

Stage Management Portfolio

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Education

Iowa State University	BA in Performing Arts	Expected May 2014
Central High School	Diploma	May 2010

Work Experience

Stage Managing

<i>The Seagull</i>	2013	ISU
<i>State Fair</i>	2013	Prairie Reparatory Theatre
<i>Fiddler On the Roof</i>	2013	ISU
<i>Candide</i>	2012	ISU
<i>RENT</i>	2012	ISU
<i>A Christmas Carol</i>	2011	ISU
<i>Miracle Worker</i>	2011	ISU
<i>Music Man</i>	2010	Centre Stage Theatre

Assistant Stage Managing

<i>Hedda Gabbler</i>	2011	ISU
<i>Kiss Me Kate</i>	2011	ISU
<i>Arabian Nights</i>	2010	ISU

Shop Foreman

<i>Romeo and Juliet</i>	2013	ISU
<i>25th Annual...Spelling Bee</i>	2013	ISU
<i>The Seagull</i>	2013	ISU
<i>Fiddler on the Roof</i>	2013	ISU
<i>Streetcar Named Desire</i>	2013	ISU
<i>Three Musketeers</i>	2013	ISU
<i>Alice in Wonderland</i>	2012	ISU
<i>Candide</i>	2012	ISU
<i>Noises Off</i>	2012	ISU

Teaching Assistant

Theatre 255	2012-2013	ISU
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Awards/Scholarships

Frank E. Brandt Theatre Award Scholarship

2011/2012

Frank E Brandt Theatre Award Scholarship

2012/2013

References

Derek Hisek: TD at Iowa State University, dhisek@iastate.edu, phone: 515.294.8478

Rob Sundermann: Resident Scenic Designer and Professor at Iowa State University,
rsundermann@iastate.edu, phone: 515.294.4482

Jane Cox: Professor of Theatre at Iowa State University, jfcox@iastate.edu,
phone: 515.294.9766

Seagull

Director: Matt Foss

Cast Size: 15 people

Live Music on Stage

Original Adaptation

SEAGULL Rehearsal Draft 1 July 2013 8

KONSTANTIN

(KONSTANTIN checks his watch.)

I love my mother, I do. But I think she leads a stupid life—drinking, flaunts her affair with her writer, her name is always in the papers. I hate all that. Maybe it is just me. Sometimes I wish she was just normal and not famous and I'd be happier.

(A beat.)

SORIN

That writer—Trigorin—what is he like? I don't understand him. He's never talks—just scribbles down notes.

KONSTANTIN

He's all right. A bit melancholy. Smart, talented. Not even forty and he's rich and famous, so he just drinks and chases older women now. His writing is...it's fine, but who wants to read Trigorin when they can read Tolstoy?

SORIN

I love writers. When I was young, I only wanted to two things—to be married and to be a writer. And I never did either. It must be nice to be a writer even if nobody ever knows.

(NINA races in from behind KONSTANTIN and SORIN.)

NINA

I'm not late—I'm not, am I?

KONSTANTIN

(Kissing her hands.)

No, no, no, no...

