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# TWELFTH NIGHT

BY WILLIAM SHAKESPEARE

SUMMER 2026





# TWELFTH NIGHT

BY WILLIAM SHAKESPEARE

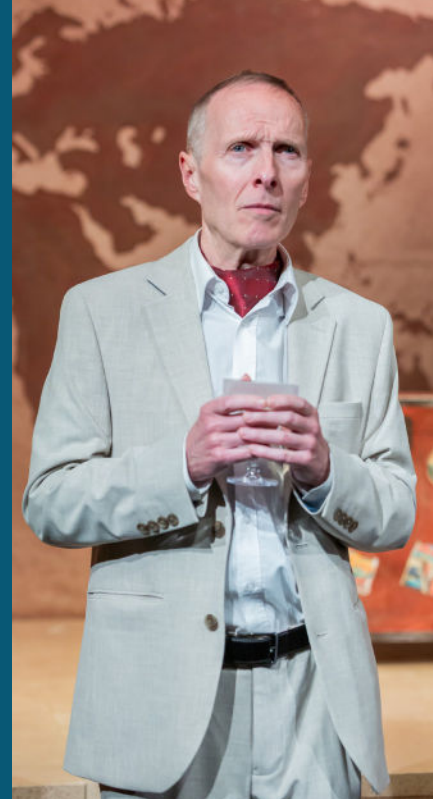
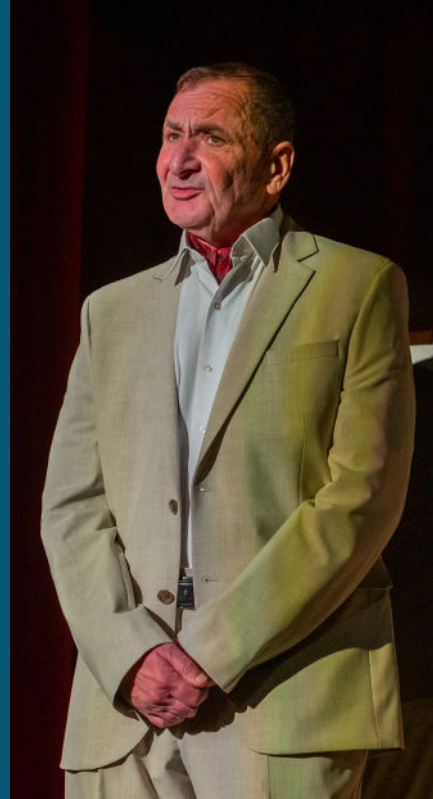
It's 1962 on the sultry island of Bermuda and, after a massive storm, things are about to change for the owners of the island's two prestigious nightclubs, with the arrival of a strange young man... or is he?

In a fresh, exciting and funny re-imagining of Shakespeare's famous comedy *Twelfth Night*, we will be transporting audiences back to a more stylish era, where the place to be seen was the 'What You Will' nightclub; sipping cocktails and dancing to cool 60s music. But woven into this is unrequited love, jealousy, and a smattering of mistaken identities, resulting in hilarious consequences that only Shakespeare can create.



|                    |                                 |
|--------------------|---------------------------------|
| ARABELLA LEWIS     | <b>Viola</b>                    |
| ANDREW CRASE       | <b>Captain/Officer</b>          |
| ALAN MIRREN        | <b>Duke Orsino</b>              |
| MAISIE GEE         | <b>Curio</b>                    |
| RICHARD CONSTABLE  | <b>Valentine/Officer/Priest</b> |
| MORGAN REES-DAVIES | <b>Sir Toby Belch</b>           |
| KAITLIN HOWARD     | <b>Maria</b>                    |
| DAVID HUBBALL      | <b>Sir Andrew Aguecheek</b>     |
| GARETH LLEWELYN    | <b>Feste</b>                    |
| ROSIE COLES        | <b>Lady Olivia</b>              |
| JAMES PARSONS      | <b>Malvolio</b>                 |
| DANIEL PEGLER      | <b>Fabian</b>                   |
| BENEDICT POWELL    | <b>Antonio</b>                  |
| EDWARD LOBODA      | <b>Sebastian</b>                |
| ANDREW WHITTLE     | <b>Director</b>                 |

THE BACON THEATRE, CHELTENHAM  
4–8 August @ 7.15 (+2.30 Sat)  
THE TUCKWELL AMPHITHEATRE  
Fri 21 Aug @ 7.30  
PRIORY PARK, MALVERN  
Sun 30 Aug @ 2.00 & 7.00  
[BOOK HERE](#)



# GRAHAM GREENE'S TRAVELS WITH MY AUNT

Adapted for the stage by Giles Havergal



**Henry is happy: life is solid, safe, and very dull... then he meets his Aunt.**

*Travels With My Aunt* enjoyed a very successful week in Malvern. The run saw sold out shows and a hugely enthusiastic response; "...the fantastic, versatile and hugely-experienced four-man cast [...] each played up to 11 different parts, all entirely convincingly. Their precision, timing and sheer joy in performance were a pleasure to watch." (Malvern Gazette).

