

2016/2017

# ANNUAL REPORT

Providing experiences that enrich, inspire  
and entertain.



**THE  
MARLOWE**





# CONTENTS

Welcome from Mark Everett	5
Providing experiences that inspire	7
Providing experiences that enrich	9
Providing experiences that entertain	11
Our creative programme	
In the community	13
Working with schools	15
Developing talent	17
Marlowe productions	19
The Marlowe Theatre	
Our programme of performances	21
Key statistics	22
The Marlowe Studio	
Our programme of performances	27
Key statistics	28
How we finance what we do	31
Front Of House & The Green Room	32
Fundraising	35
Memberships	37
Our economic impact	38
Our audiences	40
Marlowe 5: our fifth anniversary celebrations	43





A MIDSUMMER NIGHT'S DREAMLAND. PHOTO BY TIM STUBBINGS.

## WELCOME FROM MARK EVERETT

I am proud to introduce The Marlowe's Annual Report for year 2016/17, during which the theatre passed its fifth anniversary.

During the year The Marlowe consolidated its position as a leading regional theatre, presenting a wide range of work on The Theatre stage and, increasingly, in The Studio. 2016/17 was also a year that saw significant development in creative and community activities. When the new Marlowe Theatre was at the planning stage - a time when dreams were dreamt - it was always the intention that the new theatre would offer far more than just a mixed programme on its stages. 2016/17 was the year when the full range of activity came together as a unified and successful whole.

The annual pantomime led the attendance statistics. *Dick Whittington* played to 93,418 people and was critically acclaimed as one of the best pantos in the country. In striking contrast, *The James Plays* from the National Theatre of Scotland were some of the finest pieces of drama production yet seen in Canterbury. Also artistically triumphant was the Royal Shakespeare Company's *A Midsummer Night's Dream*, which used local amateurs to play the Mechanicals (reprising their roles in Stratford-upon-Avon at the end

of the tour). At The Marlowe, one of the amateur cast played the first ever female Bottom, including two performances on 23 April 2016, the 400th anniversary of Shakespeare's death. Both Glyndebourne Opera and the National Theatre, with *The Curious Incident Of The Dog In The Night-Time*, further enhanced the artistic quality of the programme.

After two years of using The Marlowe Studio, the 2016 community production, *Stacked!*, took place on The Marlowe Theatre's stage and involved over 250 local people of all ages in a newly written piece inspired by contemporary events and The Canterbury Tales.

The Studio also presented some of this country's most exciting and innovative companies, with audiences reaching record levels of attendance of over 20,000.

An undoubted highlight of the year was, of course, our fifth anniversary, which we marked with a range of events and productions during the anniversary weekend, ending with a Gala Performance on The Theatre stage, that celebrated everything that we have achieved over the last five years.





“What an amazing experience for teachers and children alike. The experience will stay with us forever.”

Teacher,  
St Mary's Catholic Primary School  
(on *A Midsummer Night's Dreamland*)

## PROVIDING EXPERIENCES THAT INSPIRE

- Over 250 people took part in a creative workshop, totalling over 8,000 engagements in our regular weekly classes
- Our Creative Projects team worked with 19 schools as part of The Marlowe and RSC's Learning And Participation Network project
- Over 250 local people took part in our community production, *Stacked!*
- The Marlowe Youth Theatre was chosen to perform at the National Theatre as part of the Connections Festival
- 200 young people performed on our stage during the Spires Academy Dance Showcase event
- Students from 12 schools took part in *The Marlowe Young Musician Of The Year*





“Don’t be intimidated, people.  
Come to the theatre and see  
words in action.”

Lemn Sissay, Poet and Artistic Director  
of *Warrior Poets*

## PROVIDING EXPERIENCES THAT ENRICH

- We worked with 20 writers as part of our Roar new writing development programme, supporting them with professional mentoring and performed readings of their work
- We created our third Made By The Marlowe production, *Run The Beast Down*. This premiered in The Marlowe Studio before transferring to Finborough Theatre
- We created *Warrior Poets*, an immersive installation that explored the experience of young people in the care system, devised with Wise Words Festival under the artistic direction of poet Lemn Sissay
- We co-produced critically-acclaimed plays in partnership with The Paper Birds and TREMers Theatre Company





“It’s a fantastic relationship we have with The Marlowe and we look forward to that continuing for many years to come.”

Rufus Norris, Artistic Director  
The National Theatre

## PROVIDING EXPERIENCES THAT ENTERTAIN

- 382,290 people saw a show in The Theatre in 2016/17
- 20,168 people saw a show in The Studio in 2016/17, this was an increase of 8.15% on the previous year
- Our pantomime *Dick Whittington* was seen by 93,418 people, the average attendance was 1,126, which is 96.75% of capacity
- Customer satisfaction with The Marlowe’s productions reached an average of 91%
- Customer satisfaction with The Marlowe experience reached an average of 90%
- We attracted 27,863 first-time attenders to The Theatre
- We attracted 4,408 first-time attenders to The Studio





THE MONSTRUM, WITH OUR YOUTH THEATRE AT THE NATIONAL THEATRE. PHOTO BY THE OTHER RICHARD.

“I think the opportunity that the youth theatre gives to the local area in Canterbury and Kent is invaluable.”

Orlando Bloom, Film Actor and Marlowe Youth Theatre Patron

## OUR CREATIVE PROGRAMME: IN THE COMMUNITY

The activity of our Creative Projects department expanded significantly over the last year, working with young people and the community on a wide range of ambitious and innovative projects.

The Marlowe's third annual community production, *Stacked!*, was the largest yet, with five local writers from The Marlowe Playwrights group coming together with 250 community actors, musicians, puppeteers and one publican to create a contemporary response to Chaucer's classic text.

Set in the midst of the migration crisis, *Stacked!* focused on tale-tellers, all stranded in The Canterbury Tales pub, having been driven off the motorway by Operation Stack. Dealing with highly relevant contemporary issues, the tales told filled our stage with refugees, nuns and American GIs, in settings as diverse as a desert refugee camp, a Second World War dance hall, and the pub across the road.

We participated in National Theatre's Connections, a nationwide initiative which sees young people perform specially written plays by leading playwrights. Ten schools and youth groups, from across and beyond Kent, came to The Marlowe Studio to perform their plays and this festival event was complemented by a series of workshops and talks by industry professionals. The Marlowe Youth Theatre's own production of *The*

*Monstrum*, directed by our Creative Engagement Manager Paul Ainsworth, was selected to be performed at the National Theatre's Dorfman Theatre, as part of the Connections Festival. This gave our youth theatre the unforgettable experience of performing on one of this country's most prestigious stages.

“ The Marlowe gives you the opportunity to learn and act.

Alda, Youth Theatre Member

We commemorated the 400th anniversary of William Shakespeare's death through two participatory projects. The RSC's *Play For The Nation: A Midsummer Night's Dream* saw the Rude Mechanicals played by members of amateur theatre company The Canterbury Players, who performed to audiences alongside the professional company on The Marlowe Theatre's stage, and later at the RSC. The Marlowe People's Company also devised a punk-influenced version of *Richard III*, performed within the atmospheric setting of Canterbury Cathedral's crypt.





“The sheer boundless freedom of being able to teach from the heart and soul! No books, no success criteria, no assessment - just pure learning!”

Carol O'Shea, Teacher  
King Ethelbert School

## OUR CREATIVE PROGRAMME: WORKING WITH SCHOOLS

The Marlowe works in partnership with schools from across Kent, with a particular focus on those identified as being from areas of low cultural engagement.

This year saw the culmination of The Marlowe's partnership with the RSC on the Learning And Performance Network, a national initiative aimed at supporting teachers to inspire a passion for Shakespeare amongst young people. The project was celebrated through a special performance of *Julius Caesar* by over 200 students on The Theatre's stage, all performing to a packed auditorium.

Our *A Midsummer Night's Dreamland* project also saw 120 young people take part in an outdoor promenade performance of Shakespeare's most magical play, set against the atmospheric backdrop of Dreamland and Turner Contemporary in Margate.

Over 60 teachers took part in Continuing Professional Development (CPD) training as part of the Learning And Performance Network, helping them to bring Shakespeare's work to life for their students. We also began the next stage of our journey with schools through the Associate Schools Programme.

The Marlowe's annual Spires Academy Dance Showcase returned, with young people from 22 schools and dance schools performing

on The Theatre's stage. A number of schools also took part in an open rehearsal with Alvin Ailey American Dance Theater, one of the world's most acclaimed dance companies.

“ When I was on stage, it felt like the theatre was my home. I feel I can be whatever I want to be now.

Bethany Wallace, Student  
Canterbury High School

Young people were given the opportunity to experience the best in classical music through a number of events and initiatives. The *Orchestra Unwrapped* concert event saw 1,200 school children enjoy a special concert performed by the Philharmonia Orchestra, with a programme designed to give an introduction to classical music. Students from 12 schools also took part in *The Marlowe Young Musician Of The Year* competition, an annual event that celebrates the talents of Kent's finest aspiring young musicians.





GUTTED. PHOTO BY TIM STUBBINGS.

“Without The Marlowe my play *Gutted* would have gone unnoticed and possibly unperformed. The team gave me script advice, rehearsal space and marketing support. This was integral to the success of *Gutted*.”

Sharon Byrne, Writer of *Gutted*

## OUR CREATIVE PROGRAMME: DEVELOPING TALENT

The Marlowe is dedicated to supporting the development of new theatre in Kent, enabling new and original voices to create work that is bold, challenging and relevant to our times.

Roar, our new writing development programme, supports writers as they are developing new work, providing them with professional mentoring and the vital opportunity to work with actors, so they can hear their words being spoken aloud. Twenty writers have been supported through The Marlowe’s Roar programme.

