Director: Alex Correia Production Stage Manager: Katie Thorn Last updated: March 11, 2025 V7						
	The Seagull: Production Calendar					
	March 2025					
Acting schedule	4:30pm-11:00pm	4:30pm-11:00pm	7:00pm-11:00pm	4:30pm-11:00pm	4:30pm-11:00pm	10:00am-4:00pm
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Rehearsal # 6 ^ T: 11:00am - 4:00pm
2	3 Rehearsal #7 ^ T: 4:30-11:00pm Lighting: Finals Due	4 Rehearsal #8 ∧ T: 5:30-10:30pm	5 Rehearsal #9 ^ T: 7:00-11:00pm	6 Rehearsal #10 ∧ T: 4:30-11:00pm Costumes: Precost Out	7 Rehearsal #11 ^ T: 5:30-10:30pm Production Meeting ** 3:00-4:00pm	8 Rehearsal # 12 > T: 10:00am - 4:00pm
Daylight Saving Time 9	10 Rehearsal #13 ^ T: 4:30-11:00pm Lighting: Shop Order Due	11 Rehearsal #14 ^ T: 5:30-10:30pm	12 Rehersal #15 ^ T: 7:00-11:00pm	13 Rehersal #16 ^ T: 4:30-11:00pm Costumes: Cost Out Load In Prep Meeting < 3:00-4:00pm	14 Rehersal #17 > T: 5:30-10:30pm Production Meeting ** 3:00-4:00pm	15 Rehersal #18 > T: 11:00am - 4:00pm
16	17 Rehersal #19 * T: 4:30-11:00pm Costumes: Shop starts Load-in starts	18 Rehersal #20 > T: 5:30-10:30pm Load-in	19 Rehersal #21 > T: 7:00-11:00pm	20 Rehersal #22 > T: 4:30-11:00pm Load-in	21 Move out No Rehersal	22
23 24 25 26 27 28 29 Spring Break – No Rehersal						
30	31 Rehersal #23 * T: 4:30-11:00pm Load-in				REHEARSAL ^ CMFT Perfor > CMFT 2032  * DAN 0013 **CMFT Fabric	mance Theater  < SS Critique Room 2004N
Rehearsal	Tech	Dress	Show	Meetings	Deadlines	Notes
theseagull.sm.2025@gma	theseagull.sm.2025@gmail.com THIS DOCUMENT IS SUBJECT TO CHANGE Pg. 3 of 5					

rector: Alex Correia oduction Stage Mana	ager: Katie Thorn				Last updated: M	larch 11, 2025 V7
The Seagull: Production Calendar						
			April 2025			
Acting schedule	4:30pm-11:00pm	4:30pm-11:00pm	7:00pm-11:00pm	4:30pm-11:00pm	4:30pm-11:00pm	10:00am-4:00pm
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4	
		Rehersal #24 >	Rehersal #25 >	Rehersal #26 >	Rehearsal #27 >	Rehearsal # 28 >
		T: 5:30-10:30pm	T: 7:00-11:00pm	T: 4:30-11:00pm	T: 4:30-11:00pm	T: 11:00am - 4:00pm
					Production Meeting **	
					3:00-4:00pm	
		Load-in		Load-in	Load-in	Load-in
6	7	8 Daharmal #20	9	10	11 Daharmal #22	
	Rehearsal #29 ~ T: 4:30-11:00pm	Rehearsal #30 > T: 4:30-11:00pm	Rehearsal #31 ~ T: 7:00-11:00pm	Tech #1 ^ T: 6:30pm	Rehearsal #32 ~ T: 4:30-11:00pm	Tech #2 ∧
	Designer Run	1: 4:50-11:00pm	1: 7:00-11:00pm	1: 0:50pm	1: 4:50-11:00pill	T: 6:30pm
	T: 8:00-11:00pm					
	Load-in	Load-in				
13	14	15	16	17	18	19
	Rehearsal #33 ~	Tech #3 ^	Work Notes ^	Rehersal #35 ~	Tech #4 ^	Rehersal #36 ~
	T: 4:30-11:00pm	T: 6:30pm	T: 7:00-11:00pm	T: 4:30-11:00pm	T: 6:30pm	T: 11:00am - 4:00pm
			Rehersal #34			
			T: 7:00-11:00pm			
20	21	22	23	24	25	20
	Dress #1 ^	Rehersal #37 ~	Dress #2 ^	Rehersal #38 ~	Performance #1 ^	Performance #2 ^ ***
	T: 7:30pm	T: 4:30-11:00pm	T: 7:30pm	T: 4:30-11:00pm	T: 7:30 PM	T: 1:30 PM
			Production Photos			
27	28	29	30	1	2	
21	20	Performance #3 ^	50	Ť		
		T: 7:30 PM				
		Performance will be				
		Filmed				
4	5			Performance #2 ***	REHEARSAL	LOCATIONS:
				Talkback after show	^ CMFT Perfor	mance Theater
						N 0013   ~ DAN 1035 cation Lab 0039
- • •	Tech	Dress	Show	Meetings	Deadlines	Notes
Rehearsal	I PETI I					

