

**NATIONAL
THEATRE
OF SCOTLAND**

**ABERDEEN
PERFORMING
ARTS**

DRACULA MINA'S RECKONING

A uniquely Scottish version of the Bram Stoker classic

National Theatre of Scotland and Aberdeen Performing Arts
in association with Belgrade Theatre, Coventry.

Supported By



DRACULA CREDITS

CAST

Natalie Arle-Toyne	Van Helsing / Titchy
Maggie Bain	Dr. Seward / Georgina
Ailsa Davidson	Lucy / Elsie
Catriona Faint	Jonathan / Annie
Danielle Jam	Mina
Liz Kettle	Dracula / Jean
Anne Lacey	Mr. Swails / Bella
Ros Watt	Renfield / Kit

TEAM

Derek Anderson	Lighting Programmer/ Production Electrician
Lara Bauchop	Wardrobe Assistant
Ali Biggs	Assistant Stage Manager
Benji Bower	Composer
EmmaClaire Brightlyn	Fight Director
Jo Cameron Brown	Dialect Coach
Becca Chadder	Associate Director
Sally Cookson	Creator/Director
Heather Currie	Wardrobe Supervisor
Anna Dawson	Casting Director
Marianne Forde	Stage Manager
Ewan Fraser	Lighting Technician
Lewis den Hertog	Video Designer
David Hill	Production Carpenter
Kyle Jessiman	Stage Supervisor
Gavin Johnston	Stage Manager
Fraser Mackie	Sound Technician
Kenneth MacLeod	Set and Costume Designer
Aideen Malone	Lighting Designer
Vicki Manderson	Movement Director
Nicki Martin-Harper	Costume Technician
Keir Martin	Production Sound Engineer
Susan McWhirter	Stage Technician Trainee
Cliona Ni Mhochain	Production Manager
Rhia Mitsuhashi	Video Supervisor
Ben Morgan	Sound Supervisor
Morna Pearson	Creator/Writer (After Bram Stoker)
Zoe Peebles	Stage Management Placement
Simone Pereira Hind CDG	Casting Director
Morag Pirrie	Costume Supervisor
Emma Skaer	Deputy Stage Manager
Jessica Thanki	Company Manager
Ellie Thompson	Video Production Technician
Jess Williams	Associate Movement Director
Emily Winsor	Lighting Supervisor

ACCESS

Catherine King	BSL Performance Interpreter
Yvonne Strain	BSL Performance Interpreter
Glenda Carson	Captioner
Emma-Jane McHenry	Audio Describer

Written by **Morna Pearson**
Directed by **Sally Cookson**

Conceived by **Morna Pearson** and **Sally Cookson**
Story by **Morna Pearson**, **Sally Cookson**
and **Rosie Kellagher**

Additional material devised by the **Company**

THE COMPANY WOULD LIKE TO THANK:

Saskia Ashdown, Skye Beautyman, Ian Fergus at Millar and Bryce, Keith Gilmore, Nicole Green, Jamie Harrison, Michael Howell, Ann Johnston at McJerro & Stevenson, Amelia Isaac Jones, Dritan Kastrati, Patrycja Kujawska, Baby Lucas, Thierry Mabonga, Anna Russell Martin, Rob Milne, Nat McCleary, Ailsa Munro, Janis Fyfe Murray, Fiona Musk at NHS Grampian Archives, Jennifer Paterson and All or Nothing Aerial Dance Theatre, Scott Peebles, Jane Langdon-Shreeve, Dawn Sievewright, Donald Slessor, Katie Stephen, Ola Szczygiel, Holly Baxter-Weir, David Young.

Dundee Rep & Scottish Dance Theatre, Perth Theatre, Pitlochry Festival Theatre, Royal Conservatoire of Scotland, Royal Lyceum Theatre, Edinburgh, Scottish Opera, The Royal Opera House Props Department, Frike Limited, the staff at Lothian Health Services Archive.

Set constructed by W. A. McGarrie & Son Ltd. and Big House Events Ltd.

Cover photography by Laurence Winram.

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If you would like to give us feedback on the show, please email us at: feedback@nationaltheatrescotland.com

Dracula: Mina's Reckoning is a co-production between National Theatre of Scotland and Aberdeen Performing Arts in association with Belgrade Theatre, Coventry.



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THE WOMEN IN THE ASYLUM

This adaptation of *Dracula* is partially set in an imagined asylum for women in Aberdeenshire in the late 1800s. Professor Gayle Davis from the University of Edinburgh tells us more about the attitudes of the day towards mental health.

In earlier centuries, the immediate family was generally expected to shoulder responsibility for those regarded as 'lunatics'. These relatives might be locked up at home, or perhaps tended to by a servant if finances allowed, failing which the parish would assume control and either 'board out' the person to a local carer or house them with others considered 'troublesome', such as criminals and vagrants. Therapies were the same as for other diseases (e.g. blood letting), and few specialised in this area (as so-called 'mad doctors').

However, the treatment of madness changed radically in the 19th century. Growing numbers were placed in a new type of specialised and state-supported institution for their exclusive treatment: the asylum. Eight Royal asylums of philanthropic origin were founded across Scotland by 1839, and were largely self-sufficient colonies, running their own laundries, farms and workshops, partly staffed by the patients both for the sake of being economical and as a form of treatment, a 'distraction from morbid thoughts'.

The Lunacy (Scotland) Act of 1857 divided the country into 'lunacy' districts and required each to assume responsibility for those afflicted with madness by building Parochial or District asylums. An element of 'boarding out' also continued in Scotland for patients considered to be 'harmless' and chronic, but now scrutinised by a central group of Commissioners in Lunacy, who essentially policed the whole system of provision. The existence and expansion of this system encouraged families to abandon those struggling to cope.

