

WallisAnnenberg
Center for the
Performing Arts

Paul Crewes
Artistic Director

Rachel Fine
Managing Director

PRESENTS



Filter Theatre in association with the Royal Shakespeare Company

TWELFTH NIGHT

BY
William Shakespeare

CREATED BY
Filter Theatre

DIRECTED BY
Sean Holmes

MUSIC & SOUND BY
Tom Haines & Ross Hughes

ASSOCIATE DIRECTORS
Oliver Dimsdale & Ferdy Roberts

STARRING
Francesca Zoutewelle as Olivia
Gemma Saunders as Feste/Maria
Jonathan Broadbent as Orsino/Sir Andrew Aguecheek
Amy Marchant as Viola/Sebastian
Ferdy Roberts as Malvolio
Oliver Dimsdale as Sir Toby Belch

MUSICIANS
Alan Pagan & Ross Hughes

COMPANY STAGE MANAGER
Christie DuBois

US TOUR PRODUCER
Andrew Hamingson and Tim Smith
for Pemberley Productions

MARCH 14 - 19, 2017, 2017
Bram Goldsmith Theater

Running Time: 90 minutes with no intermission.

Filter's Twelfth Night

By Paul Taylor

When the Royal Shakespeare Company first commissioned Filter to make a creative response to *Twelfth Night*, as a feature of the great Complete Works project that unfolded in Stratford in 2006–2007, it might have been thought insane that the rehearsal time was just ten days. But there may well have been a method in that technical madness.

Fast and foreshortened conditions for preparation of this event pitched Filter into roughly the same kind of delirium and purposeful perversities with which *Twelfth Night* confronts the shipwrecked Viola and her sundered identical twin when they fetch up on the shores of Illyria at the start of this play. *Twelfth Night* is ambiguous, and not just sexually – with its gender-crossed antics that propel a girl disguised as boy into a bout of painful proxy wooing on behalf of a man who desires a girl who promptly falls in love with the disguised emissary who, in turn, becomes smitten by the man. Illyria is a topsy-turvy land, betokening the licensed misrule of *Twelfth Night* (January 6, the Feast of the Epiphany) that was the order of the day in Elizabethan and Jacobean times. The play is also a slippery, double-natured being. It looks back, in the farcical mix-ups caused by twins, to an early drama such as *Comedy of Errors*; and it looks forward, in its marine imagery and the charged intensity of its reunions, to the late romances, such as *Pericles* and *The Winter's Tale*.

The imaginative use of sound is a Filter speciality. No play of Shakespeare's yearns for music and song so much as does *Twelfth Night*. Orsino, the Count who is as much in love with love as he is with the rich Olivia, calls for it in the comedy's famous opening speech: "If music be the food of love, play on,/Give me excess of it..." Reviewing a revival at the Old Vic in 1933, the novelist Virginia Woolf was eloquently impressed by this quality in the piece: "the play seems... to tremble perpetually on the brink of music". She writes of a Shakespeare whose whole mind is "mobilised and under control but with feelers left flying that sport and play with words so that the trail of a chance word is caught and followed recklessly"

Woolf could not have anticipated, but I think she would have acknowledged, the imaginative force of Filter's response to the play's strange acoustic atmosphere. The stage for their version of *Twelfth Night* is more reminiscent of a rock gig than a straight play, strewn as it is with sound equipment and musical instruments. Viola is briefed about her new surroundings by the level, impersonal tones of a BBC shipping forecast seeping through a transistor radio. In a brilliant stroke, characters press microphones to their brows and these devices seem to be able to pick up the music of their minds. It's a great joke that when Sir Toby Belch first does this, nothing whatsoever is heard. But then he's an anomaly here in more ways than one. Decked out in a huge ruff, doublet and pink hose, this tyrannous drunken sponger is a chaotic tribute to the RSC's wardrobe department. First heard reciting Hamlet's "To be or not to be..." speech and addicted to cans of Special Brew, he is the only character in "period" dress, the others all wearing the casual contemporary mufti of jeans and sneakers.