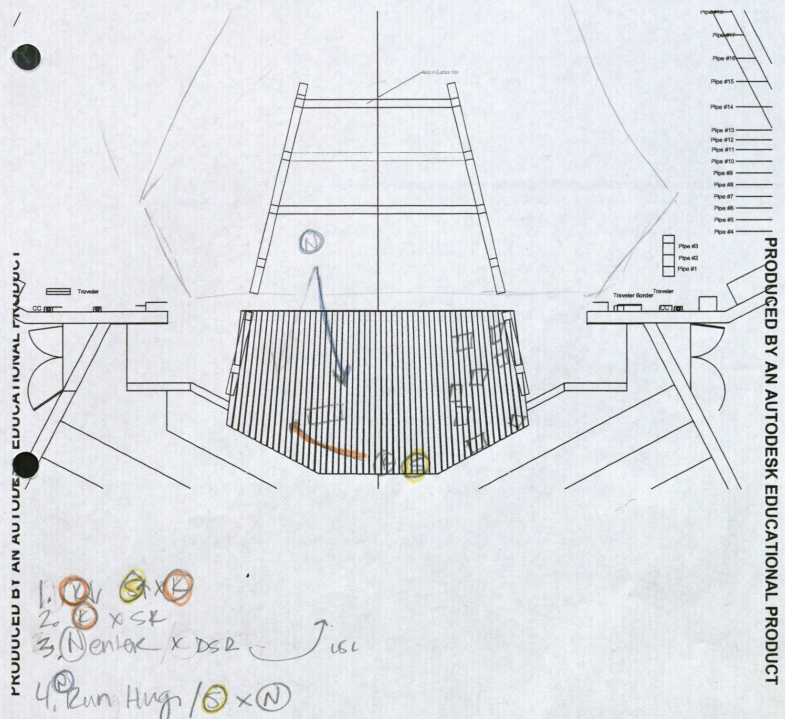
NINA

I've been worrying all day—my father wouldn't let me come, but he and my stepmother just left and the sky was getting dark and the moon was beginning to rise over the lake and I ran here—just as fast as I could!

(She laughs.)

I am so glad to see you.

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SEAGULL Rehearsal Draft 1 July 2013 9

(She shakes SORIN's hand.)

SORIN

You've been crying-

NINA

It's nothing-nothing, I...I just out of breath. I have to go in half an hour so we have to hurry. My father doesn't know that I am here.

KONSTANTIN

It's time to start anyway. I'll get everybody.

SORIN

Let me.

(Laughs. Begins to sing Schumann's "Beiden Grenadieren".
He stops.)

One time, I was singing-like this. And this man in my office said to me: "You have a really loud voice." He thought a moment longer and then added, "...loud and ugly."

(Laughs and exits.)

NINA

My father and stepmother hate me coming here. They say you are a bunch of bohemians and are afraid you will turn me into an actress...

(NINA looks around.)

KONSTANTIN

We're alone.

NINA

I thought I saw somebody-

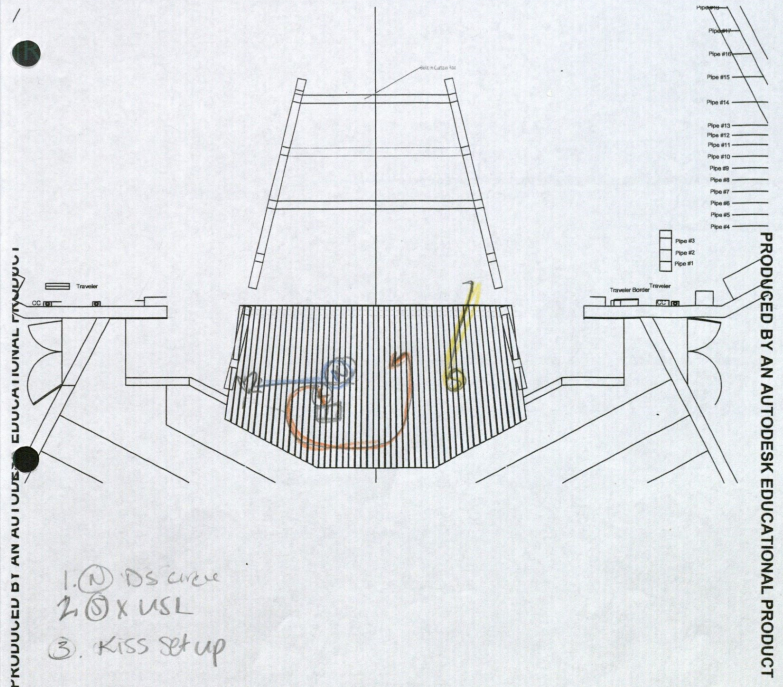
KONSTANTIN

There's nobody here.

(KONSTANTIN kisses NINA.)

NINA

What kind of tree is that?