Simultaneously, the medical specialty of psychiatry began to form. With a captive population to observe and treat, madness was transformed from a vague and little known concept into a number of diagnosed conditions (including dementia, mania and melancholia) that were dealt with by a group of recognised experts. Asylum personnel worked with families to determine when institutionalisation was merited, and when release was advisable. While families could over-rule them, psychiatrists had some power to judge and shape behaviour. Historians have noted the tendency to diagnose madness where someone did not conform to social (class and gender) norms, with psychiatry offering a powerful means to segregate and control those deemed 'deviant'. Expectations were strictest for women, requiring that they embody the Victorian feminine ideal of the 'angel in the home' by selflessly embracing marriage and motherhood.

19th-century psychiatrists conceptualised women – even those who embraced their marital and maternal destiny – as vulnerable and unstable, physically and mentally. The female reproductive system was believed to have the strongest potential for interfering with brain stability.

Thus, theories of female insanity tended to be linked to the various biological 'crises' of the female life-cycle: puberty, pregnancy, childbirth and menopause. Indeed, as the scholar Elaine Showalter has argued, insanity in this period was represented as a distinctively 'female malady', one in which the female body and its biological functions became intrinsically linked with women's propensity for mental illness.

'Puerperal insanity' was diagnosed in pregnant women and new mothers, and covered quite a range of symptoms, from brief nervous upsets to violent mania and severe melancholia that could threaten the life of both mother and child. This disease was seen as symbolic of women's biological weakness and fragile nervous system. An inability to meet the demands of domesticity was an inability to perform a woman's most important life functions, and the antithesis of the maternal ideal. Treatment largely consisted of 'feeding up' patients and providing them with respite from their demanding household duties. Mothers were also at risk of succumbing to 'lactational insanity'. Then the final stage of the lifecycle, menopause, exposed women to the risk of 'climacteric insanity'. Another psychiatric disease associated with the female body was hysteria, named after the Greek word for uterus and associated with female sexual arousal and abnormal menstruation. Treatment focused on the regulation or removal of a woman's libido, most dramatically in the form of a clitoridectomy, the surgical removal of the clitoris, a procedure quickly discontinued amid fierce opposition.

More generally, some prominent psychiatrists such as Thomas Clouston, physician-superintendent of Scotland's largest and most prestigious asylum (the Royal Edinburgh Asylum) were urging girls to reserve their finite energy for motherhood and to quit their 'misdirected' attempts to gain an education. The historian Anne Digby considers femininity in 19th-century Britain a 'biological straitjacket' that constrained women to operate within narrowly defined limits. As psychiatry grew in prestige, its theories were used to justify and reinforce women's subordinate position in society. As female emancipation began to gather force from the later 19th century, psychiatry was a powerful tool in legitimising and maintaining the patriarchal status quo.

© Prof. Gayle Davis, University of Edinburgh, 2023

Gayle Davis is Professor of the History of Medicine at the University of Edinburgh. Building on her earlier research into the history of psychiatry, she has published extensively on the historical relationship between reproductive health, clinical medicine and the law in post-1945 Britain.



Slains Castle, Cruden Bay, Aberdeenshire, is believed to have given inspiration to Bram Stoker for the setting of *Dracula*. Both Castle Dracula and Slains Castle share a very unusual feature; both have an octagonal hall with no external windows. Photography by Stuart Mitchell.

THE SCOTTISH WRITER WHO INFLUENCED THE CLASSIC

Where would Dracula be without his Transylvanian homeland or the deep-rooted superstitions from the shadows of the Carpathian Mountains?

It is a genuine question being asked and considered by researchers of an almost forgotten Scots writer – Emily Gerard.

When Bram Stoker was crafting what was to become one of the most famous horror novels of all time, the early drafts were a far cry from the story we all now know and love.

His protagonist lurked within the walls of a castle above Vienna while the vampire elements of the story lacked any regional authenticity or specific superstition to support his themes.

Whether or not Oscar Wilde's mother, Lady Jane, introduced Bram to the works of Emily Gerard, as is suggested by his great-grandnephew Dacre Stoker, remains uncertain, but copies of *The Land Beyond the Forest* (1888) and *Transylvanian Superstitions* (1885) did end up in his study.

The Land Beyond the Forest is credited with introducing the term 'nosferatu' to literature. Emily's seminal study of Transylvanian social history and folklore also included maps and drawings to illustrate the deep superstitions she encountered as she travelled around villages near her home in Sibiu.

Her earlier publication, *Transylvanian Superstitions*, had also revealed many of the wide-held peasant beliefs surrounding vampires and other supernatural forces.

Bram Stoker compiled four pages of notes from the two Emily Gerard books as he refreshed and enhanced his planned novel. From Dacre Stoker's research, it was around the same time that the location for the novel was moved from Austria to Transylvania. And in an interview with the British Weekly magazine following the successful release of *Dracula* in 1897, Bram admitted that he 'learned a good deal from E Gerard's essays on Roumanian (sic) superstitions'.

But who was this Scottish writer who had such an impact and influence on the author of *Dracula*?

Born in 1849 and raised on country estates in Lanarkshire and the Scottish Borders, Emily was the eldest daughter of Colonel Archibald Gerard and Euphemia Erskine.

Along with her older three brothers and younger three sisters, she enjoyed a childhood of privilege and enlightened home schooling. Both of her grandfathers had been prominent experts and authors within their theological and philosophical fields, and, while confined to bed for six months during illness at the age of nine, she gorged herself on fairytales from around Europe. This fascination for the make-believe led to her composing fanciful poetry and imaginative dramas as she entered her teenage years.

