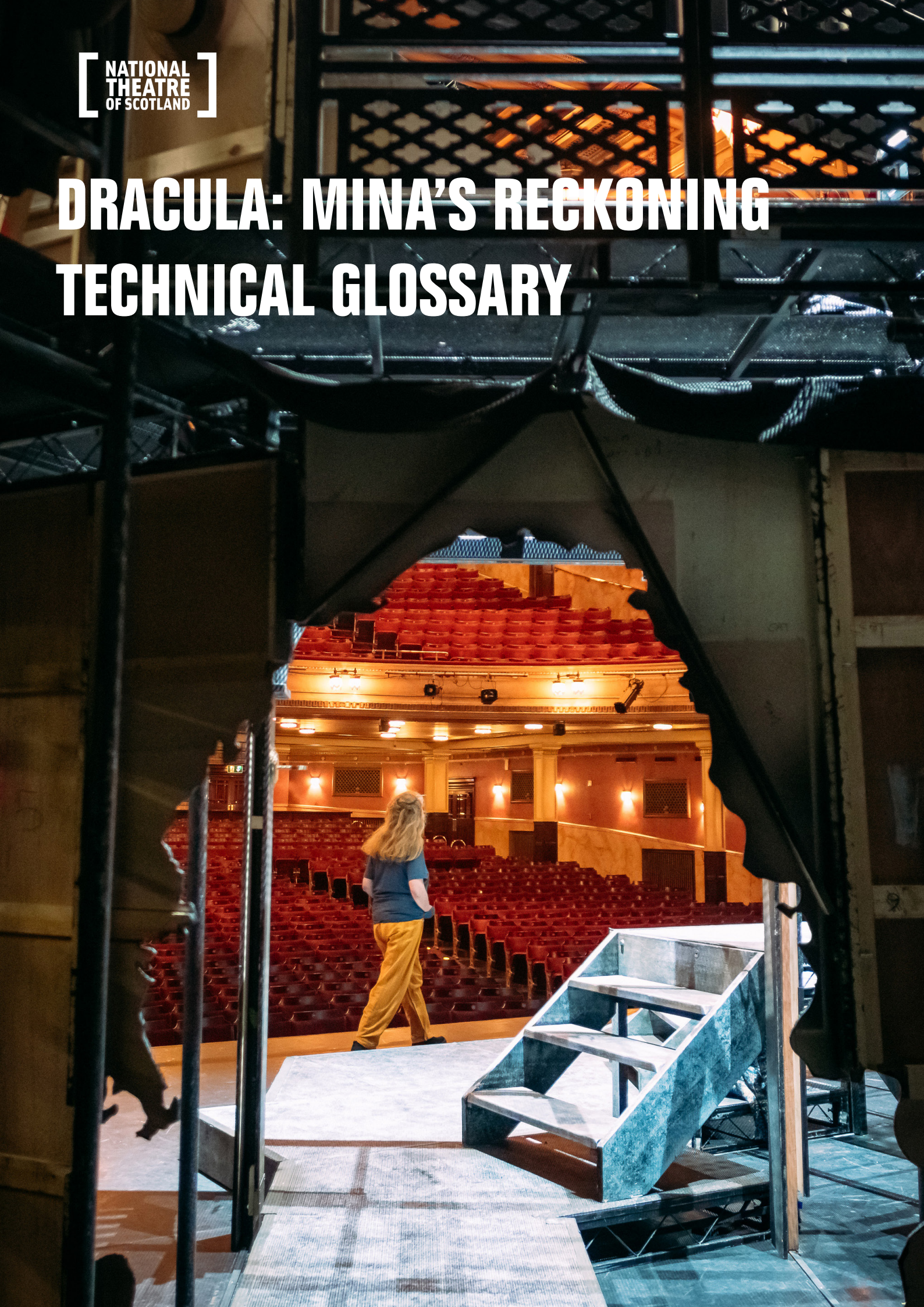


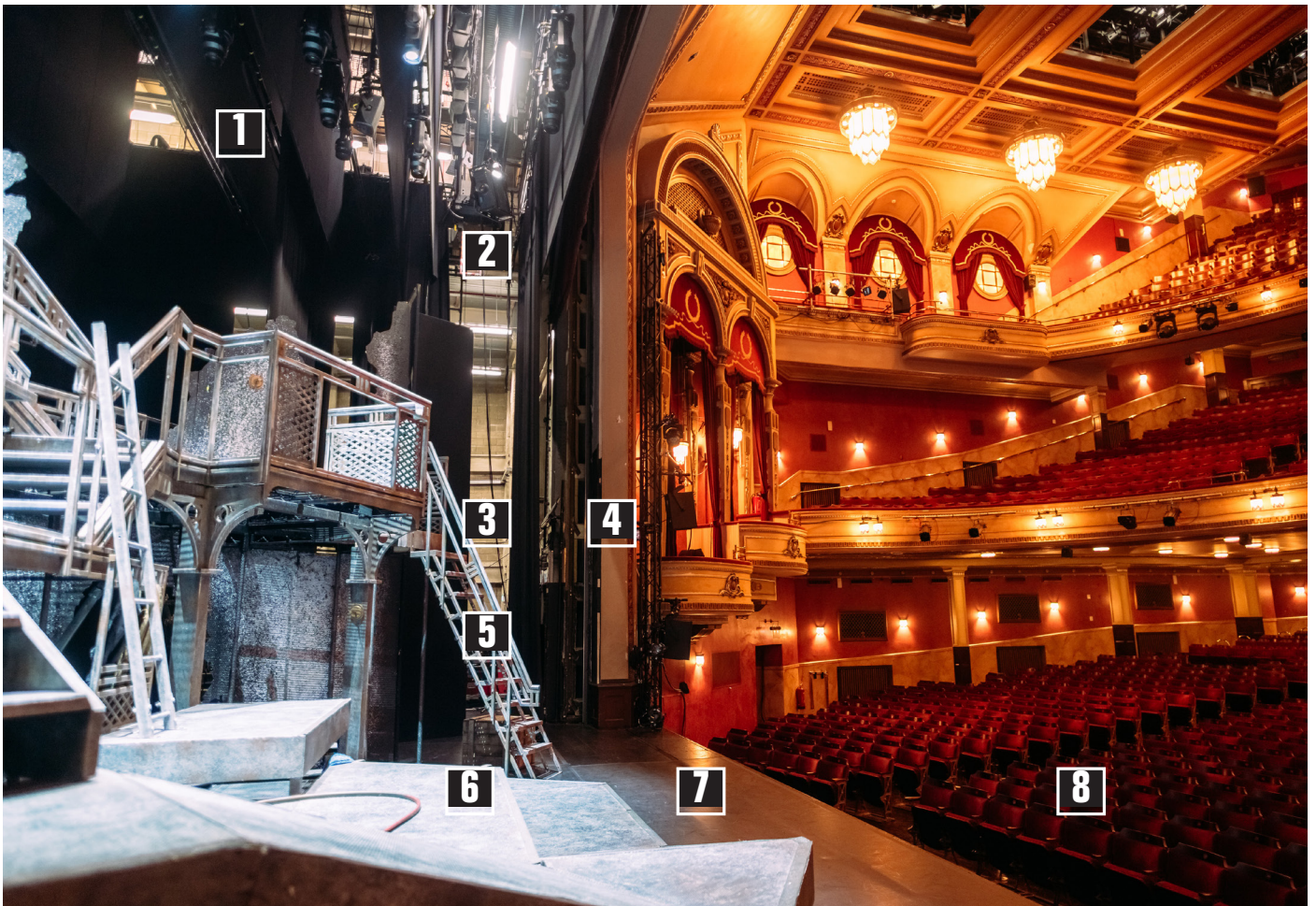
DRACULA: MINA'S RECKONING TECHNICAL GLOSSARY



TERMINOLOGY



- 1** Flattage/Flats | These are the main 'walls' of the set and scenery.
- 2** Sconces | A candle holder that is attached to a wall with an ornamental bracket.
- 3** Masking Flats | Tall black flats used to hide or 'mask' the edge of the set and backstage area.
- 4** Show Floor | The floor that is overlaid to help create the world.
- 5** Rostra/ Deck | Raised bit of staging that can be used to help create levels, can be adjusted in height and joined together to create different shapes.