SEAGULL		Rehearsal Report No. 16	
		Date: 9/19/13	
		Director: Matt Foss Stage Manager: Kiah Kayser	
Rehearsal Time		Rehearsal Work Scheduled	
Start: 6:30	Stop: 11:05	Run through	
Total Work Time:	Total Time:	Actors Called	
4:00	4:35	ALL	
General Notes		Next Rehearsal	
Act 1-:3 1:24 min Act 4: 40min Total Run Time 1:44 Thanks		Work in space in Fisher	
Scenic Notes		Technical Director	
No notes at this time. Thanks		No notes at this time, Thanks	
Property Notes		Costume Notes	
No notes at this time. Thanks		No notes at this time. Thanks	
-			
Lighting Notes		Sound Notes	
No notes at this time. Thanks		The music in act 4 didn't work, maybe just because the guitar part Thanks	
Stage Management		Production Manager	
No notes at this time. Thanks		No notes at this time. Thanks	

Fiddler on the Roof

Director: Brad Dell

Cast Size: 35 (including 4 children)

Guest Scenic Designer

Pre show check list
KIAH									
2:00 Before show									
Unlock Door (push button int)									
Turn on shop lights									
Turn of compressor (2 Switch)									
Turn on Greem room lights									
Unlock Costume Shop									
Turn on work lights									
Unlock booth									
Turn on Lightboard									
Turn on Computer									
1:30 Before Show									
Check Call board									
Call Late Actors									
Open Box Office									
Check in with BO/HM									
Light Check									
1:00 Before Show									
Check in with Stage Crew									
Make sure stage is swept									
Check over props									
Make sure Hazer is on									
Check in with Band/ Simonson									
Call: for Mic check									
Mic Check									
Fight Call/Lift									
:45 Before Show									
Call: Check Props Costume									
Show Lights on									
:30 Before show									
Call: 25 min to places									
Clear Stage									
Check in with HM									
Open House									
:20 Before show									
Call: 15 min to places									
:15 Before show									
Call: 10 to places									
Check with Julie									
Check on Front of House									
:5 Before Show									
Check in with Julie									
Check with Follow Spots									
Check with HM									
Start show									

Everyone you enter a door kiss the Charm
FIDDLER ON THE ROOF

GOLDE
You have feet? Go.
BIELKE
Can I go too?
GOLDE
Go too.
TZEITEL
But Mama, the men she finds. The last one was so old and he was bald. He had no hair.
GOLDE
A poor girl without a dowry can't be so particular. You want hair, marry a monkey.
TZEITEL
After all, Mama, I'm not yet twenty years old and ...
GOLDE

Shah!

(Spits between fingers)

Do you have to boast about your age? Do you want to tempt the Evil Eye? Inside.

(TZEITEL enters the house as YENTE enters from outside)

YENTE

Golde Darling, I had to see you because I have such news for you. And not just every day in the week news, once in a lifetime news. And where are your daughters? Outside, no? Good, such diamonds, such jewels. You'll see, Golde, I'll find every one of them a husband. But you shouldn't be so picky ... Even the worst husband, God forbid, is better than no husband, God forbid ... And who should know better than me? Ever since my husband died I've been a poor widow, alone, nobody to talk to, nothing to say to anyone. It's no life. All I do at night is think of him, and even thinking of him gives me no pleasure because, you know as well as I, he was not much of a person ... Never made a living, everything he touched turned to mud, but better than nothing.

MOTEL

(Entering from door L)

Good evening. Is Tzeitel in the house?

