as a patron to the Eastbridge Hospital and also provided scholarships for boys to attend the King's School and Corpus Christi Cambridge where he was a master.

Christopher Marlowe attended King's School and was a scholar at Corpus Christi, Cambridge.

Queen Elizabeth visited Canterbury in 1573 when Marlowe was a young boy.

St George's Tower

These are some of the facts on which the stories are based:

Christopher Marlowe was baptised here. Stephen Gosson was also baptised here years earlier. Gosson wrote a book entitled *The School Of Abuses*. Gosson was recorded as having attended the English Seminary in Rome.

Just down the road was the city's "shambles" where animals were slaughtered.

The Reverend Sweeting was the vicar of this parish at the time.

Due to financial hardship, Sweeting lived at one point in part of the city walls.

Sweeting gave very few sermons.

THE EASTBRIDGE HOSPITAL

The Eastbridge Hospital was used as a petty school during Marlowe's time. Archbishop Parker the fabled "Nosey Parker" was a patron of the school and also provided scholarships to the King's School and to Corpus Christi College, Cambridge, where he was also a master. Marlowe's Headmaster John Gresshop had an extensive library including Ovid's *Metamorphoses*, with all its salacious content and text, which reported - though not supported - heretical atheistic arguments.

Marlowe attended The King's School for two years with a scholarship. As you leave, look down the High Street, Elizabeth I visited Canterbury in 1573, can you imagine the display and the excitement of the Queen arriving in the city?

THE WESTGATE TOWER

This is not just the medieval gates to the city or one of Canterbury's chic cocktails bars. Did you know that this used to be one of the city's gaols from 1453 into the Victorian period and is the largest surviving city gates in the country.

There are a number of stories linking Christopher Marlowe to this location. He was imprisoned in Canterbury in 1592, the year preceding his death, for an altercation with a musician, William Corkine, on Mercery Lane. Legend has it that a rose found within the court record was given as an apology by Marlowe to Corkine, The Marlowe Rose. However delicious this story might seem there is little

evidence to support it. Corkine did go on to write a musical adaptation of Marlowe's popular poem *The Passionate Shepherd To His Love*, making their relationship even more intriguing.

We do know that if Marlowe was imprisoned here it would have been to the great embarrassment of his father, John Marlowe, who acted as constable here from 1591. We also know the apprentice to John Marlowe, Edward Mychell, was imprisoned here for not paying his debts. Mychell also got himself in hot water for fathering a child with Alice Alcocke outside of marriage. As you explore the cells of the tower see the ancient graffiti on the rough Kentish ragstone walls and imagine the former inmates marking the hours pass.

WEAVER'S COTTAGE

It is not just the nearby ducking stool, which stands as a grim reminder of a cruel past. The Old Weaver's Cottage, next to the bridge perhaps hints at one particularly bloody chapter of the history books. In the 16th century, during Marlowe's childhood, Canterbury risked becoming a lost city without purpose now the pilgrims no longer visited. If it hadn't been for the arrival of the 'strangers' from France, who brought vital skills and wealth back to the city including highly skilled weavers.

These strangers or Huguenots were Protestant Christians who had fled Persecution by their Catholic countrymen in their native country. They arrived in Canterbury in droves and were given official rights to worship and sanctuary by Queen Elizabeth herself. The bloodiest of all these slaughters happened on St Bartholomew's Day in 1572 following the marriage of the King to the Protestant Queen Margaret. The Duke of Guise led a killing spree which attempted to wipe out the

Protestant friend of the King of Navarre in Paris for the wedding. Witnesses describe a horrifying spectacle where severed limbs were paraded as meat for sale from butchers' carts. In his play, *Massacre At Paris*, Marlowe used the French butchery term 'massacre' for the first time in English.

The event had a profound effect on Sir Francis Walsingham, the Queen's spymaster, and the young Christopher Marlowe. The blood ran from the street into the River Seine.

