

SHAKESPEARE DOUBLE BILL TWELFTH NIGHT

Written by William Shakespeare
Directed and Adapted by Rachael Walsh
Designed by Mima Jupp

Welcome to our enticing Shakespeare double bill. You will be watching the BA Professional Acting second-year students on stage - this production is a collaboration between students and staff from across the School, including costume, lighting, sound, stage management, props, construction, design, voice and directing.

Our adaptation of Twelfth Night is about 1 hour and 10 minutes long. There will be a 15 minute interval between Macbeth and Twelfth Night.

Creative and Technical Team

Director Rachael Walsh*
Set Designer Mima Jupp
Costume Designer Mickey Dimitrova
Assistant Director Cara Crozier-Cole
Sound Designer & Op Ebony Hayes*
LX Designer & Op Frankie Brown
Fight Arranger Jonathan Howell †
Intimacy Clare Fox †
Voice Coach Sue Cowen †
Dialect Coach Katy Sobey †
Assistant Voice & Dialect Coach Nell O'Hara
Production Manager Steve O'Brien
Associate Producer Ruth Sidery †
Production Supervisor Bryony Rutter †
Stage Manager Mara Tucker
Deputy Stage Manager Mika Wild
Technical Tutor Joe Stathers †
Additional Technical Support Chris Swain*
Infrastructure Crew Rhys Gillard*, Pat Heys* and Tom Gould*

* Visiting professional | † BOVTS staff

GOT A COUPLE OF MINUTES BEFORE THE PERFORMANCE BEGINS?

Scan the QR code to sign up for our shows mailing list and be the first to know about our upcoming shows and events.



Did you know the entire Cast, and the majority of the Creative and Technical Team are students currently training at Bristol Old Vic Theatre School? We love supporting the next generation of creative experts.

Find out more about our charity at oldvic.ac.uk/support-us.

Costume Supervisor Anna Mann
Costume Assistant & Maker Jess Padday
Costume Assistant & Dresser Lilli Jeffries
Costume Makers Alicia Sewell, Ella Cunningham, Rosie McMahon, Eleanor Finlay
Costume Tutors Rozi Hogger †, Sarah Campbell* and Elaine Andrews †
Head Of Costume Jill Blundell †
Scenic Carpenters Andy Powell * and Lewis Bamford*
Scenic Artist Jo Browne*
Assistant Scenic Artist Skye Turner*
Construction Manager Max O'Malley-Mesher
Construction Assistant Will Manthorpe
Head Of Scenic Construction Andy Scrivens
Prop-making Supervisor Aidan Toombs
Prop Makers Zoe Del Carlo, Kit Gannon, Jack McMahon, Chris Wierzbicki, Živa Bučer*
Prop Making Tutor Louise Thomas †
Graduate Prop Maker Kacey Purnell †
Programme Notes Emily Duchen

We'd like to extend our thanks to all staff at The Station & Jikoni café.

Festival opens: Thursday 21st May 2026

Performances: Thurs / Fri / Sat at 7pm & 1pm Sat matinee

Week 1: *Four Play* by Jake Brunger/*Meat* by Gillian Greer

Week 2: *The Étienne Sisters* by Ché Walker/*dirty butterfly* by debbie tucker green

Week 3: *King Troll* by Sonali Bhattacharyya/*The Crocodile* by Tom Basden

Week 4: *Island Town* by Simon Longman/*Blackthorn* by Charley Miles



**SUMMER
FESTIVAL**
FOUR WEEKS,
EIGHT PLAYS

Cast

Antonio Hannah Blaney
Fabian Sophia Chrysanthou
Curio / Priest / 2nd Officer Kai Freeman
Valentine Lydia Hague
Viola Syrai-Elise Harewood Williams
Malvolio Hari Johnson
Sir Andrew Aguecheek Jo Johnson
Duke Orsino Rohaan Kayum
Feste Sam Lawless
Maria Freya Meeks
Captain / 1st Officer Daniel Owen
Sir Toby Belch Lorna Muriungi
Sebastian Tyler Nazare
Olivia Georgia Sutcliffe

Bristol Old Vic
Theatre School

PROGRAMME NOTES EMILY DUCHEN - MA DRAMA WRITING STUDENT

Originally commissioned for Twelfth Night celebrations in 1601, Shakespeare's play highlights theatre's capacity for conviviality and entertainment alongside creating a space for freedom of expression.

At its heart Twelfth Night asks what happens when we step outside the roles we are expected to play. Disguise, transformation and joyful chaos drive the action as characters fall in love, lose themselves, and find one another again. The world of Illyria becomes a space where rules loosen and possibility expands.

In this double bill with Macbeth, director Rachael Walsh brings a playful spin to Shakespeare's beloved rom-com, setting it in a retro-futuristic landscape where traditional gender roles dissolve and mischievous shenanigans ensue. This shines through even in the repurposed costumes, playfully reimagined from their use in Macbeth. Rigid restrictions are ripped away, transforming repression into release. Play is further emphasised in the design which introduces a fantastical upside-down world where everyday objects are used for strange purposes including a very gripping fight with an oversized ladle!

In 2026 where gender-based judgements still dominate and social expectations dictate much of our lives, the play reminds us of the beauty of embracing the messy chaos that life offers, and most of all the need for fun. It invites us to surrender control to joyful confusion. This can be seen in the scorned servant Malvolio, wrapped up in his delusions, or the lovesick Orsino and Viola, navigating identity and desire.

Performing Shakespeare is an essential element of actor training, teaching control, tradition and emotional understanding, learning how to transform behaviour and human emotion to prose. There is no better prose to learn from than that of the most accomplished writer in the English language; Shakespeare's stories remain timeless and Twelfth Night is a celebration of humanity, inviting us to laugh and cry with the characters.

The stark contrast with Macbeth also allows the second-year students of Bristol Old Vic Theatre School to develop their craft and understand the many facets and tones Shakespeare can take on, developing their range as actors.

'If music be the food of love, play on' and play on they do in this riotous production - a wild comic ride packed with joy, excitement and the impressive talent of this next generation of actors.

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Theatre School

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