



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

**HEAD USHER
HANDBOOK
2021-2022**

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THE CONCERT OFFICE

Staff and Contact Information:

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- Julia Ng, Assistant Director of Concert Activities
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Stage Operations Staff

- Ron Stackman, Director of Stage Operations
- Jules Corcimiglia, Assistant Director of Stage Operations (Kodak Hall)
- Dan Mason, Assistant Director of Stage Operations (Kilbourn Hall)
 - dmason@esm.rochester.edu; 585-314-6921
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Other Useful Contacts

- Public Safety
 - 585-275-3333
- UR Facilities
 - 585-273-4567

OUR MISSION

The Eastman School Concert Office schedules, manages and coordinates more than 800 events a year taking place in Kodak Hall, Kilbourn Hall, Hatch Recital Hall, and other school venues. Program production, ticket sales, and most importantly, stage and house management, are coordinated through the Concert Office. Supporting its full-time staff, the Concert Office employs more than 40 student ushers, including at least 5 Head Ushers and 2 House Managers, to help manage events that take place in the school's major performance venues: Kilbourn Hall, Hatch Recital Hall, and Kodak Hall. All ushering activities are coordinated by the Box Office Staff.

JOB DESCRIPTION

Head Ushers are responsible for the supervision of all aspects of hall operations during a given performance. Your responsibilities will range from running low-key events on your own or supervising an individual staff member to managing a larger crew at a high-attendance event. In all instances, your responsibility as a leader is incredibly important and you should project professionalism and confidence at all times in front of fellow staff, artists, and attending patrons.

As a Head Usher you should expect to:

- Supervise your Usher crew and ensure that they are maintaining professionalism and good presentation to the public
- Distribute equipment to your Usher crew, instruct them on their duties, and formally dismiss them after you determine their work is finished
- Act as the “point person” for events you work and collaborate with performers, directors, and coordinators to help events run as smoothly as possible
- Perform front-of-house duties during events such as greeting patrons, distributing tickets, answering questions, and seating guests
- Be familiar with all aspects of hall operations, including backstage operations, lighting, staging, and equipment.
- Complete Concert Office event reports for each event you work and record information such as usher positions, event attendance, and any problems that occur during an event
- Maintain communication with the House Manager and other CO staff regarding policy changes, event management, and any problems that arise during events

THE USHER PORTAL

The Eastman Usher Portal can be found at <<https://www.esm.rochester.edu/ushers/>>.

The Usher Portal can be accessed by logging in with your NetID. It is the primary way in which the CO communicates schedules, events, and staffing with the Head Usher crew.

Events are listed on the Portal on roughly a monthly basis. An event listing on the Portal contains a lot of information, and looks like this:

Event Name: Eastman School Symphony Orchestra

Event Type: Concert/Performance*

Head Usher

Trevor Scott

Booking Date: Mon Apr 26th 2021

Start: 7:30 PM

End: 9:30 PM

Venue: Kodak Hall

Status: Concert Office - Confirmed

Ushers

Noah Sesling

Joohyun (Patrick) Baek

Connor Ingham

Kristin Andlauer

Megan Neuman

Head Usher Call: 6:30pm

Usher Call: 6:45pm

Staff Required: 5

Staff Still Needed: No

CD Sales Requested: No

You can always click on the “Eastman Ushers” button in the top left corner of the screen to reach the “Show My Gigs” page, which lists every gig you have been assigned to in chronological order beginning on the date of access.

You should check your “Show My Gigs” page *and* the “Staff Needed” page on a daily basis to make sure you are on top of your gigs and any sudden changes to the concert schedule.

USHER REPORTS

Usher Reports are one of the most important responsibilities that will fall on you as a Head Usher - these documents are used as records for every staffed event that happens at the Eastman School and serve as important sources of information that are regularly reviewed by the House Manager and other CO staff.

When you are looking at an event listing in the Usher Portal on the “Show My Gigs” page, you should see a few buttons to the right of the event details. At the top is a “Print Report” button, which you may use to print off a copy of the event report when you arrive at the Concert Office. You should use one of the student computers in the CO to do this and send the document to the CO printer. Generally, you should try to print one double-sided sheet of paper for your report.

