

*The*  
**SEAGULL**



By Anton Chekhov

Adapted by  
Blake Hackler

Directed by  
Joel Ferrell

**APRIL 4-28, 2024**



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*Photo by Jeffrey Schmidt*



# The Seagull

By Anton Chekhov

Adapted by Blake Hackler

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**Nicole Alvarez**

PROPS DESIGNER

**Zareen Afzaal**

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**Kelsey Milbourn**

## CAST

IRINA NIKOLAYEVNA ARKADINA

**Christie Vela\***

KONSTANTIN GAVRILOVICH TREPLYOV

**Caleb Mosley**

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Photo by Jeffrey Schmidt

## Bios

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**Anton Pavlovich Chekhov, he/him (Playwright)** was a Russian playwright and physician who is considered to be one of the greatest writers of all time. His career as a playwright produced four classics, and his best short stories are held in high esteem by writers and critics. Along with Henrik Ibsen and August Strindberg, Chekhov is often referred to as one of the three seminal figures in the birth of early modernism in the theatre. Chekhov was a physician by profession. "Medicine is my lawful wife", he once said, "and literature is my mistress."

**Blake Hackler, he/him (Translator)** A two-time Fulbright Scholar, Blake Hackler has appeared in productions on Broadway, Off-Broadway and in regional theatres throughout the country. He is the current chair and head of acting at SMU and also holds a faculty position at Yale University. MFA, Yale School of Drama. Member, Brierley Resident Acting Company, Dallas Theater Center. 2023 Lunt-Fontanne Fellow.

**Joel Ferrell, he/him, (Director)** is a seasoned director, producer, educator, and consultant based in Dallas, Texas. In the Fall of 2023, Mr. Ferrell joined the faculty of the Meadows School of the Arts at Southern Methodist University as the Inaugural Director of the newly created Sexton Institute for Musical Theatre. Tasked with building the new musical theatre program from the ground up, he will also act as a professor of practice in Meadows' existing Division of Theatre. T3 credits include direction for *The Music Man*, *Young Frankenstein*, and *I Love You, You're Perfect, Now Change*. Mr. Ferrell proudly serves as a Director in Residence for T3. Ferrell has directed and choreographed extensively around the country for Dallas Theater Center, Denver Center Theater, Portland Center Stage, North Shore Music Theater, and many more. He is the former Associate Artistic Director of Dallas Theater Center (2011-2019) and Artistic Director of Casa Manana Musicals (Fort Worth, TX; 1996 to 2001).

His acting credits include Broadway National tours, regional theater, television and film, most recently appearing in the Dallas produced film *The Finale*. Ferrell is currently a Producer for *The Hollow*, a retelling of *The Legend of Sleepy Hollow* slated for a limited off-Broadway run in Fall of 2024. More information at: [thehollowlive.com](http://thehollowlive.com) Ferrell is a graduate of the University of Texas at Austin and a proud member of Society of Directors and Choreographers and Actor's Equity Association.

**Katie Ibrahim, she/her, (Associate Director)** is excited to be back working at T3 on one of her favorite plays! She most recently directed *Feeding the Cat*, *Incorrectly*, *Several Times Over* at Echo Theatre. She was the Associate Director for *King Lear* and the Assistant Director for *Hamlet* at Shakespeare Dallas, where she will be returning this fall to direct *Julius Caesar*. She has also stage managed at theatres such as Second Thought, Kitchen Dog, and T3, where she stage managed *Next to Normal* last spring. She has a BFA in Theatre from SMU.

