The Glow
By Alistair McDowall

CAST (in alphabetical order)
Fisayo Akinade
Rakie Ayola
Tadhg Murphy
Ria Zmitrowicz

Director
Vicky Featherstone

Designer
Merle Hensel

Lighting Designer
Jessica Hung Han Yun

Composer & Sound Designer
Nick Powell

Video Designer
Tal Rosner

Movement Director
Malik Nashad Sharpe

Associate Costume Designer
Helen Lovett Johnson

Assistant Director
Rosie Thackeray

Fight Director
Bret Yount

Associate Movement Director
Blue Makwana

Stage Manager
Sunita Hinduja

Deputy Stage Manager
Sophie Rubenstein

Assistant Stage Manager
Han Randall

Dresser
Adam J Rainer

Sound Operator
Robert Schüssler

Show Technician
Maddie Collins

Set built by
Miraculous Engineering

From the Royal Court, on this production:
Casting Directors
Amy Ball & Arthur Carrington

Company Manager
Joni Carter

Production Manager
Simon Evans

Stage Supervisor
Steve Evans

Lighting Supervisor
Matt Harding

Lead Producer
Chris James

Sound Supervisor
David McSeveney

Costume Supervisor
Lucy Walshaw

The Glow has been generously supported with a lead gift from Charles Holloway.
Further support has been received by members of The Glow Production Circle. The Glow was
the 2018 Pinter Commission, an award given annually by Lady Antonia Fraser to support a new
commission at the Royal Court Theatre.

The Royal Court Theatre and Stage Management wish to thank the following for their help with this production:
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The Glow was first performed at the Royal Court Jerwood Theatre Downstairs, Sloane Square, on Monday 24 January 2022.
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Alistair McDowall (Writer)

For the Royal Court: all of it, X, Talk Show (Open Court).

Other theatre includes: Zero for the Young Dudes! (NT Connections); Pomona (Orange Tree/ National/Royal Exchange, Manchester); Brilliant Adventures (Royal Exchange, Manchester/Live, Newcastle); Captain Amazing (Live, Newcastle/ Edinburgh Festival Fringe/UK tour).

Fisayo Akinade (Cast)

For the Royal Court: Pigs & Dogs, The Crossings.

Other theatre includes: Shipwreck (Almeida); The Antipodes, Antony & Cleopatra, Barber Shop Chronicles (National); The Way of the World, Saint Joan, The Vote (Donmar); The Tempest (Globe); Barbarians (Young Vic); As You Like It (New Wolsey/UK & European tour); Refugee Boy, Waiting for Godot (Leeds Playhouse); The Edge (New Diorama); Neighbours (High Tide).

Television includes: Dangerous Liaisons, Heartstopper, Atlanta, Silent Witness, A Very English Scandal, In the Dark, A Midsummer Night’s Dream, Ordinary Lies, Cucumber, Banana, Fresh Meat.

Film includes: The Personal History of David Copperfield, The Girl with All the Gifts, The Isle.

Rakie Ayola (Cast)

For the Royal Court: On Bear Ridge (& National Theatre Wales); Breath, Boom, Ashes & Sand.

Other theatre includes: Strange Fruit, The Rest of Your Life (Bush); The Half God of Rainfall, King Hedley II (Klin); Leave to Remain (Lyric, Hammersmith); Harry Potter & the Cursed Child, The Curious Incident of the Dog in the Night-Time (West End); King Lear (Royal Exchange, Manchester); 4.48 Psychosis, Crave (Crucible, Sheffield); The Winter’s Tale (RSC/UK tour); In the Next Room (Theatre Royal, Bath); Welcome to Thebes (National); Twelfth Night (Bristol Old Vic); Dido Queen of Carthage (Globe); Hamlet, Twelfth Night (Birmingham Rep/UK tour); Up ‘N Under, The Merchant of Venice (Sherman, Cardiff).


Film includes: Been So Long, King Lear, Dread, Now Is Good, Sahara, The I Inside, The Secret Laughter of Women, Great Moments in Aviation aka Shades of Fear.

As executive producer, film includes: Twelfth Night.


Awards include: BAFTA for Best Supporting Actress (Anthony); Black British Theatre Award for Best Female Performance in a Play (On Bear Ridge).

Rakie is a patron of Childhood Tumour Trust and Eclipse Theatre and is a trustee of Actor’s Children Trust.