Emily's education continued at a convent school in Switzerland, where, by the end of her second year, she was awarded every academic prize. Winter holidays were spent in Venice, and it was here in 1865 she met Austrian army officer, Ritter Miecislaus von Laszowski – a descendent of Polish nobility. Despite a 20-year age difference they married in 1869, the year before Emily's mother died and she assumed responsibility for raising her three younger sisters.

According to Dorothea Gerard, it was boredom while living together that drove her and Emily to collaborate – as E D Gerard - on their first novel, *Reata* (1880). The writing partnership was to produce a further three well-received novels before Dorothea married and Emily moved with her newly promoted Brigadier husband to his stationing in Transylvania.

During the following three years, while based in the historic Saxon town of Sibiu, Emily's passion for folklore and fairytales was rekindled as she wandered through remote valleys soaking up the beliefs and stories of peasants to write the works that would eventually influence Bram Stoker.

Whether she felt she had exhausted Transylvanian superstitions is unclear, but after relocating with her husband to Vienna her writing returned to more conventional subjects and forms.

Emily Gerard died at her Vienna home in 1905 at the age of 55.

But her legacy as the Scots woman who inspired *Dracula* lives on.

© David Knox, 2023

David Knox has been working as a journalist and broadcaster in the Scottish Borders and Northumberland for the past 25 years. He's a former English teacher, and spends his free time coaching athletics.



Opposite page: Liz Kettle as Dracula and Danielle Jam as Mina Murray. Photography by Peter Dibdin.

DRACULA: MINA'S RECKONING - IN REHEARSAL

Rehearsal photography by Eoin Carey.



CAST



NATALIE ARLE-TOYNE (SHE/HER)

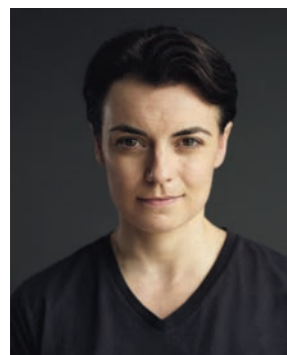
Van Helsing / Titchy

Natalie Arle-Toyne is an actor and writer. She has her MA Performance from the Royal Conservatoire of Scotland and studied screenwriting at NFTS Scotland.

THEATRE CREDITS INCLUDE: *Mrs Puntilla and Her Man Matti*, *Arabian Nights*, *Rhinoceros* (CATS Ensemble Award) (The Royal Lyceum Theatre); *The Lost Lending Library* (Punchdrunk/Imagine); *Eddie and the Slumber Sisters* (NTS); *Ghosthunter* (Visible Fictions); *Company*, *Elegies For Angels*, *Punks and Raging Queens* (Insideout Productions); *Hairspray* (Aberystwyth Arts Centre).

TV/FILM CREDITS INCLUDE: *Only You* (BAFTA-nominated feature); *Fail* (Comedy Unit); *BBC's River City*, *Hijack* (Apple/60 Forty Films).

As a writer, Natalie's short film, *Make Me A King*, about a Jewish drag king won the Pears Short Film Fund 2021 with UKJF, as well as Best Script at ImageNation Montreal. Her original historical thriller TV series, *Queen of Magic*, won best pitch at Inside Pictures with Caviar TV execs in Jan 2023. Natalie is currently writing for *River City* (BBC Scotland), penning the feature based on her award-winning short for Unleyek Ltd and developing one of her original TV series. She is also lyricist for Scottish Opera's new musical for young people for 2024.



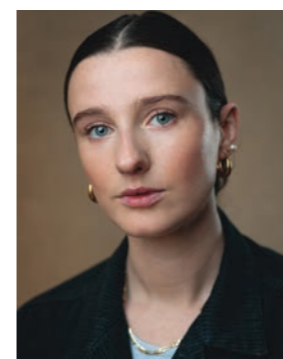
MAGGIE BAIN (THEY/THEM)

Dr. Seward / Georgina

THEATRE CREDITS INCLUDE: *Linck & Mühlhahn* (Hampstead Theatre); *We'll Meet in Moscow* (Traverse Theatre); *Dream* (RSC); *Henry V & The Tempest* (Shakespeare's Rose); *Cyrano de Bergerac* (National Theatre of Scotland, Citizens Theatre & Royal Lyceum); *Macbeth* (Tobacco Factory); *Man To Man* (Brooklyn Academy of Music, UK Tour, Edinburgh Fringe & Wales Millennium Centre); *A Midsummer Night's Dream* (Shakespeare's Globe); *Broken Meats* (Southwark Playhouse); *The Blood is Strong* (Finborough Theatre); *Beautiful Burnout* (Frantic Assembly); *Henry V & A Doll's House* (Theatre Delicatessen).

Maggie is also a practitioner for internationally renowned theatre company Frantic Assembly.

FILM, TV & RADIO CREDITS INCLUDE: *I Hate Suzie*, *Intergalactic*, *Black Mirror*, *Trigonometry*, *The End of the F****g World*, *Goldie's Oldies*, *Happiness*, *Crisis Control*, *Churchill's Mother*; *Luther: The Fallen Sun*, *The Lion Vs The Little People*, *Dark Sense*, *The Wider Sun* (BFI Short); *Hell Cats 2* (Audible); *The Tempest* (BBC); *Peking Noir* (BBC); *Getting Better* (Audible).



AILSA DAVIDSON (SHE/HER)

Lucy / Elsie

Ailsa holds a First Class BA (Hons) in Musical Theatre from Guildford School of Acting.

THEATRE CREDITS INCLUDE: Veronica Sawyer in *Heathers the Musical* (The Other Palace, Heathers the Musical Pro-Shot); *Lipsync* (Summerhall, Edinburgh Festival Fringe); *Elegies for Angels Punks and Raging Queens* (Union Theatre); *Grease* (UK & International Tour); *Peaches Americana* (Theatre Royal Stratford East); *Sarah Our House* (Union Theatre).