GOLDE

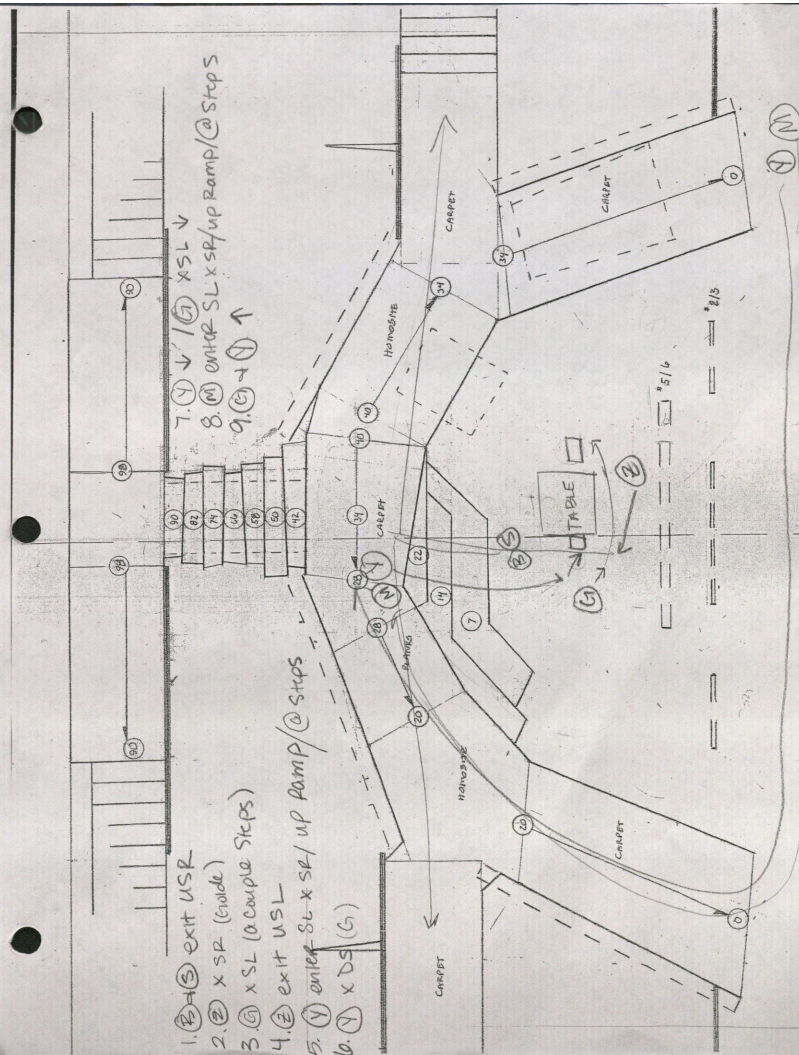
But she's busy. You can come back later.

MOTEL

There's something I'd like to tell her.

GOLDE

Later.



FIDDLER ON THE ROOF

①

(TEVYE)

DIGGUH DIGGUH DEEDLE DAIDLE MAN.

②

I SEE MY WIFE, MY GOLDE, LOOKING LIKE A RICH MAN'S WIFE
WITH A PROPER DOUBLE CHIN
SUPERVISING MEALS TO HER HEART'S DELIGHT
I SEE HER PUTTING ON AIRS AND STRUTTING LIKE A PEACOCK.
OH! WHAT A HAPPY MOOD SHE'S IN
SCREAMING AT THE SERVANTS DAY AND NIGHT.

③

THE MOST IMPORTANT MEN IN TOWN WILL COME TO FAWN ON ME
THEY WILL ASK ME TO ADVISE THEM LIKE SOLOMON THE WISE
"IF YOU PLEASE, REB TEVYE ... PARDON ME, REB TEVYE ..."
POSING PROBLEMS THAT WOULD CROSS A RABBI'S EYES.

(HE chants)

④

AND IT WON'T MAKE ONE BIT OF DIFF'ERENCE
IF I ANSWER RIGHT OR WRONG
WHEN YOU'RE RICH THEY THINK YOU REALLY KNOW.

IF I WERE RICH I'D HAVE THE TIME THAT I LACK
TO SIT IN THE SYNAGOGUE AND PRAY
AND MAYBE HAVE A SEAT BY THE EASTERN WALL
AND I'D DISCUSS THE HOLY BOOKS WITH THE LEARNED MEN
SEVEN HOURS EVERY DAY
THIS WOULD BE THE SWEETEST THING OF ALL ...

(Sigh)

⑤

BB

IF I WERE A RICH MAN
DAIDLE DEEDLE DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM
ALL DAY LONG I'D BIDDY BIDDY BUM
IF I WERE A WEALTHY MAN.