**Larsen Nichols, they/them, (Assistant Director)** is queer theatre artist and Dallas native in their final year at Southern Methodist University, where they are studying for a B.A in Spanish and a B.F.A in Theatre Studies with a concentration in directing. Larsen has worked in various capacities at many theaters in the DFW area, including Dallas Theater Center, Second Thought, Orchestra of New Spain, Shakespeare Dallas, Kitchen Dog, Dallas Children's Theater, Junior Players, Echo Theatre, and Cry Havoc. Larsen's most recent project was a workshop and staged reading of their Spanish translation and adaptation of Oscar Wilde's *Salomé*, which was produced through a selective interdisciplinary fellowship at SMU. They currently serve as the Artistic Director for Southern Methodist University Student Theatre where they foster and produce student work. Larsen aims to empower the queer community and promote queer visibility by repositioning their stories in history.

# Bios

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## **Nicole Iannaccone, she/ her, (Lighting Designer)**

For the last 20 years, she has worked professionally in the entertainment lighting industry. She enjoys designing lights as much as she enjoys getting a show in the air as an electrician. She has had the pleasure of doing both all over the United States and she looks forward to many more projects. She also spends some of her free time painting and drawing. She has a dog and two cats and they are all perfect.

**Aaron Patrick DeClerk, he/him, (Costume Designer)** has designed over 180 productions and garnered critical praise and numerous awards for his work. He was named Best Costume Designer in the Dallas Observers' 100 Most Influential People of Dallas and named an Artistic Associate for Trinity Shakespeare Festival. Highlights include *The Armor Plays*, *The Moors*, and *Crucifer of Blood* [DFW Theatre Critic's Forum Award] at T3, *The Play That Goes Wrong* at WaterTower Theater and Stage West, and *Miss Molly* at Amphibian.

**Nicole Alvarez, she/her, (Wig Designer)** is a Dallas-based hair/wig/makeup and costume designer. She has built wigs for numerous actors and designers, and you can see her most recent wig build for designer Leah Loukas on the new Broadway musical *Lempicka*. Selected design credits include: Broadway: *Fat Ham* (Assistant Hair/Wig/Makeup Design), Off-Broadway: *Fat Ham* (Assistant Hair/Wig/Makeup Design, The Public), Regional: *Lucha Teotl* (Costume Design, The Goodman), *Idomeneo* (Hair/Wig/Makeup Design, Aspen Music Festival), *Bel Canto* (Hair/Wig/Makeup Design, Aspen Music Festival), *Who's Afraid of Virginia Woolf?* (Costume Design, T3), *Real Women Have Curves* (Hair/Wig/Makeup Design, Dallas Theater Center), *The Wolves* (Hair/Wig/Makeup Design, Dallas Theater Center), *Electra* (Associate Hair/Wig/Makeup Design, Dallas Theater Center), *Sherlock Holmes: The Final Adventure* (Associate Hair/Wig/Makeup Design, Dallas Theater Center) *Lobster Alice* (Costume Design, Second Thought Theatre).

**Zareen Afzaal, she/her, (Props Designer)** is a prop designer, actor, and voice actor debuting for the first time with T3. She has done prop designs for Shakespeare Dallas' recent summer and fall seasons for *Much Ado About Nothing*, *Two Gentlemen of Verona*, and *King Lear*. Her other prop design credits include *Mancave* and *The Last Truck Stop* with Kitchen Dog Theatre, as well as *Cabaret* and *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* with Texas Woman's University. She has a Bachelor of Art in theater with an emphasis in acting and directing and is also a graduate of University of Texas at Dallas with a Bachelor of Science in healthcare studies. When she's not doing theater, she is happily found at her day job working with nursing students as a site manager for Concordia University Texas- School of Nursing, which she greatly enjoys.

**Kelsey Milbourn, they/them, (Intimacy Coordinator)** is a TCU graduate with a BFA in musical theatre and independent study in modern dance, and serves as adjunct faculty for the BFA theatre program at TCU. A choreographer and actor in the DFW, KC, NY & NC areas, as well as a local playwright, they are the recipient of Live Theatre League Award as well as Dallas Cultural actor of the year. Some of their recent work includes projects at Prism Movement Theatre, DTC, Undermain Theatre, Stage West, Circle Theatre, Amphibian Stage Productions, Second Thought Theatre, Echo Theatre, Danspiek NYC, Cape Fear Regional, and was an artistic associate of the Trinity Shakespeare Festival for its entire decade.

