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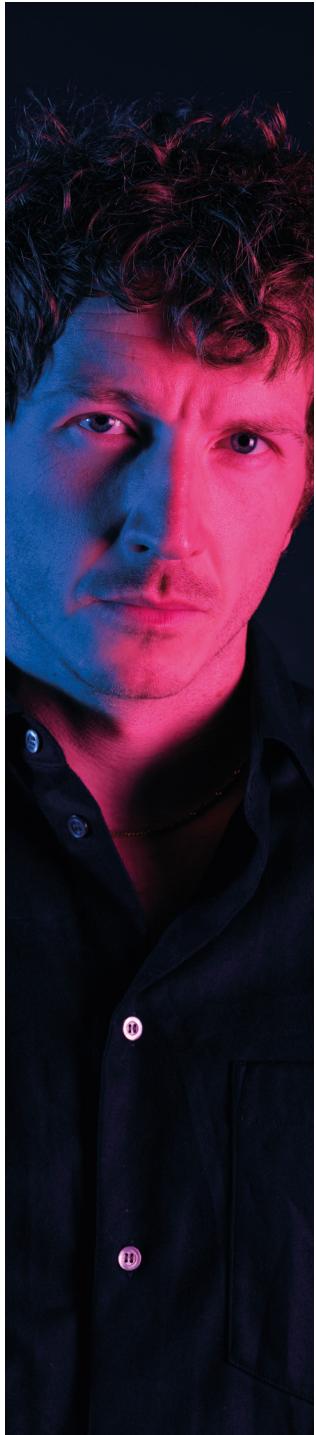
Freesheet

KB Theatre Productions in association with Park Theatre presents

After Miss Julie



By Patrick Marber
Directed by Dadiow Lin



Notes from the Director

In Strindberg's *Miss Julie*, I find Jean and Julie's relationship ferocious, ruthless, and cruel. It is truly a life and death battle between the two. In Marber's *After Miss Julie*, he states in the author's note: 'I have been unfaithful to the original', and I find this version refreshing. It is tender and gentle between John and Julie, but the cruelty is harsher and more relentless – it is not only a battle between these two, it is even more of a battle between a country and its people.

Marber sets the story on 26 July 1945, the day when Churchill stepped down and was replaced by the Labour MP Attlee as leader of the British Government. After WWII, the Labour Party won a landslide victory and it was also the first Labour majority government in history. Julie is the daughter of a Labour peer who owns a large estate and has staff, John and Christine, who work on the estate. To me, that is the irony at its best. It gives us a sense of the world is about to change, but, is it really?

When Julie and John attack each other in Marber's play, it still feels violent. However, they seem to be understanding each other and have the capacity to communicate with each other at a conceivable level. I think Julie's desire to foster her relationship with the lower class is as strong as John's longing to be freed from being working class. Julie's suicide is a surrender to this unchangeable world while John is alive and stuck in this unbreakable system. To me, their understanding of each other's desire and struggle feels tender, and the tragic end of both characters portrays the brutal reality we live in.

I think Marber's *After Miss Julie* is epic. It depicts human beings in such a specific way and therefore it feels universal. What I want to bring out from his writing is this raw, truthful, and extensive powerlessness to our modern audience.

One of the most cruel things is to have hope and see it shattered. We, the audience, see with our own eyes how this hope was actually a fantasy, and we see what this does to Julie, John, and Christine. To end this note I am going to quote Mark Twain who embeds this disillusionment that many in our world feel now perfectly:

"History doesn't repeat itself, but it often rhymes."

Dadiow Lin



Liz Francis

Julie

Liz Francis is an actor based in London. This will be her debut leading role on a main London stage.

TV credits include: *London Class* and *The Windsors*.

Theatre credits include: *Peepshow* by Isabel Wright at Canal Café Theatre.

Additional work includes the film *Tomorrow*.

Liz trained at Lee Strasberg Theatre and Film Institute.



Tom Varey

John

Tom has recently appeared in *Hamnet* in the West End and at the Garrick Theatre, following its acclaimed run with the Royal Shakespeare Company, all directed by Erica Whyman. His other recent stage work includes: *A Taste of Honey* (Trafalgar Studios); *Death Watch* (The Print Room); *One Arm* (Southwark Playhouse) and *A Midsummer Night's Dream* (Liverpool Everyman). Further theatre credits include *The Glass Menagerie*, *Twelfth Night*, *The Daughter in Law*, *Mercury Fur*, and *Oedipus* at RADA.

