Artist Partner Program presents
FILTER THEATRE, IN ASSOCIATION WITH THE ROYAL SHAKESPEARE COMPANY

TWELFTH NIGHT
Friday, February 26, 2016 . 8PM
Saturday, February 27, 2016 . 8PM
Dance Theatre

Please join the artists for conversations following each performance.
FILTER THEATRE, IN ASSOCIATION WITH THE ROYAL SHAKESPEARE COMPANY PRESENTS

TWELFTH NIGHT
by William Shakespeare
created by Filter
directed by Sean Holmes
music & sound by Tom Haines & Ross Hughes
associate directors Oliver Dimsdale & Ferdy Roberts

Olivia: Ronke Adekoluejo
Feste/Maria: Sandy Foster
Orsino/Sir Andrew Aguecheek: Harry Jardine
Viola/Sebastian: Amy Marchant
Malvolio: Fergus O’Donnell
Sir Toby Belch: Dan Poole

Musician (Drummer): Alan Pagan
Musician: Fred Thomas

Company Stage Manager: Christie DuBois

Marketing: Martin Shippen: m.shippen@virgin.net
Producer: Simon Reade

This performance will last approximately 1 hour 30 minutes with no intermission.

Video or audio recording of the production is strictly prohibited.
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 and 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, and 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 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 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 Guns ’N’ Gold: 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 of 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: Simon Reade
Finance Manager: Daniel Morgenstern
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 specialty. 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 marvelous 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 revivified 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 is 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, theatre reviewer for the UK’s Independent newspaper

ABOUT THE ARTISTS

Ronke Adekoluejo (Olivia) trained at RADA. Theatre credits include Pride and Prejudice (Sheffield Crucible), Prurience (Sick Festival), The House That Will Not Stand, The Colby Sisters of Pittsburgh, Pennsylvania (Tricycle Theatre), Random (Crooked Path). TV and film includes Chewing Gum (E4), Suspects (Channel 5), One Crazy Thing (director Amit Gupta – Scanner-Rhodes Productions).

Oliver Dimsdale (Associate Director) trained at Guildhall School of Music & Drama and has worked on all of Filter’s projects since the company was founded. Other theatre includes 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 Count Arthur Strong, Downton Abbey, Ambassadors, Utopia, He Knew He Was Right, Byron, Fallen Angel, Breaking the Mould and Harley Street. Film credits include The Fold, First Night, RocknRolla and Nostradamus, as well as the forthcoming feature Good People.

Christie DuBois (Company Stage Manager) was trained in performance and technical theatre in Washington State, USA before moving to London and pursuing stage management. She has managed performances in opera, music and theatre. DuBois co-produced and co-directed productions of As You Like It and A Midsummer
Night’s Dream and most recently she was the Company Stage Manager of a Singaporean and Malaysian tour of No Sex, Please — We’re British!

Sandy Foster (Feste/Maria) trained at the Royal Central School of Speech and Drama and previously appeared with Filter on UK tour with Twelfth Night and in their feature film What You Will. Theatre credits include Oppenheimer, Shoemaker’s Holiday, Days of Significance (Royal Shakespeare Company), A Streetcar Named Desire (Curve Theatre, Leicester), Much Ado About Nothing (Manchester Royal Exchange), Desire Under the Elms (Lyric Hammersmith) and More Light (Arcola Theatre). Film and TV credits include Mr. Turner, directed by Mike Leigh (Thin Man Films), The Dumping Ground (CBBC), The Kerry and Lu Show (BBC), Muse of Fire: A Documentary (Timebomb Pictures/BBC).

Harry Jardine (Orsino/Aguecheek) trained at RADA. Theatre includes Octagon (Arcola), Shakespeare in Love (West End). Films include In the Heart of the Sea (director Ron Howard – Articulate Productions).

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 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); Julius Caesar, The Roman Actor, Richard III and Measure for Measure (RSC); and 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.

Amy Marchant (Viola) studied English literature at the University of Leeds before training as an actor at LAMDA. Her credits include Shakespeare in Love (West End), To Sit With Love (UK Tour). She is an Associate Artist of Vamp Theatre Company and an Associate Actor at The Willow Globe Theatre, Wales.