The production's alternative, punk style can be traced back to a series of workshops conducted by Filter and director Sean Holmes at the National Theatre Studio on the subject of the body. The rehearsal process of researching problems in small groups with a single brief and quick deadline and then collectively pooling the results was initiated there. It's one of the hallmarks of Filter that the immediacy of rehearsal room technique is carried through into the style of the productions when they are shown to the public. This is the case here in wonderful conception of Malvolio, the repressively puritan steward who is a walking affront to the spirit of comedy: self-satisfied, self-deceived, socially ambitious and, in his own mind's eye, a great match for Olivia.

The technique, whereby a microphone pressed to the head seems to detect the inner weather of the characters, was adapted, during rehearsals, in a manner that gave the company the clue as to how to play this marvellous part. By pointing the microphone interrogatively at the musicians when required to

illustrate Malvolio's motivations, Filter discovered that the steward is a frustrated rock star who has pathetic, private dreams of strutting his stuff in some vast stadium.

It is a key feature of the Filter style that they aim not at some staid simulacrum or complete transcription of a classic play, but rather, choose to concentrate on, and arrestingly highlight, certain undervalued aspects of it. Why do they not try to commandeer the full orchestra? I think that the underlying impulse – whether it be in Brecht (whose *Caucasian Chalk Circle* they exhilaratingly refreshed) or in Chekhov (whose *Three Sisters* they revived) so that you seemed to be watching the original Russian actors deposited through violent time-lapse photography onto the stage in the shape of their contemporary equivalents) is to try to make audiences actively participate as they would if challenged with a completely new work. Filter – who seem, to me, to be the most creative beneficiaries of the methods patented by Simon McBurney and Complicite – do, of course, also, create their own free-standing pieces, pre-eminently the superb *Water* (2007). This piece made myriad-minded play, metaphorically and plot-wise, with the idea that, in a globally-warming world, the molecular structure of water, which longs to bond with other elements, offers a flexible image of how the geo-political world needs to re-connect with itself in order to head off planetary disaster.

The company are developing a cult status (the Lyric, Hammersmith is said to have received more letters of celebration and more letters of complaint than ever before after their *Three Sisters*). But then experiment is, by its very nature, challenging – and to divide audiences is a great deal better than to leave them numbly non-committal.

Paul Taylor is the theatre reviewer for the UK's Independent newspaper.



FRANCESCA ZOUTEWELLE (Olivia) trained at RADA graduating in 2013. She has previously worked for Filter appearing in *A Midsummer's Nights Dream* in Brisbane and Dublin.

Theatre credits include: *Hamlet* (Trafalgar Studios), *All My Sons* (Rose Theatre), *Hamlet, Who's There* (Park Theatre and European Tour), *Into The Woods, Britannia Waves The Rules, Them Last Days Of Troy* (Royal Exchange Manchester) *Merlin* (Royal and Derngate) and *A Christmas Carol* (Birmingham Rep). She has been seen on television, with roles in *Lewis, Poirot* and *Midsomer Murders* (both ITV), *Holby City* (BBC), *Agatha Raisin* (Sky). Film credits include: *The Head Hunter* and *Mr. Turner*.



GEMMA SAUNDERS (Feste/Maria) is an Associate Artist for Filter Theatre, Her recent credits include: Theatre: *Hermia* and *Titania* in Filter's *A Midsummer Night's Dream* on Tour in UK and Europe, RSC and at the Tricycle, *Natasha* in *Three Sisters* at the Lyric Hammersmith, *Ludovica/Mother* in *The Caucasian Chalk Circle* at the National Theatre, *Catherine* in *Proof* at the English Theatre Frankfurt, *Faster for Filter* at the BAC and Soho theatre. TV: *Peak Practice, The Innocents, Law and Order* UK. Film: *What You Will* Fluidity Films. Radio: Gemma has appeared in over 100 plays for the BBC Radio Drama Company.