- 1** Borders | These hide the lights and fly bars and help frame in the stage.
- 2** Flyfloor | This is where all the moving or 'flying' elements are controlled from.
- 3** Wings | This is the name for the side of the stage which the audience cant see.
- 4** Proscenium Arch | The frame or arch separating the stage from the auditorium, this is a very traditional theatre shape.
- 5** Treads | This is the theatrical word for stairs/steps.
- 6** Rostra/Deck| Raised bit of staging that can be used to help create levels, can be adjusted in height and joined together to create different shapes.
- 7** Forestage | The very front bit of stage
- 8** Auditorium | Where the audience sit.



DID YOU KNOW?

Almost 70% of the *Dracula: Mina's Reckoning* set was repurposed or recycled with the majority of remaining items made from sustainable sources.

SET SUSTAINABILITY

A vast majority of the *Dracula: Mina's Reckoning* set was sourced from previous shows that we were then able to repurpose and use to help bring designer Kenneth Macleods vision to life. Above you will see the names of the shows where things had come from, you can check out some of these shows on our education portal and see if you can spot the repurposed set pieces!

Some items were purchased new for the show (eg. Offstage access stair components), but they were specifically purchased as generic scaffolding components rather than bespoke items so that we can ensure they have a long future life in rehearsals and possibly on tours. Other items (the angled stair handrails, and "Asylum" railing specifically) were made bespoke for this show, but with reclaimed material wherever possible (though some new material will have been necessary as well). While the "Asylum" railing is obviously quite specific, the other railings will have future lives after this show is finished in other rehearsal/tour sets.

The development and rehearsal sets (barring the previously mentioned access stair scaffolding that will be reused, and a few specific plywood rostras) was made from items from James 1-3 and our stock of scaffolding/decking components. The development set was (barring the all electric road transport requirement, which was impossible to fulfil at the time) of an advanced green book standard, and the rehearsal set was of an intermediate standard.

The Theatre Green Book is a volume of guidance that sets common standards for making theatre productions in an environmentally responsible way. It was written during the pandemic with input from people all over the theatre industry and helps to guide theatre makers towards a more sustainable future. It guides you from the beginning of the process right through to disposal and its basic message is to reuse and recycle.

COSTUME



Ailsa wearing her mask.

These masks were made from existing bits of leather and belts that we already had, made by a propmaker at Scottish Opera.

He dyed and broke down the leather, so it was softer and easier for the performers to wear.

We have to think about how fast cast members have to put things on and be very adaptable to change, and also comfort - how long will they be worn, what they have to do in them etc.

We also have to think about positioning of mics when cast are wearing masks and wigs, as they still need to be heard!



Backstage rail.

Garments that will be needed for setting onstage or quick changes are generally brought backstage, where they are set to make everything as easy and slick as possible. There will be a quick change area usually where cast members have their own chair where things are laid out in the order that they need to be put on. Wardrobe staff assist and set things, and reset or hang them when they are finished with for the next show. It's crucial that people have good notes, and plan changes so that cast are onstage when they need to be. We also always have to think about noise and light backstage - even small things like not using wire hangers help, and dressers tend to have small headtorches that can be dimmed so they aren't visible to anyone onstage or in the auditorium.



Dracula cast onstage.

All of the costumes you can see here were made in our workroom from the designs. To make things more sustainable, a lot of items were made out of the same fabric, just with different details chosen by the designer. Again we have to think about changes, for example all of the skirts were popped down the back, to make them easier to remove and put on quickly. The cast members in trousers had slits in the hems, so they were able to take the trousers on and off with out taking their boots off. Small things like these saves a lot of time during the show. And most of the cast here have another costume underneath which we call underdressing. It makes changes quicker for them if needed, as long as it can't be noticed.