She can be heard singing the title track on the Album *Ae Fond Kiss – Songs of Home from the West End*.



CATRIONA FAINT (SHE/HER)

Jonathan / Annie

Catriona trained at New College Lanarkshire (HNC) & Mountview (BA) graduating in 2020 with a First Class Degree.

RECENT CREDITS FOR NATIONAL THEATRE OF SCOTLAND:
Enough of Him.

THEATRE CREDITS INCLUDE: *The Tempest* (Tron Theatre); *Black or White Coffee* (Union Theatre), *A Clockwork Orange*, *Emilia* (Mountview); *Tis Pity She's a Whore* (Sam Wanamaker Festival, Shakespeare's Globe).

CAST



DANIELLE JAM (SHE/HER)

Mina

Danielle trained at Queen Margaret and Edinburgh Napier Universities.

RECENT CREDITS FOR NATIONAL THEATRE OF SCOTLAND:

Kidnapped, James IV: Queen of the Fight, Them!

THEATRE CREDITS INCLUDE: *Wings Around Dundee, The Snow Queen* (Dundee Rep); *Thick Skin, Elastic Heart* (Sonnet Youth and Company Many); *A Midsummer Night's Dream* (Ten Feet Tall Theatre); *Silver Superheroes, It Wisnae Me* (A Play, A Pie and a Pint).

FILM/TELEVISION CREDITS INCLUDE: *Scot Squad* (BBC Scotland); *DASH* (BBC Scotland); *Molly and Mack* (Cbeebies).

Danielle was recently included in Saltire Scotland's '40 Under 40' List. She was also part of 'The List Hot 100' 2022 and a member of College Development Network's Hall of Fame. She has been nominated in the UK Pantomime Awards both years and as 'One to Watch' in the Herald Scottish Culture Awards 2019.



LIZ KETTLE (SHE/HER)

Dracula / Jean

THEATRE CREDITS INCLUDE: Queen Margaret in *Richard III* (Rose Theatre/Liverpool Playhouse); Carlin in *Macbeth – An Undoing* (Royal Lyceum Theatre Edinburgh); Caliban in *The Tempest* (Tron Theatre Glasgow); *The Girl on the Sofa* (Royal Lyceum/Berlin Schaubühne); Lady Grey in *Henry VI* (RSC); *Waves, The Seagull, Attempts On Her Life* (Royal National Theatre); *Catch 22* (Northern Stage); *Truth, War Correspondents* (Helen Chadwick/Steven Hoggett); *Garage Band* (Mercury Theatre); *Edward in Richard III, Taming of the Shrew* (Globe Theatre); Iphigenia in *Aulis* (Abbey Theatre, Dublin); Laertes in *The Roaring Girl's Hamlet* (Sphinx Theatre Co.); *Plasticine, The Desire Paths* (Royal Court); Antonio in *Stürm*

(Cologne Schauspielhaus); *The House of Bernada Alba, After The Fire, The Storm* (Gate Theatre); *A Girl Skipping* (The Place); *The Clink* (Paines Plough); *War Dance* (Lumiere and Son).

FILM, TV & RADIO CREDITS INCLUDE: *The Crown* (Netflix); *Unforgotten IV*, (ITV); *The Secret Life of Mrs Beeton, Doctors, Rehab, Hawk, Real Women* (BBC); *Drop The Dead Donkey* (Hatrick); *Valerie Duchamp in Paris* (Talkback); *Fracture* (20th Century Digital / Disney); *Honorias Glossop in Jeeves & Wooster, Inspector Morse, Rosemary & Thyme, Poirot, Keli* (Lepus Arts); *Between Us* (Napier); *Natalie Cochran in The Final Journey* (Working Title); *Pearl, Daughters of Britannia* (BBC Radio).



ANNE LACEY

Mr. Swails / Bella

RECENT CREDITS FOR NATIONAL THEATRE OF SCOTLAND:

Medea, The House of Bernarda Alba, Dear Scotland.

OTHER THEATRE WORK INCLUDES: *The Man in the Submarine, Blithe Spirit* (Perth Theatre); *Earthquakes In London* (National Theatre); *Bad Roads* (Royal Court); *The Lying Kind* (Tron Theatre); *Cuttin' A Rug, Thérèse Raquin, The Killing of Sister George* (Glasgow Citizens); *Uncle Vanya* (West Yorkshire Playhouse); *The Pearl Fisher, All this Will Come to Nothing, Dark Earth, The Straw Chair,*

Bondagers, The Silver Sprig, Shetland Saga, The Artist Man and The Mother Woman, Distracted (Traverse); *Men Should Weep* (Oxford Stage); *Victoria* (Royal Shakespeare Company); *Shining Souls* (Old Vic); Was the original Mary in *Mary Queen of Scots Got Her Head Chopped Off* (Communicado and Donmar Warehouse).

FEATURE FILM WORK INCLUDES: *The Secret Garden, Harry Potter and the Goblet of Fire, The Hide, This Year's Love, My Life So Far, Strictly Sinatra, And Then I Was French.*

TELEVISION WORK INCLUDES: *Hamish Macbeth* (series regular), *Shetland, Monarch of the Glen, Molly and Mack, Holby City, Doctor Finlay, Deacon Brodie, Sweet Nothings, Silent Witness, Knowing the Score and Rab C. Nesbitt.* And many credits for BBC Radio 3 and 4 including *Venice Preserved* and *Why Mummy Drinks.*



ROS WATT (HE/THEY)

Renfield / Kit

Ros recently graduated from Royal Central School of Speech and Drama.