Roar projects over the last year included *Box Clever* by Monsay Witney. Developed in partnership with nabokov Theatre, the play dealt with a young mother’s experience of living in a refuge, telling its powerful and moving story through drama, music and clowning. Following development through Roar, *Box Clever* was then performed at the Edinburgh Fringe Festival, gaining positive

reviews and a four-star rating in The Stage. The Marlowe provides support to emerging theatre companies in the Kent region, providing rehearsal space and mentoring to help them develop and premiere new work. Supported companies included Acá Theatre’s clowning show *Better Together* and White Slate Theatre’s *Re: Production*.

Our team also supported Whitstable based playwright Sharon Byrne in the development, production and launch of her new play *Gutted*. Written about her experiences growing up in 1980s Dublin, the play was performed in The Marlowe Studio to rave reviews from audiences and critics alike, giving Sharon the chance to see her new work performed for the very first time.





WARRIOR POETS. PHOTO BY TIM STUBBINGS.

“The Marlowe’s interest and support provided the catalyst for pushing my first play into production. I’m delighted to have been given the platform from which we could make that hardest of things happen; getting the play on.”

**Titas Halder,**  
Writer of *Run The Beast Down*

## OUR CREATIVE PROGRAMME: MARLOWE PRODUCTIONS

The Marlowe’s mission is to create bold and challenging new theatre in Canterbury and the last year saw this aim achieved through a number of successful productions.

The Marlowe produced and premiered its third Made By The Marlowe production, *Run The Beast Down*. Written by acclaimed writer Titas Halder, *Run The Beast Down* told the story of Charlie (played by Ben Aldridge), a man on the edge, suffering from insomnia and on the verge of losing everything.

Directed by Hannah Price and co-produced with Libby Brodie Productions, *Run The Beast Down* was developed through The Marlowe’s Roar programme. Following its premiere in The Marlowe Studio it was transferred to London’s Finborough Theatre for a critically-acclaimed run.

*Warrior Poets*, an immersive installation exploring the experience of young people in the care system, was created with Wise Words Festival under the artistic direction of poet Lemn Sissay, who has since become Canterbury Poet Laureate. This powerful installation embraced poetry, music, visual art and projection - transforming The Studio into a magical world that celebrated the

resilience of young people growing up in the care system. The work was developed directly from the writing of 25 young people who are currently in care, using their words, thoughts and poems.

We also co-produced *Mobile*, a new work by acclaimed theatre company The Paper Birds. Exploring issues of class and social mobility, *Mobile* was performed in a caravan and toured to audiences in schools, the University Of Kent, outside Turner Contemporary, Margate, on Canterbury High Street and The Marlowe forecourt. The production was also performed at Live Theatre, Newcastle and other venues across the UK.

The Marlowe supported the play *Fabric*, with TREMers Theatre Company. Telling the unflinching and poignant story of the unravelling of one woman’s life, the production won critical acclaim and was awarded a Fringe First award at the 2016 Edinburgh Festival Fringe.





ALVIN AILEY AMERICAN DANCE THEATER. PHOTO BY GERT KRAUTBAUER ZÜRICH.

## THE MARLOWE THEATRE: OUR PROGRAMME OF PERFORMANCES

The Theatre continued to attract the finest national and international touring companies to Canterbury.

Plays included visits by some of this country's most prestigious theatre companies. The National Theatre returned with their highly-acclaimed production of *The Curious Incident Of The Dog In The Night-Time*, based on the best-selling novel by Mark Haddon. Their visit represents a continuing commitment to The Marlowe by the National Theatre, further establishing us as one of their strategic regional touring venues.

The National Theatre Of Scotland brought their groundbreaking production of *The James Plays*, a unique theatre experience that saw three plays performed in one day, bringing to life three generations of Stewart Kings. The Royal Shakespeare Company also made a return to our venue with *A Midsummer Night's Dream: A Play For A Nation*, where the RSC celebrated Shakespeare's 400th anniversary with a production that saw local people from The Canterbury Players perform alongside the professional cast. *Pride And Prejudice*, an acclaimed production by Open Air Theatre, Regent's Park, delighted both audiences and critics when it visited in February.

We attracted a range of hugely popular musicals over the year, building on our reputation amongst producers as a venue that attracts sell-out audiences for large scale musical theatre productions. Successful runs included: *Hairspray*, *Thriller*, *Annie*, and *The Commitments*. *Chitty, Chitty, Bang, Bang* was performed to sell out audiences in August, (particularly gratifying as it was produced by the Music And Lyrics Consortium, of which The Marlowe is an active member).

Our dance programme included visits by a range of high-profile companies, seeing

audiences for dance flourish. Highlights included Northern Ballet's *Romeo And Juliet* and a rare visit by the internationally-renowned company Alvin Ailey American Dance Theater.

Opera and classical music was represented by highly successful visits by Glyndebourne Opera and Philharmonia Orchestra's regular residency. In addition to performing Mozart's *Don Giovanni* and Puccini's *Madama Butterfly*, Glyndebourne brought their *Behind The Curtain* initiative to Canterbury, giving new audiences the chance to discover the joys of live opera.

Our comedy programme saw increased success over the year with visits by high-profile comedians that included Sarah Millican, Romesh Ranganathan, Al Murray and Josh Widdicombe. *Live At The Marlowe*, a comedy night created and programmed by us, attracted ever-growing audiences and some of this country's best and freshest new comedians.

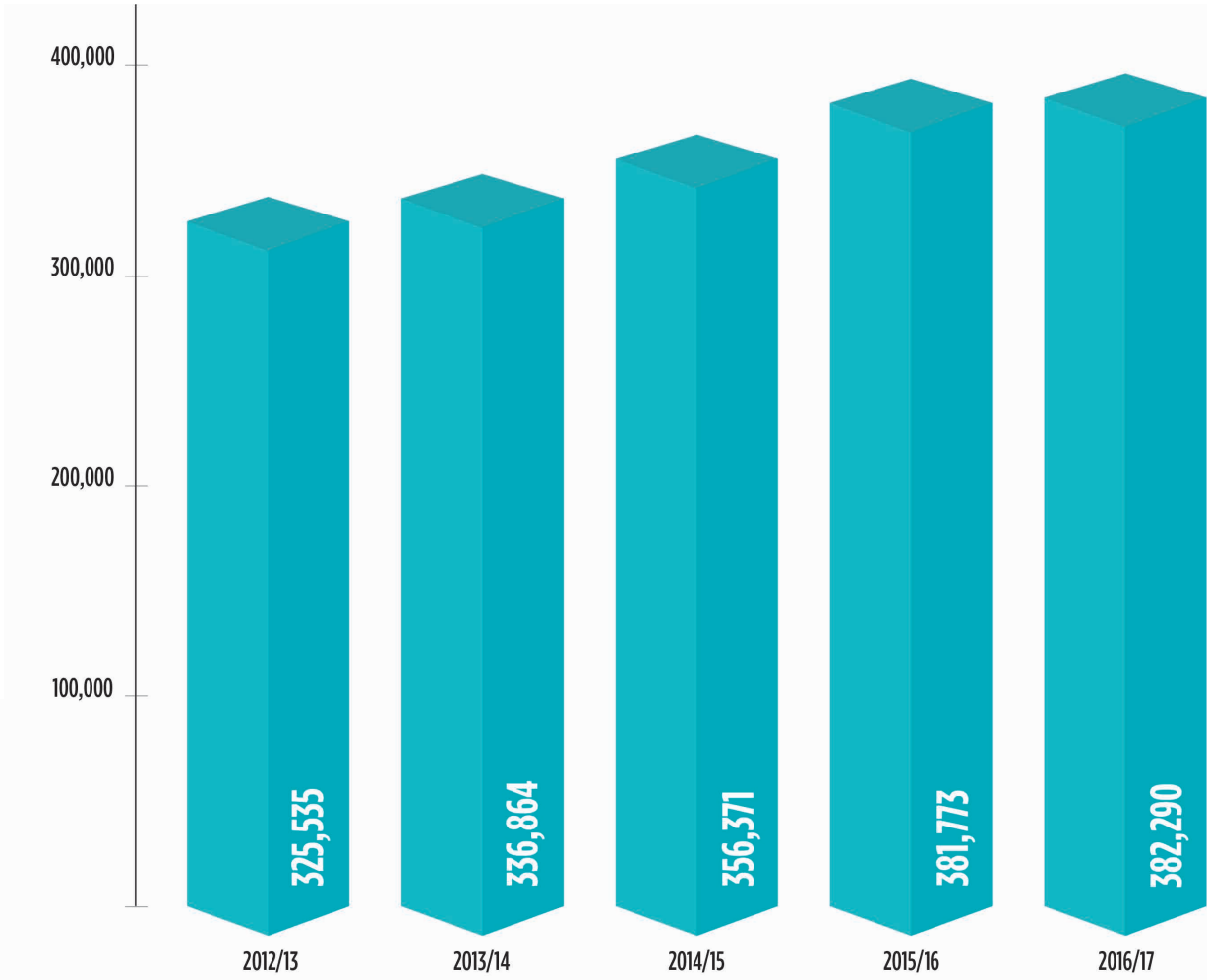
Family audiences enjoyed a range of high quality productions, including Birmingham Rep's much-loved dance version of Raymond Brigg's *The Snowman*, and a sell-out appearance by popular children's personality Justin Fletcher.

The Marlowe's pantomime was *Dick Whittington*, a production that was seen by over 93,148 people, an average of 1,126 per performance (96.75% capacity). Produced by Evolution Pantomimes and The Marlowe, the critically-acclaimed production starred top TV personality Stephen Mulhern and popular local performers Ben Roddy and Lloyd Hollett.