Vicky Featherstone (Director)

For the Royal Court: Living Newspaper, Shoe Lady, all of it, On Bear Ridge (& National Theatre Wales) [co-director], Cyprus Avenue (& Abbey, Dublin/MAC, Belfast/Public, NYC), The Cane, Gundog, My Mum’s a Twat [co-director], Bad Roads, Victory Condition, X, How to Hold Your Breath, God Bless the Child, Maidan: Voices from the Uprising, The Mistress Contract, The Ritual Slaughter of Gorge Mastromas, Untitled Matriarch Play, The President Has Come to See You (Open Court Weekly Rep).


Television includes: Pritilata (from Snatches: Moments from 100 Years of Women’s Lives), Where the Heart Is, Silent Witness.

Vicky was Artistic Director of Paines Plough 1997–2005 and the inaugural Artistic Director of the National Theatre of Scotland 2005–2012. She is the Artistic Director of the Royal Court.
Merle Hensel (Designer)

For the Royal Court: *ear for eye, a profoundly affectionate, passionate devotion to someone (–noun)*, X, The Mistress Contract.

Other theatre includes: Under Milk Wood, Top Girls, Protest Song (National); Enemy of the People (Guthrie, Minneapolis); Macbeth [costume], The Shawl, Parallel Elektra (Young Vic); Arden of Faversham (RSC); Much Ado About Nothing (Royal Exchange, Manchester); Macbeth (National Theatre of Scotland/Lincoln Center, NYC/Broadway/Japan tour); Green Snake (National Theatre of China); Glasgow Girls (& national tour), 27, The Wheel (National Theatre of Scotland); Shun–Kin (Complicite); The Girls of Slender Means (Stellar Quines Theatre Company); Diener Zweier Herren (Schlosstheater, Vienna); Ippolit (& Schauspielsaal, Zürich/Münchner Kammertheater), Der Verlorene (Sopranos, Berlin); Kupisch (Deutsches Theater, Göttingen).

Opera includes: Until the Lions (Opéra National du Rhin); Maria Stuarda (Vereinigte Bühnen, Münchengladbach/Krefeld); Der Vetters Aus Dingsda (Oper Graz); Lunatics (Kunstfest Welmar); *Münchhausen, Herr Der Lügen (Neuköllner Oper, Berlin).

Dance includes: The Barbarians In Love [costume], Sun, Political Mother (Hofesh Shechter Company); Contagion (Shobana Jayasingh Dance); 8 Minutes (Alexander Whitley Dance Company); Tenebre (Ballett am Rhein); Lovesong (Frantic Assembly); James Son of James, The Bull, The Flowerbed (Fabulous Beast Dance Theatre); Justitia, Park (Jasmin Vardimon Dance Company); Human Shadows (Underground?); The Place Prize.

Film includes: Moritura Te Salutant, Baby.

Merle works internationally in a wide variety of styles and genres. She is also a lecturer at Central St Martins School of Art and Design in London. Other teaching includes Rose Bruford College and Goldsmiths.

Jessica Hung Han Yun (Lighting Designer)

For the Royal Court: *seven methods of killing kylie jenner, Living Newspaper, Pah–La*.

Other theatre includes: The Mirror and the Light, Anna X (West End); Out West (Lyric, Hammersmith); She Loves Me, The Band Plays On (Crucible, Sheffield); Blindness (Donmar/UK & International tour); Inside (Orange Tree); Dick Whittington (National); Fairview (Young Vic); Equus (Theatre Royal, Stratford East/ETT/Trafalgar Studios/UK tour); Snowflake (Klin); The Last of the Pelican Daughters (Complicite/Royal & Derngate, Northampton); Cuckoo (Soho); Armadillo (Yard); Rockets & Blue Lights (Royal Exchange, Manchester); Reasons to Stay Alive (Sheffield Theatres/ETT/UK tour); One (HOME, Manchester/UK tour/International tour); Summer Rolls (& Bristol Old Vic), A Pupil (Park); Faces in the Crowd, Mephisto [A Rhapsody], Dear Elizabeth, The Human Voice (Gate); Forgotten (Moongate/New Earth/Arcola/Theatre Royal, Plymouth); Hive City Legacy (Hot Brown Honey/Roundhouse); Nine Foot Nine (Bunker/Edinburgh Festival Fringe); Becoming Shades (VAULT Festival).

Dance includes: HOME (Rambert2).


Awards include: *Knight of Illumination Award for Plays, Off West End Award for Best Lighting Design (Equus).*

Helen Lovett Johnson (Associate Costume Designer)

Theatre includes: The Book of Dust (Bridge); Under Milkwood, Foilles, The Hard Problem, London Road (National); Sing Street (New York Theatre Workshop); The Inheritance (Young Vic/Broadway); We Are Here (Jeremy Deller/1418 NOW); The Haunting of Hill House (Everyman, Liverpool); Sinatra (Palladium); The Same Deep Water As Me (Donmar); The Yellow Wallpaper (Schaubuhne, Berlin).