THEATRE CREDITS INCLUDE: *Godot is a Woman* (Pleasance Theatre, Edinburgh); *Perhaps We Need Become Indecent* (Shoreditch Town Hall); *Wait Til the End* (the Pappy Show); *Never Swim Alone* (Omnibus Theatre); *Mermaids* (Northwall Theatre); *Charlottes Web* (UK Tour); *A Little Princess* (UK Tour); *Electra* (Central School of Speech and Drama).

CREATIVE TEAM

MORNA PEARSON (SHE/HER)

Creator / Writer (After Bram Stoker)

Morna Pearson is an Elgin-born Edinburgh-based writer.

PREVIOUS WORK FOR THE NATIONAL THEATRE OF SCOTLAND INCLUDES:

Darklands (part of Interference trilogy), *Rapunzel* (co-writer), and *Clearing* (Scenes for Survival).

OTHER THEATRE WORK INCLUDES: *Impromptu* at Oran Mor (Play, Pie & a Pint); *Celestial Body* (Play, Pie & a Pint); *The Last Dance* (Tron); *Let's Inherit the Earth* (Dogstar/Profilteatern); *How to Disappear* (Traverse); *Dr Stirlingshire's Discovery* (Lung Ha/Grid Iron); *Walking On Walls* (Play, Pie & a Pint); *Bin Heid* (Traverse Breakfast Play); *Lost At Sea* (text, Catherine Wheels); *The Library* (text, Frozen Charlotte); *The Strange Case of Jekyll & Hyde* (Lung Ha); *Allie & The Alien* (National Theatre Connections); *Couldn't Care Less* (text, Plutot La Vie); *Un Petit Moliere* (Lung Ha); *The Artist Man and the Mother Woman* (Traverse); *The Company Will Overlook a Moment of Madness* (NTS/ Play, Pie & a Pint); *Elf Analysis* (Play, Pie & a Pint); *Distracted* (Traverse).

She has been a recipient of the Channel 4 Playwright Scheme, Meyer-Whitworth Award and Rod Hall Award. Her first short film, *I Was Here* (SFTN/BFI) gained BAFTA Scotland and EIFF nominations for Best Short Film. She was selected for EIFF Talent Lab 2021.

SALLY COOKSON (SHE/HER)

Creator / Director

Sally Cookson trained at LAMDA, working as an actor for ten years and co-founding the Bristol Old Vic Youth theatre before embarking on a freelance directing career.

She is an associate artist at Bristol Old Vic where productions include *Wonder Boy*, *Jane Eyre*, *Peter Pan*, *Treasure Island*, *The Boy Who Cried Wolf* to name a few.

She has received four Olivier nominations for *Peter Pan* (National Theatre/Bristol Old Vic); *Hetty Feather* (Kenny Wax Productions); *Cinderella a Fairytale* (Tobacco Factory Theatre) and *A Monster Calls* (Old Vic London) which won Best Family and Entertainment in 2019.

She recently opened *Birthmarked* at the Edinburgh Fringe and will be working in Tokyo, Japan in the New Year on a Japanese adaptation of her hit show *A Monster Calls*, before remounting *Wonder Boy* for a UK tour.

KENNETH MACLEOD

Set and Costume Designer

THEATRE DESIGN CREDITS INCLUDE: *Spring Awakening*, *Chess*, *Cabaret*, *West Side Story* (Royal Conservatoire of Scotland); *The Cook, The Thief, His Wife & Her Lover* (Faena Miami/Unigram); *Cinderella, Oor Wullie, The Yellow On The Broom, The Maids* (Dundee Rep); *The Metamorphosis* (Vanishing Point) (Nominated Best Design, Critics Award for Theatre Scotland, 2020); *The Dark Carnival* (Vanishing Point/Citizens Theatre) (Nominated Best Design, Critics Award for Theatre Scotland, 2019); *The Stamping Ground* (Raw Material/Eden Court); *Money Makes The World Go Round, Echoes In The Night, The Outsider* (Carnival/Cunard); *Don't. Make. Tea.* (Birds of Paradise); *Bright Young Things, Time & Motion* (National Youth Ballet); *Rapunzel, Chick Whittington* (MacRobert Arts Centre); *Kes* (Perth Theatre); *In The Weeds* (Mull Theatre/Made In Scotland) and *Childminder* (Michelle MacKay/Traverse).

ASSOCIATE DESIGN WORK INCLUDES: Disney's *Bedknobs & Broomsticks* (Micheal Harrison/UK Tour) and *Flight* (Vox Motus/Edinburgh International Festival).

Kenneth is a graduate of the Royal Conservatoire of Scotland and The California Institute Of The Arts.

BENJI BOWER (HE/HIM)

Composer

CREDITS INCLUDE: *Terra Coda* (Mayfest/ Impossible Producing); *Wonder Boy* (Bristol Old Vic); *Arrival* (Impossible Producing); *Tom-Wilke Branson* (Sadler's Wells); *A Monster Calls* (Old Vic, Bristol Old Vic); *The Lion The Witch and The Wardrobe* (West Yorkshire Playhouse, Bridge Theatre); *Peter Pan* (Bristol Old Vic, National Theatre); *Jane Eyre* (National Theatre); *Hetty Feather, We're Going on a Bear Hunt* (Kenny Wax); *The Boy Who Cried Wolf, Treasure Island, Papa Please Get the Moon for Me, Strange Case, Aesop's Fables* (all Bristol Old Vic); *Romeo and Juliet* (Rose, Kingston); *Outpost* (Green Ginger); *Varmints* (Sadler's Wells); *Tiddler, Stick Man* (Scamp); *101 Dalmatians, Cinderella, Ali Baba & The Forty Thieves, Bob the Man on the Moon, Lost and Found, Ugly Duckling* (Tobacco Factory/Travelling Light); *A Very Old Man with Enormous Wings* (Little Angel/Kneehigh).