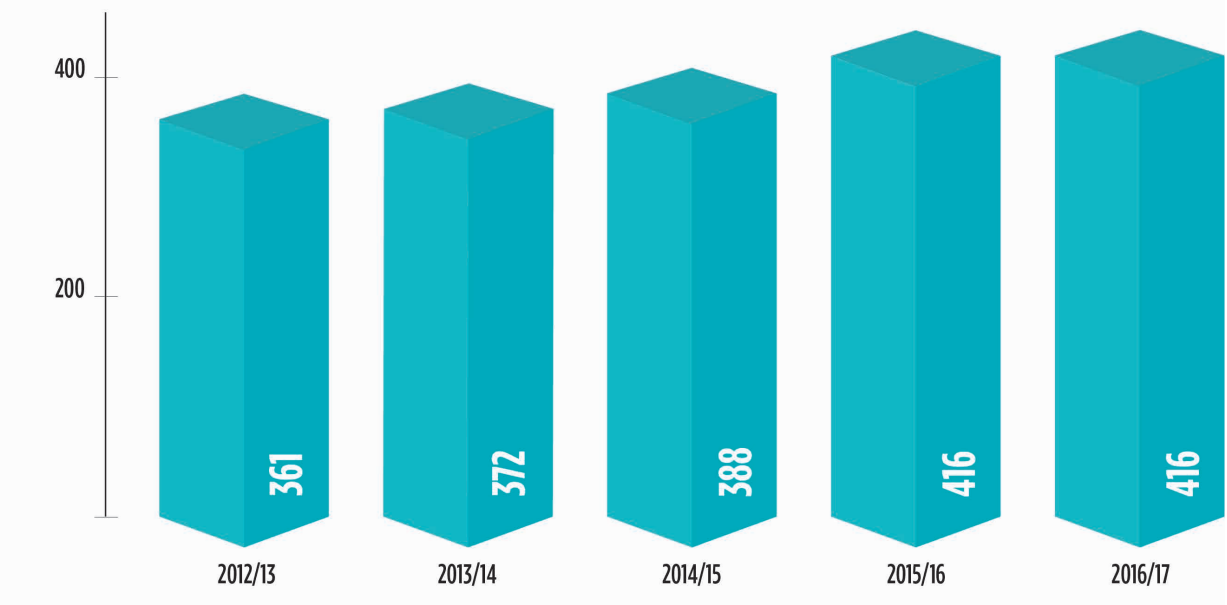


# THE MARLOWE THEATRE: KEY STATISTICS

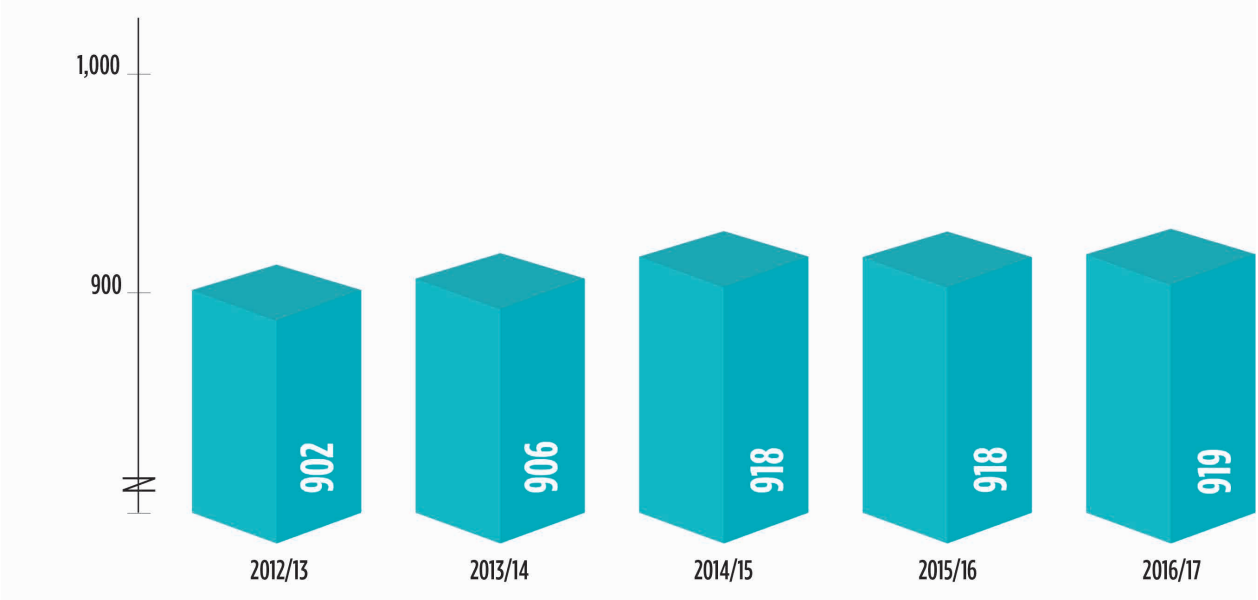
Our audience attendance figures over the last five years in The Theatre:



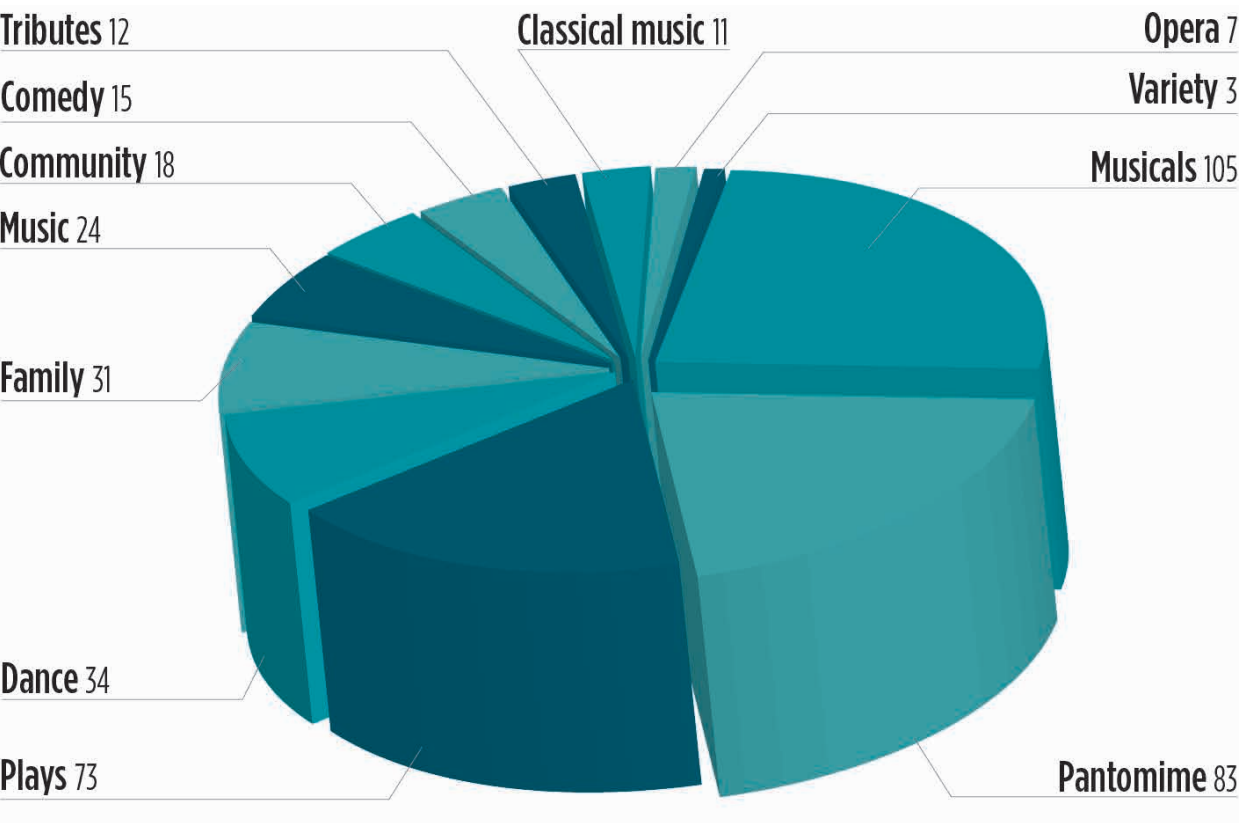
Our number of performances over the last five years in The Theatre:



Our average attendances over the last five years in The Theatre:



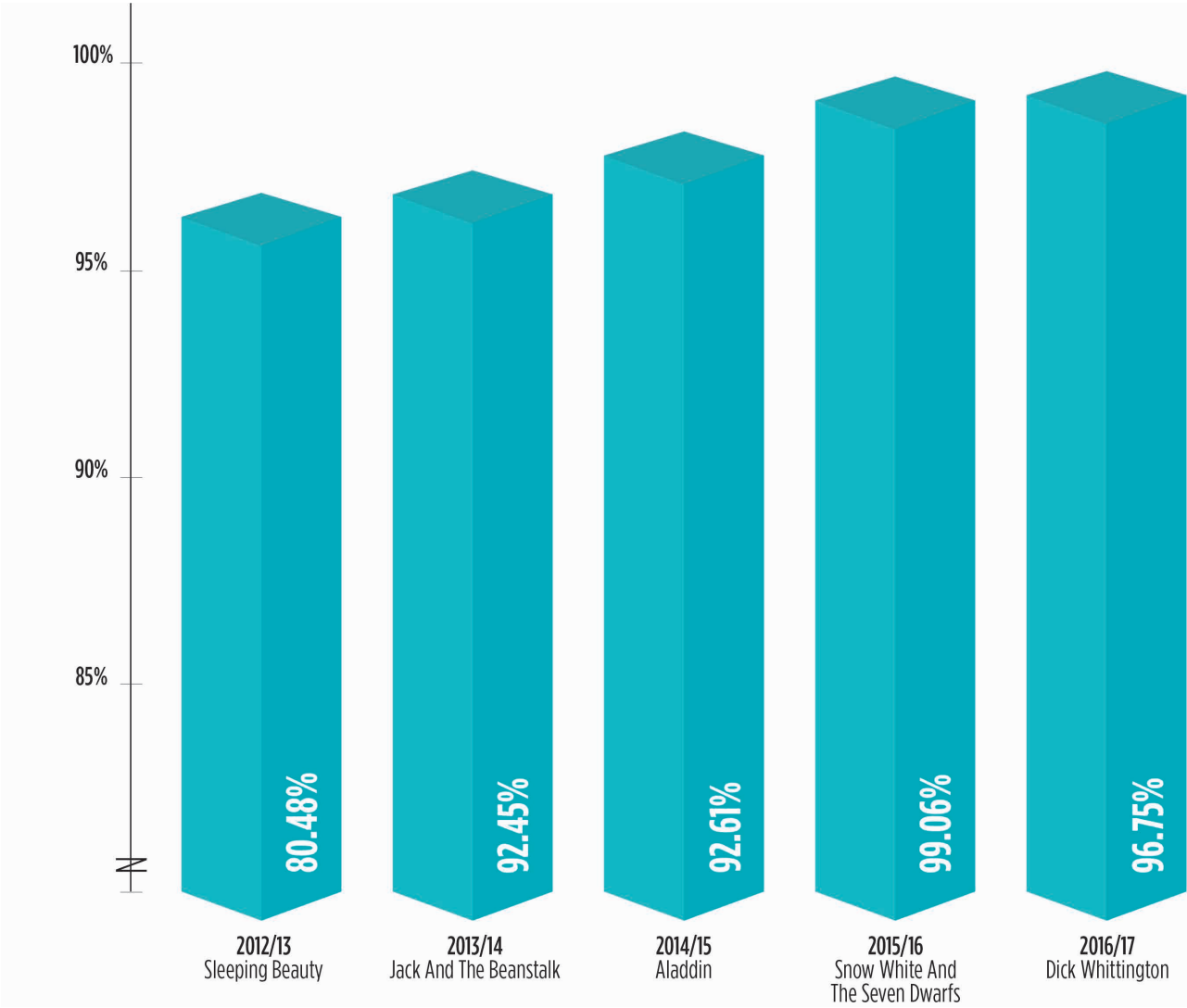
Show genres: types of performances in The Theatre:





We attracted 27,863 first-time  
attenders to The Theatre in  
2016/17.

Over the last five years the average attendance for our pantomime  
was 88,518, giving an average attendance of 89%:







“I watched your show and it hit home for me. My mother died last year and this has shown me not to give up even when things look glum... there is some sort of good that will come from it. You have given me hope.”

Audience member, *Thrive*

## THE MARLOWE STUDIO: OUR PROGRAMME OF PERFORMANCES

The Studio is dedicated to new writing and contemporary theatre, presenting bold and challenging work that reflects the spirit of our namesake, Christopher Marlowe. Its eclectic programme also features comedy, music and family shows.

The Studio's 2016/17 programme included some of the most innovative, inventive and critically-acclaimed touring drama productions of the last year. *1972: The Future Of Sex*, by the Wardrobe Ensemble, charted shifting cultural attitudes toward relationships over the last four decades. *Thrive* by Zest Theatre used performance and installations to explore how death can affect young people, whilst *Jess & Joe Forever* explored themes of transgender identity, growing up and first-love. Soho Theatre's *Spine* charted the hilarious and heart-breaking relationship between a wise-cracking teenager and a mischievous activist, and *From Ibiza To The Norfolk Broads* followed the story of an isolated teenager obsessed with finding the David Bowie-loving father who abandoned him.

The programme also included a range of

dance performances, from ballet to hip-hop. One highlight was *Smother* performed by 201 Dance, a startling hip-hop dance show that explored themes of friendship, obsession and addiction.

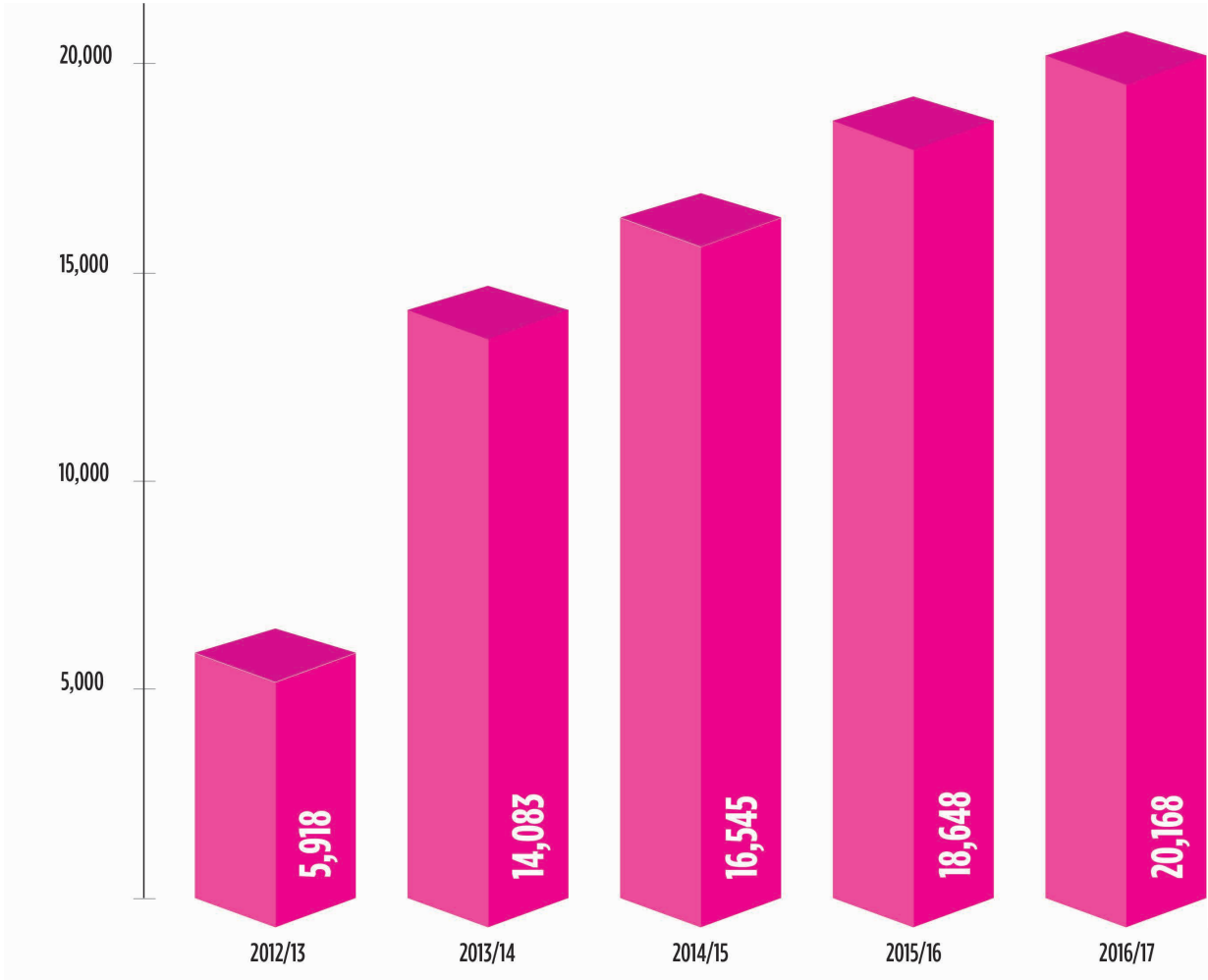
Comedy performances were a key part of our programme, with appearances by cult comedians Josie Long, Simon Munnery, Lee Hurst and Paul Foot. Music gigs included appearances by CK Gospel Choir, local band CoCo & The Butterfields and composer and vocalist Sona Jobarteh, one of the most exciting new talents from the West African Griot tradition.

Family shows also proved to be popular, with productions such as *Don't Dribble On The Dragon* and *The Magic Paintbrush*, introducing children and their families to The Marlowe Studio.

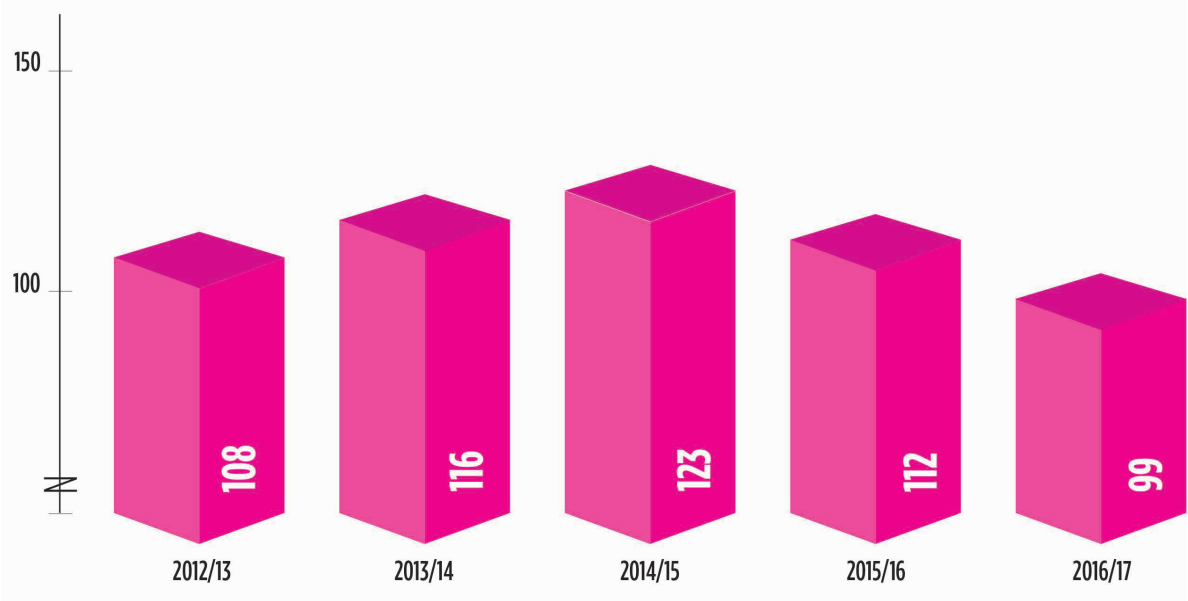


# THE MARLOWE STUDIO: KEY STATISTICS

Our audience attendance figures over the last five years in The Studio:



Our average attendances over the last five years in The Studio:



We attracted 4,408 first-time attenders to The Studio in 2016/17.