Below the “Print Report” button is a “Complete Report” button, which will allow you to fill in the information on the report online. You should complete the Usher Report after your event ends and after you have dismissed the Usher crew - this should be the last thing you do before clocking out. You can type in all required information, and you should describe any problems that arise during the event in the appropriate text boxes on the report. Always be sure to fill in all the required information accurately, and document *anything* out of the ordinary that happens during a gig on the Usher Report!

AVAILABILITY

Periodically, you will be contacted via email by the House Manager as gigs are added to the portal. You will be asked to fill out your availability, and will generally be given several days to do so. To start, you must log into the Portal and then click on the “Availability” tab under the “Gig Information” drop-down menu.

You will see a long list of gigs in chronological order from the date of access. To fill out your availability, you must scroll to the beginning of the date range you are marking availability for, and then click the “I’m Available” button beside each gig you are able to work.

Once you are done marking your availability, you must refresh your browser tab to ensure that your availability was processed correctly. After you refresh, you should still see all the glowing green buttons next to gigs you’ve indicated availability for.

If you see multiple gigs that overlap with each other:

Generally, it is the House Manager’s job to ensure that no one is double-booked. Therefore, if you would be available to work either gig, you may mark yourself available for both of them. If you would prefer to work one gig over the other one, you may mark yourself available for only the gig you want to work.

If you are accidentally double-booked:

If you notice that you are scheduled to work two gigs at the same time, contact the House Manager ASAP to have the issue resolved. If it has been several days since the gigs were staffed, the House Manager may ask you to find a substitute for one of the gigs yourself. Otherwise, the HM can fix the issue internally by re-staffing the gigs.

Please be aware of your schedule *before* filling out your availability!

SUBSTITUTES

We understand that schedules and availability can change at a moment's notice, especially at a place like the Eastman School. While the Concert Office is more than willing to help you if you are caught in a bind and cannot work a gig, you are responsible for finding a substitute. Keep in mind that the HU crew is markedly smaller than the Usher crew - finding subs is often more difficult for Head Ushers, so be proactive!

How to find a substitute:

In the Usher Portal under the "Contact Information" drop-down menu, there is a tab labeled "Head Ushers" that directs you to the HU roster. The roster lists everyone's phone numbers, and has links to email each person individually. However, you should use the "Email Whole Team" button at the bottom of the page, which will generate an email draft to the entire HU roster.

In the subject line of your email, you should write "Sub for [date]" or something similar so that the other Head Ushers can easily spot sub requests in their email inboxes.

In the body of the email, you should include a screenshot of the event listing in the Portal (rather than copying down all the information), as well as a brief message with any details about the sub request (whether or not it is urgent, if you are able to cover a portion of the gig, etc.).

Once you receive an email accepting the gig, you should make sure that your substitute has marked themselves available for the gig in the portal. Once they have done so, you must send an email to the House Manager that includes the gig information (ideally a screenshot), as well as the name of your sub. The HM will then re-staff the gig accordingly.

POLICIES AND PROCEDURES

Dress Code

In a nutshell, head-to-toe black formalwear. The following rules apply:

- No hats, hoods, or headwear. Exceptions will be made for religious or medical headwear.
- No jewelry other than small earrings, rings, or necklaces. Bracelets are not recommended.
- Shirts must be formal - no polos, T-shirts, or hoodies. Acceptable shirts include collared button-down shirts and formal blouses.
- Shirts must not show your midriff or shoulders, must have a modest neckline, and must have sleeves at or below the elbow.
- Shirts must be solid black - no pinstripes, patterns, graphics, logos, insignias, sheer fabric, or sequin/rhinestone decorations are allowed.
- Jackets/blazers are not required, but you may wear one if you so choose.
- Ties are not required, but you may wear one if you so choose. Neckties and bowties are both allowed, but they must be solid, matte black with no pattern or shine.
- Belts must be solid black and may not feature large, decorative belt buckles.
- Pants must be formal, full-length black slacks. Jeans, leggings, sweatpants, shorts, skirts, and dresses are not allowed.
- Shoes must be comfortable and soft-soled (quiet), but formal and solid black. Sneakers, flip-flops, sandals, or any other open-toed shoes are not permitted.
- Socks must be black, but patterns are allowed.
- HU tags must be worn on the upper left chest (your left).