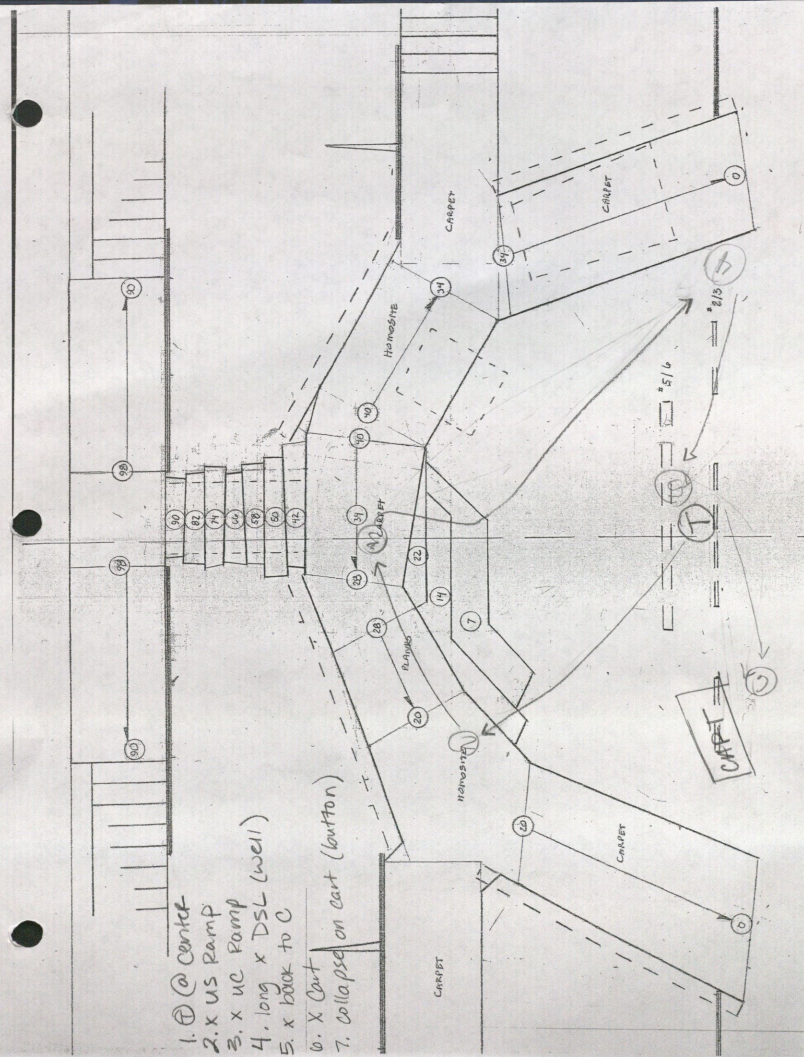
WOULDN'T HAVE TO WORK HARD
DAIDLE DEEDLE, DAIDLE
DIGGUH DIGGUH DEEDLE DAIDLE DUM ...
LORD, WHO MADE THE LION AND THE LAMB
YOU DECREED I SHOULD BE WHAT I AM
WOULD IT SPOIL SOME VAST, ETERNAL PLAN ...

⑥

IF I WERE A WEALTHY MAN?

⑦ (Button)

(As song ends, INNKEEPER, MENDEL, AVRAM and OTHERS enter)



Fiddler On The Roof

4/2/13- Rehearsal #27

Start: 6:30 **End:** 10:03 **Break:** 8:20

General:

No notes at this time.

Thanks!

Costumes:

I got one more form to order. Ashley Wiser wants a big kit of fair light medium

The rest of the boys will be:

Thursday

Christopher 9:00

Joe Leon 10:00

Grant 2:30

Anson 4:30

Thanks!

Set:

Will talk more about the pit set up in production meeting.

Thanks!

Props

We also need the things for the wedding: Box, glass to smash wrapped in cloth

Thanks!

Lights:

No notes at this time.

Thanks!

Sound:

No notes at this time.

Thanks!

Scheduling:

Rehearsal on Wednesday, 3rd @ 6:30 IN FISHER

RENT

Director: Brad Dell

Cast Size: 24

Guest Lighting Designer

Total Light Cues: 436

ACT ONE

house 1/2
"THANK"

L2

The audience enters the theatre to discover the curtainless set -

The one set piece on stage left stage is a huge tower that represents (A) A totem pole Christmas tree that stands in an abandoned lot, (B) A wood stove and a snaky chimney that is the center of MARK and ROGER's loft apartment, and (C) The steeple of a church in ACT TWO. There is a wooden platform loft area on stage right with a railing around it, under which sits "The Band" of five musicians. It has an escape staircase on the upstage side. There is a black, waist high rail fence downstage and stage left of them.