Our number of performances over the last five years in The Studio:

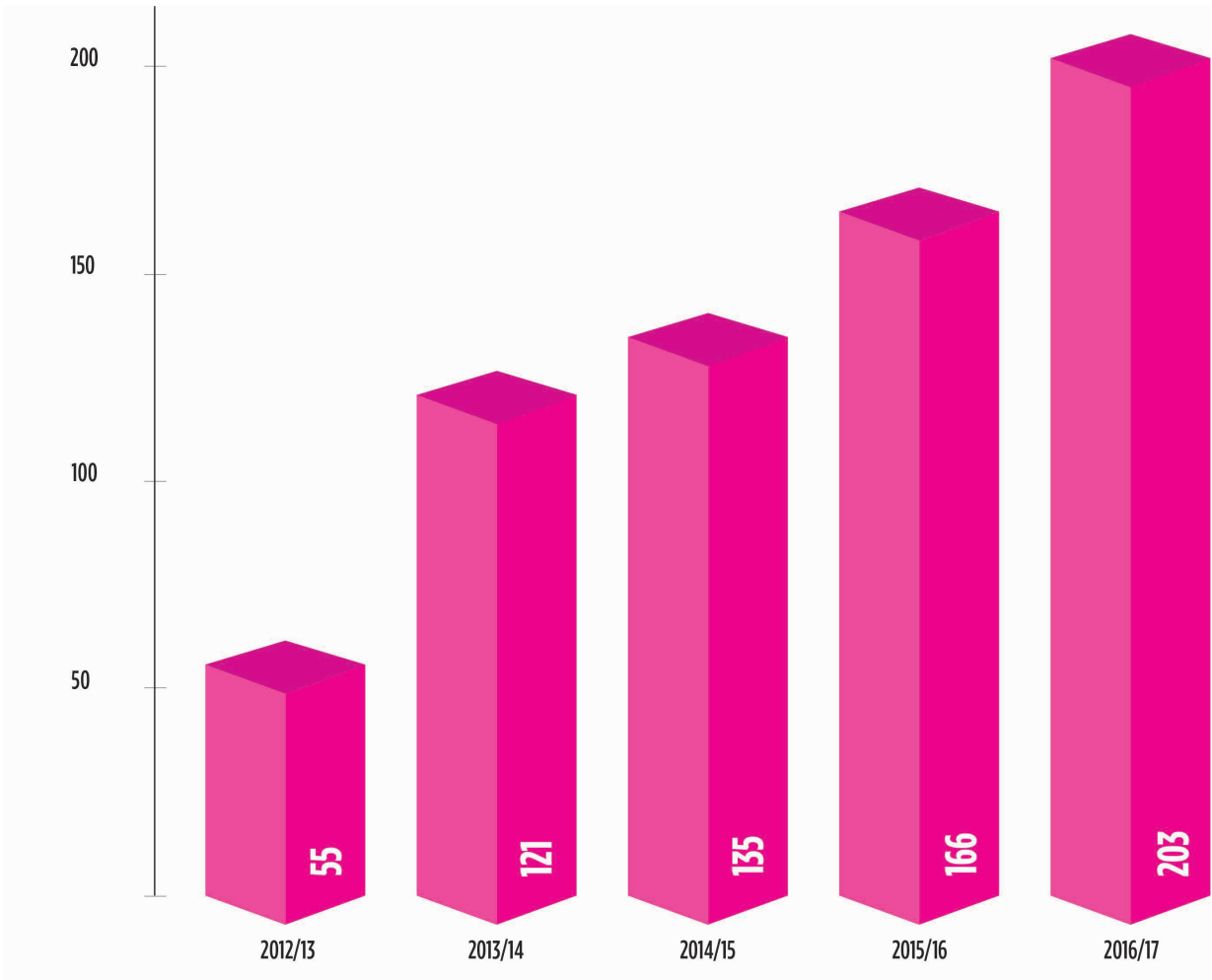


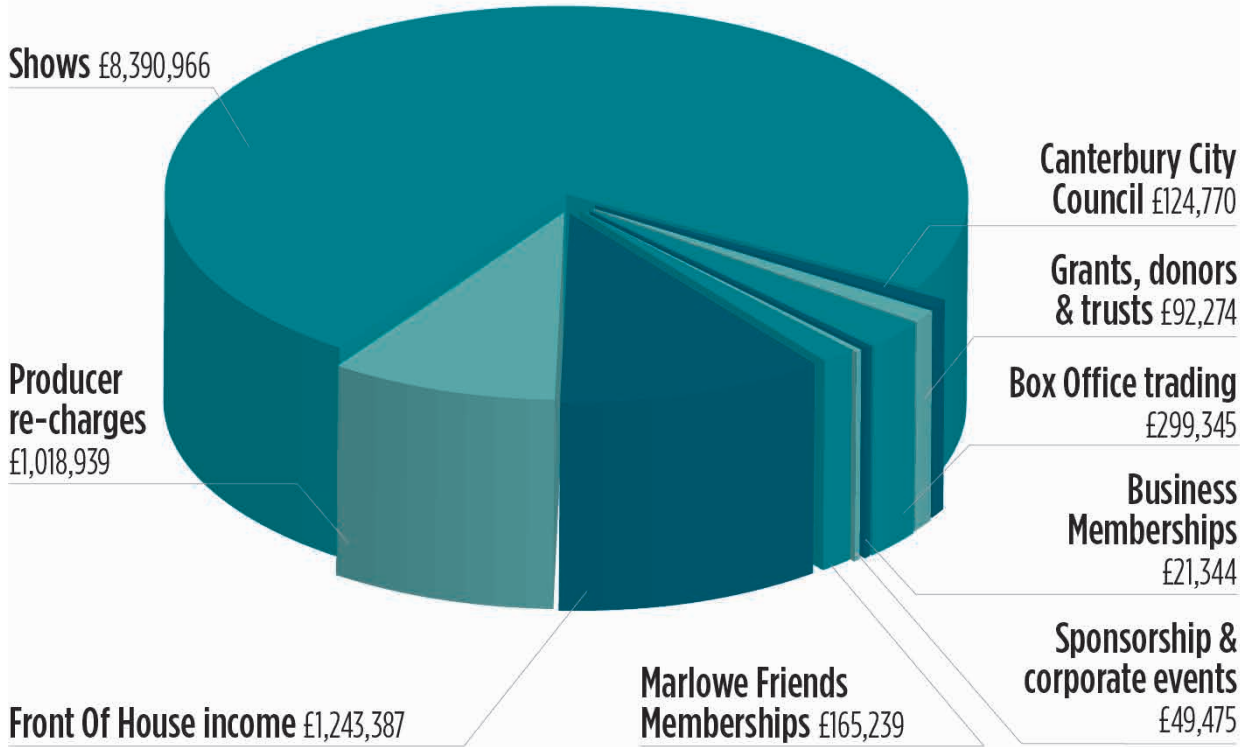




PHOTO BY LYNDEY GODDARD.

# HOW WE FINANCE WHAT WE DO

The Marlowe funds what it does through a mixed economy of ticket revenue, fundraising, sponsorship, subsidy and income generated through our bars and The Green Room restaurant operations.