Professionalism and Presentation

Keep in mind that you are representing the Eastman School each time you come to work a gig.

Donors, school officials, or members of the public may be attending *any* event you are working.

Please keep the following rules in mind when you are coming to a gig:

- Your hair must be kept neat and clean. Beyond this, all hairstyles are acceptable.
- Any makeup must be conservative in style and color.
- Visible tattoos are allowed. Tattoos consisting of profanity, nudity, drugs/alcohol, or offensive imagery, however, must be covered.
- If you carry electronic devices (phones, watches/smart-watches, etc) on your person, please make sure they are silenced or on vibrate. Head Ushers are permitted to carry cell phones and other devices, and are permitted to use them to keep track of the time and communicate with the House Manager or other CO staff during an event.
- Head Ushers set an example for the Usher crew with their professionalism, formality, punctuality, and even their dress - although there is often no one “above your pay grade” at an event to enforce these rules, you are expected to follow the guidelines outlined above as closely as possible. If you have any questions about dress code for Head Ushers or conduct rules, do not hesitate to reach out to the House Manager.

Report Time and Late Arrival/No-Show

Your report time is listed in the Usher Portal under “My Call Time.” You will be expected to arrive on time to the Concert Office to begin your pre-concert duties. Generally, you will be the only one working an event other than the Usher crew assigned to that event. Nonetheless, you are still expected to arrive on time - you never know when the House Manager or CO staff are expecting you!

Head Ushers are generally called to events 15 minutes before the Usher crew. If you anticipate that your pre-concert duties will take longer than usual, you may arrive early. When logging your hours in HRMS, you should log from the time you arrived (whether you arrived early, late, or right on time).

If you anticipate that you will be late to your gig, you must contact the House Manager by phone or text (all phone numbers are listed in the Portal) and let them know. Please try to avoid arriving to events more than a minute or two late, as no one will be there to cover for you!

If you are more than 15 minutes late to your call time (or if your crew arrives at the event and you are not there), you are considered severely late. You may receive a phone call from your crew or the House Manager asking after you if you are not present when your crew arrives. If you do not answer, you will be marked a no-call, no-show by the HM. This is a serious infraction and can result in termination from the Head Usher crew. Generally, arriving to an event after your crew is a serious problem for a Head Usher and will result in a job performance warning, and consistent lateness may result in termination from the HU crew.

Timekeeping

All Head Ushers must clock their hours in HRMS (Human Resources Management System) using the student computer available in the Concert Office or a personal mobile device connected to the University Wifi network prior to leaving the school. You should clock your hours starting from the minute you arrived at the Concert Office, and round up to the nearest 5-minute interval when clocking out yourself and your ushers. For example, if you or your ushers finished working at 9:42, you would clock out yourself and/or the crew at 9:45.

Always make sure to clock out your ushers before you dismiss them! Additionally, you should always remember to jot down the clock-out time you give your crew so that it can be recorded on the Usher Report. Generally, you should round up to the nearest 5-minute interval as explained above when giving your ushers their punch-clock times. You may add on additional time as needed if you anticipate that your crew may clock out late (for example, if you will have 10 ushers trying to clock out at the same time and they must take turns). If you add on extra billable hours to your or your crew's timesheets, be sure to indicate the reason in the Usher Report to ensure accurate record-keeping.

If you do not log your hours, you cannot be paid for them! Pay periods run on a two week cycle from Sunday through to Saturday. On the Monday after a pay cycle is completed, the timekeeper will validate your hours. Paychecks are cut on the following Friday, and can either be mailed to you or deposited directly into your bank account (this is recommended). Direct deposit can be set up online through the HRMS website.