JONATHAN BROADBENT (Orsino/Aguecheek) trained at the Guildhall School of Music & Drama. He received the Clarence Derwent Award for his performance of *Guy* in the Donmar Warehouse production of *My Night With Reg* which transferred to the West End. As a Filter Associate Artist he has collaborated on their productions of *A Midsummer Night's Dream, Three Sisters* and *12th Night*. For the RSC he has appeared in *The Tempest, Queen Anne* and *Love For Love*. Other theatre includes: *Peter Pan* (National Theatre), *Grand Guignol* (Theatre Royal Plymouth and Southwark Playhouse), *Hamlet* (Rose Theatre), *Ghost Stories* (West End), *Chekhov In Hell* (Soho Theatre) *The Dumb Waiter, The Turn Of The Screw* and *Master Harold And The Boys* (Bristol Old Vic). On television, he has been seen in *Silent Witness, Eastenders, Gimme Gimme Gimme* and *Cold War* (all BBC) and *Alice In Wonderland* (Hallmark/Channel 4) Film credits include: *The Magic Flute* and *As You Like It*, directed by Kenneth Branagh for HBO and

Shakespeare Film Company. He also voices the characters of *Bill* and *Ben* in the popular animation series *Thomas The Tank Engine*. In 2010 Jonathan was the recipient of the Fox Foundation Fellowship. He is represented by Independent Talent Group.



AMY MARCHANT (Viola) studied English Literature at The University of Leeds before training as an actor at LAMDA, graduating in 2013. She is an Associate Artist of The Willow Globe Theatre and Vamp Theatre Company. Her theatre credits include Filter's *Twelfth Night* (India, USA and UK tour), *Shakespeare in Love* (West End) and *To Sir, With Love* (UK tour). Film credits include *Confection* (Misfit Studios) and *Big Day* (Teng Teng Films).



FERDY ROBERTS (Malvolio / Associate Director) is co-Artistic Director of Filter Theatre and an Associate Artist of the Lyric, Hammersmith. For Filter he has performed in: *Macbeth, A Midsummer Night's Dream, Three Sisters* (Lyric Hammersmith), *Water* (Lyric & Bam NYC) *Twelfth Night* (Tricycle), *The Caucasian Chalk Circle* (National Theatre), *Faster* (London & New York). Other theatre includes: *Plaques And Tangles* (Royal Court), *Lamped USA* (Soho/Hightide) *Shakespeare In Love* (West End), *Open Court, If You Don't Let Us Dream We Won't Let You Sleep* (Royal Court), *Three Kingdoms* (Lyric/Munich Kammerspiel/Teater NO99) *Wallenstein* (Chichester), *The Birthday Party, The Dumb Waiter* (Bristol Old Vic), *Frankenstein* (Derby Playhouse), *Another Country* (West End), *The Changeling, Beautiful Thing* (Salisbury Playhouse). Television: *Dark Angel, Foyles War, Whistleblower, The Bill, Goldplated, Your Mother Should Know, Holby City*. Film: *What You Will, Mr Nice, Sex & Drugs & Rock & Roll*.



ALAN PAGAN (Musician) is a freelance multi instrumentalist specialising in Drums and Percussion. He has toured Nationally and Internationally with acts and companies such as Filter Theatre, Charlie Winston (supporting Peter Gabriel) *Vashti, Punch Drunk, The Little Big Tones, Ben Huws* and many more. Alan's music studio is used for composing, supplying drum tracks and for private tuition. www.alanpagan.com



OLIVER DIMSDALE (Sir Toby Belch / Associate Director) trained at Guildhall School of Music & Drama. As Co-Founder and Co-Artistic Director he has worked on all of Filter's projects. Other theatre

includes: *The Argument* (Hampstead), *A Tale Of Two Cities* (Northampton Royal Theatre); *The Creeper* (Playhouse Theatre); *The Comedy Of Errors* (Sheffield Crucible); *Pravda* (Chichester Festival Theatre); *The Tempest* (RSC); *Great Expectations, The Dead Wait* (Manchester Royal Exchange) for which he won a Manchester Evening News Award for Best Actor. He has worked extensively in television, with roles in *Ransom, Grantchester, Mr Selfridge, Downton Abbey, Ambassadors, Utopia, He Knew He Was Right, Byron, Fallen Angel, Breaking The Mould* and *Harley Street*. Film credits include: *Journey's End, Good People, Rocknrolla, First Night* and *Nostradamus*.