Onstage, once the house is open, CREW and BAND MEMBERS could and should move about informally, in preparation for the play.

The Lower East Side. CHRISTMAS EVE. AN INDUSTRIAL LOFT.

ROGER enters from up left with an electric guitar and crosses to a guitar amp sitting on a chair at center. HE casually plugs in and sets levels, then crosses downstage and sits on the table.

After a few beats, led by MARK, the COMPANY enters from all directions and fills the stage. MARK sets up a small tripod and a 16mm movie camera down center, aimed upstage. HE addresses the audience.

MARK

We begin on Christmas Eve, with me, Mark, and my roommate, Roger. We live in an industrial loft on the corner of 11th Street and Avenue B. It's the top floor of what was once a music publishing factory. Old rock and roll posters hang on the walls. They have Roger's picture advertising gigs at CBGB'S and the Pyramid Club. We have an illegal wood burning stove; it's exhaust pipe crawls up to a skylight. All of our electrical appliances are plugged into one thick extension cord which snakes its way out a window. Outside, a small tent city has sprung up in the lot next to our building. Inside, it's freezing because we have no heat.

(HE turns the camera to ROGER)

Smile!

#1 - Tune Up A

DECEMBER TWENTY FOURTH. NINE PM.
EASTERN STANDARD TIME
FROM HERE ON IN
I SHOOT WITHOUT A SCRIPT
SEE IF ANYTHING COMES OF IT
INSTEAD OF MY OLD SHIT

FIRST SHOT - ROGER

M & R M
loft

L7

(MIMI)

AT BREAKING THE RULES ONCE I LEARN THE GAMES
GET UP—LIFE'S TOO QUICK
I KNOW SOMEPLACE SICK
WHERE THIS CHICK'LL DANCE IN THE FLAMES

WE DON'T NEED ANY MONEY
I ALWAYS GET IN FOR FREE
YOU CAN GET IN TOO
IF YOU GET IN WITH ME

LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT
YOU WANNA PLAY?
LET'S RUN AWAY
WE WON'T BE BACK
BEFORE IT'S CHRISTMAS DAY
TAKE ME OUT TONIGHT (MEOW)

DOWN
POLE L109
5+0
Cwps & Doug

WHEN I GET A WINK FROM THE DOORMAN
DO YOU KNOW HOW LUCKY YOU'LL BE?
THAT YOU'RE ON LINE WITH THE FELINE OF AVENUE B

LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT
YOU WANNA PROWL
BE MY NIGHT OWL?
WELL TAKE MY HAND WE'RE GONNA HOWL
OUT TONIGHT

When @
Bottom of Lake L110

IN THE EVENING I'VE GOT TO ROAM
CAN'T SLEEP IN THE CITY OF NEON AND CHROME
FEELS TOO DAMN MUCH LIKE HOME
WHEN THE SPANISH BABIES CRY

SO LET'S FIND A BAR
SO DARK WE FORGET WHO WE ARE
WHERE ALL THE SCARS OF THE
NEVERS AND MAYBES DIE

Stairs L111

Schedule Sheet

Name:

Role:

	Monday	Tuesday	Wednes- day	Thursday	Friday	Saturday	Sunday
9:00-9:30							
9:30-10:00							
10:00-10:30							
10:30-11:00							
11:00-11:30							
11:30-12:00							
12:00-12:30							
12:30-1:00							
1:00-1:30							
1:30-2:00							
2:00-2:30							
2:30-3:00							
3:00-3:30							
3:30-4:00							
4:00-4:30							
4:30-5:00							

Please put an X in the time boxes when you are not available.

