

Wednesday through Friday, March 22–24, 2017, 8pm  
Saturday, March 25, 2017, 2pm and 8pm  
Sunday, March 26, 2017, 3pm  
Zellerbach Playhouse



In association with the Royal Shakespeare Company

## Filter Theatre

### *Twelfth Night* by William Shakespeare

Created by Filter Theatre

Directed by Sean Holmes

Music and Sound by Tom Haines and Ross Hughes  
Oliver Dimsdale and Ferdy Roberts, *associate directors*

<i>Olivia</i>	Francesca Zoutewelle
<i>Feste/Maria</i>	Gemma Saunders
<i>Orsino/Sir Andrew Aguecheek</i>	Jonathan Broadbent
<i>Viola/Sebastian</i>	Amy Marchant
<i>Malvolio</i>	Ferdy Roberts
<i>Sir Toby Belch</i>	Oliver Dimsdale
<i>Musician (Drummer)</i>	Alan Pagan
<i>Musician</i>	Ross Hughes
<i>Stage Manager</i>	Christie DuBois
<i>US Tour Producer</i>	Andrew Hamingson and Tim Smith for Pemberley Productions

*Twelfth Night* will be performed without an intermission and will last approximately 90 minutes.

*The performances on Wednesday, Friday, and Saturday evening  
will be followed by an onstage talk with the artists.*



**Filter Theatre**, which is led by actors Oliver Dimsdale and Ferdy Roberts and composer Tim Phillips, has been creating innovative, exciting theatrical work 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 robust emotional honesty and playfulness, the company creates new works of original theater as well as dynamic incarnations of existing texts.

Filter is at the forefront of contemporary theater as a deviser of new work. The company's first original production, *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 2003, where it was a runaway hit with audiences. *Faster* also played Soho Theatre and the Lyric Hammersmith, toured the UK, and was staged in 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 Theatre in 2011, and played at the Sydney Theatre Company in 2012 and New York's Next Wave Festival (BAM) in 2013. An intimate, multisensory and highly charged piece of theatrical storytelling, it explores deeply personal narratives centering 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 2011. Commissioned and produced by the Royal Shakespeare Company, it is a gripping modern thriller with a complex narrative, moving from Russia to the UK with cinematic bravura, exploring urban noise, rural emptiness, rationalism, spirituality, and love.

Alongside its original work, Filter has produced dynamic and innovative interpretations of classic texts: Brecht's *The Caucasian Chalk Circle* for the National Theatre (2006); Shakespeare's *Twelfth Night* for the RSC and The Tricycle (2007); Chekhov's *Three Sisters* for the Lyric Hammersmith (2010); Shakespeare's *A Midsummer Night's Dream* for a UK tour and the Lyric Hammersmith/Manchester Royal Ex-

change (2012); and Shakespeare's *Macbeth* for the Tobacco Factory (2014 and for a 2015 UK tour). These projects aspired to pinpoint 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 created a modern and playful production out of Brecht's didacticism, while staying true to the playwright's original vision. *Three Sisters* dusted off cobwebs 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 beloved classic; *Macbeth* was a bold sonic experiment, the wayward sisters delving into the dark recesses of the characters' minds through sound alone; and Filter's radical interpretation of Shakespeare's *Twelfth Night* reflects the anarchic energy running throughout the beloved play.

There are many new works in the pipeline for Filter. Among them are *Broken Pine: A Western*, directed by Michael Boyd and written by David Greig, which explores how a European odyssey and various cultural collisions combined to create the United States of America. All Filter work tours the UK, Europe, and beyond, reaching a wide and diverse audience. To learn more, visit [www.filtertheatre.com](http://www.filtertheatre.com) or email [info@filtertheatre.com](mailto:info@filtertheatre.com).

**Jonathan Broadbent** (*Orsino/Aguecheek*) studied at the Guildhall School of Music and 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 London's West End. As a Filter associate artist he has collaborated on the company's productions of *A Midsummer Night's Dream*, *Three Sisters*, and *Twelfth Night*. For the RSC he has appeared in *The Tempest*, *Queen Anne*, and *Love For Love*. Other theater 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).

## ABOUT THE ARTISTS

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On television, he has been seen in *Silent Witness*, *Eastenders*, *Gimme Gimme Gimme*, *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. Broadbent also voices the characters of Bill and Ben in the popular animated series *Thomas the Tank Engine*. In 2010 he was the recipient of the Fox Foundation Fellowship. Broadbent is represented by Independent Talent Group.

**Oliver Dimsdale** (*Sir Toby Belch*, associate director) trained at the Guildhall School of Music and Drama. As co-founder and co-artistic director he has worked on all of Filter's projects. Other theater 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*, and *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*.