ROSS HUGHES (Composer / Sound Designer / Musician) trained at Guildhall School of Music & Drama. His Theatre credits include: *Mrs. Hudson's Christmas Corker Spymonkey Comedy* (Wilton's Music Hall) composer/MD, *Treasure Island* dir. Sean Holmes (Haymarket/ West End) composer/MD, *The Grinning Man* (Bristol Old Vic). His TV & Film credits include *JazzDuck* (Amazon) sax 'voice', *Free Fire* (dir Ben Wheatley, score Geoff Barrow/Ben Salisbury) reeds, *What You Will* (Fluidity) composer. Production music composer (various libraries) usage includes: *Horizon, Louis Theroux, The Great British Bake Off, Portlandia, Big Brother, Made In Chelsea, The One Show, Film 2016, Country File, Harry Hill, Tanked, National Geographic, Oddities Science Channel, Discovery Channel, Jimmy Kimmel*. Radio: *The Great Scott* (9 episodes) and *The Purple Land* (BBC Radio 4) composer. Bands: The London Snorkelling Team/ clayFM (composer/musician), *Portishead* (live band), *Will Gregory's Moog Ensemble*. Studio: *Goldfrapp, Perfume Genius, Scarlet Rascal, Brains & Hunch*.

SEAN HOLMES (Director) is Artistic Director of the Lyric Hammersmith. Productions include: *Bugsy Malone, Secret Theatre - Show 1, 2,3, 5 and 7, Cinderella, Desire under the Elms, Morning, Have I None, A Midsummer Night's Dream, Saved, Blasted, A Thousand Stars Explode in the Sky, Ghost Stories, Three Sisters* and *Comedians*. Other theatre includes: *The Plough and The Stars, Drumbelly* (Abbey Theatre, Dublin) *Loot* (Tricycle); *Treasure Island* (Theatre Royal, Haymarket);

Twelfth Night with Filter (London/Touring); *Pornography* by Simon Stephens (Traverse and Birmingham Rep); *The English Game* by Richard Bean (Headlong); *The Man Who Had All The Luck* by Arthur Miller (Donmar Warehouse); *The Entertainer* by John Osborne (Old Vic); and *Julius Caesar, The Roman Actor, Richard III* and *Measure for Measure* (RSC); *Moonlight and Magnolias, The Price* (also for Tricycle). He was an Associate Director of the Oxford Stage Company from 2001 to 2006 and has worked for the National Theatre and RSC as well as the Royal Court Theatre, Donmar Warehouse and Chichester Festival Theatre.

CHRISTIE DUBOIS (Company Stage Manager) originally from Alaska, whose credits include *Home Chat* (Finborough Theatre), *Romeo & Juliet* (The Rose Playhouse), *Twelfth Night* (Filter Theatre Tour to India/America/UK), *No Sex, Please-We're British* (British Theatre Playhouse, Singapore & Kuala Lumpur), *The Eighth Wonder of the World* (Brunel Tunnels), *The Devil to Pay on Brook Street* (Handel House), *Twelfth Night* (Rudolf Steiner Theatre), *Where Late the Sweet Birds Sang* (The Rose Playhouse), *Regarding X* (Hackney Attic & Vauxhall Tavern), *As You Like It* (Rudolf Steiner Theatre) and *A Midsummer Night's Dream* (Rudolf Steiner Theatre). Christie Co-Produced and Co-Directed *As You Like It* and *A Midsummer Night's Dream* and she has also Stage Managed various musical concerts and opera performances.