If you look at the River Stour below you will see clear running water but in Marlowe's day, with no sewers, the river would have run with unwanted animal carcasses and waste from the streets. Today it is among the cleanest rivers in the country. Look carefully can you spot an eel or fish weaving its way through the river's grass?

ST GEORGE'S TOWER

St George's Tower was not just famous for its destruction in the Baedeker Blitz, it is the last remaining section of St George's Church where Christopher Marlowe first enters the records. This is where he was baptised. For many, including the Marlowe family, the loss of a child was an all too familiar occurrence. Loss without baptism to the Elizabethan might have meant losing your soul to eternal damnation.

Marlowe was not the only writer to achieve note in this parish: Stephen Gosson, also baptised here, was another to have found fame on the stage, to finally give it all up to become a Protestant priest and write a book called *School Of Abuses* in which he ranted about the evils of the theatre.

Mysteriously Gosson turned up briefly in the Seminary in Rome where many Catholic plotters against Elizabeth gathered at various times, though he left pretty quickly complaining of bad eyesight.

In Elizabethan times, this church would have stood downwind of the shambles where animals were slaughtered. Handy for Marlowe's dad who plied his trade as a cobbler nearby. Animal parts, excrement and urine were the substance of his trade as a Canterbury cobbler or shoemaker, as they were for Stratford glovers.

When the wind blew across the shambles rather than the nearby orchards, the smell of filth is likely to have been pretty punchy. Take a deep breath in has the modern mixture of fast foods much of an improvement?

THE POOR PRIESTS HOSPITAL

Just down the road from the Poor Priests Hospital on Stour Street we have the only recorded example of Christopher Marlowe's signature on the will of one Widow Bendick. In this part of town is St Mildred's Church where yet another Canterbury writer John Lyly was baptised. A decade before Marlowe entered the London theatre scene, Lyly dazzled the Royal Court with works such as *Galatea* and *Endymion, The Man In The Moon*.

In Marlowe's day, this was a refuge for orphans and poor boys known as Bridewell boys, Queen Elizabeth had commandeered it for this purpose in 1574. Behind the Poor Priests Hospital is a glimpse of the world that Henry VIII had set out to eradicate. The city's secret gardens that had once belonged to the Franciscan monks. See if you can spot the little chapel as you make your way out from the hospital. Imagine a city being sacked of its wealth and monks

frighten for their lives? What might have been the best way for the Franciscans monks to flee facing religious persecution from Henry VIII, Queen Elizabeth's father, during the dissolution of the monasteries?

CONQUEST HOUSE

Conquest House near the entrance to the King's School where Marlowe studied for two years has no direct relation to Christopher Marlowe except that it was already linked to a perilous plots in Marlowe's day. Rumour has it that the Knights who murdered Thomas Beckett formed their deadly plan here.

This ancient building would have been there during Marlowe's time. Marlowe would have known about it. Have a look at the house signage. What figure is depicted?

PARTICIPANTS

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ST GEORGE'S TOWER

Alex Barratt Stephen Gossen
Frankie Beckett Katherine Marlowe
Leighton Milton John Marlowe

KING'S BRIDGE

Alex Charilaou Robert Poley
Brandon Ethell Lactantius Presson

EASTBRIDGE HOSPITAL & THE FRANCISCAN GARDENS

Annie Boden Margaret Marlowe
Bianca Bestelega Christopher Marlowe
Tara Woodley Elizabeth I

THE POOR PRIESTS HOSPITAL

Anna Eugenia Breuer Blandine
Jordan Supple Richard Baines
Paige Fitzpatrick Goodie
Harry Postgate Matthew
Olivia Hespe Christopher Marlowe

WESTGATE TOWERS

Connor Harmsworth Edward Middle
Liv Callingham Alice Alcock
Peter Smith Nicholas Skeers