Fergus O’Donnell (Malvolio) trained at the Manchester Polytechnic School of Theatre and has previously appeared with Filter on world tour with Twelfth Night and UK tour in A Midsummer Night’s Dream. Extensive theatre credits include Merlin (Royal Theatre, Northampton), Desire Under the Elms (Lyric Hammersmith), The Grapes of Wrath, Wallenstein, A Christmas Carol (Chichester), A Number (Salisbury Playhouse), Hamlet (Stafford), Cyrano de Bergerac (Bristol Old Vic), Richard II (Ludlow/Madrid – director Steven Berkoff), Antony and Cleopatra (Manchester Royal Exchange), Singer (Tricycle Theatre), Titus Andronicus, Richard III, Measure for Measure, Tales from Ovid, A Midsummer Night’s Dream (RSC), Cymbeline (Globe), The Contractor (Oxford Stage Company), Winter’s Tale, Ghosts (Method & Madness), What I Did in the Holidays (Cambridge Theatre Company), Dogspot (Nuffield, Southampton), Macbeth, Little Malcolm and His Struggle Against the Eunuchs, Trees Die Standing Up (Orange Tree), My Very Own Story (Stephen Joseph Theatre). TV includes Emmerdale, Coronation Street, Downtown Abbey, Foyle’s War, The Bill, Playing the Field, Prime Suspect, Chiller (ITV), The Musketeers, Doctors, Holby City, Dalziel & Pascoe, Silent Witness, Casualty, Lovejoy, Every Silver Lining, Love Hurts, Between the Lines (BBC).

Alan Pagan (Musician – Drummer) is a freelance multi-instrumentalist specializing in drums and percussion. He has toured with Charlie Winston supporting Peter Gabriel in England, Germany and Monte Carlo; as a multi-instrumentalist
and actor for Filter’s European Tour of 
Twelfth Night and A Midsummer Night's Dream; and as percussionist for Punch Drunk’s Masque of the Red Death. His recording/rehearsal studio is used for his own compositions and for supplying drum tracks to other musicians and sound libraries. www.alanpagan.com.

Dan Poole (Sir Toby Belch) trained at Mountview. Theatre: The Dark Earth and the Night Sky (Almeida), Jerusalem (Royal Court), King Lear, Henry V, Othello, What You Will (Globe). TV and film: Fifty Ways To Kill Your Lover (Discovery). Poole co-directed the documentary feature Muse of Fire: A Shakespeare Odyssey, www.museoffirefilm.co.uk.

Ferdy Roberts (Associate Director) trained as an actor at the Guildhall School of Music and Drama. He is co-Artistic Director of Filter Theatre and an Associate Artist of the Lyric Hammersmith. Theatre for Filter: Faster, Caucasian Chalk Circle, Water, Twelfth Night, Three Sisters, Silence and A Midsummer Night’s Dream). Other theatre: Shakespeare in Love (West End); Open Court, If You Don’t Let Us Dream We Won’t Let You Sleep (Royal Court); Three Kingdoms (Teater No99 Estonia/Munich Kammerspiele/Lyric Hammersmith); Wallenstein (Chichester); Aladdin & The Enchanted Lamp, The Birthday Party, The Dumb Waiter (Bristol Old Vic); Frankenstein (Derby Playhouse); The Changeling, Beautiful Thing (Salisbury Playhouse); Another Country (West End). TV: Foyle’s War, Whistleblower, The Bill, Goldplated, Your Mother Should Know, Holby City. Film: Filter’s What You Will, Sex & Drugs & Rock & Roll, Mr. Nice, Honest.

Fred Thomas (Musician) studied piano and composition at the Royal Academy of Music. He is a member of the F-IRE Collective and recently embarked on a trilogy of JS Bach recordings to be released by ECM and The Silent Howl. His other projects include The Beguilers, a quartet that interprets his song settings of poetry in English; an ensemble with gambist Liam Byrne dedicated to the medieval Chantilly Codex; and a sextet that explores polyphony in jazz improvisation. He appears regularly with the Basquiat Strings, Lisa Knapp, Fly Agaric and The Memory Band, as well as collaborating with Oren Marshall, Harvey Brough, Mor Karbski, Leo Abrahams and the CBSO. Thomas has worked extensively in dance and theatre, and has produced many albums for artists including Lily Luca, The Magic Lantern, Ellie Rusbridge and Adam Beattie. Recent performances include TED, Womad, Southbank Centre, ICA, Kings Place, LSO St Luke’s, Aldeburgh Festival and worldwide touring. www.fred-thomas.co.uk.