Hall Policies + Emergency Procedures

Head Ushers must enforce *and* obey the following general hall policies:

- No food or drink except sealable water bottles is allowed in any of the halls. Patrons may either leave their drink in the theater lobby to be collected after the concert or chug it beforehand (be sure to remind them where the restrooms are located!).
- Smoking and vaping are prohibited in all indoor areas of the Eastman School.
- Flash photography is never allowed in any halls at any events.
- Non-flash photography and videotaping are allowed at ECMS events and concerts that are being taped on behalf of a soloist or conductor (SDRs, ensemble concerts). Outside of these events, videotaping is not allowed (especially during faculty/guest recitals).
- Latecomers should never be seated while a concert is in progress. In HRH, they may stand in the vestibule to wait for applause, and in KH they may stand at the top of the stairs on either side as long as they are not blocking the exit.
- No people or objects (wheelchairs, tripods, bags, instruments) may *ever* block a fire exit, aisle, staircase, or doorway. Sitting on the stairs in KH is prohibited.
- Animals are *not* permitted inside the hall. The only exceptions to this rule are service animals - emotional support animals are *not* allowed in the building.

In an emergency:

Immediately call security, facilities or 911 if you encounter situations such as:

- someone becoming ill or injured
- problems handling difficult or threatening patrons
- unwanted guests entering from the street
- problems with ESM facilities (light failure, water leaks, fire alarm)

Be prepared for any emergency. Do not panic. If someone becomes seriously ill or injured, assess the situation, call Security, then call 911 and deal with it as best you can. *Always* go to Security for help, as they must file a report for all incidents, no matter how minor they might appear. Remain with the sick or injured person until help arrives. Try to keep everyone calm and offer reassurance. At an appropriate time, call the House Manager to notify them of the emergency or incident. Additionally, be prepared for an emergency evacuation - if the fire alarm goes off, coordinate hall evacuation with the backstage usher. Instruct backstage staff to calmly alert the performer of the situation and make an announcement from the stage directing people to the nearest emergency exit. Instruct front-of-house ushers to direct patrons sitting in the back/upstairs sections of the hall to the lower exits so they can leave the building in a timely manner (KH only). Be aware of handicapped patrons, and try to assist in their evacuation. At an appropriate time call the House Manager to notify them of the situation.

Facilities Issues:

Always call Facilities right away if you encounter any broken, damaged, or malfunctioning equipment (i.e. burnt-out lightbulbs, damaged instruments, seats, etc), spills or messes, hall issues (exit signs not working, ceiling leaks or damage, green room issues), or anything else that needs attention and/or may affect the next events in a hall. You should also report any problems to the House Manager via email after your event.

WORKING BACKSTAGE

Although Head Ushers are not expected to work backstage as part of their job description, you will be expected to be familiar enough with backstage operations in Kilbourn and Hatch that you can teach an inexperienced Usher how to work backstage at an event. This may include knowing how to operate the lighting panels (including special effects lighting and stage extension lighting in Kilbourn), knowing how to operate the projection screens, knowing where equipment is stored in each hall, and knowing the seat numbering systems in each hall.

You should be prepared to work backstage at any venue in the event of an usher no-show or for any other reason. This includes being familiar with the fire announcement!

Keys

All Head Ushers will use a designated set of keys for hall access when staffing events. These must be picked up from the CO upon arrival. Head Ushers are generally expected to know the various functions of the keys on the HU keyrings, but you should not hesitate to ask the House Manager or check the CO closet lockbox to refresh your memory if needed.

The Kilbourn and Kodak keyrings each have a hex key which should be used to lock and unlock the lobby doors in each hall. This includes the main entrance doors to Kilbourn Hall (from Lowry Hall) and the Oval Lobby doors in Kodak Hall that lead to the street. For most Kodak Hall events, you should make sure that the Oval Lobby doors are unlocked at least an hour before the event starts, and that they are locked again at intermission.

All Head Ushers need a copy of key #51, which opens the Concert Office. Once you are officially promoted, you may visit the Concert Office any time to request a key from the receptionist. At the end of the school year, Head Ushers who plan to continue working in the fall should keep their keys. **However, once your tenure as a Head Usher is over, you *must* return your key to the Concert Office!**

Equipment

Pianos:

Two 9-foot Steinway pianos are in residence in Kilbourn Hall - #941 and #660, and two in Hatch Recital Hall - #797 & #292. To distinguish between the two, look for the number on the pedal lyre (941 is labeled, 660 is not; 797 has a commemorative plaque on the inside of the piano lid).