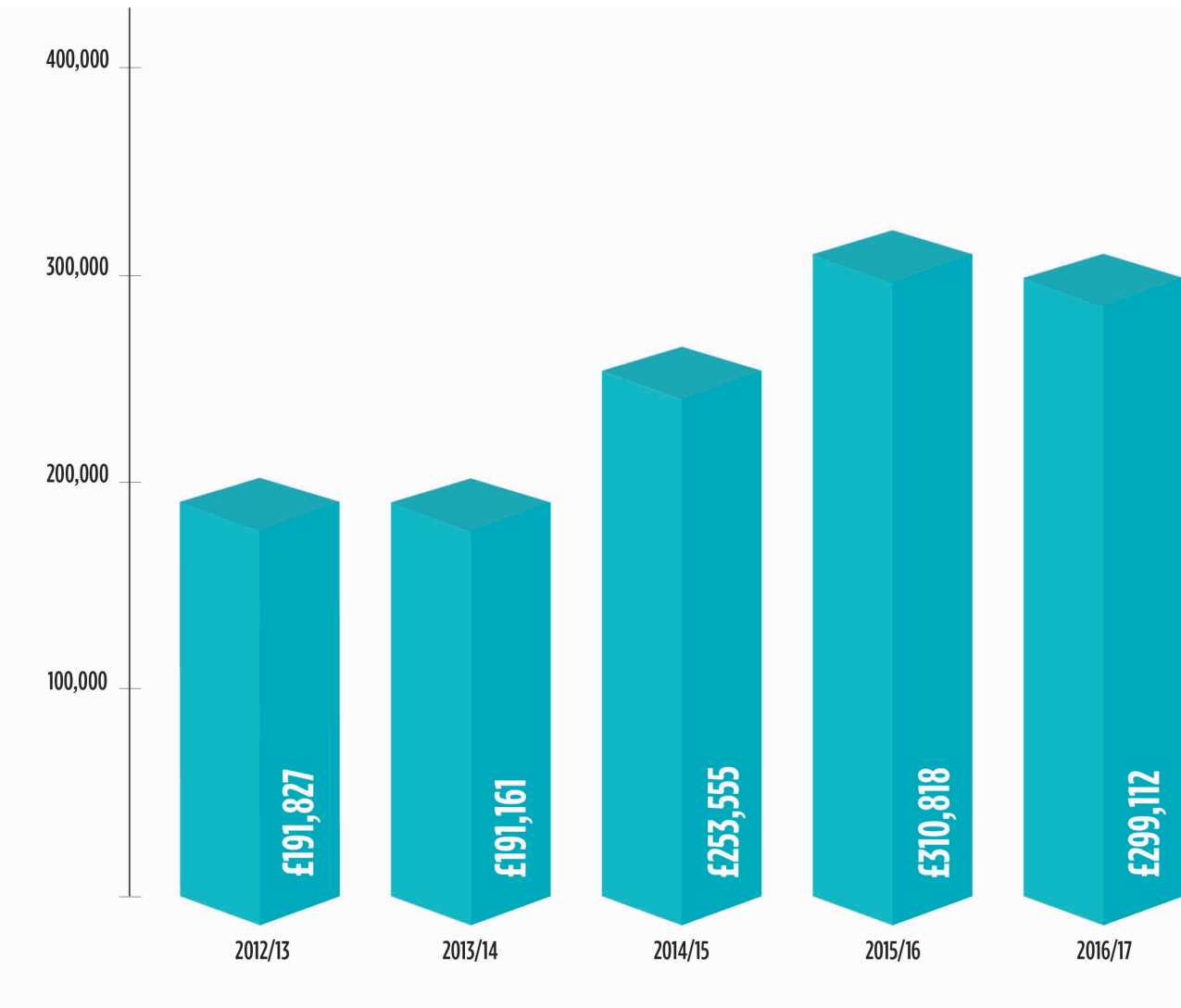
# HOW WE FINANCE WHAT WE DO: FRONT OF HOUSE AND THE GREEN ROOM

One of the theatre’s most important trading areas is the Front Of House and The Green Room restaurant operation, with a team dedicated to giving customers a first-class experience whether they are seeing a show or making a daytime visit for coffee or lunch.

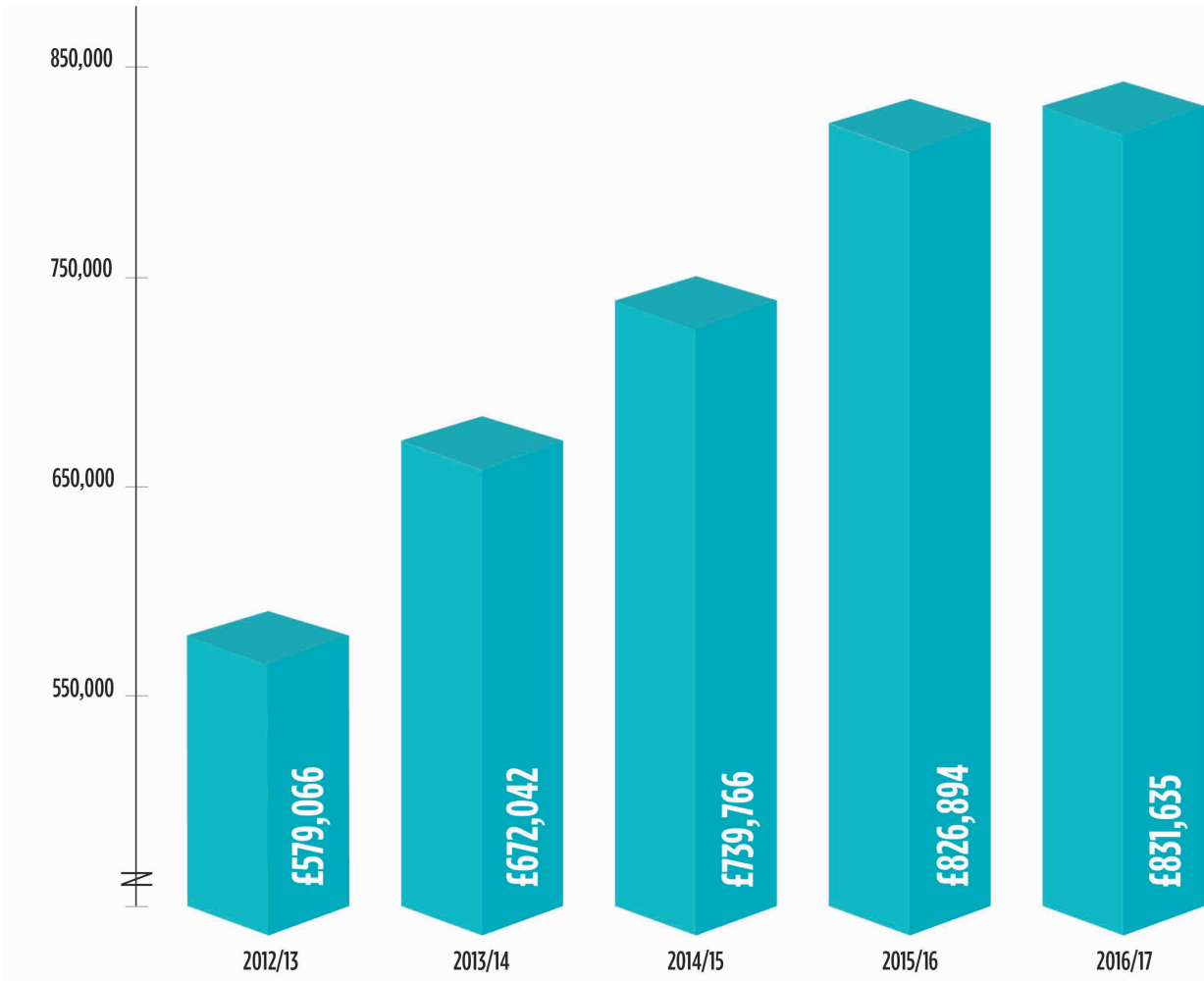
Annual sales during 2016/17 were £299,000 for The Green Room restaurant and £831,000 for the Front Of House operation (which includes drink sales, confectionery and ice creams).

The average spend per head from all customers seeing shows at The Marlowe in 2016/17 was £2.83.

Our sales for The Green Room operation over the last five years:



Our sales for the Front Of House operation (including bar sales, confectionery and ice creams) over the last five years:







STACKED. PHOTO BY TIM STUBBINGS.

## HOW WE FINANCE WHAT WE DO: FUNDRAISING

The work that we do is also supported through funds raised by The Marlowe Theatre Development Trust, including contributions from private donors, Arts Council England awards and grants from trusts and foundations.

In 2016/17, The Marlowe Theatre Development Trust granted over £92,274 to fund projects that took place that year.

Projects that were funded by this grant included: new writing development through the Roar programme, The Marlowe's production of the new play *Run The Beast Down*, performances to schools of The Paper Birds' play *Mobile*, our community production *Stacked*, the production *Warrior Poets* and the Philharmonia Orchestra residency.

It also supported our Literary Associate scheme, the Learning And Performance Network and the Associate Schools programme of activities for teachers and

their students. In 2016/17, The Marlowe Theatre Development Trust raised funds of £201,000 for future projects and initiatives. Future projects for which funding was achieved include the Literary Associate scheme and The Marlowe's production and touring of two new plays; *Kanye The First* and *Box Clever*.

A successful application to the Arts Council's Catalyst Evolve Fund saw The Marlowe Theatre Development Trust awarded a grant to build our fundraising capacity.

The grant also includes an additional £105,000 of match-funding to incentivise future giving.





“As a local business we are very pleased with how our partnership has developed. The Marlowe team are a pleasure to work with.”

Nicholas O’Shea, Pharon Independent Financial Advisers Ltd

## HOW WE FINANCE WHAT WE DO: MEMBERSHIPS

The Marlowe runs two popular membership schemes, for the purpose of generating income and to strengthen loyalty to our theatre amongst customers and local business.

The Marlowe Friends scheme sold 13,368 memberships, making it one of the most successful theatre friends schemes in the country (second only to Norwich Theatre Royal).

“ I love being a Marlowe Friend, they have such a variety of shows that suit my family.

Jasmine Chappell, Marlowe Friend

Marlowe Friends membership packages

offer customers discounts on shows, priority booking on future performances, invitations to exclusive events and a free membership magazine.

Our Business Membership scheme, aimed at regional businesses, saw membership levels reach a peak of 32 members, generating an income of £21,000. Business Membership offered businesses in the region an opportunity to promote themselves through an association with The Marlowe, via company logos in brochures and programmes, invitations to exclusive business networking events and the opportunity to sponsor Marlowe productions.