CONQUEST HOUSE

Leeluu King Leonard Sweeting

PARKOUR TEAM

Adam Strotton Traceur
Brandon Dodgson Traceur
Ben Gray Traceur
Brett Thomas Traceur
James Ward Traceur
Joe Dunn Traceur
Tom Homard Traceur

THE BUTTERMARKE

Amber-Willow Whitesman Monk

Christopher Gradwell Monk

Daniel Stears Monk

Darcy Priston Monk

Elizabeth Dickson Monk

Hannah Bennett Monk

Hugo Boland Monk

Isobel Jeffery Monk

Joe Dawes Monk

Josef Rahman Monk

Justin Oakey-Morris Monk

Leona Eissens Monk

Max Keel Monk

Murray Ethell Monk

Rae Smith Monk

Roy Clarke Monk

Thea Payne Monk

Annie Whiteley Monk

Aram Carey Monk

Archie Croft Monk

Caitlin Hatton Monk

Daisy Greenway Monk

Donovan Wardroper Monk

Elanor Rowley Monk

George Omnet Monk

George Knight Monk

Jed Silk Monk

Josie Bass Monk

Julia-Lyne Casagrandi-Cooper Monk

Katherine Rowley Monk

Mae Bird Monk

Nelson Carnell-Mckean Monk

Ruby Caddick-Lawrence Monk

Annie Golding Citizen of Canterbury

Bethany Fulcher Citizen of Canterbury

Charlotte Brown Citizen of Canterbury

Josh Roberts Citizen of Canterbury

Lily Goodsell Citizen of Canterbury

Marie Price Citizen of Canterbury

Nikita Beales Citizen of Canterbury

Alex Lawrence Citizen of Canterbury

Lucy Cornford Citizen of Canterbury

Maeve Mena Citizen of Canterbury

Rebecca Beckett Citizen of Canterbury

Thomas Tegento Citizen of Canterbury

CONQUEST HOUSE, ROUTES & VICTORIA WALK

Matthew Walker Lead Spy

Jake Wood Lead Spy

Mollie Drinkwater Lead Spy

Torrin Powell Lead Spy

Victoria Williams Lead Spy

Cerys Culver Ingram Frizier

Gabriella Haincourt Nicholas Skeres

Jazmin Gramson Christopher Marlowe

Valisha Ferris Robert Poley

Adam Strotton

Caitlin Hatton

Donny Ferris

Evangeline Whiteley

Isobel Algar

Kiana Ferris

Natalie Austin

Ruby Keem

FILM CREW

Jade Enderby

Joe Dabbs Senior Crew Member

Leo Mapp

Lewis Blanks

Megan Parker

Max Barrett Senior Crew Member

Oscar Burr

Philip Giles

Polly Jupe Senior Crew Member

CREATIVE TEAM

CREATIVE TEAM

CREATIVE TEAM

Director **Paul Ainsworth**

Parkour Choreographer **John-Daniel “Scully” Scullion**

Writer and Dramaturg **Andrew Dawson**

Costume Design **Liz White**

Scenic & Prop Design **Gem Greaves**

Music Composition & Sound Design **Salvador Ale**

Lighting Design **Euan Maybank**

Prop Design (The Holinshed Chronicle & La Rochelle Bible)
Heather Mort

Associate Director **Stacy Golding**

Associate Choreographer **Chloe Challis**

Core Company Assistant Director **Eleanor Wright**

Assistant Associate Director **James Middleton**

Assistant Associate Director **Rosie Bright**

Assistant Associate Director **Alda Daci**

Assistant Associate Director **Abigail Murray**

Assistant Associate Director **Katie McKenna**

PROJECT PARTNERS

The Marlowe Society

Retraceuring Steps

PROJECT TEAM

Project Manager **Sammy Gildroy**

Film Maker **Chris Atkins**

Film Maker **Sara Asadullah**

Film Crew Assisant **Jamie Harris**

Heritage Consultant **Joanna Labon**

(on behalf of the Marlowe Society)