Nominated for an Outstanding Achievement in Music Olivier Award for *A Monster Calls*.

Composed for TV & film, including the multi award-winning film *TOM*.

Worked with Bonobo, Alice Russell, 100 Strong, Mark Pritchard.

CREATIVE TEAM

VICKY MANDERSON (SHE/HER)

Movement Director

Vicki trained at the Scottish School of Contemporary Dance and London Contemporary Dance School.

RECENT CREDITS FOR NATIONAL THEATRE OF SCOTLAND:

Burn, Orphans, The Enemy and The 306: Day.

She is co-founder of the Scottish theatre company groupwork; credits include *The Hope River Girls* and *The Afflicted*.

OTHER CREDITS INCLUDE: *Anna Karenina* (The Lyceum/Bristol Old Vic); *Light Falls, Queen Margaret, The Almighty Sometimes, Happy Days* (Royal Exchange Theatre, Manchester); *Cinderella; Wings Around Dundee* (Dundee Rep); *Ear for Eye, Instructions for Correct Assembly, A Profoundly Affectionate, Passionate Devotion to Someone* (Noun); *The Children* (Royal Court Theatre), *Last Orders* (Dockside), *The Country Girls, Jimmy's Hall*, nominated for best movement direction at The Irish Times Theatre Awards, (Abbey Theatre, Dublin) and *Square Go* (Roundabout / Francesca Moody Productions).

ASSOCIATE MOVEMENT DIRECTOR CREDITS INCLUDE: *The Ocean At The End of the Lane, The Curious Incident of the Dog in the Night-Time* (National Theatre); *Let the Right One In, In Time O' Strife, Black Watch* (National Theatre of Scotland).

AIDEEN MALONE (SHE/HER)

Lighting Designer

THEATRE CREDITS INCLUDE: *Lemons Lemons Lemons Lemons Lemons* (Pinter Theatre); *You Bury Me* (Bristol Old Vic); *Duet For One* (Orange Tree); *The Clothes They Stood Up In* (Nottingham Playhouse); *Wonder Boy* (Bristol Old Vic); *Running With Lions* (Lyric Hammersmith); *Hamlet* (Young Vic); *Old Bridge* (Bush Theatre); *A Kind Of People* (Royal Court); *Death of a Salesman* (Young Vic & Piccadilly Theatre); *A Monster Calls* (Old Vic & Bristol Old Vic); *La Strada* (The Other Palace); *Jane Eyre and Peter Pan* (National Theatre & Bristol Old Vic); *Hetty Feather* (Duke of York); *Fiddler on the Roof* (Liverpool Everyman); *Now Is Good* (Storyhouse); *Carousel* (Regents Park Open Air Theatre); *Talent* (Sheffield Theatre); *Worst Witch* (Vaudeville); *Outwitting The Devil and Kaash* (Akram Kahn Co); *Darbar Festival* (Sadlers Wells); *La Tete* (Jasmin Vardimon); *The Marriage of Figaro, A Midsummers Night's Dream, Tosca* (English Touring Opera); *Sadler's Wells East Foyer Feature Lighting* (Sadler's Wells).

LEWIS DEN HERTOOG (HE/HIM)

Video Designer

Lewis den Hertog is an AV designer, visual artist and composer based in Glasgow. He has worked on multiple productions for National Theatre of Scotland as well as for a broad range of other UK theatre companies. He is a founding member of new theatre company groupwork, creators of the 2019 Fringe First Award-winning play *The Afflicted* which was restaged under the title *The Hope River Girls* for the 2022 Imagine Children's Festival. Other recent works include *all of it* by Ali McDowall, directed by Sam Pritchard and Vicky Featherstone (The Royal Court) and *The Cherry Orchard*, adapted by Vinay Patel and directed by James Macdonald (The Yard/ETT).

SIMONE PEREIRA HIND CDG (SHE/HER)

Casting Director

Simone's first casting for theatre was Arthur Miller and Michael Blakemore's premiere of Miller's *The Ride Down Mount Morgan* for the Wyndham's Theatre in 1991. She followed this with *Desire* for David Lan at the Almeida, *Elegies* for Angels, *Punks and Raging Queens, Our Boys* for Jonathan Lewis, Arthur Smith's *Sod* for the Edinburgh Fringe and *Twelve Angry Men* for Harold Pinter. More recently she has co-cast *Life is a Dream*, *The Scent of Roses, Red Ellen, Macbeth (an undoing)* and *Anna Karenina* (Lyceum Edinburgh). She and Anna Dawson have recently completed casting on *Macbeth* (RSC) and are working on the new musical stage show, *Restless Natives*. As well as theatre, Simone casts films (including *Munich: The Edge of War, Elizabeth, Hilary and Jackie* and *Hamlet*) and television (including *Outlander, Float* and *Granite Harbour*).

ANNA DAWSON (SHE/HER)

Casting Director

Anna is an Edinburgh-based Casting Director.

THEATRE CREDITS INCLUDE: *Life is a Dream* (Royal Lyceum Edinburgh); *The White Card* (Northern Stage/Soho Theatre); *Scent of Roses* (Royal Lyceum Edinburgh); *Red Ellen* (Northern Stage/Royal Lyceum Edinburgh); *Macbeth – An Undoing* (Royal Lyceum Edinburgh), *Anna Karenina* (Royal Lyceum Edinburgh/Bristol old Vic), *Macbeth* (RSC).