Christmas Carol

Director: Jane Cox

Cast Size: 55

Had 11 children under the age of 10

Remount of a Show

Cue	Object	Set	Strike	Operator	Location	Notes
Pre-office	FOG			Annie	DL	One Burst
A						
	Street Legs Out		X	Brit/Liz	SR/SL	
B						
	Street Legs In	X		Brit/Liz	SR/SL	
	Office Furniture		X	Josh/Liz/Brit/Seth	Backstage	
	Set nightclothes	X		Kiersten		
	Bed In	X		Kiersten		
	Scrooge table/chair/Bowl/Spoon/toothpick	X		Liz/Seth	USC	
	Fireplace facing onstage	X		Josh/Brit	USC	
	Sliding Wall Open	X		Kiersten		
C						
	Street Legs Out		X	Liz/Brit	SR/SL	
	Marley Door	X		Seth	SR	
Pre-Marley						
	Fog 2/pit					Constant Burst
D						
	Pit Open/Pit Up			Josh/Chuck		
	Dry Ice go			Annie		
E						
	Pit Down/close			Josh/Chuck		
	Set tombstone			Josh		
F/Christmas Past Enter						
	Fog			Annie		
G						
	Marley Door out		X	Bri	SR	
H						
	Country Drop In	X		Liz	SL	
	Bed Cleared/Clothes cleared		X	Kiersten		
	Table/chair cleared		X	Seth		
	Fezziwig table w/glasses and food	X		Amber/Liz	SL	
	Sliding Wall Open			Amber	SL	
	Prop handoff/ wreaths			Kiersten		
I (Before Fezziwig)						
	Country Drop Out		X	Liz	SL	
J						
	City Drop In	X		Brit/Liz	SR/SL	
	Bed In	X		Kiersten		
	Fezziwig Furniture Cleared		X	Josh/Amber/Seth		
	Scrooge table/chair in	X		Liz	SR	
K						
	City Drops Out		X	Brit/Liz	SR/SL	
	INTERMISSION					
	Wash Fezziwig glasses			Kiah		
	Preset Cratchitt Family table			Kiersten		19
	Fill 8 champagne glasses for Fred's			Kiersten		
	Make sure sliding door is open			Kiersten		

	ACT II	SET	STRIKE			
L ghost of Christmas Present	Fog 2.1			Annie		
N						
	Street legs In	X		Brit/Liz	SR/SL	
	Cratchitt Furniture Set up stage of street legs			Josh/Seth/Austin		
	Bed out		X	Kiersten		
	Preset Fred's Party Furniture Backstage			Liz/Kiersten		
O						
	Street Legs out		X	Brit/Liz	SR/SL	
P						
	Street Drops In	X		Brit/Liz	SR/SL	
	Dry Ice Go			Kiersten	DR	
	Refill Dry Ice			Kiersten	DR	
	Clear Fred's party furniture			Men		
	Turn Fireplace Inward			Josh/Austin	UC	
	Preset Cratchitt Furniture			Kiersten	SL	
Want/Ignorance						
	Fog 2.5			Annie	SR	
Q						
	Street Legs out (After echo)		X	Brit/Liz	SR/SL	
R						
	Country Drop In	X		Liz	SL	
	Cratchitt furniture Cleared		X	Josh/Amber		
	Scrooge Table/Chair	X		Liz/Austen	UC	
	Fireplace facing onstage			Brit/Seth	UC	
	Bed in/Scrooges clothes set	X		Kiersten		
Pre-tombstone						
	Fog 3			Liz	Pit	constant burst
	Dry Ice go			Kiersten	DR	
S						
	Tombstone			Josh	Pit	
T						
	Country Drop Out		X	Liz	SL	
T.5						
	Gravestone gone		X	Josh	Pit	
U						
	Street Legs In	X		Brit/Liz	SR/SL	
	Fireplace Facing offstage			Seth and Brit	UC	
	Preset Office furniture (Desks,stove,chair)	X		Josh/Seth/Amber	UC	
	Bed out		X	Kiersten		
V						
	Street Legs out		X	Brit/Liz	SR/SL	
Post Show						
	Unplug fog machines			Kiersten		
	Turn off clip lights			Kiersten		
	Wash champagne glasses			Kiah		
	turn off all lights			Kiah		20
	Lock all doors			Kiah		

56

Narrator #1: And even dogs when they saw him would run into doorways.