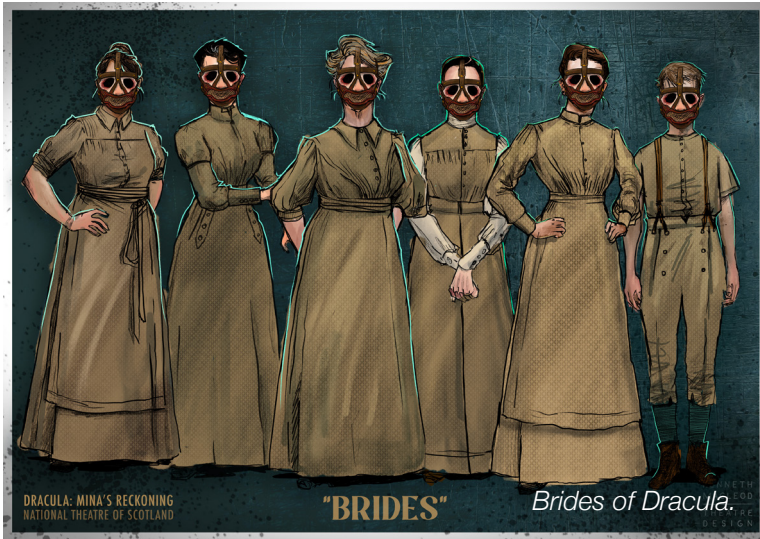
Liz and Catriona.

Liz who played Dracula had a specific hairpiece made to make her look more Dracula - a widows peak hairline.

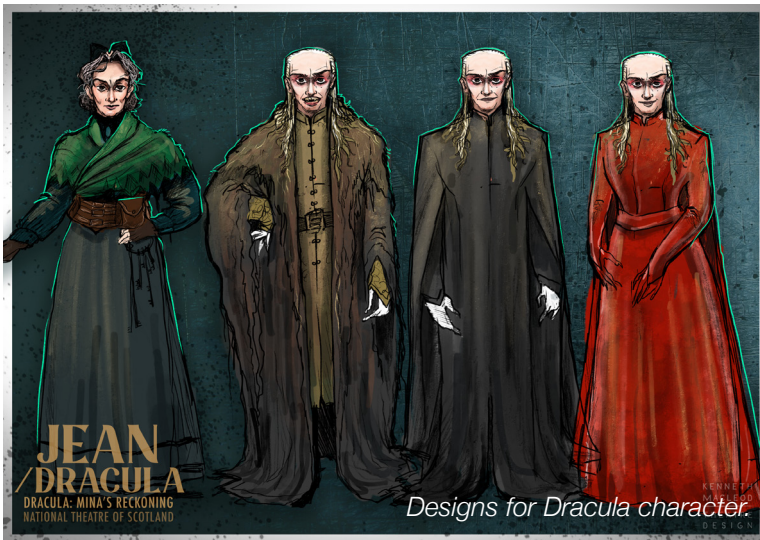
A hair and make up artist made it and showed Liz how to attach it, so during the tour Liz did this and all her own make up herself.

Liz's black coat was made from a furnishing fabric, as it had a nice weight to it, it's more durable and has a good swish!

We had to be careful with the length of it as Liz did a lot of physical movement while wearing it onstage.



These designs show the details and differences in their costumes, and the masks that we had made. We made 6 originally, and 2 for the BSL interpreters as Kenneth wanted everyone to wear one. In reality though the pace of the show and timings meant that only 3 were used in the end production. So sometimes things get cut as they just don't work, which we try to anticipate so as not to waste money but sometimes we don't know until the actors get onstage.



These were the original designs for Liz Kettle as Dracula. Kenneth wanted her to have 4 outfits, but during rehearsals and chats with the director changes happened. Liz would not have had enough time to change in to the red outfit, and the director felt it didn't add much to the story so that costume got cut. The black coat also changed shape, with a more classic v neck shape being used instead with a white shirt underneath. We usually have several fittings with each actor during the rehearsal process, which sometimes reshapes the original designs.



This was a design for a bird mask that Liz would wear as Dracula during the show. It was made by the same person who made the leather Bride masks, but during tech week it got cut from the show as it didn't work onstage with what Liz had to do. It was made with a really light material that was heated to form the shape, which was then attached to the inside of a hard hat! It was sanded down, painted and varnished. It's a great mask, and although it wasn't used in the end we hope to keep it for another show.