As associate to Simone Pereira Hind screen credits include: 7 series of *Outlander* (Sony/Starz), *Munich: The Edge of War* (Netflix) and *Granite Harbour* (BBC). Casting Director screen credits include the award winning *The Brilliant World of Tom Gates* (Sky), *Float* (BBC) and upcoming feature *Hidden*.

BECCA CHADDER (SHE/HER)

Associate Director

Becca is a Playwright in Residence at The Watermill Theatre, was a Creative Associate at Jermyn Street Theatre from 2022-23, and was nominated for the Evening Standard Future Theatre award.

THEATRE AS DIRECTOR INCLUDES: *As You Like It* (The Orange Tree Theatre), *La Voisin* (VAULT Festival), *The Poison Belt* (Jermyn Street Theatre), *Summer's Park Adventure* (Deptford Park), *Her Romeo* (Wee Red Bar), *Number, Please.* (Edinburgh Fringe/UK Tour).

THEATRE AS ASSOCIATE DIRECTOR INCLUDES: *Mandela* (The Young Vic).

THEATRE AS ASSISTANT DIRECTOR INCLUDES: *The Importance of Being Earnest* (UK Tour), *Cancelling Socrates* (Jermyn Street Theatre), *The Ballad of Maria Marten* (UK Tour), *Cabildo* (Wilton's Music Hall).

THEATRE AS WRITER INCLUDES: *Through The Looking Glass, The Girl of Ink and Stars* (The Watermill Youth Ensemble).

DRACULA: MINA'S RECKONING - IN REHEARSAL

Rehearsal photography by Eoin Carey.

JO CAMERON BROWN (SHE/HER)

Dialect Coach

Jo trained at the Royal Conservatoire of Scotland, and as a post-graduate in voice and dialect studies at Central.

VOICE WORK INCLUDES: *A Gentleman in Moscow, Desert Warrior, Elizabeth is Missing, Black Mirror, Our Ladies, The Spanish Princess, The Wheel of Time, Altamira, Filth, The Huntsman, Hush, Wonder Woman, Marco Polo, The Princess Switch, 28 Days Later, Peaky Blinders, Outlander, Great Expectations, Monte Carlo, The Borgias, Desert Flower, Transiberian, Young Adam.*

ACTING WORK INCLUDES:

On screen: *There She Goes, Falling for Figaro, A Scottish Love Scheme, The Princess Switch, Shetland, Taboo, Crossing Lines, River City, Judge John Deed, Skyfall, Ich und Kaminski, Inspector Linley Mysteries, The Singing Detective, Cloud Howe.*

On stage: *Follies, Toulon Opéra House, Perfect Days, Medea, The Glass House, The Guid Sisters, Men Should Weep, The Beggars' Opera, Square Rounds, Guys and Dolls, Evita - Original London Cast, The White Bird Passes.*



JESS WILLIAMS (SHE/HER)

Associate Movement Director

Jess trained at the London Contemporary Dance School and the Laban Centre. Most recently Jess has been working at The National Theatre on *The Boy with Two Hearts* and *Ocean at the End of the Lane*, and Theatre by Lake on *Around the World in 80 Days*.

Jess works closely with Frantic Assembly as an Associate Director and Creative Practitioner. Credits for Frantic include *I Think We Are Alone* and *The Unreturning* as Associate Director and The National Theatre's *The Curious Incident of the Dog in the Night-Time* as Associate Movement Director.

Jess is also Creative Associate of ThickSkin.

OTHER RECENT CREDITS INCLUDE: *Celebrated Virgins* (Theatr Clwyd); *Blood Harmony* (ThickSkin); *Petrichor* (ThickSkin); *Sorry, I Disappeared* (ThickSkin and Derby Theatre); *Beginning* (National Theatre, Queens Theatre Hornchurch); *A Walk is Not a Walk* (Lyric Belfast); *One flew over the Cuckoo's Nest* (English Theatre Frankfurt); *Constellations* (National Centre for Performing Arts, Mumbai); *Merched Caerdydd* (Theatr Genedlaethol Cymru).



NTS is proud to be an organisation where all are welcome, so we've invited the cast and creative team to list their pronouns in this programme as part of our ongoing commitment to use more inclusive language wherever we can in line with our LGBT Charter for Business Award.

IN CONVERSATION WITH THE WRITER

What made you decide to do a fresh take on a classic like *Dracula* and why do you think the story has such enduring popularity?

Morna: National Theatre of Scotland approached me to adapt it and my answer was 'hell yes'. I usually have an element of genre in my plays, but this adaptation would allow me to boldly go full horror and it would be my first large-scale production.

I'm drawn to dark stories and thought I could contribute a unique version, despite the fact that it is constantly being done in many versions and mediums at any one time. Relocating it geographically was something NTS and I agreed on straight away.

The scale of production and size of cast NTS could offer was very appealing, and with a highly collaborative process – with music, movement and visual design – it would allow for moments of real and satisfying horror, and room for character insight and exploration of themes. I was excited to work with Sally Cookson; I knew she would explode the story and put it back together in a striking and unique but recognisable way, and I knew working with her would push my writing to places it has never been before.

Mina is so integral to the novel and I was excited by her potential as a protagonist and telling the story of *Dracula* through her eyes.

Stoker's *Dracula* endures as it is a fertile and layered story, open for a multitude of interpretations, interrogations, and reflections. Every era has its own existential anxieties, collective traumas and questions about power, and *Dracula* is the perfect vehicle in which to explore them. In recent years, who is allowed to ask these questions has become more diverse, which can especially be seen in the horror genre.

In honouring the story and the horror of Stoker's novel, I hope we've created a rich, entertaining, and visceral horror for the stage!

How does the North East, and Scotland as a whole, influence your writing for *Dracula* and the story you are telling in this stage version.