No fewer than two people should move either one of the Steinway pianos, ever! They each weigh about 900-1000 pounds, and can be dangerous to move alone!

Close the piano lid and the keyboard cover before any moves. Any contact between the piano and the stage walls/proscenium could result in damage and must be avoided.

Remember to adjust or remove the music rack from the instrument as necessary. Typically, the rack is removed for solo piano recitals, but will be used for any pieces where the piano serves in an ensemble capacity. The exceptions to this are duo piano concerto/accompaniment setups where only the accompanist's piano will need a rack since the soloist plays from memory.

Always place the protective covers on the pianos when they are not in use. When removing piano covers, never crumple them up or stuff them away - always fold and roll them so that they can be stored neatly and replaced easily.

Pianos may never be fully positioned on the stage extension due to safety concerns.

Preparing pianos is not permitted without approval from the Concert Office. Such approval will be indicated on the Usher Report.

Never allow the lid stick to drop inside the piano. Always use two hands when lowering the lid.

Never waste time during a performance trying to get the piano to budge an extra inch. Get it roughly to where it needs to go, make sure it's straight, and then continue with the concert. Those

extra seconds feel much longer to the audience, and can bring on comments or judgement regarding the backstage usher's job performance.

Place the piano bench *after* the piano is positioned. The bench should be about 12 inches from the edge of the keyboard and centered across the Steinway logo.

Place the page-turner's chair to the left of the piano bench at the left-most edge of the keyboard to allow for sufficient room for the pianist's hands.

Harpsichords:

No fewer than three people should move any of the harpsichords or fortepianos. The resident harpsichord (Taskin) is kept offstage left in Kilbourn Hall, and another is in the piano storage room backstage in Hatch. Always place the protective covers on the harpsichords when they are not in use, and make sure nothing is placed on top of the instruments. All harpsichords other than the resident one are brought into the hall only for special recitals (the request must be made in advance with the Concert/Instrument Office). On the Ross harpsichord, note that the instrument is separate from the stand. Two or three people should lift the keyboard of the Ross while one person takes the stand. Harpsichords/fortepianos are used with prior approval from the Instrument Office. This will be indicated on the Usher Report and communicated to you along with post-concert instructions for instrument pickup.

KH Organs:

The Schlicker positiv is stored in the 2nd basement level. Put it there only if you absolutely need to (Dan usually does this). You can also move it to backstage left if necessary. The Chamber

Organ (Goetze and Gwynn) is generally used for Collegium Musicum and is usually handled only by Instrument Office personnel.

Chairs and Stands:

For small groups, there should be plenty of chairs and stands backstage left in Kilbourn Hall, and in the storage room in the backstage hallway in Hatch. Fifteen stands and grey chairs are generally kept within easy access backstage. Extras for Kilbourn are in the basement directly underneath the stage, or sometimes in room 120, key #100; use the stand rack key #2126 on the KH Head Usher keyring to unlock them. Ensembles of more than 10 players are permitted for student degree recitals only with prior clearance from the Concert Office, which will be noted on the Usher Report.

KH Elevator:

The Head Usher is responsible for operating the elevator lift - ushers should *never* operate the lift alone. Make sure that the elevator cutout onstage is completely clear of equipment and people before using the elevator. You may use key #5 on the Kilbourn HU keyring to operate the elevator lift, which is located backstage left. Be extremely careful when loading pianos into the elevator. Make sure that the piano is covered with the protective cover. Place the metal ramp securely on the floor, and ensure that both wheels are on the ramp. Load the piano from the back end first; the keyboard always goes in last. Make sure that both gates are closed before lowering the elevator. If the elevator gets stuck in the up position, try “hyperextending” the elevator up farther very briefly, then try lowering it again. DO NOT leave the elevator key (#5) unattended in the elevator lift box, even just for a minute.