Scrooge: (just before he exits, he looks behind him at the narrators and those who have just passed him.) BAH! (He exits.)

Narrator #1: Now, once upon a time, seven years later to the day on which Marley died

Narrator #2: It was again Christmas Eve.

Narrator #4: A time of great joy.

Narrator #2: AND great kindness.

Narrator #3: A time to think of all those whom we love,

Narrator #1: and those whom no one loves!

Narrator #2: But even though hearts were warm, it was cold outside.

Narrator #3: bleak, biting weather and foggy (the fog can be seen.)

Narrator #2: So foggy that it came pouring in at every keyhole.

(The Narrators move to the stairs)

Narrator #1: And even though it was Christmas Eve, Scrooge was busy working in his office. (In the inner below Scrooge's office is revealed. It contains two desks, chairs, and little stove by each desk. Scrooge and Bob Cratchit are hard at work.)

Narrator #2: And Scrooge was working on Christmas Eve, so was his faithful clerk, Bob Cratchit.

Narrator #3: Now, it was cold inside Scrooge's office too.

Narrator #4: He always kept it very cold; and even though it was Christmas Eve, he hadn't warmed it one bit.

Narrator #1: The cold is cheap, and Scrooge liked that!

Narrator #4: So Scrooge had a very small fire next to his desk, but his clerk, Bob Cratchit had such a very

Narrator #3: very

Narrator #2: VERY

Key

STANDBY

DRY ICE

SCENE CHANGE

SOUND

LIGHTS

L 335, 340, 345
F 3
S 19
SC R.S
GRADE

S

Bob Cratchit: You would be surer of it, my dear, if you could see and speak to him. And he even said that he would get Peter a better situation.

Mrs. Cratchit: Only hear that, Peter.

Belinda: And then Peter will be keeping company with some one, setting up for himself!

Peter: Get along with you!

Bob Cratchit: It is likely that will happen one of these days; though there's plenty of time for that, my dear. 3356 ever and whenever we part from one another, I am sure we shall none of us forget poor Tiny Tim? or this first parting that there was among us?

All: Never, Father!

Bob Cratchit: And I know, my dears, that when we recollect how patient and how mild he was; although he was a little, little child, we shall not quarrel easily among ourselves and forget poor Tiny Tim. 36

All: Never, Father! 3406 Cratchit kisses him, as the children embrace them. The family moves into the darkness). 26 194 X US SC S

Scrooge: Tiny Tim, thy essence was from God. (The Spirit moves away from him.) Spectrum, something informs me that our parting moment is at hand. So tell me, what man was it who died? (The country drop comes in and the spirit points to a spot downstage. It is a graveyard and one tombstone can be seen through the fog.) 3456

Scrooge: Before I draw nearer to that stone to which you point, answer me one question. Are these the shadows of the things that will be, or are they shadows of the things that may be? (The spirit still points to the graveyard.) Men's actions do foreshadow certain ends, but if those actions be changed, surely the ends can be changed. Say it is thus with what you show me. Surely the ends can be changed. They can be changed. Say it is thus with me. (Scrooge moves toward the stone. As it stands erect, he reads the name upon it: EBENEZER SCROOGE.)

Scrooge: (He is kneeling before the stone) No, Spirit, no, oh no, Spirit. (He clutches the spirit's robe) But I am not the man I was. I am not the man I was. Why show me this, if I am past all hope. I will change these shadows you have shown me, I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. Oh tell me that I may wipe away the writing on this stone. I will honour Christmas in my heart. I will live in the Past, the Present, and the Future. I will honour Christmas in my heart and try to keep it all the year. I will honour Christmas in my heart. I will keep it all the year. I will keep it all the year. My bed curtains are still here. My things are here. I am here! The shadows of the things that would have been may be changed. They WILL be. I know they will! I don't know what to do. I am as light as a feather; I am as happy as an angel; I am merry as a school boy. A Merry

Key

STANDBY

DRY ICE

SCENE CHANGE

SOUND

LIGHTS