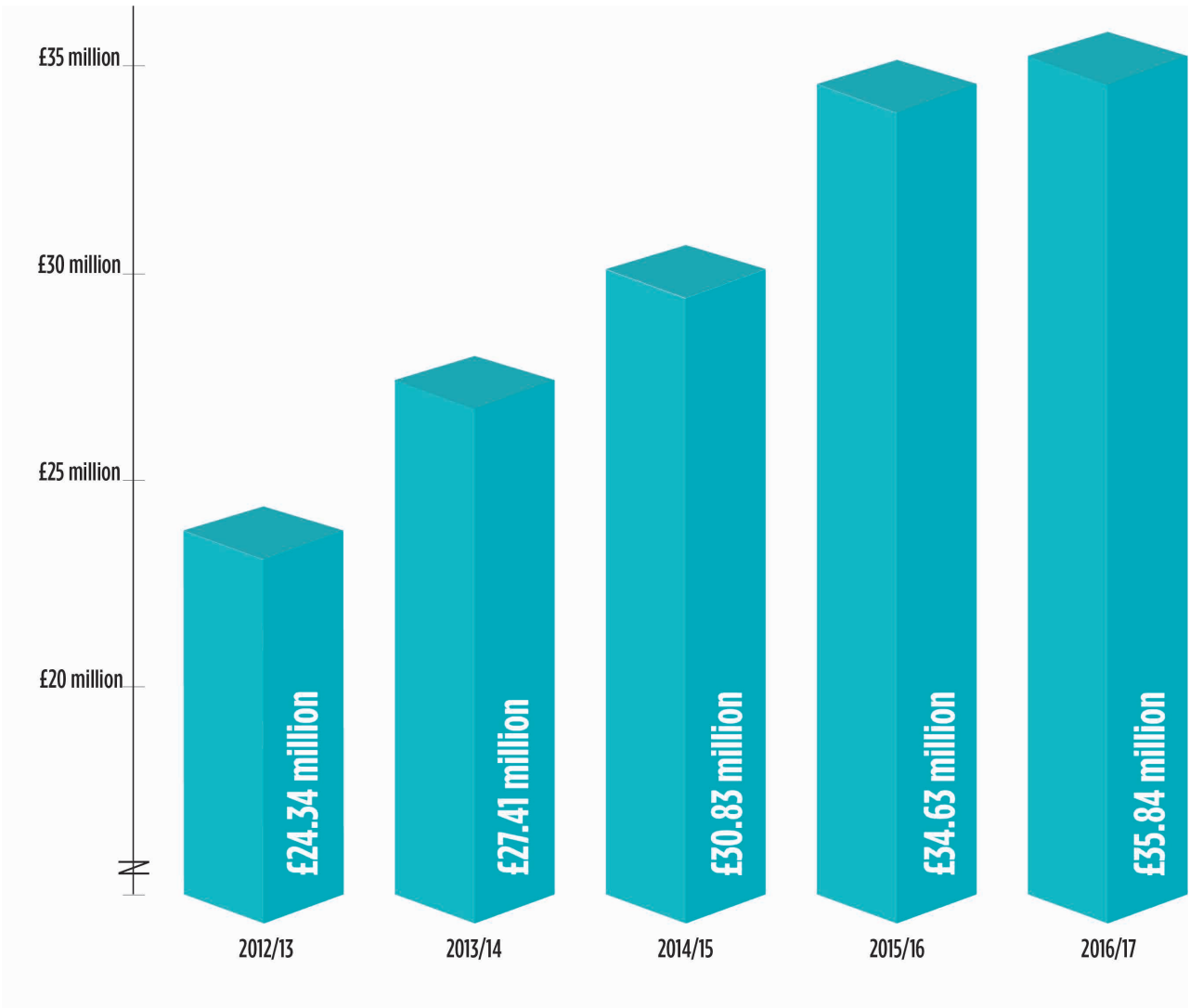
# OUR ECONOMIC IMPACT

The Marlowe makes a significant impact on its local economy, attracting thousands of visitors to Canterbury each year who then spend money in local shops, restaurants and businesses.

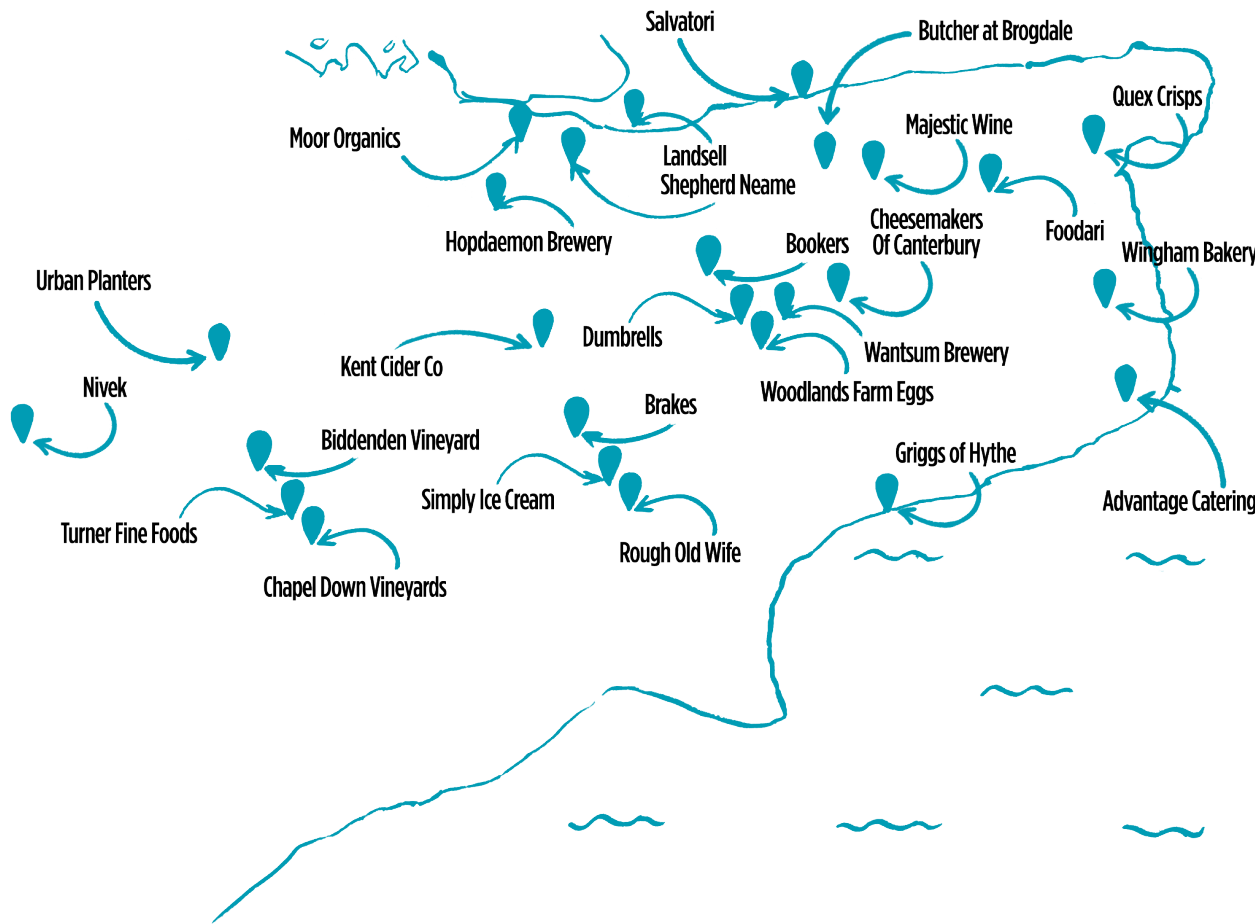
The Marlowe had an impact of £35.84million on the local economy in the last year, a figure calculated using the nationally recognised Shellard Formula.

“The audiences that The Marlowe brings to the heart of the city, and the clear statement the theatre makes about the city’s cultural standing, have both given businesses the confidence to invest and to prosper as a result.”  
**Bob Jones, Chief Executive, Canterbury Connected Business Improvement District**

Our economic impact on the local economy over the last five years:



Our local suppliers:





# OUR AUDIENCES

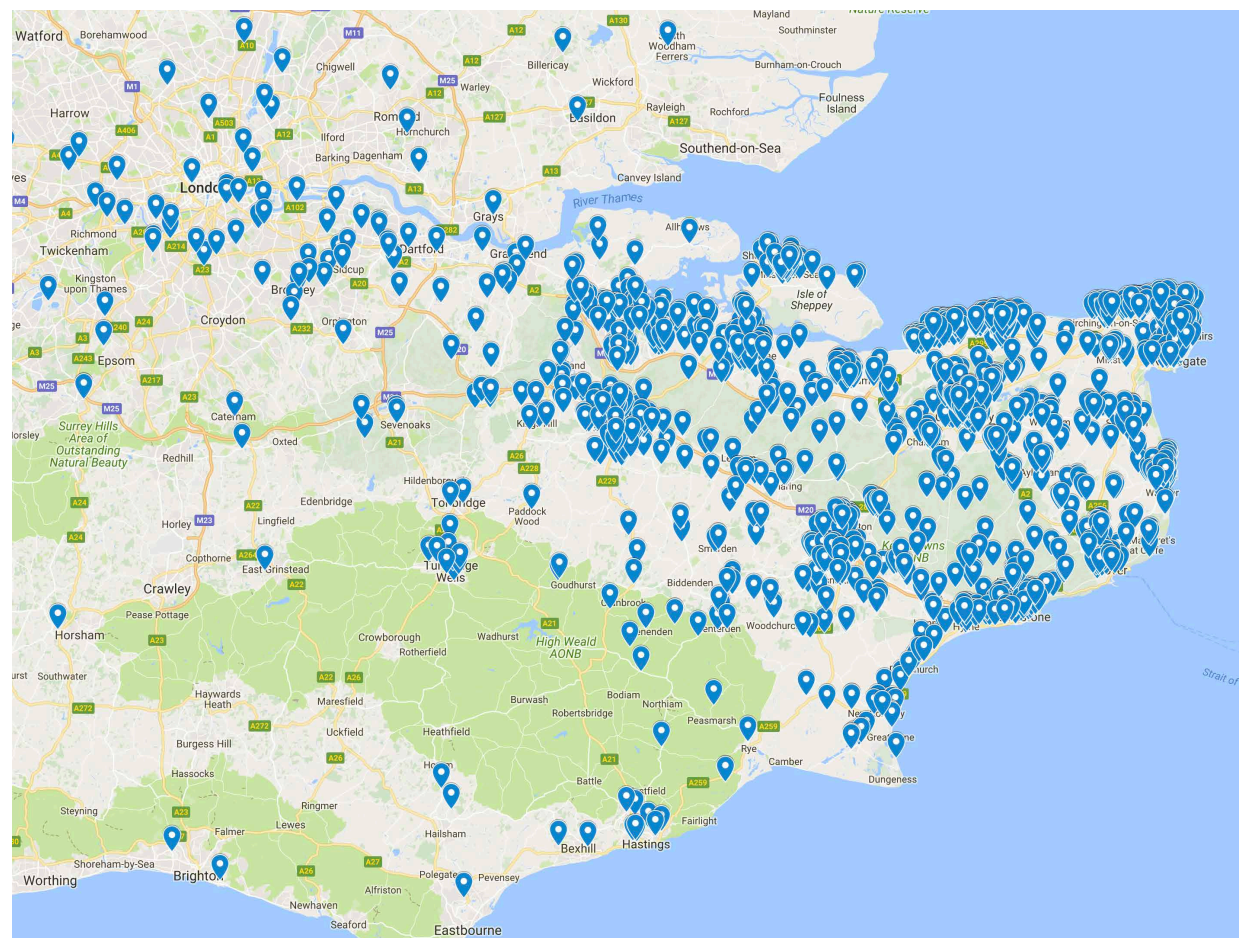
The Marlowe attracts a wide a range of different audiences to the many different types of shows that we present, offering a programme that is designed to be enjoyed by as many people as possible within our community.