Pemberley Productions (U.S. Tour Producer), founded by Tim Smith, is a producing company dedicated to bringing European drama to North America and North American drama to Europe. Its previous projects include a European Tour of The Public Theater’s Apple Family Plays written and directed by Richard Nelson and an Irish Tour of the American Players Theatre’s production of James DeVita’s In Acting Shakespeare. As well as producing the U.S. tour of Twelfth Night, in the 2015–2016 season Pemberley Productions is producing Paterson Joseph’s new play Sancho: An Act of Remembrance on tour in the UK and U.S. Prior to founding Pemberley Productions, Smith worked as the general manager and consulting producer for Druid Theatre Company in Ireland, and as a tour manager for the Royal Shakespeare Company.
The Clarice is building the future of the arts by training, mentoring and presenting the next generation of artists and creative innovators. As artists develop their craft as performers, they must become instigators of meaningful dialogue, creative research and audience connection. These skills are developed through engagement activities both on and off campus. Engagement at The Clarice is characterized by facilitated audience interactions with artists, scholars and community leaders that are focused on process and research rather than product and performance. The Clarice supports artists in their quest for a connection with audiences through its engagement work.

**ENGAGEMENT EVENTS**

Filter presented two workshops geared toward students that were open to the public:

- **Embodying Shakespeare**
  Students worked alongside actors from Filter in a practical, hands-on workshop, to discover how text plays a central role in the way actors envision their characters.

- **Introduction to Filter, Shakespeare and Sound Design**
  Sound is central in every Filter production. Filter creates the sound for their productions with “the mechanics” in full view of the audience. In this workshop, participants worked alongside a Filter musician and actor to gain an understanding of how sound can play a central role in the creation and performance of a piece of theatre.

Special thanks to the Shakespeare@UMD co-sponsors, who have supported the development of these workshops: The University Libraries, the Friends of the Libraries, the College of Arts and Humanities, the Department of English and the Center for Literary and Comparative Studies.
The following materials related to this performance are available in the collections of the Michelle Smith Performing Arts Library. For materials held in the paged collections room, please ask at the circulation desk.

**William Shakespeare’s Twelfth Night, or What You Will**—
**Taffety Punk Theatre Company, Michelle Schupe, director; Washington Area Performing Arts Video Archive (WAPAVA)**

**Call Number:** WAP 0629, vol. 1 and 2  
**Location:** Michelle Smith Performing Arts Library – Paged Collections Room

In this live performance *Twelfth Night*, the Taffety Punk Theatre Company takes the action of Shakespeare’s classic to an underwater shipwreck and puts a modern twist on a classic tale. The recording of this production is part of the Washington Area Performing Arts Video Archive and is available to all, including the public, any time at the Michelle Smith Performing Arts Library. WAPAVA is a non-profit organization dedicated to documenting theatre and performing arts in the DC region. Please visit [http://www.lib.umd.edu/scpa/wapava/home](http://www.lib.umd.edu/scpa/wapava/home) for more information.

**BBC Television Shakespeare Plays**

**Accessible online through the UMD Libraries:** [www.lib.umd.edu/mspal/databases](http://www.lib.umd.edu/mspal/databases)

Great news for fans of streaming media! The UMD community has access to digital recordings of all 37 Shakespearean plays produced by the British Broadcasting Company. Accessible 24/7 from anywhere in the world with a valid UMD Directory ID and password, these traditional interpretations are set in either Shakespeare’s time or in the period of the events depicted. Each recording been enhanced for high definition online streaming and is available to view with captioning.

**In Search of Shakespeare – PBS, Royal Shakespeare Company; Michael Wood, host, Gregory Doran, director**

**Call Number:** MDVD 570 (Michelle Smith Performing Arts Library, Paged Collections Room)

Shakespeare’s life and plays have fascinated audiences for over four hundred years, and this documentary brings the story of the Bard and the tales he spun to life. *In Search of Shakespeare*, a collaboration between PBS and the Royal Shakespeare Company, explores his politics, loves, career and of course, his plays. This film is available to view at the Michelle Smith Performing Arts Library and may be checked out for up to seven days with a valid UMD ID.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).