RAM'S HEAD THEATRICAL SOCIETY
Index of Production Positions

Producer - The administrative and financial head of the show. Creates the budget and overarching production schedule, then works with assistant producers to coordinate budget, social events, publicity, ad and ticket sales, tabling, programs, DVDs and photographs of the show, etc. Books rehearsal, audition, and performance spaces, orders food during runs or builds. Link between the Ram's Board and the production itself, the producer is the face of the production and therefore must be notified of any major changes, conflicts, or roadblocks. Final word on all things having to do with finances or the overarching production questions.

Director - The artistic head of the show. The director presents and discusses an artistic vision with staff (designers, directors, etc.) and, throughout the process, coordinates the staff in such a way that ensures that the independent designs remain unified beneath a single cohesive thematic and visual concept. This requires open avenues of communication between director, designers, and tech and a strong thematic vision. Working with input from the vocal and musical directors, the director casts the show based on this vision. During the rehearsal process, the director guides character development and blocking. During load-in the director steps back to allow TD to control the process, participating as an equal to cast and staff to encourage respect for the requests of the TD. Throughout the process, from tryouts to performance, the director is also an important player in encouraging cast cohesiveness and familial feeling throughout the company. Final word on EVERYTHING CREATIVE.

Stage Manager - The organizational and personal head of the show. In charge of maintaining organization during auditions, enforcing attendance at rehearsals and builds, scheduling rehearsals (coordinating around actors' prior conflicts), timing the show, taking notes of blocking, sound and light cues, resolving conflicts, and miscellaneous needs on the part of the director/rehearsal staff. The SM takes notes during staff meetings that are then sent to the staff list. Mediates discussions between directors, designers, staff, and/or cast. Once we move into space, the stage manager and ASMs collect and organize props (the SM will be responsible for these props from the time they are pulled until they are returned). Schedules events such as photo call, run throughs, and cue-to-cue. On opening night, the director and producer turn responsibility for the show over to the Stage Manager, who calls noted sound, light, and set cues. Final word on scheduling, conflict resolution, rehearsal issues, cues, and props.

Assistant Stage Managers - Most basically serve as aides to the stage manager. During the rehearsal process, ASMs are asked to keep blocking notes coordinated with the stage managers, such that, if the stage manager is busy during a rehearsal (or during a later run of the show), the ASM can help an actor find the correct blocking. They will also oversee vocal rehearsals (the stage manager will not be present at these rehearsals) and will perform SM duties of attendance enforcement during this time. After moving into MemAud, the ASMs are the SM's backstage eyes and ears during a production, ASMs

collect, organize and keep track of props and actors and perform general damage control by communicating with the SM on com to solve costume, set, or lights issues that must be handled backstage. The stage right ASM is also in charge of cuing the rail for flying set changes as coordinated by the stage manager.

Tech Director - Liaison between designers, in charge of making sure that each of their visions (guided by the director's vision) are able to become a reality. Schedules and oversees builds, load-in, and strike. Basically makes sure the set happens, and assesses the doable-ness of the designer's work, editing (along with the MC) the plan to make it possible. Solicits for run/build crew, cultivates a positive relationship with Drama Department and keeps them happy (both using them as a resource and mollifying them with nice presents to replace the stuff we use). If there is no Master Carpenter, the Tech Director fulfills many of those responsibilities as well. Final word on technical issues, head honcho and decision-maker during load in and strike.

Master Carpenter - Evaluates technical feasibility of set and drafts building plan and is paramount in the actual construction of the project. Works with TD to run builds and coordinate load in. TD may delegate other tasks and put the MC in charge of training teams of actors to perform specialized tasks. Final word on intricacies of mechanics and building.

Set Designer - Most basically, designs the set. However, this position works in fine-tuned coordination with the Technical Director and the Master Carpenter. The Set Designer, in conversation with MC, TD, Director, and the rest of the design staff, designs a set around the Director's vision and his or her designer-ly interpretation of that vision. Big decisions about the technicalities of building the set must be passed by the set designer to ensure that it holds true to his or her artistic vision of the work. Final word on set design concept.

Vocal Director - Hosts vocal rehearsals and works with actors to develop emotional and technical elements of musical singing. Teaches and hones songs with actors. When scheduling vocal rehearsals, the VD supplies the stage manager with a list of songs, how long those songs should be worked on, and when, and the stage manager coordinates a schedule around actors conflicts. Final word on vocal questions, however defers to the director in questions of greater artistic implications of vocal choices.

Music Director - Hires pit musicians, formulates and coordinates and artistic interpretation of the show, edits musical score (after consulting with Director) to fit musical abilities, and hosts pit rehearsals to teach and conduct pit orchestra. After moving into MemAud, the Music Director conducts both actors and orchestra, thus the MD must work closely with both VD and Director to be sure what is being taught in pit rehearsals is coordinated with what is being taught in vocal and blocking rehearsals. Final word on orchestral music questions.

Asst. Music Director - Handles a portion of pit administrative duties, organizing scores and scheduling rehearsals, coordinating the technological aspect of the pit with the crew

of the show, etc. Provides technical, interpretive, and artistic feedback for Music Director, serving for creative back and forth and ensuring that the MD is carrying out the artistic wishes of the Director. The Assistant Music Director must be prepared to conduct if the need arises. Both MD and Asst. MD may find it helpful to serve as at least part-time rehearsal pianist.

Choreographer – Creates full-scale dances for musical numbers and stagings for other scenes as necessary. Teaches actors choreography with additional emphasis on performance quality. Arranges additional remedial learning/practice rehearsals as needed. Works with MD and VD to ensure that choreography matches expectations for rhythm and vocal production. When scheduling dance rehearsals, the choreo(s) supplies the stage manager with a list of dances and actors in said dances, how long those dances should be worked on, and when, and the stage manager coordinates a schedule around actors' conflicts. Once moved into MemAud, adjusts positions for dances to fit the scale of the stage/set.

Lighting Designer - Designs light plot and cues for show, working with set designer, TD, and director to understand the show's overarching vision. During load-in, oversees the hanging and focusing of lights in accordance to his or her design. Final word on lighting, and head honcho during light hang.

Costume Designer - Designs and executes costumes in accordance with the greater overarching artistic and thematic vision. In charge of rentals and building. Often recruits helpers for sewing etc. Once moved into MemAud, the Costume Designer instructs actors on proper treatment of costumes, periodically checks in dressing rooms and with ASMs to be sure pieces are well taken care of. Final word on costumes.

Sound Designer - Working as both technical and conceptual sound designer, designs and executes sound plot for cast and pit and backstage com. Discusses sound concept for the show with director and other designers, then works to create an ambiance and balance that aligns with the overarching concept. Executes sound load-in in conjunction with set load-in, working closely to coordinate with TD, LD, and MC. Takes an active role during performances, on headset with Stage Manager, spot and board ops, balancing sound and running sound cues. Final word on sound questions, both conceptual and technical.

Props Master – Procures props as specified on list from Stage Manager. Confers with Stage Manager/Director to ensure that props suit vision for the show. Makes/labels prop table(s) backstage and explains its rules to actors. The Props Master is responsible for the care and security of all props borrowed from the Drama Department or Ram's Head closet. If an actor donates a prop to the production, it is his or her responsibility to ensure its safe return, not Ram's Head or Props Master.