Heritage Consultant **Irene Pickering**

(on behalf of the Marlowe Society)

E-Programme Production **Kerrin Terry**

E-Programme Production **Hannah Spurling**

Map Design **Ben Dickson**

Timeline Design **Brandon Baily**

STEERING GROUP THE MARLOWE YOUTH FORUM

Alex Barratt	Jake Wood
Alex Charilaou	Natalie Austin
Caitlin Hatton	Maeve Mena
Charlotte Brown	Poppy Mansfield-Jones
Frankie Beckett	Sinclair Perry

PRODUCTION TEAM

Production Manager **Euan Maybank**
Stage Manager **Jordan Shingleton**
Company Manager **Hannah Farley-Hills**
Sound Production **Phil Wilson and Remi Weaver**
Lighting Design **Harriet Finch and Phil McCracken**
Costume Assistant **Miriam Ellis**
Technical Stage Manager **Charlie Bailey**
Technical Stage Manager **Dawid Jagusiak**
Technical Stage Manager **Louise Hickman**
Technical Stage Manager **Thomas Blackwell**
Assistant Heritage Site Manager **Georgina Bishop**
Assistant Heritage Site Manager **Freya Stephenson**
Assistant Heritage Site Manager **Suzi Kelly**
Chaperone **Francisca Stangel**
Chaperone **Katherine Atkinson**

HERITAGE SITE PARTNERS

Eastbridge Hospital and The Franciscan Gardens
Canterbury Heritage Museum
Westgate Towers Museum
Conquest House Gallery

SPECIAL THANKS

Joanna Labon, Irene Pickering and Kenneth Pickering.
Catherine Hobbs from Heritage Lottery Fund.
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Becky Huckle and Canterbury Academy.
Zoran Tesic and team and Canterbury College.
St Thomas Church, Canterbury.
Tim Stubbings Photography.

All the wider Canterbury City Council Team and
The Marlowe Team who have helped make this project happen.

THE MARLOWE STAFF

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Theatre Director **Mark Everett**
General Manager **Paula Gillespie**
Head Of Marketing And Communications **John Baker**
Finance Manager **Paul Turner**
Head Of Artistic Productions **Andrew Dawson**

Studio Manager **Kimberley Sanders**
Programme Manager **Marissa Garbo**

Theatre Director's PA **Joanne Pearson**
Theatre Administrator **Carolyn Dobbie**
Finance Officer **Leeann Frost**
Arts Management Trainee **Arnold Belaj**

Creative Engagement Manager **Paul Ainsworth**
Creative Development Producer **Rebecca Redclift**
Creative Projects Trainee **Hannah Farley-Hills**

Press And Communications Officer **Sarah Munday**
Marketing Manager **Ben Travis**
Marketing Officer **Becky Startup-Waters**
Arts Marketing Trainee **Abbie Button**
Group Sales Adviser **Tom Benfield**
Marketing Publications Officer **Kate Evans**
Multimedia Designer **Helene Skoge**

Business And Membership Manager **Samantha Scott**
Business And Membership Officer **Mia Power**
Business And Groups Officer **Sylvia Sims**

Box Office Manager **Jason Green**
Deputy Box Office Manager **Paula Cheeseman**
Box Office Supervisor & Revenue Administrator vacant
Box Office Supervisors **Sarah Du Lieu and Ben Elsey**
Box Office Assistants **Danielle Hollett and Jenny Quinn**

Facilities Manager **Andy Nicholas**
Housekeeping Manager **Diane Lee**
Building Services Supervisor **Graham McCredie**
Operations Assistant **Andrew Dinley**

Housekeeping Team
**Jasmine Atkinson, Laura Bulagea, Malcolm Green,
Dawid Jagusiak, Anna Phillips and Jacqueline Wilton**