**Davi Solomon, she/her, (Stage Manager)** Regional: (CSM) The Broadway Tent- *His Story* (PSM), WaterTower Theatre- *Ann*, Dallas Theater Center- *A Christmas Carol*, Lyric Stage- *The Great American Trailer Park Musical*, Lyric Stage- *Cinderella*, Dallas Children's Theater- *Last Stop On Market Street*, Zach Theatre- *The Ballad Of Klook And Vinette* International: RWS Entertainment- *Premiere; Dreamscape*

**Sarah C Barnes, she/her (Assistant Stage Manager)** is the woman behind the curtain, pay no attention to her. T3 has been her theatrical home since 2016. She was the Resident Stage Manager at Theatre Britain for six years. Additionally, she has Stage Managed at various locations in DFW as well as Chicago, Cleveland, and Sarasota, FL. In her free time she roller derbies ([acderby.com](http://acderby.com)). Some of her friends call her Duckie.

## Bios Continued

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**Christie Vela, she/her (Irina Nikolayevna Arkadina)** Is the Associate Artistic Director. Founding Member of the Brierley Resident Acting Company at Dallas Theater Center. She was most recently seen in *Deathtrap* at T3. She directed at DTC *A Christmas Carol* (2015, 2021), *Gloria Fade* and *Real Women Have Curves*. You've also seen her work as director/actor in the Metroplex at Echo Theatre, Amphibian Stage, Undermain Theatre, Shakespeare Dallas, Teatro Dallas. She frequently directs outside of Dallas at Trinity Rep in Rhode Island and is adjunct faculty at Booker T Washington HSPVA. She's an actual mom and a cat mom. She is an avid fan of flamenco dancing.



**Caleb Mosley, he/him (Konstantin Gavrilovich Treplyov)** is an actor and theatremaker from San Antonio, Texas. He is thrilled to make his professional theatre debut with T3. Caleb is a senior at Southern Methodist University, pursuing his B.F.A. in Theatre. Some of his recent work includes *The Winter's Tale* (directed by Rob Clare), *Hurt Village* (directed by Tiana Kaye Blair), and *Judgment at Nuremberg* (directed by Benard Cummings). He is a proficient-in-practice SoulWork artist, trained by Tiana Kaye Blair ([soulworkmethod.com](http://soulworkmethod.com)). Lastly, Caleb would like to thank his family and professors for their unwavering support and guidance.



**Bill Hass, he/him, (Pyotr Nikolayevich Sorin)** Bill has been performing on stages in and around Dallas and Fort Worth for nearly thirty years. In all of that time, this is the first time he's had an opportunity to perform on the T3 stage and he is so excited to be here. Bill's previous performances include *Sexy Laundry* with Soul Rep Theater, *East Texas Hot Links* with Jubilee Theater, and *Safe at Home* with Kitchen Dog Theater.

I am thankful for the opportunity to help tell this story with such talented cast mates and crew. Enjoy the journey!



**Kimberly Turner, she/her, (Nina Mikhailovna Zarechnaya)**, is honored to be making her T3 debut. She is entering her second year at the University of Texas at Arlington pursuing her BFA in Acting. Recent credits include *Cabaret* at Theatre Arlington, *The Visit* at Amphibian Stage, and *Almost Maine* at Onstage in Bedford. She recently contributed to *Devourer*, a short horror film written and directed by Isaiah Navarro. Kimberly is grateful to be a part of this slice-of-life drama that will take the audience on a fulfilling journey. She is blessed for her family, friends, mentors and T3 family's support to create captivating art. [www.thekimberlyt.com](http://www.thekimberlyt.com)