USHER CREW SUPERVISION

Another of the main responsibilities of a Head Usher is to supervise the Usher crew during each event. While a few specific responsibilities are outlined in earlier sections of this handbook, here are a few more things to know about managing your Usher crew:

- The crew should be professional at all times. They should be readily available for assistance and should be polite and attentive. They should not sit, do homework, text, occupy themselves with their cell phones, read, wander around, talk loudly, play with the clickers (they are VERY breakable!), or joke around with other ushers. They should not be allowed breaks unless a gig is exceptionally long. As the Head Usher, you may allow the crew to use their phones, do homework, etc. on the job *only during events where members of the public and/or school officials are not expected to attend*. Ushers may *not* make that determination for themselves, nor should they assume that they will be allowed to take breaks or relax on the job.
- During the performance, ushers should remain in their assigned positions. Hall ushers should stand for the entire event. Lobby ushers may sit 20 minutes after the concert starts, though not while the public is around.
- Make sure to supervise the backstage staff as appropriate - remember, their training allows them to perform staging and green room duties with limited supervision. However, as their on-site supervisor your attention to detail is always required to make sure that all aspects of the performance (including staging and lighting) are dealt with in an efficient and professional manner.

- Address any issues with usher dress code on a case-by-case basis. If the usher is not dressed appropriately for work, you can either send them home to change or dismiss them from the gig if it will not impact the crew's ability to effectively cover the event. Minor deviations from required dress (for example black jeans, pin stripes, short sleeves) should be addressed with the usher *individually* before the end of the shift. Never reprimand an usher for a dress code violation in front of other ushers. Do not assume that the usher understands that there is an issue or what is appropriate; otherwise they wouldn't have dressed that way.
- Always note any aberrant usher behavior on the Usher Report, and do not hesitate to communicate any problems with the House Manager via email or phone.

HEAD USHER RESPONSIBILITIES

Although most aspects of Head Usher work are described in detail above, there are several additional responsibilities that a Head Usher may be expected to perform during an event. Many of these only occur on rare occasions, but you should still be familiar with these procedures in the event that you are expected to perform them.

- Although the usher crew does not sell tickets for concerts, they must be aware of current ticket prices and policies as listed in ESM publications. Advance ticket sales for all Eastman School concerts are handled by the Eastman Theatre Box Office located in the atrium in the Eastman East Wing. The Box Office can be reached by calling (585) 274-3000, going to EastmanTheatre.org, or in person. All questions regarding tickets should be referred to the Box Office staff on duty or Concert Office staff representative if they are present.
- For all ticketed events, the Box Office may provide will-call services for those who purchased tickets in advance. Be aware that in some cases, you may need to set up pre-printed signs that indicate 'Box Office' or 'Will Call' with arrows in order to avoid patron confusion at the doors. For all concerts run by the Box Office, all patrons have to have a ticket. The only exceptions are special events that involve VIPs, Deans, etc. These instances will be cleared in advance and appropriately noted on the Usher reports or via email.
- In the event of last-minute CD or merchandise sales requests, it is up to your discretion whether you have sufficient staff to provide sales coverage. If you are able to spare an usher for sales, then you will need to take care of all paperwork, cash box setup,

merchandise return and/or artist payment as appropriate. Do NOT rely on or allow regular ushers to complete sales paperwork without your direct supervision. All paperwork becomes part of official Concert Office records and as the direct supervisor on duty for the concert, it is your responsibility to make sure that all last-minute sales are completed and recorded accurately. At all times, copies of the sales procedures for CDs and merchandise are available in printed form in the cash box; extra sales forms are available in the office. The cash box, all completed forms and any remaining merchandise must be returned to the closet in the office at the conclusion of the event.