Opera includes: Lyssa, Die Frau Ohne Schatten (ROH); Wozzeck (Lyric Opera, Chicago); Cosi Fan Tutti, Onegin (& Metropolitan Opera), Between Worlds (ENO); Written on Skin (Festival D’Aix en Provence/ROH); Carmen (Salzburg Opera Festival).

Dance includes: Snow Queen, The Steadfast Tin Soldier (& HRH Queen Margerethe of Denmark), The Nutcracker (Tivoli Ballet, Copenhagen); Song of the Earth/La Sylphide, Giselle (English National Ballet); Chroma (Danes Royal Ballet); Infra (Polish National Ballet).

Blue Makwana (Associate Movement Director)

Blue is a London based dancer, choreographer, movement director and teacher. She teaches Contemporary and Jazz dance techniques, Musical Theatre, Commercial and Choreography in higher education vocational institutions.

Blue began her training in Ballet, Contemporary and Choreography at the Centre for Advanced Training (The CAT Programme), as well as Jazz, Musical Theatre, Modern and Tap at The BRIT School. She was also a member of the National Youth Dance Company (NYDC) where she toured a new work *In-Nocentes* around the UK. She graduated from the London Contemporary Dance School with First Class Honours in Contemporary Dance. Blue currently teaches at Bird College, The Urdang Academy, Emil Dale Academy, Trinity Laban and The Place. She has also held positions teaching and managing for...
Khranos senior and youth companies at The BRIT School, EDGE Dance Company and London Contemporary Dance School. She returned to NYC to work as an Assistant to Guest Artistic Director Aleksandra Soutin on their work Speak Volumes.

Blue is also a dancer and Artist Assistant for Malik Nashad Sharpe aka Marikiscrycrycyr, currently performing in their production He’s Dead. Other performance credits include Forgot To Be Your Lover by Yukiko Masui, Burberry AW19 collection at London Fashion Week choreographed by Holly Blakey, NEVERLAND by Holland for GUCCI x DAZED choreographed and directed by Holly Blakey, Mise-en–Grise by Marikiscrycrycyr and DFS Ordinary People, Extraordinary Things directed by Ali Kurr.

Choreographic credits include The Urdang Academy, The CAT Programme, Greenwich Docklands International Festival, Emil Dale Academy, Khranos Youth Girls and most recently as an Assistant Choreographer and Assistant Director for Malik on Two Tracks and a Mix for EDGE Dance Company.

Tadhg Murphy (Cast)

For the Royal Court: Bad Roads.

Other theatre includes: Ballyturf (& St. Ann’s Warehouse, NYC), Three Sisters (& USA tour), Aristocrats (Abbey, Dublin); Our Country’s Good (National); Romeo & Juliet, Mrs. Warren’s Profession, Hay Fever (& Spoleto Festival, Charleston USA), Da, The Specckled People, The Real Thing (Gare, Dublin); How These Desperate Men Talk, MedEia (Corcoradcorsa); Waiting for Godot (Gailey, Dublin/USA tour); The Cripple of Inishmaan, The Walworth Farce (& UK tour/International tour), Penelope (Druid); The Taming of the Shrew (Rough Magic).


Malik Nashad Sharpe (Movement Director)

Malik is an artist working with choreography. Creating primarily underneath the alias Marikiscrycrycyr, he creates performances that are formally experimental and engaged with the construction of atmosphere, affect, and dramaturgy.

Malik’s works have been presented internationally and across many different contexts. UK events include Fierce Festival, BUZZCUT at CCA Glasgow, NOW Festival at the Yard Theatre, The Place, Steakhouse Live at Rich Mix, Queer and Now at Tate Britain, Tramway, NottDance at Nottingham Contemporary, Duckie, Marlborough Pub and Theatre, Theatre in the Mill, Transmission Gallery, Quarterhouse Folkestone, Attenborough Centre for Creative Arts, Cambridge Junction, London Fashion Week, Battersea Arts Centre and Institute of Contemporary Arts. Internationally, events include American Realness, Submerge Festival at BAC, Panoply Performance Lab and Center for Human Rights in the Arts/OSUN in the USA; Montreal arts et interculturals, Theatre La Chapelle and Toronto Community Love-In at Pia Bouman Theatre in Canada; Block Universe x EWerk Luckenwalde in Germany; Menagerie de Verre in France; Beursschouwburg in Belgium; and Les Urbaines Lausanne and Gessnerallee in Switzerland.