Director: Alex Correia

ARKÁDINA: How? How should I know! What do you mean, how?

SÓRIN: We have carriage horses-

**SHAMRÁYEV:** (*Angry*) Carriage horses? Yes, fine, we've got carriage horses, but what about a harness? Where do you expect me to get a harness for them? Hm? This is really incomprehensible! My dear *madame*, you'll have to excuse me. I am your greatest admirer, I'd give you ten years of my life, but I cannot give you any horses!

ARKÁDINA: This is ridiculous! And suppose I have to go to town?

SHAMRÁYEV: My dear madame, have you any idea what it takes to run a farm?

**ARKÁDINA:** (*Explodes*) Oh, for God's sake, it's always the same thing! Fine. If that's the way things are, I'm leaving! I'm going back to Moscow today. Have them go hire me some horses down in the village. Or I'll just *walk* to the station!

SHAMRÁYEV: (Explodes) Fine! Then I quit! Get yourselves another manager! (Goes out)

**ARKÁDINA:** Every summer, every summer, always the same thing! I come out here, and everybody insults me! I never want to set foot on this place again!

STOPWATCH	(Arkádina goes out left, toward the dock, after a moment we see he	1 00	STANDBY AR CUE AR
TR EN X CC: ST	TANDBY LX 208       ows her, carrying his fishing rods and basket.)		1:40 STANDBY TR 1:58 CUE TR
SO X USR SÓRIN	<b>I</b> : <i>(Explodes)</i> This is outrageous! This is damn it, this is I hav	e had e	nough of

LX 208 this! I mean, really! Go tell them to bring the carriage horses up here at once!

**NÍNA**: (*To Paulína*) But she's a famous actress! How could you? I just can't believe this! Why, anything she wants, anything her heart desires, is more important than this farm of yours! KONSTANTÍN: I used to talk all the time about new forms, but now everything I write seems like a cliché. (*Reads*) "The poster on the fence announced...." "Her pale face framed by dark hair..." Announced... framed... That's so amateurish. (*Scratches out several lines*) I'll start with the hero waking up to the sound of the rain, get rid of all the rest. And the description of the moonlit night-it's too long and contrived. Trigórin has his technique all worked out; it's easy for him. "...the neck of a broken bottle gleaming on the dam, the dark shadows of the mill wheel..." There's his moonlit night, all ready to go. And what have I got? "...a trembling light, the silent glimmer of the stars, the distant sounds of a piano, dying away in the perfumed stillness..." Makes me sick!

(Pause.)

STANDBY: LX 473 - 476 SND 69 - 71

The more I write, the more I think it's not a matter of old forms and new forms: what's important is to write without thinking about forms at all. Just write and pour out whatever's in your heart. 3 COUNT AFTER SEEING NÍ AT WINDOW

(Someone knocks at the window near the desk.)

 NÍ X HR What's that? (Goes and looks through the window) It's so dark I can't see a thing. (Opens the DOOR

 LX 475
 French doors, looks out at the garden, calls) Who's there? (Goes out; we hear his footsteps on SND 69.1

 the veranda) Nína! Nína! (In a moment he returns with Nína) Nína!
 KO & NÍ EN SL DOOR

 LX 476 & SND 69.3

(Nína leans her head on his chest and sobs softly.)