The fast paced, globe-trotting, intricate nature of the story presented the company with a myriad of challenges. The swift shifts in location were enabled through rapid changes in lighting and soundscape, and ingenious staging using two luggage crates which created train compartments, taxis and the like.

Then, with nothing more than a quick change of hat or pair of sunglasses, the cast could switch between characters, sometimes in mid-sentence. This is the sort of show which only looks as smooth as it does because of the work that goes in to ensuring that set, props and costumes are exactly what and where they need to be.

Copyright agent: Alan Brodie Representation Ltd; [www.alanbrodie.com](http://www.alanbrodie.com)

MARK TOPPING **Henry/Aunt Augusta**

JAMES PARSONS **Henry/O'Toole et al**

JOLYON WOLFIN **Henry/Wordsworth et al**

MORGAN REES-DAVIES **Henry/Wolf et al**

DAVID HUBBALL **Director**

SAMUEL LEGGE **Production photographs**



# Imaginative storytelling shines

Review by Brian Owen

A VISIT to Malvern's Coach House Theatre is always a pleasure but this latest production of *Travels with My Aunt* proved an especially enjoyable evening — witty, inventive and brimming with theatrical charm.

Giles Havergal's much-loved adaptation of Graham Greene's novel remains one of the most imaginative pieces of storytelling of the last half-century and this staging showed exactly why it continues to captivate audiences.

Greene's 1969 tale, a gently subversive story of a retired bank manager drawn into a world of smugglers, lovers, CIA men and questionable morality, is transformed on stage into a celebration of performance, imagination and ensemble craft.

The genius of Havergal's approach lies in its audacity — four male actors play more than 20 characters, conjuring an entire world with nothing more than a hat, a scarf, a shift in posture or a flick of the voice.

What could so easily feel like a gimmick becomes, in the hands of a disciplined ensemble, a constant source

of wit, surprise and theatrical delight. The opening moments set the tone beautifully.

The four actors step forward, each claiming to be Henry Pulling and offering a slightly different shade of the man — the cautious bachelor, the dutiful son, the reluctant traveller and the suburban soul who has never quite stepped beyond the boundaries of respectability.

This shared portrayal becomes a clever metaphor for Henry's journey. As the story widens and the world grows stranger the multiple Henrys seem to suggest the many selves he might become or perhaps those he has never dared to be.

Aunt Augusta, meanwhile, is played with relish but never caricature. The joy of Havergal's device is Augusta's flamboyance, moral slipperiness and unquenchable appetite for life are heightened by the fact that a man plays her.

It is not drag nor parody but a theatrical invitation — look beyond the surface and embrace the story's sense of play. The result is a character both larger than life and unexpectedly grounded — a woman who has lived boldly and



Travels with My Aunt at the Coach House Theatre. Picture: Submitted

unapologetically, sweeping Henry, and the audience, into her orbit. The staging is wonderfully economical.

Trunks become a train compartment, a Parisian café, a police station and a South American hideout. Lighting shifts do the work of entire scene changes.

The actors slip between roles with astonishing clarity, sometimes switching characters mid-sentence, yet never losing the thread of the narrative.

It is theatre stripped back to its essentials — voice, movement, imagination and trust.

While Greene's novel is reflective and morally shaded, Havergal's version is faster, funnier and more overtly theatrical.

The darker undercurrents of espionage, dubious ethics and the shadow of war criminals remain present but they are carried lightly, woven into a production that prizes momentum and playfulness.

Yet the emotional core is never lost. Henry's transformation from cautious bank manager to liberated traveller is handled with subtlety and tenderness, culminating in a South American finale that feels both comic and quietly moving.

The fantastic, versatile and hugely-experienced four-man cast of Mark Topping, James Parsons, Jolyon Wolfen and Morgan Rees-Davies each played up to 11 different parts, all entirely convincingly.

Their precision, timing and sheer joy in performance were a pleasure to watch. The production was directed by David Hubball and produced by Andrew Whittle for Here to There Productions with excellent support from the whole creative team.

The audience at the Coach House was utterly absorbed, responding with warm laughter, fascination and a well-earned final ovation.

This was, quite simply, a delightful evening in one of Malvern's most intimate and welcoming venues — a reminder of how much magic four actors and a great storyline can create.

It runs until Saturday. ■ Brian Owen reviewed the play on Monday, May 11.

# GRAHAM GREENE'S TRAVELS WITH MY AUNT

Adapted for the stage by Giles Havergal

## British Theatre Guide

News, reviews, features and podcast on theatre across the UK

## Travels with my Aunt

Giles Havergal after Graham Greene

Here to There Productions

Coach House Theatre, Malvern

11–16 May 2026

The admirable Here to There Productions is not a company to resist a challenge—a tiny stage, constricted entrances and just four male actors to play 26 characters of both genders, each of the quartet also taking turns in the role of retired bank manager Henry Pulling, often taking over from each other in mid-speech.

But a greater challenge lies perhaps in the piece itself. When Henry meets his amoral 74-year-old Aunt Augusta for the first time in 50 years, he is drawn from his dull, dahlia-filled existence into her worlds of romance and crime, travelling across Europe on the Orient Express and ending among highly dodgy companions in Paraguay.