As a choreographer, he has worked with the English National Opera, Gate Theatre, Young Vic, Hampstead Theatre and at the National Theatre as a part of Summer Space to Create.

Malik is currently an associate artist at The Place and Hackney Showroom and an artist-in-residence at Sadlers Wells. He was formerly an artist-in-residence at Tate Modern, Tate Britain and at Barbican Open Labs. He is a regular contributor to Mission Statement Magazine, and his writings have been published by Vulnerable Paradoxes, MSM, MCQ, and the Capilano Review, and was recently named by Attitude Magazine as a Rising Star in Dance. He lives and makes work from London and Montreal.

Nick Powell (Composer & Sound Designer)

For the Royal Court: Living Newspaper, Bad Roads, The Ferryman (& West End/Broadway), X, Unreachable, The Mistress Contract, The Nether (& West End), The Ritual Slaughter of Gorge Mastromas, Talk Show, Narrative, Get Santa! [co-creator], The Vertical Hour, Relocated.

Other theatre includes: The Lehman Trilogy (& West End/Broadway), The Tell–Tale Heart, Othello (National); Julius Caesar (Bridge); Solar (Klangwolke, Linz); People, Places and Things (Stadsteatern, Stockholm); City of Glass (59 Productions); Alice in Wonderland (Lyceme, Edinburgh); Peter Pan, All My Sons, Lord of the Flies, The Crucible (Regent’s Park Open Air/UK tour); Lanark: A Life in Three Acts (& Citizens, Glasgow), 27, The Wheel, The Wonderful World of Dissocia (& National Theatre of Scotland), Realism (Edinburgh International Festival); Dunsinane (& tour), A Life of Galileo, Richard III, The Drunks, God in Ruins (RSC); Urtain, Marat–Sade, Los Macbez (CDN, Madrid); Paradise (Rhurtrienalle, Germany); ‘Tis Pity She’s a Whore (Cheek by Jowl); Penumbra,
Tito Andronico (Animalario, Madrid); The Wolves in the Walls (& National Theatre of Scotland/New Victory, NYC/UK tour), Panic (Improbable); Wolf Hall/Bring Up the Bodies [as sound designer] (RSC/West End/Broadway).

Awards include: Drama Desk Award for Outstanding Sound Design of a Play (The Ferryman); Spanish Premio Max for Best Musical Composition for Scenic Arts (Urtain).

Nick also writes for TV and film, and is half of OSKAR, who have made two albums, numerous installations, and live soundtracks for Prada, Milan. In 2017, he scored Bloom, Edinburgh International Festival’s opening event and the Guggenheim Museum, Bilbao’s 20th anniversary celebration Reflections. His chamber piece Cold Calling: The Arctic Project was presented at the Birmingham Rep with the City of Birmingham Symphony Orchestra in 2016 and he was music consultant on Sam Mendes’ 1917. His debut solo album Walls Fall Down was released in 2021.

Tal Rosner (Video Designer)

For the Royal Court: You For Me For You, X.

Other theatre includes: Brothers Lionheart (Royal Danish Playhouse, Copenhagen); Everyman, Husbands & Sons (National); Shopping & F***ing [co-designer] (Lyric, Hammersmith); Camp Siegfried (Old Vic).

Dance includes: The Most Incredible Thing (Charlotte Ballet, North Carolina); Les Enfants Terribles (Royal Ballet); 8 Minutes [co-creator] (Sadler’s Wells).

Opera includes: Die Walküre [co-director] (Opéra National de Bordeaux).

Installations include: Steve Reich’s Tehillim (Psalms) (commissioned by the Barbican Centre); Olga Neuwirth’s Disenchanted Island (commissioned by IRCAM and Centre Pompidou); Lament [co-creator] (commissioned by Nuit Blanche Toronto).

Orchestral work includes: MYTHOS [director] (commissioned by Staatsoper Hannover); Foreign Bodies (commissioned by the New York Philharmonic); Four Sea Interludes, Passacaglia (New World Symphony/San Francisco Symphony/Los Angeles Philharmonic/Philadelphia Orchestra/BBC Symphony Orchestra); In Seven Days (Piano Concerto with Moving Image) (commissioned by the Southbank Centre/Los Angeles Philharmonic).

Awards include: BAFTA for Best Title Sequence (Skins).

Tal is an artist and creative director working closely with musicians, theatre makers and fashion brands, combining multiple layers of sound and visuals to create video installations and live performances. In the commercial arena, Tal has creatively directed the video content for Louis Vuitton’s traveling exhibit Time Capsule as well as LVX in Beverly Hills, The Pet Shop Boys’ Super Tour (worldwide) and the Rolling Stones’ No Filter European Tour.