- Problems with instruments should be reported directly to the Instrument Office as well as the appropriate hall stage manager (Mike D. for Hatch and Dan for Kilbourn). The contact information for the Instrument Office as well as the staff piano technicians can be found online. If the instrument issue can wait until the next morning, then call the Instrument Office and leave a voicemail, then follow with a text/phone call to Dan or Mike so they can follow up the next day as appropriate. If there is an emergency issue with a piano, you may try to contact the piano technicians on their personal cell phones. Further, be sure to notify the House Manager immediately. Any questions beyond the staging notes on the head usher reports concerning instrument moves, locations, etc. should be addressed to Mike and Dan by phone/text as appropriate.
- All items found in ESM venues by ushers should be brought to the Concert Office at the conclusion of the event. These should be noted in detail on the Usher Report. Once these records are complete, the items should be placed into the office coat closet on the floor or a shelf. If patrons come to the venue looking for items lost previously, look in the coat closet to check whether our ushers have located the item. All items are turned over to the

official Lost & Found located in the Eastman Theatre Box Office on a weekly basis, and you should encourage all patrons to check there if the item is not in the closet. If a valuable item is left in a hall (cell phone, ID, electronics, jewelry, etc), you should inform the Public Safety officer at the front desk in the event that a patron comes looking for the item after you have left.

The next section of the handbook contains information about each ESM venue and the concert procedures specific to those venues.

KODAK HALL AT EASTMAN THEATER

Hall Information & Trivia

Kodak Hall (formerly known only as Eastman Theater) was built by George Eastman and opened in 1922 as a center for music, dance, and silent film with orchestral and organ accompaniment.

The hall originally contained 3,352 seats, but underwent a \$10 million renovation in 2009 which reduced the capacity to 2,326 seats on three levels. The renovation also included state-of-the-art acoustics and sound systems, a custom-made onstage shell, boxes on the mezzanine and balcony levels, and other timely updates such as computer-controlled rigging, improved stage lighting, new seats, carpeting, and upholstery and a newly renovated Wegmans Gallery in the theater lobby.

The building was constructed in the Victorian Renaissance style with some Art Deco and Victorian Renaissance decor. The original Oval Lobby contains marble pillars, a bronze Box Office that is no longer in use, and paintings depicting the tale of Psyche and Cupid.

The hall was originally a silent movie theater, and was built to mimic an outdoor Italian pavilion. The plaster sidewalls feature elaborate carvings and paintings depicting processions of musicians, and originally, the stage setting for the movie screen was built to look like an outdoor Italian garden. Additionally, the theater was built with restrooms, lounges, and smoking rooms on each floor (most of which are still open today), and had a makeshift emergency room on-site with hospital equipment and staff nurses. A large chandelier was also custom-built for the hall and has remained there ever since - standing 35 feet tall and 14 feet wide, it contains 20,000 pieces of crystal and 546 lights and weighs 2.5 tons. In the back of the theater, there are hanging

light fixtures that are in fact gilded washtubs - the original fixtures did not arrive in time for the theater's opening night, so the workers wired and decorated two washtubs and suspended them from the ceiling as impromptu replacement - 100 years later, they remain in the hall.

Six days a week, the theater ran silent films backed by organ and a 50-piece orchestra - on the seventh day, a professional orchestra played "serious music" for audiences to hear, and during the early days George Eastman himself visited the theater every night to count receipts and preview movies. Eastman Theater's unique lighting system was designed to allow movies to be shown without needing to darken the hall, but after the invention of the "talkie" only a few years after the theater was built, it became a concert hall and has been the home of the RPO since 1930.

General Tips and Information for Ushers

- Ushers work only front-of-house at Kodak Hall events, as there is a hired crew for backstage work. The usher crew takes tickets, passes out programs, and monitors the theatre as necessary for the event and its audience size.
- One of the Gibbs St. doors on the Lowry Hall side should always be unlocked. Ushers should enter through this door and wait to be checked in by the Head Usher in the side lobby.
- There is an assistive listening system in the theatre, directions for which are listed below. Let ushers know they should refer any requests to use the system to you, and please note all usage on the Usher Report.
 - Obtain assistive listening headsets from the Stage Manager, and store with one of the lobby ushers.

- When handing them out, take the patron's driver's license and put in envelope.
- To operate: Patron can sit anywhere in theater, but system will not work if patron is behind a post or glass. The Sennheiser label must face out toward stage regardless of whether the person is wearing the headpiece around the neck or on the head. Volume button is on top of the headpiece. The Head Usher must test the unit before giving it to patron. Label any malfunctioning headset and note on the usher reports. The headsets are compatible with most, but not all, hearing aid devices.
- Devices *must* be turned off before they are put away!
- There is no standing room in Kodak Hall unless previously cleared by the Concert Office staff.
- All ushers should have programs on hand to give out to patrons as needed.