On screen, Tom can be seen in George Clooney's feature film *The Boys in the Boat* (MGM) and starred as Trev in *Pond Life* directed by Bill Buckhurst (Open Palm Films).

Television credits include: *Fifteen Love* (Amazon/World Productions); *Ridley Road* (BBC1/Red Productions); *The Village*; *Ackley Bridge* (Channel 4/The Forge); *No Offence* (Channel 4/AbbottVision); *Game of Thrones* (HBO) and *Dark Angel* (ITV/World Productions). Charlene's first play *June Carter Cash: The Woman, Her Music and Me* premiered at the Edinburgh Fringe 2024 and won a Fringe First Award, following a sell out tour. In this role, Charlene received an Outstanding Performance nomination at Cats Awards Scotland 2025 & Best New Play nomination at Cats Awards Scotland 2025. She was also nominated for Best Actress at the Critics Award for Theatre in Scotland for *The Macbeths*.



Charlene Boyd

Christine

Charlene has recently filmed for new Netflix series *Department Q* and a new Channel 4 series, *Summerwater*. Her other TV credits include: *Mayflies*; *Crime S2*; *The Control Room*; *The Trial of Christine Keeler* and *Annika*. Charlene was a series regular on *River City* (BBC Scotland).

Recent theatre credits include: *Death of a Salesman* UK tour; *2:22 A Ghost Story* UK tour and the leading role in *The Strange Undoing of Prudencia Hart* at The Royal Lyceum Theatre, an eight week run at the McKittrick Hotel in NYC followed by a wider US Tour.

Other theatre credits include: *The Macbeths* (Citizen's Theatre); *Men Should Weep*, *The Miracle Man* and *Empty* with the National Theatre of Scotland.

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Cast

Biographies

Creative Team

Biographies

Patrick Marber

Writer

Patrick Marber is an award-winning playwright, screenwriter and director. His work has won Evening Standard, Olivier, Time Out, New York and London Critics' Circle and Writers' Guild Awards and received BAFTA, British Comedy and Royal Television Society Awards. His screenplays have been nominated for Golden Globe, BAFTA and Academy Awards. He received the British Independent Film Award for *Notes on a Scandal*. His second play, *Closer*, has been produced in more than 200 cities across the world.

Other plays include: *Dealer's Choice*, *Howard Katz*, *The Red Lion*, *Three Days in the Country*, *The Musicians*, *The School Film*, *After Miss Julie*, *Don Juan in Soho*. Stage adaptations include versions of *Hedda Gabler*, *Exit the King* and *The Beaux' Stratagem* (NT); and *Trelawny of the 'Wells'* (Donmar).

Screenplays include: *Closer* (Columbia Pictures); *Notes on a Scandal* (Fox Searchlight Pictures); *Old Street* (Film4/Box Films); *Love You More* (Film4). Patrick is the co-creator (with Peter Curran) of *Bunk Bed* (BBC Radio 4).

Dadiow Lin

Director

Dadiow Lin was the winner of the 2019 Genesis Future Directors Award. She was the 2022 Resident Assistant Director at Donmar Warehouse, and a participant in the 2023 National Theatre Directors' Course.

Direction includes: *Henry V: Schools' Tour* (Donmar Warehouse), *The Winter's Tale*, *Light Falls*, *The Motherfucker with the Hat* and *Monster* (Royal Academy of Dramatic Art), *Belly of the Beast* (Finborough Theatre), a staged reading of *Not Yet Midnight* (Royal Court Theatre), *Miss Julie*

As a director his productions include: *Dealer's Choice* (NT/Vaudeville), *After Miss Julie* (BBC), *Closer* (NT/Lyric/Music Box NY), '1953' (Almeida), *Blue Remembered Hills* (NT), *The Old Neighborhood* (Royal Court), *The Caretaker* (Comedy), *Howard Katz*, *Three Days in the Country*, *Exit The King* (NT), *Travesties* (Chocolate Factory/Apollo/Broadway) *Don Juan in Soho* (Wyndham's) *Venus in Fur* (Theatre Royal Haymarket), *Habeas Corpus* (Chocolate Factory).