In 2020 he directed the video element in Marni’s MARNIFESTO, which took its SS21 collection out to the world and streamed globally to an audience of over 20,000; and has collaborated with NYC collective TELFAR on their SS20 runway show at Paris Fashion Week and AW20 installation at Pitti Uomo, Florence.

Rosie Thackeray (Assistant Director)

As director, theatre includes: EAST (Edinburgh Festival Fringe).

As assistant director, theatre includes: Amal Meets Alice – The Walk (Good Chance, Story Museum).

As movement director, theatre includes: WE WON’T FALL (Switch MCR).

Rosie is alumni of the Royal Exchange’s Young Company and the Royal Court’s Agitator programmes.

Bret Yount (Fight Director)

For the Royal Court: Cyprus Avenue (& Abbey, Dublin/Public, NYC), The Cane, Linda, Violence & Son, The Low Road, In Basildon, Wastewater, No Quarter, Belong, Remembrance Day, Redbud, Spur of the Moment, The Nether (& West End).

Other theatre includes: Top Girls, Nine Night, Ma Rainey’s Black Bottom, Treasure Island, A Taste of Honey, Emil & the Detectives, The World of Extreme Happiness, Double Feature, Moon on a Rainbow Shawl, Men Should Weep (National); City of Angels, Caroline or Change, Foxfinder, Red Velvet, The Winter’s Tale/Harlequinade, American Buffalo, Bad Jews, Fences, Posh, Absent Friends, Death & the Maiden, Clydebank Park, The Harder They Come, The Lover/The Collection (West End); Richard III, Private Lives (UK tour); Waiting for Godot, Romeo & Juliet, The Effect (Crucible, Sheffield); The Winter’s Tale (Cheat by Jowl); A Very Expensive Poison, The Hairy Ape (Old Vic); Nine Night, The Wasp (Trafalgar Studios); The One, Blueberry Toast, First Love is the Revolution (Soho); Hamlet (Barbican); Richard II, The Tempest, Much Ado About Nothing, Romeo & Juliet, Anne Boleyn (Globe); Medea (Gate); Tipping the Velvet (Lyric, Hammersmith); The Pirates of Penzance, La Traviata, The Mastersingers of Nuremberg, La Fanciulla, Benvenuto Cellini, Rodelinda (ENO); King Lear, The Merchant of Venice, Arden of Faversham, The Roaring Girl, Wolf Hall/Bring Up the Bodies, Candide (RSC); ‘Tis Pity She’s a Whore, The Broken Heart (Sam Wanamaker Playhouse); Teenage Dick, Europe, Appropriate, Splendour, Roots, City of Angels, The Physicists, The Recruiting Officer (Donmar); All My Sons, Cannibals, Orpheus Descending (Royal Exchange, Manchester); The Trial,
A Streetcar Named Desire, A Season in the Congo, Public Enemy (Young Vic); Ghosts (& Trafalgar Studios/BAM, NYC), Chimerica (& West End), Children’s Children, The Knot of the Heart, House of Games, Ruined (Almeida); The Norman Conquests, A Streetcar Named Desire, Macbeth, The Caretaker, Lost Monsters (Liverpool Playhouse/Everyman, Liverpool); Dangerous Lady, Shalom, Baby, A Clockwork Orange – The Musical, The Graft, Two Women, Gladiator Games, Bashment (Theatre Royal, Stratford East).

Television includes: Quick Cuts, Against All Odds, Blue Peter.

Film includes: Troy.

**Ria Zmitrowicz (Cast)**

For the Royal Court: Gundog, Bad Roads, X.

Other theatre includes: The Welkin (National); The Doctor, Three Sisters, Dance Nation (Almeida); Plastic (Theatre Royal, Bath); Four Minutes Twelve Seconds (Trafalgar Studios/Hampstead); The Crucible (Royal Exchange, Manchester); Arcadia (ETT); God’s Property (Soho); Chapel Street (Bush/Old Red Lion); Skanky (Arcola).


Film includes: Misbehaviour, Teen Spirit, Puppy [short], Kill Your Friends.
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The Royal Court Theatre is the writers’ theatre. It is a leading force in world theatre for cultivating and supporting writers – undiscovered, emerging and established.

Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing.

Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see our work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion.

The Royal Court’s extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers’ attachments, readings, workshops and playwriting groups. Twenty years of the International Department’s pioneering work around the world means the Royal Court has relationships with writers on every continent.

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