It is hard to characterise Greene's novel in which witty observations give way to references to malnutrition, dictatorship and CIA manipulation, and so arises the dilemma of how to present a drama that combines whimsy with dark comedy, a story that is part travelogue, partly a tale of regret and repression. For all the company's considerable energy, the production seems uncertain which line to take.

The driving force of the piece is Augusta, played by Mark Topping, whose task is not made easier by appearing for much of the time in the same suit, tie and red jumper as the other three identically dressed actors. With just a voice modulation and a shyly bent knee, Topping comes across as an inoffensive little old lady rather than as the more formidable figure one might expect in a woman of adventure, a former prostitute turned swindler and booze smuggler, with a string of lovers including a Nazi collaborator.

Jolyon Wolfen has just the right intensity and intonation as Wordsworth, Augusta's infatuated Jamaican toyboy lover, James Parsons in a scarf and startling sunglasses as an American hippie could be younger version of Augusta and Morgan Rees-Davies is set loose to provide some amusing rough stuff, including as a fleeing Nazi's overly amorous hound.

Reviewer: [Colin Davison](#)



### The View From The Stalls's post



The View From The Stalls is at Coach House Theatre.

13 May · Malvern ·

★★★★★ A lot of characters and a lot of travel – with a cast of just four!

Graham Greene's *Travels with my Aunt* concerns retired bank manager Henry Pulling, whose only pleasure in life is tending to his dahlias, and the aunt he comes across at the funeral of his mother, who it turns out is not actually his mother anyway. Aunt Augusta is unexpectedly his sole remaining relative and she has a somewhat more lively and open attitude to life in spite of (or because of) her advancing years. Hers is a life of fun, adventure, travel, political intrigue and romance with a guy called Wordsworth from Sierra Leone. Subsequently he decides to set off with his aunt on her travels across Europe and beyond, ending up in South America, along the way meeting upwards of two dozen characters.

Quite a grand scenario then so it might come as a bit of a surprise when, on the relatively small stage of the Coach House Theatre, we are introduced to the cast, all four of them, all of them dressed identically and all male. And the stage contains just a couple of packing crates and coat stands.

What follows is a masterclass in actors taking on multiple roles with just a few additions such as a hat or an umbrella and an appropriate accent to represent a whole range of different people. Under Director David Hubball, Giles Havergal's adaptation of the book involves the actors Mark Topping, James Parsons, Jolyon Wolfen and Morgan Rees-Davies and whilst Mark Topping is the only one to take on Aunt Augusta's character, all of them play Henry as well as a range of characters from Henry's erstwhile lover Miss Keane, Turkish policemen, the Tooleys – a CIA agent (father) and young American female hippie (daughter) – and Visconti, another of his aunt's lovers. The best impersonation of the night though was none of these, nor was it even human – it was Jolyon Wolfen's impression of a randy Irish Wolfhound which was so true to life!

Given the number of countries they passed through, from London to Paris and Istanbul then, somewhat surprisingly, Argentina and Paraguay, the cast also have the chance to play on country stereotypes too, to great effect.

Whilst the stage may be small, the production was very successful in using that to its advantage – with everything happening right in front of our eyes including many rapid changes of scene and character making the whole show a really enjoyable small theatre experience.

Here to There productions will be back in Malvern at the Coach House Theatre with *The Father* from 23rd to 28th November as well as for Shakespeare's *Twelfth Night* at Priory Park on 30th August. Some shows are also staged at the Acorn Theatre in Cheltenham.

[Here To There Productions](#)

All reviews are available on the website: [www.theviewfromthestalls.org.uk](http://www.theviewfromthestalls.org.uk)

# THE IMPORTANCE OF BEING EARNEST

BY OSCAR WILDE



**Being earnest is a seriously frivolous business.**

His plan is simple: in town he is known as Earnest, in the country he is Jack. Earnest is disreputable, Jack is a model of decorum. What could possibly go wrong?

Oscar Wilde's hugely popular masterpiece is a riot of mistaken identity, satire, wit, tea, confusion, lost babies, muffins... and a handbag.

**THE BACON THEATRE  
CHELTENHAM**  
27–31 October  
7.30 (+2.30 Sat)  
[BOOK HERE](#)

# AUGUST STRINDBERG'S THE FATHER BY ANDREW WHITTLE



**How do you convince people you're sane if even you're not sure?**

In a remote house on the Scottish coast two parents fight over the future of their daughter - and one of them is prepared to fight very dirty indeed.

Andrew Whittle's dramatic new version of Strindberg's rarely performed play challenges us to wonder how we would react if someone set out to convince us that our grip on reality was, at best, tenuous.

**THE COACH HOUSE THEATRE  
MALVERN**  
23–28 November  
7.30 (+2.30 Thu & Sat)  
[BOOK HERE](#)

# BEHIND THE SCENES...

...on the trailer shoot for *Twelfth Night* - filmed at The Green Dragon Hotel in Hereford when the weather was hotter than Bermuda.

Wild Edric did their usual stunning job producing a gorgeous, rich, and vibrant trailer which very much captures the luxurious atmosphere of the show.



Photos by [SAMUEL LEGGE](#)