## Bios Continued

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**Jakie Cabe, he/him, (Ilya Afanasyevich Shamraev)** For T3 Jakie has performed in *Raptured*, *The Farnsworth Invention*, *La Bete*, *Travesties*, *Sherlock Holmes* and *The Crucifer of Blood*. Most recently Jakie could be seen in *Marjorie Prime* at Stage West, *Tiny Beautiful Things* at Circle Theatre, and *Noises Off!* at Theatre Arlington. Has been seen in the area at the Dallas Theater Center, WaterTower Theatre, Second Thought Theatre, Stage West, Casa Manana, Circle Theatre, Amphibian Stage, Trinity Shakespeare Festival, Theatre Arlington, and Fort Worth Shakespeare in the Park. Jakie has numerous television, film, commercial and voice over credits including *Prison Break* and *Dragonball Z*. He holds an M.F.A. in Acting from Louisiana State University and is an Associate Professor of Drama at Tarrant Co. College.



**Jessica D. Turner, she/her, (Polina Andreyevna, Dialect Coach)** has appeared in *Funny*, *You Don't Act Like a Negro*, *Seven Keys to Baldpate* and *I'll Leave it to You* at T3. Other theaters where she has performed include: Cherry Lane Theater, American Conservatory Theater (ACT), Berkeley Rep, Lyric Stage of Boston, Dallas Theater Center, Second Thought Theater, Stage West, Circle Theatre, Dallas Children's Theater and numerous Shakespeare Festivals across the country. Jessica holds an MFA from American Conservatory Theater and a BFA from SMU. She is also a dialect and speech coach for actors, professionals, theater, TV and film.



**Francesca Santodomingo, she/her, (Masha)** is a Colombian-Italian multidisciplinary artist currently pursuing her MFA in Acting at Southern Methodist University. She has performed Off-Broadway and Off-Off Broadway for the Vineyard Theatre, Dixon Place, Teatro LATEA, TADA! Youth Theatre, the Russian Arts Theatre, and the Five Angels Theatre. She has written and performed for the Nobel Women's Initiative, the Women's International League for Peace, the New Georges, and The Public Theatre. Francesca is an alum of the BIPOC Critics Lab at the Kennedy Center. DFW credits: *Noche y Niebla* (Teatro Dallas), *Our Dear Dead Drug Lord* (Second Thought Theatre), *A Christmas Carol* (Dallas Theatre Center). Todo por y para mamá.



**Logan Rhys Hallwas, he/him, (Boris Alekseyevich Trigorin)** is an interdisciplinary artist from Vancouver, BC, Canada. He holds a BFA in Theatre Performance from Simon Fraser University, and is currently pursuing his MFA in Acting at Southern Methodist University. In Canada, Logan devised and performed at The Vancouver Fringe Festival and collaborated with companies such as Leaky Heaven Performance, Radix Theatre and Bread and Puppet Theatre. From 2018 to 2020 he was a company member of Fight With a Stick Performance, and in 2021 he was an Artist In Residence at The Anvil Centre in British Columbia. DFW credits include *As You Like it* at Fair Assembly and *Deathtrap* at T3.

## Bios Continued



**Robbie San Juan, he/him, (Yevgeny Sergeyevich Dorn)** has appeared in productions for T3, Classics Theatre Project, Uptown Theatre, Pocket Sandwich Theatre, Richardson Theatre Centre, The Firehouse Theatre, Theatre Britain, Rover Dramawerks and Genesis Children's Theatre. Past favorite roles include Benny in *Silver Foxes*, Garry Essendine in *Present Laughter*, Tito Merelli in *A Comedy Of Tenors*, Mikhail Platanov in *Sex, Guns and Vodka* (Anton Chekhov's unpublished play "Platinov"), Jud Fry in *OKLAHOMA!*, Gregory Roberts in *Let It Be Me* and Aldolfo in *The Drowsy Chaperone*.