**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 theater credits include Filter's *Twelfth Night* (India, US, and UK tours), *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 and BAM NYC) *Twelfth Night* (Tricycle), *The Caucasian Chalk Circle* (National Theatre), and *Faster* (London and New York). Other theater includes *Plaques and Tangles* (Royal Court), *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), *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*, *Foyle's War*, *Whistleblower*, *The Bill*, *Goldplated*, *Your Mother Should Know*, *Holby City*. Film: *What You Will* (Fluidity Films), *Mr. Nice*, *Sex & Drugs & Rock & Roll*.

**Gemma Saunders** (*Feste/Maria*) is an associate artist for Filter Theatre. Her recent credits include *Hermia* and *Titania* in Filter's *A Midsummer Night's Dream* (on tour in the UK and Europe), *Feste/Maria* in Filter's *Twelfth Night* (on tour, RSC, and The Tricycle), *Natasha* in *Three Sisters* (Lyric Hammersmith), *Ludovica/Mother* in *The Caucasian Chalk Circle* (National Theatre), *Catherine* in *Proof* (English Theatre Frankfurt), *Faster* for Filter (BAC and Soho Theatre). Television: *Peak Practice*, *The Innocents*, *Law and Order UK*. Film: *What You Will*. Radio: over 100 plays for the BBC Radio Drama Company.

**Francesca Zoutewelle** (*Olivia*) trained at RADA, graduating in 2013. She has previously worked with Filter, appearing in *A Midsummer Night's Dream* in Brisbane and Dublin. Theater credits include *Hamlet* (Trafalgar Studios), *All My Sons* (Rose Theatre), *Who's There* (Park Theatre and European tour), *Into the Woods*, *Britannia Waves the Rules*, *Them Last Days of Troy* (all Royal Exchange Manchester), *Merlin* (Royal and Derngate), and *A Christmas Carol* (Birmingham Rep). She has been seen often on television, with roles in *Lewis*, *Poirot*, *Midsummer Murders*, *Holby City*, and *Agatha Raisin* (Sky). Film credits include *The Head Hunter* and *Mr. Turner*.

**Sean Holmes** (*director*) is artistic director of the Lyric Hammersmith. Productions include *Bugsy Malone*, *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 theater includes *The Plough and the Stars*, *Drumbelly* (Abbey Theatre, Dublin), *Loot* (Tricycle), *Treasure Island* (Theatre Royal, Haymarket), *Twelfth Night* with Filter (London and on tour), *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), *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.

**Ross Hughes** (*composer, sound designer, musician*) trained at Guildhall School of Music and Drama. His theater credits include *Mrs. Hudson's Christmas Corker* (Wilton's Music Hall), *Treasure Island* (dir. Sean Holmes, Haymarket/West End), and *The Grinning Man* (Bristol Old Vic). Television and film credits include *Jazz-Duck* (Amazon), *Free Fire* (directed by Ben Wheatley), *What You Will*. Production music composer (various libraries) usage includes *Horizon*, *Louis Theroux*, *The Great British Bake Off*, *Portlandia*, *Big Brother*, *Made In Chelsea*, and *The One Show*. Radio: *The Great Scott* and *The Purple Land*. Bands: The London Snorkelling Team, Portishead, Will Gregory's Moog Ensemble. Studio: Goldfrapp, Perfume Genius, Scarlet Rascal, Brains & Hunch.

**Alan Pagan** (*musician, drummer*) is a freelance multi-instrumentalist specializing 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, and Ben Huws. Pagan's music studio is used for composing, supplying drum tracks, and private teaching. [www.alanpagan.com](http://www.alanpagan.com).

**Christie DuBois** (*stage manager*) is originally from Alaska. Her stage managing credits include *Home Chat* (Finborough Theatre), *Romeo and Juliet* (Rose Playhouse), *Twelfth Night* (Filter Theatre tour of India/US/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* (Rose Playhouse), *Regarding X* (Hackney Attic and Vauxhall Tavern), and *As You Like It* and *A Midsummer Night's Dream* (Rudolf Steiner Theatre). DuBois co-produced and co-directed *As You Like It* and *A Midsummer Night's Dream* and she has also been the stage manager for 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. Previous projects include the 2015 nine-week US tour of Filter's *Twelfth Night*; a UK and US 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's production of *In Acting Shakespeare* by James DeVita.

#### Filter Theatre

Oliver Dimsdale, Tim Phillips, Ferdy Roberts,  
*artistic directors*

Jonathan Broadbent, Tom Haines,

Gemma Saunders, *artistic associates*

Tim Smith, *producer*

Daniel Morgenstern, *finance manager*

Martin Shippen, *marketing*