Our marketing team use a range of analytic tools to better understand the audiences we have (and do not have), allowing the theatre to design effective show marketing and audience development campaigns that are based on genuine data insights.

Analysis of the audiences we attracted in 2016/17 shows the following:

- We had 70,454 active bookers on our database in 2016/17
- We attracted 4,408 new bookers for The Studio, representing 77% of bookers in 2016/17
- We attracted 27,863 new bookers for The Theatre, representing 41% of bookers in 2016/17
- Group bookings (of 10 or more tickets) represented 23% of tickets sold in 2016/17, with 2,143 group visits accounting for 91,500 tickets
- Our Discovery Tickets scheme, that offers £10 tickets for 16-26 year olds, enabled 3,281 visits to The Marlowe by young people

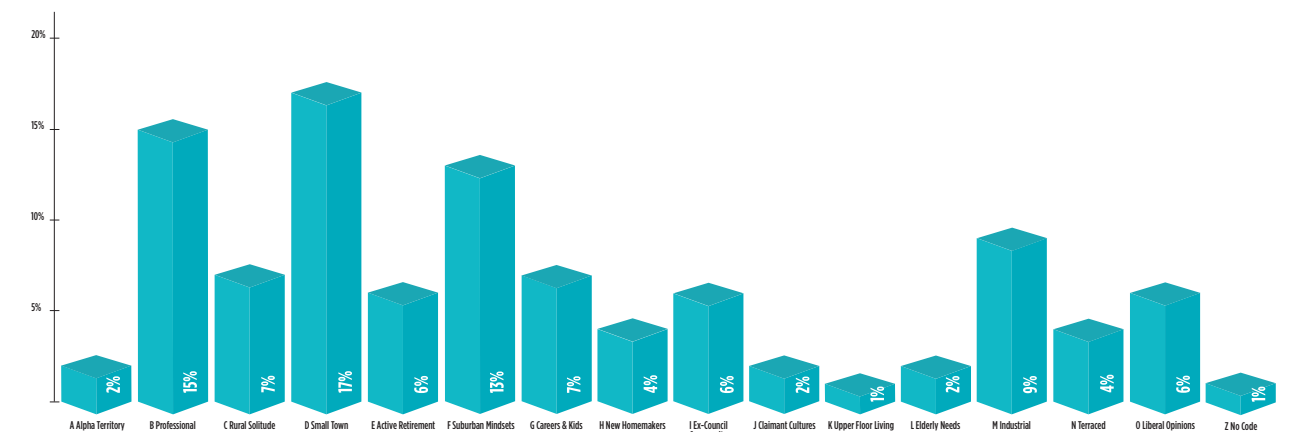
## Where our audiences came from:



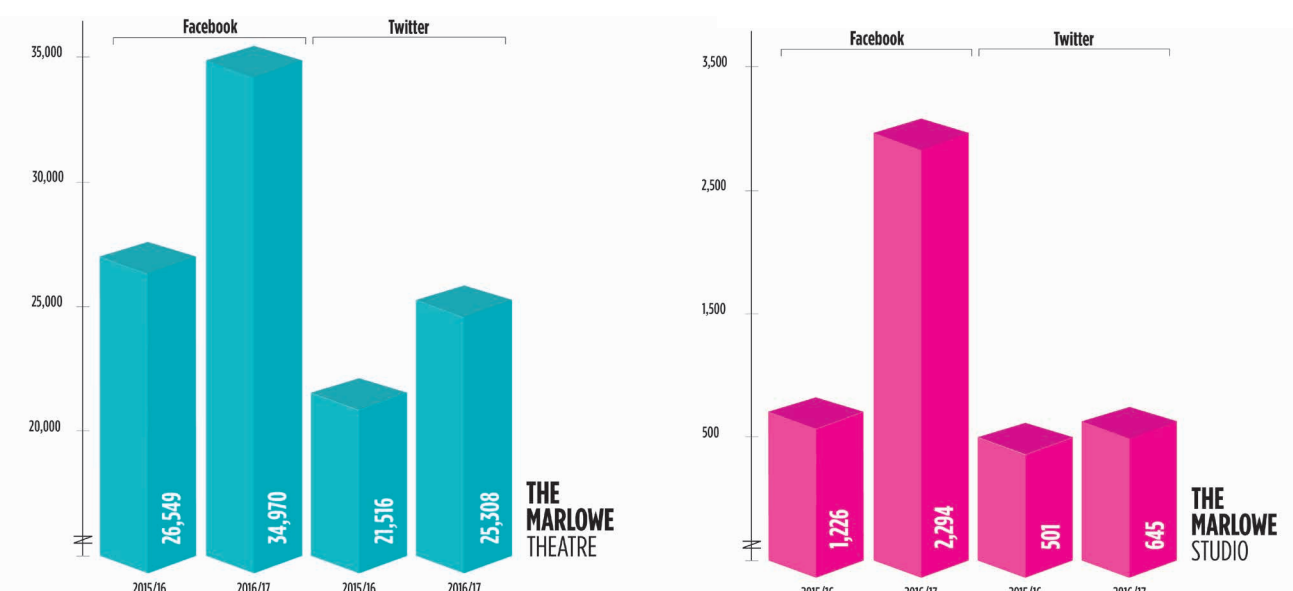
“A 15-minute walk from my front door to a premier theatre. How lucky am I.”

Harmail Sandhu, Marlowe Friend

## Understanding who our audiences were, using MOSAIC demographic analysis:



## The Marlowe’s social media channels saw a significant increase in their followers in 2016/17:







LEMN SISSAY AT MARLOWE 5. PHOTO BY TIM STUBBINGS.

## MARLOWE 5: OUR FIFTH ANNIVERSARY CELEBRATIONS

October 2016 marked five years since The Marlowe's opening, an anniversary that gave us the chance to celebrate what has been achieved over that time.

Marlowe 5, our anniversary series of events, saw our audiences and the community invited to take part in the celebrations.

A weekend of free events took place on 8 and 9 October, offering a mix of performances, workshops and tours. The events began with a drumming performance on the theatre forecourt by Samba Pelo Mar, a local community drumming group from Whitstable. Popular theatre tours (including accessible tours), workshops and performances then took place across the weekend - all free to those taking part. Also on offer was *Mobile*, an innovative production by acclaimed company Paper Birds that explored social mobility in our country, co-commissioned by The Marlowe, and performed to audiences in a caravan outside the theatre.


The Marlowe Studio was occupied by a powerful and immersive installation called *Warrior Poets*, produced in association with the Wise Words Festival and world-famous poet Lemn Sissay. Offering a moving and unforgettable experience to all of those who saw it, *Warrior Poets* used poetry and images to celebrate the tremendous resilience of young people brought up within the care system in Kent.

Lemn Sissay was responsible for opening and closing our special gala performance on the Sunday evening. This performance showcased many different aspects of our work over the last few years, and looked ahead to some special shows to come.

Much-loved companies, including Northern Ballet, Glyndebourne Opera and the Philharmonia Orchestra were represented, alongside performers from the musicals *Chicago*, *Mamma Mia!* and *The Bodyguard* and Stephen Mulhern the star of *Dick Whittington*. The Royal Shakespeare Company, with children from King Ethelbert School, Birchington, and the Canterbury Players, presented a scene from their memorable production of *A Midsummer Night's Dream* from earlier this year, while Joey and Tophorn from the National Theatre's *War Horse* made an appearance. Our community productions were also represented, with performances of scenes from our recent production *Stacked* filling the stage with participants from The Marlowe Youth Theatre and our creative companies.

Proceeds from the gala went to our new Creative Opportunities Fund, which aims to support and empower young people across east Kent as both theatre-makers and theatre-goers.





“A theatre that’s proud and loud and welcoming can really be a hub in a city, and a place where people feel able to meet and debate and argue; disagree and learn and laugh, and cry. It makes life less boring.”

**Samuel West, Actor and Chair of the National Campaign For The Arts**

(From an interview about The Marlowe's fifth anniversary)

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**THE  
MARLOWE**