**Hunter Wilson-Leal, he/him, (Semyon Semyonovich Medvedenko)** is thrilled to collaborate with T3 for the first time! A recent graduate from Texas Tech University, he has previously appeared as Haemon in *Antigone* with the Stolen Shakespeare Guild, Silvius in *As You Like It* at Texas Tech University, and Daniel in *Tribes* at the University of Central Oklahoma. Outside the theatre, Hunter enjoys reading and playing the drums. He extends his heartfelt gratitude to his friends and family for their unwavering support.



Photo by Jeffrey Schmidt

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“The moral of it is,” wrote Anton Chekhov in a letter to his brother, “one ought not to write plays.” The letter was dated October 18th, 1896. The night before, Chekhov attended the premiere of his new play, *The Seagull*, at the Alexandrinsky Theatre in Petersburg.

It was a catastrophe. The audience hated the play; they heckled the performers, among whom was Vera Komissarzhevskaya, originating the role of Nina; the booing was so intense that Komissarzhevskaya lost her voice. The playwright, discouraged, watched the second half of the play from the wings. Chekhov’s life seems to have imitated his art: *The Seagull*, in part about an impatient and struggling playwright named Treplev, also opens with the calamitous premiere of a play. Chekhov, of course, would go on writing plays to great critical acclaim; and audiences soon warmed to *The Seagull* in a way that it is difficult to imagine happening for Treplev – where, then, lies the difference between the two writers?



Blake Hackler, Dallas-area theatre artist and adapter of *The Seagull* for Theatre Three, puts forward an answer: “Treplev’s play in Act 1 sucks. There’s no life.” Meanwhile, in Chekhov, “when a character says they are bored, it’s because they are trying to attach to life!” Which is right in line with Chekhov’s stated plan as he embarked on *The Seagull*: “a great deal of conversation about literature, little action, tons of love.”

How does one go about turning “little action, and tons of love” into some of the most enduring drama of the twentieth century? First, it takes a sharp ear for language. Humane, intimate dialogue is one of Chekhov’s signature qualities, one which Hackler has sought to preserve. “My challenge as an adapter,” Hackler says, “was to make the language sound as modern as possible without losing any of the idiosyncrasy and specificity of Chekhov’s play.”

Second, it takes a sharp eye for character, which comes from experience; as a young man, Chekhov took various jobs to support himself and his family. Meanwhile he wrote and sold brief, comic stories to local papers. These sketches won Chekhov positive reception early in his career, and were understood as satires on everyday life. And, as an adult, well-versed in literature though he was, Chekhov studied and worked as a general practitioner of medicine.

As a doctor, Chekhov had insight into all layers of Russian society, treating the upper and lower classes alike (the tolls of age, illness, and work on human health and the natural world are a recurring theme in Chekhov's writing – perhaps most famously embodied by Astrov in *Uncle Vanya*). What Chekhov put on the page is simply what he saw; he wrote in a letter to a friend that "an artist observes, selects, guesses, and synthesizes."



And this, according to Hackler, is Chekhov's great contribution to modern drama: "[Chekhov's] willingness to put the lives of his characters onstage – in all their messy, glorious complexity and foolishness – set a new benchmark in what plays could do. Whereas Ibsen loaded his plays with incident and plot, Chekhov says, 'Hey, there's a little plot here to keep you interested, but what's most important is the living... we are gonna watch people live, live, live.'"

This emphasis on behavior, on watching people "live," has, with time, left Chekhov with a reputation for being slow or stuffy. But can't a person on the street, just living their life, occasionally be more interesting than what you would see on television? How many times has someone in the frozen food aisle said or done something that left you feeling as if you had experienced an entire world – and how many times has that been you for someone else? For Hackler, the value of Chekhov, and theatre generally, is the ability to peer into the lives of others, as they try in real-time to "attach to life." "As actors and theatre makers," Hackler says, "we have a responsibility to disrupt the air, to move some molecules in the theatre, to reveal our humanness each night."



**– Dante Flores, Dramaturg**