(*Deeply moved*) Nína! Nína! You! It's you! I knew you'd come, I knew it! All day long I've had this terrible sense of something wrong... (*Takes off her hat and coat*) Oh, my darling, my wonderful darling, you've come back! Come on now, we're not going to cry!

NÍNA: There's someone here.

KONSTANTÍN: No there's not.

NÍNA: Lock the door; they may come in.

KONSTANTÍN: No one will come in.

SND 70

NÍNA: I know your mother's here. Please, lock the door...

# The Seagull

### April 26, 2025

# CMFT Performance Theater 0061

	UP	DOWN	LENGTH	
Act 1	1:37p	2:14p	36 min. 32 sec.	
Transition	1 Minute 54 Seconds			
Act 2	2:16p	2:47p	31 min. 28 sec.	
Transition	2 Minute 13 Seconds			
Act 3	2:50p	3:19p	27 min. 48 sec.	
Act 4	3:33p	4:18p	44 min. 56 sec.	
Out	Role	In	Reason	
N/A				

#### Performance Notes

Today was our matinee Performance with a talkback to follow. We had to hold the house opening by 10 minutes due to a sound cable needing to be replaced. We moved the moment with Yákov too right before the top of the show, due to the audience getting very quiet for the rest of the preshow last night. The pistol got stuck in the back of Konstantín's pants during the transition from Act 1 into Act 2 due to the cylinder opening. The actor who twisted their ankle last night came in with it wrapped for the run of show and iced it when they could. The Theater was incredibly hot and humid today. Due to this, numerous cast and crew members had to step outside when time allowed to cool down. Some even had to sit in the booth during Intermission. We had a very full house for the Performance with a lot of energy, laughing at many parts of the show. They loved the end of Act Four when Medvedénko says, "Goodbye, everyone" to the audience. We had another standing ovation, and about half the house stayed for our talkback.

# Performance Report #2

Temperature: 75	6.4°F Humidity: 68%	
House Open	1:12 PM	
Intermission:	15 Minutes 29 Seconds	
Run Time:	2 Hours 36 Minutes	
Talkback	19 Minutes 15 Seconds	



### Guests

Alex Correia, Natalie Saint-Rossy, Nolan Belcher, Ellie McIntyre, Necha Bishop, Jeison Lenis Lopez

#### Announcements:

Performance # 3 is on Tuesday, April 29, 2025, at 7:30 pm.

### Technical Notes

Technical: Both doors on stage are sticking and making it very hard to open/close, likely due to the humidity.

Props: Thank you for dropping off more baking soda.

Dir. Alex Correia PSM. Katie Thorn The Seagull: Fight and intimacy Ver 3 as of 03/16/25

	Fight and Intimacy						
#	Page #	Actor	Charter	Description			
1	Pg 6	Lilia Morrison and Heschel Bay	Konstantín, Nína	They Kiss			
2	Pg 9	Lidia Callau and Jakob DeDona	Dorn, Paulìna	Grabs for his hand			
3	Pg 28	Heschel Bay	Konstantín	Konstantín enters carrying a rifle and a dead seagull			
4	Pg 41	Elizbeth Cutie and Heschel Bay	Konstantín, Arkádina	Kisses him on the head			
5	Pg 43	Elizbeth Cutie and Heschel Bay	Konstantín, Arkádina	Kisses his head, forehead and face			
6	Pg 43	Elizbeth Cutie and Heschel Bay	Konstantín, Arkádina	Kisses her hand			
7		Gabe Stein	Trigórin	Slaps his head			
8		Gabe Stein and Elizbeth Cutie	Arkádina, Trigórin	Embraces and kisses him			
9	Pg 45			Falls to her knees			
10	rg 4J			Embraces his knees			
11		Guile		Helps her to her feet			
12				Kisses his hands			
13	Pg 48	Lilia Morrison and Gabe Stein	Nína, Trigórin	Nína and Trigórin share a long kiss/Nína leans agaisnt his chest			
14	Pg 50	Trygve Gunderson and Lidia Callau	Paulìna, Medvedénko	Kisses her hand			
15	Pg 51	Lidia Callau and Heschel Bay	Konstantín	Runs her fingers through his hair			
16	Pg 59	Elizbeth Cutie and Heschel Bay	Konstantín, Arkádina	He kisses his mothers head			