I tend to write where I feel most comfortable, and that is the North-East. Dark humour, coastal landscape, weather, a sense of foreboding, and community spirit have influenced this story. I like to think these are characteristics of Scotland as a whole too. The play is set in Cruden Bay, Aberdeen, and Transylvania in 1890, so I had to research what these places were like back then, along with psychiatric care in the North-East of the time.

What do you think it has to say to the current moment/contemporary audiences?

The world seems like a different place from when we first talked about doing the adaptation.

We've been constantly asking what, why and how, which is important when doing any adaptation. *Why* we're telling the story, what parts of the story are we telling, and how are we presenting them. The answers to these questions have evolved as time has gone on. Who has power, who doesn't have power and why? Trauma, identity and autonomy are all themes in the play. It asks; what do you do when the world isn't made for you?

There has been interest lately in maverick Scotswoman Emily Gerard who apparently directly inspired Bram Stoker – has she influenced the play in anyway?

Emily Gerard came to our attention last year. The discovery of her influence on the *Dracula* novel is exciting and confirms the existence of a Scottish female character like our protagonist Mina at the time; an intelligent, thoughtful young woman who hasn't a great deal of power, but what she does have she uses wisely, and she's rebellious and unyielding when she can be. It sounds like Emily and her sisters were able to push boundaries of what was expected of women for the time. We have directly referenced Emily Gerard and her writings in this play, through the research Mina does into vampire lore.



Morna Pearson in front of Slains Castle. Photography by Richard Frew.

What research did you do on the region's influence and did writing this play highlight links to the North East you didn't know about?

I read about Stoker's time in Cruden Bay. I knew Slains was an influence, but I hadn't appreciated how much. Stoker's description of Dracula's home (the octagonal room, for example) was based on the castle. When I visited for the first time in June this year, I was struck by how warren-like and oppressive it felt, despite not having a roof.

There is a Doric speaking character in the original *Dracula*, inspired - it's thought - by Stoker's time in Cruden Bay, will this be reflected in the play?

Very much so. Mr Swails and Renfield are the main Doric speakers and some others use a lighter dialect. They are both characters from the novel that I found endearing and struck me as having great theatrical potential, along with Mina becoming the main protagonist.

Why did you choose to make this version all-female and non binary?

Sally had the idea to frame the story of *Dracula* within an asylum – as psychiatric hospitals were called then - for women. I'd been writing Renfield as a female character and was drawn to exploring their experience in the asylum from the outset, so the framing device spun from there. It opened the play up further to interrogate issues of power, identity and autonomy, which are so relevant today.

The actors are all women and non-binary, as are the characters they play in the asylum. Finding our brilliant cast then further informed the shaping of the characters.

The asylum setting sent us on a research mission to Lothian Health Services Archive at Edinburgh University Library, and NHS Grampian Archives, where they hold amazing and detailed records and photos of patients of the Victorian era. The characters in the asylum were partly shaped by the lives I read about in the archives, and the real horrors they faced in and out of the hospital.

ABERDEEN PERFORMING ARTS

Aberdeen Performing Arts is a creative hub and focal point for the performing arts, community engagement and talent development in the North East. Our three iconic city centre venues are all on a national and international touring circuit for the performing arts and a vital part of Aberdeen and Scotland's cultural infrastructure. We present, produce and commission diverse and distinctive arts and cultural programmes of regional and national reach and impact. We support talent and help develop professional practice. We run a wide range of creative activities, projects and workshops for all ages and stages in our own venues as well as in schools and community settings. We provide a box office service for 30+ venues in the North East. We run two café bars, four bars across our venues and a conference and events business.

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At Aberdeen Performing Arts we aim to create a Spark. We believe the performing arts benefit the lives of everyone.

Aberdeen Performing Arts is a charity committed to making a creative contribution to the arts, the visitor economy and city centre regeneration for the people of Aberdeen, the North East of Scotland and beyond.

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64 years ago, critic Kenneth Tynan saw the theatre's completion as the beginning of a new era. 'Enter most theatres and it's the gilded, cupidaceous past', he wrote. 'Enter this one, and you enter the future.' The theatre is now 18 months into a new future, led by CEO Laura Elliot and Creative Director Corey Campbell. These leaders have ambitious plans to build on the Theatre's rich history of pioneering theatre, participation, and talent development - to realise a lasting place of sanctuary for creatives and communities.

Through values of **Collaboration, Evolution, and Authenticity** - their working mission is to **use the transformative power of theatre to enrich the people of Coventry and beyond.**

Over the next three years, they will lead a people first approach; prioritising co-creation and cultural democracy; aiming to be a leading example of a regional inclusive learning theatre that sits at the heart of its community.

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ABOUT NATIONAL THEATRE OF SCOTLAND

National Theatre of Scotland is a Theatre Without Walls. We don't have our own venue, instead, we're able to bring theatre to you wherever you are. From the biggest stages to the smallest community halls, we showcase Scottish culture at home and around the world. We have performed in airports and tower blocks, submarines and swimming pools, telling stories in ways you have never seen before.

We want to bring the joy of theatre to everyone. Since we were founded in 2006, we have produced hundreds of shows and toured all over the world. We strive to amplify the voices that need to be heard, tell the stories that need to be told and take work to wherever audiences are to be found.

Jackie Wylie (she/her) Artistic Director & Chief Executive
Brenna Hobson (she/her) Executive Director
Jane Spiers (she/her) Chair

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National Theatre of Scotland productions grapple with the fundamental questions: What is National? What is Theatre? What is Scotland? We seek to make work that is relevant to and representative of everyone in contemporary Scotland. We want our audiences, artists and communities to recognise themselves in the stories we tell.

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