Head Of Technical And Building Services **Euan Maybank**
Technical Manager **Mark Watts**
Deputy Technical Manager **Katie Hoare**
House Technicians **Charlie Bailey, Thomas Blackwell, Emma Braiden,
Mark Christian, John Evans, Louise Hickman,
Vanessa Lucas, Philip McCracken, Remi Weaver and Adam Witts**
Wardrobe Supervisor **Liz White**
Technical Theatre Trainee **Jordan Shingleton**

Stage Door Keeper **Will Millar**
Assistant Stage Door Keepers **Caroline Dobson and Annette Battersby**

Front Of House Services Manager **Andy Milne**
Deputy Front Of House Services Manager **Emma Aveston**
Senior Front Of House Supervisor **Leonn Summers**
Front Of House Services Supervisors **Rebecca Allen, Ashten Blades
and Philip Flaherty**

Front Of House Assistants (full time) **Charlotte Filmer, Georgia Finch, Samantha Howard, Mel Lawes, Solomon Lawson, Jake Macpherson, Chris Padgham, Calum Purse and Jamie Venner**

Front Of House Assistants (part time) **Tom Murray and Andrew Wilson**

Senior Barista **James Sadler**

Head Chef **Martin Dixon-Sandwell**

Second Chef **Melanie Harris**

Cook **Melissa Boreham and Paul Smith**

General Kitchen Assistant **Jamie Carmichael**

Our zero hour staff teams also include:

Dorothea Abbey, Sharon Acton, Cydney Adams, Shane Alder, Regev Amit, Lorraine Apps, Sophie Ashby, Shaun Ashton, Katy Atkinson, Charlotte Austwick, Senam Badu, Tom Bailey, Rachel Bale, Jessica Barrett, Rachel Baynton, Alicia Belsher, Tom Bishop, Kathrin Bodmer, Sherian Carey, Joey Chong, Ingrid Civet-Valcarce, Ashley Clarke, Lucy Corona, Lucy Crispin, Fern DeBruin, Kai Downham, Miriam Ellis, Vicky Evans, Janette Eyres, Rebekah Fellows, Rosemary Foster, Caroline Fuller, Harriet Finch, Rob Gambell, Matthew Gallagher, Charlotte Groombridge, Maria Harrington, Stephanie Hencher, Angela Hicks, Matthew Hobbs, Rob Humphries, Emily Husk, Daniel James, Joanna Jones, Neil Kemp, Hannah Key, Magdalena Krohn, Dorothee Kuepers, Lisa MacDonald, Jon Marsh, Stephanie Martin, Luke McCann, Wendy Mitchell, Liz Morris, Peter Morton, Emma Murton, Allana Newbury, James Nicholas, Mark Norrington, Sinead O'Brien, Abigail O'Neill, Arthur Palmer, Ben Peilow, Hannah Pick, Arianne Pitcher, Natalie Poundall, Emily Quincey, Jennifer Quinn, Katherine Rayner, Natasha Reid, Ben Robinson, Sean Rowbotham, Gillian Rushton, Baely Saunders, Kieran Seymour, Ben Sheekey, Sarah Simmons, Dean Smythson, George Spencer, Helen Spillett, Nicola Tapsell, Jake Taylor, Nicola Tee, Paul Tracy, Jacob Upward, Alice Vane, Aimee Vient, Carol Wakefield, David Wakefield, Angie Walker, Freddy Waller, Nicki Walraven, Joseph Warner, Camilla Watkins, Daniel West, Adam Westgate, Rachel Willard, Maddy Willis, Rebecca Wilshire, Tracy Witts, Dominic Wood, Shannon-Kate Woolls and Grace Wranosky

Literary Associate **James Baldwin**

Freelance Creative Practitioners **Chloe Challie, Lucy Combes, Jo Frater, Martin Gibbons, Stacy Golding, Darren Hill, James Middleton, Sarah Simmons and Francisca Stangel**

Creative Assistants **Hannah Newell and Grace Wranosky**



THE MARLOWE

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