Recent directing credits include: *The Producers* (The Garrick, Chocolate Factory), *What We Talk About When We Talk About Anne Frank* (Marylebone Theatre), *Nachtland* (Young Vic), *Pandemonium* (Soho Theatre). He directed Tom Stoppard's *Leopoldstadt* at the Wyndhams Theatre, which won the Olivier Award for Best New Play in 2020. *Leopoldstadt* opened on Broadway in October 2022 and Patrick won the Tony Award for best Director of a Play in 2023 and the Outer Critics Circle Award for outstanding Director of a Play.

(Storyhouse, Chester, and National Tour) and *in a word* (The Young Vic).

Associate and Assistant Direction includes: *Love's Labour's Lost*, directed by Emily Burns (Royal Shakespeare Company), *Peggy For You*, directed by Richard Wilson (Hampstead Theatre), and *The Band's Visit*, directed by Michael Longhurst, *A Doll's House Part 2*, directed by James Macdonald, and *Henry V*, directed by Max Webster (Donmar Warehouse).

Creative Team

Biographies

Kit Bromovsky

Producer

Kit is a London-based theatre producer. She trained at the Royal Central School of Speech and Drama, the Lee Strasberg Theatre and Film Institute, and Philippe Gaulier. She also holds a diploma in Creative Producing from the Maverick Theatre Academy. Kit is a Stage one bursary recipient.

She has collaborated with leading organisations including Shakespeare's Globe, Polka Theatre, Soldiers' Arts Academy, King's Head Theatre, Riverside Studio's, Little Angel Theatre, Summerhall and The Space at the Edinburgh Fringe. In 2024, she launched her own production company, producing critically acclaimed new work including *The Bookies*, which was awarded a Pick of the Fringe. She also founded the Labyrinth Theatre and Arts Festival, celebrating performance in rural landscapes. Her show *Thanks For Having Me* recently transferred from the King's Head Theatre to Riverside Main stage.

Eleanour Wintour

Set & Costume Designer

Ellie Wintour is a set and costume designer from London. Recent credits as a designer include: *Breaking Bach* (Edinburgh International Festival), *Aether* (Summerhall); *855 - For Truth* (The Bridge Theatre) *Thanks for Having Me* (Riverside Studios); *Dead Dad Death Cult* (Battersea Arts Centre); *Florence* (Pleasance, The Other Palace); *Chef* (The Gaiety Theatre; Scottish Tour); *Blizzard* (Soho Theatre). She was a co-creative director of Porridge Radio's headline show at the Pompidou Centre in Paris, having previously designed sets for their last two albums, *Waterslide*, *Diving Board*, *Ladder to the Sky* and *Every Bad*.

As an Associate Designer to Es Devlin credits include: Dua Lipa's *Future Nostalgia* Tour, the promenade dance piece *Salamander* (Brisbane Festival), *The Crucible* (The National Theatre, Gielgud Theatre), *Here Not Here* (Gothenburg Opera House), *An Atlas of Es Devlin* at The Cooper Hewitt Museum and Beyoncé's Renaissance Tour.

Ed Lewis

Composer & Sound Designer

Theatre includes: *A View From the Bridge* (Ustinov Studio, Theatre Royal Bath & West End); *The Lover/The Collection* (Ustinov Studio, Theatre Royal Bath); *The Box of Delights* (RSC); *Inside No. 9*, *Killer Joe*, *A Day in the Death of Joe Egg* and *The Best Man* (West End); *The Hitchhiker's Guide to the Galaxy*, *Da Vinci's Laundry* and *The Speed Twins* (Riverside Studios); *Cutting the Tightrope* (Arcola Theatre), *The Resistible Rise of Arturo Ui* and *Force Majeure* (Donmar Warehouse); *Only An Octave Apart*, *The Box Of Delights*, *A Christmas Carol*, *The Child In The Snow*, *Frank's Closet* (Wilton's Music Hall); *Visitors*, *Notes from a Small Island*, *Othello* (Watermill Theatre); *Broken Glass* (Watford Palace Theatre); *Darker Shores*, *Amongst Friends*, *Platinum*, *Ignorance*, *On The Rocks* (Hampstead Theatre); *King Hamlin* (Park Theatre); *Table* (New Victoria Theatre, Stoke); *Scarlett* (Hampstead Theatre/Theatr Clwyd); *Fool For Love*, *Bug*, *Unfaithful*, *The Dazzle* (Found 111); *The Vertical Hour*; *Remarkable Invisible* (Theatre By The Lake, Keswick); *The Rubenstein Kiss* (Nottingham Playhouse); *Christmas in the Sunshine*, *Baddies the Musical*, *Breaking The Ice*, *Hannah*, *Medea*, *The Minotaur*, *Caucasian Chalk Circle* (Unicorn Theatre); *Chef* (Soho); *Abigail's Party* (Leicester Curve); *Gravity* (Birmingham Repertory Theatre); *A Midsummer Night's Dream* (Almeida Theatre); *Measure for Measure* (Sherman Theatre, Cardiff); *Once Upon a Time in Wigan*, *65 Miles* (Paines Plough/Hull Truck); *Krapp's Last Tape*, *Spoonface Steinberg* (Hull Truck) and *A Midsummer Night's Dream* (Southwark Playhouse).