PEMBERLEY PRODUCTIONS (US Tour Producer) Run by Andrew Hamingson and Tim Smith, Pemberley Productions is a producing company dedicated to bringing European drama to North America and North American drama to Europe. Its previous projects include the 2015 nine week US tour of Filter's *Twelfth Night*, a UK and USA tour of Paterson Joseph's one man play *Sancho*, the 2016 US tour of *Ensemble Basiani* from Tbilisi, Georgia (co-produced with David Eden Productions), The European Tour of The Public Theater's *Apple Family Plays* written and directed by Richard Nelson (also co-produced with David Eden Productions) and the Irish tour of

American Players Theatre production of *In Acting Shakespeare* by James DeVita.

FILTER THEATRE (Producer) Led by actors Oliver Dimsdale and Ferdy Roberts, and composer Tim Phillips, Filter has been creating innovative, exciting theatre since 2003. Filter's unique collaborative language explores the interaction between sound, music, text, and movement, in a desire to make stories that awaken the imaginative senses of an audience. Working out of a real sense of trust, and retaining a robust emotional honesty and playfulness, the company creates new works of original theatre, as well as dynamic incarnations of existing texts.

Filter is at the forefront of contemporary theatre-making as a deviser of new pieces. Filter's first show *Faster*, inspired by James Gleick's book about the acceleration of everyday life in the modern world, was developed and first performed at the Battersea Arts Centre in April 2003, where it was a runaway hit with audiences. *Faster* also played Soho Theatre, the Lyric Hammersmith, toured the UK, and visited Germany and New York. *Water*, directed by David Farr for The Lyric Hammersmith, became one of the most talked about productions of 2007, was revived for the Tricycle in 2011, played the Sydney Theatre Company in 2012 and New York's Next Wave Festival, *Bam* in November 2013. An intimate, multi-sensory and highly charged piece of theatrical story-telling, it explores deeply personal narratives on two very different issues - the bonds and ties of fathers and sons, and the legacy of global warming. The second collaboration between Filter and Farr, *Silence*, premiered in May 2011. Commissioned and produced by the Royal Shakespeare Company, it's a gripping modern thriller with a complex narrative, cutting from Russia to the UK with a film-like bravura, exploring urban noise, rural emptiness, rationalism, spirituality and love.

Alongside original work, Filter has produced dynamic and innovative interpretations of classic texts: Brecht's *Caucasian Chalk Circle* for the National Theatre (2006); Shakespeare's *Twelfth Night* for the RSC and The Tricycle Theatre (2007); Chekhov's *Three Sisters* for the Lyric Hammersmith (2010); Shakespeare's *A Midsummer Night's Dream* for a UK Tour and Lyric Hammersmith/ Manchester Royal Exchange (2012); Shakespeare's *Macbeth* for the Tobacco Factory, autumn 2014 and on UK tour 2015. Each project aspired to pin-point the very heart of the plays by uncovering the light and darkness of the language and the lyricism of the text. With *Caucasian Chalk Circle* Filter's approach was to create a modern and playful

production out of Brecht's didacticism, true to the playwright's vision. *Three Sisters* dusted off cobwebs so often found in English Chekhov productions, with a stripped-away design and ensemble acting that served to highlight the timelessness of the writing; *A Midsummer Night's Dream* was a joyous, riotous interpretation of a well-worn classic; *Macbeth* was a bold sonic experiment, the wayward sisters delving into the dark recesses of the Macbeths' minds through sound alone; and Filter's radical interpretation of Shakespeare's *Twelfth Night* reflects the anarchic energy running throughout the play.

There are many new works in the pipeline for Filter. Among them are *Broken Pine: A Western* for the stage, directed by Michael Boyd and written by David Greig, exploring how a European odyssey and various cultural collisions combined to create the United States of America. All Filter's work tours the UK, Europe and beyond, reaching a wide and diverse audience, young and old.

To find out more about Filter visit www.filtertheatre.com or email info@filtertheatre.com

ARTISTIC DIRECTORS: Oliver Dimsdale, Tim Phillips, Ferdy Roberts

ARTISTIC ASSOCIATES: Jonathan Broadbent, Tom Haines, Gemma Saunders

PRODUCER: Tim Smith

FINANCE MANAGER: Daniel Morgenstern

MARKETING: Martin Shippen