Jack Hathaway

Lighting Designer

Jack has worked on a wide spectrum of projects from Opera to Art Installations; for leading companies in the United Kingdom and internationally. His lighting design work explores the elements of light – in all its forms – as a means to communicate. Jack also works as a maker; integrating lighting elements early on in research and development phases of theatre making. He studied at the Royal Central School of Speech and Drama.

Credits include: *Da Vinci's Laundry*, *Flush* (Riverside Studios); *Rapunzel* (Theatre Royal Bury St Edmunds); *The Poltergeist* (Arcola Theatre); *Far Away* (Ambika P3); *Shout! The Musical* (UK Tour); *The Watch*, *The Glitch*, *Super Model in the Caff*, *Moderation* (Hope Theatre), *Damien Nettles* (Quay Arts), *The Stone God* (Bloomsbury Theatre); *Empty But Solid* (The Place); *Peter Pan* (Malthouse); *I Really Do Think This Will Change Your Life* (Mercury Theatre); *Still Lives* (Peckham Rye); *Romeo & Juliet* (New Wolsey); *Sometimes* (Sadlers Wells); *The Freshwater* (UK Tour); *Hot in Here* (Gate Theatre); ADA (NYT); *WeeverFish* (RCCSD); *Three Sisters* (Brixton House).

Associate: *Macbeth* (Lyric Hammersmith, LD: Azusa Ono); *Tarantula* (Arcola Theatre, LD: Ciaran Cunningham); *Macbeth* (Bristol Old Vic/Tour, LD: Azusa Ono); *Aurora* (Toxteth Reservoir, LD: Azusa Ono); *The Magic Flute* (Boston Cutler Majestic Theatre, LD: Mannie Manim) *Relighter: The White Card* (UK Tour); *A Man of Good Hope / Aesop's Fables* (USA Tour); *Cuttin' it* (Royal Court)

About Park Theatre

An inviting and accessible venue, delivering work of exceptional calibre in the heart of Finsbury Park. We work with writers, directors and designers of the highest quality to present compelling, exciting and beautifully told stories across our two intimate spaces. Our programme encompasses a broad range of work from classics to revivals with a healthy dose of new writing, producing in-house as well as working in partnership with emerging and established producers. We strive to play our part within the UK's theatre ecology by offering mentoring, support and opportunities to artists and producers within a professional theatre-making environment. Our Creative Engagement strategy seeks to widen the number and range of people who participate in theatre, and provides opportunities for those of all ages with little or no prior contact with the arts. In everything we do we aim to be warm and inclusive; a safe, welcoming and wonderful space in which to work, create and visit. Park Theatre was recently accredited by the Mayor of London as a Dementia Friendly building.

As a registered charity [number 1137223] with no regular public subsidy, we rely on the kind support of our donors and volunteers. To find out how you can get involved visit parktheatre.co.uk

Jez Bond
Catherine McKinney

Artistic Director
Executive Director

**With thanks to all of our supporters,
donors and volunteers.**

Set & Costume Designer
Eleanour Wintour
Lighting Designer
Jack Hathaway
Composer & Sound Designer
Ed Lewis
Casting Director
Georgia Topley
Intimacy & Fight Director
Yarit Dor
Props Supervisor
Aino Toppo
Company Stage Manager
Rosie Fleming
Production Manager
Dan Weager
Producer
Kit Bromovsky
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