Disabled Patron Seating

There are several spots for wheelchairs on the orchestra level along the back row of seats and in front of the center cross-aisle. The seats next to the wheelchair spots should be reserved for anyone accompanying a disabled patron. Kodak Hall also features several transfer seats (where the aisle-side arm rest swings out to allow patrons to transfer safely from a wheelchair to the seat) on the orchestra level. While there are few wheelchair seats on the upper levels of the hall, disabled patrons can use the hydraulic elevator off of the Oval Lobby to access these levels of the hall - at least one usher should be given an extra copy of the elevator key, found in the CO.

Full House Procedures

Generally, any concert with a high expected attendance is ticketed, so the usher crew don't often have to deal with regulating the number of people inside the theater. Always prioritize keeping the lobby as clear as possible, as it is very small and easily crowded.

Pre-Concert Procedures

1. Arrive to the CO at or before your listed report time and check the Usher Report for special instructions. You should print out a copy of the report to use for your own notes.
2. Collect your keyring, an extra elevator key if needed, tags, programs, handicap/reserved signs, clickers and radios and any other materials you might need.
3. Proceed to the theater and go backstage - pick up an extra radio from the Stage Manager if needed, and set all radios to channel 1. Obtain the assistive listening devices if needed, and consult the crew about late seating and any other event procedures.
4. Make sure that the following doors are locked if the concert is ticketed: basement, third floor ET classrooms, and the balcony lobby doors to classrooms and 2nd floor lounge. Generally, it is the duty of Public Safety officers to make sure these doors are locked, but it is always wise to double-check if you anticipate a large crowd.
5. Unlock the outer Oval Lobby doors with the hex key. Again, this may be done for you by a Public Safety officer, but it is always wise to check. These doors should almost always be unlocked for events in Kodak Hall - any deviation from this will be communicated to you beforehand.
6. Double-check the wheelchair accessible doors. Handicap doors leading from the theater to Gibbs Street must be unlocked and the push buttons should be active! If the button

doesn't work, check the switches above the door - contact security to check these if necessary.

7. Reserve a few of the seats next to removed wheelchair positions. You may do this by placing "RESERVED" signs on the seats beforehand if the concert is general admission.
8. Proceed to the side lobby as your crew's call time approaches, and wait for your ushers to arrive.
9. As your ushers arrive, take down their arrival times on the Usher Report and hand out tags and radios as needed. You should also assign crew positions to the crew upon arrival - generally, ushers may choose their position based on order of arrival but you as the Head Usher always have the authority to assign positions individually based on usher experience or proficiency. Listed below are the typical usher crew positions in order of priority:
 - a. 4 ushers on the lobby level admitting guests, handing out programs, and clicking (2 in the Oval Lobby, and 2 near the Lowry Hall side - one of each should be given a radio)
 - b. 1 floating usher on the lobby level
 - c. 2 ushers on the mezzanine level (one inside the hall, one outside)
 - d. 2 ushers on the balcony level (one inside the hall, one outside)
 - e. 1 usher in the East Wing
10. Brief the crew on the event - be sure to mention any unusual circumstances, and remind them that formal behavior is expected. You should also remind them of the following policies, especially early in the year:

- a. Patrons may smoke/vape outside the building only. Usher smoking/vaping is not allowed on the job!
 - b. Cameras are not allowed, except for anyone authorized by Development and Public Affairs. These names will be on the Usher Report. Cameramen *may not* wander around the hall - they must stay at the back of an aisle where they are not blocking anyone's view. Tape recorders are also not allowed. Video cameras may be allowed only with permission as on Usher Report. Video on behalf of a student soloist/conductor is allowed even if it has not been previously cleared with the Concert Office.
 - c. Assistive listening availability.
 - d. Locations of restrooms and elevators.
11. Send the usher working in the East Wing and one of the Oval Lobby ushers to their positions immediately. They should be available to answer patron questions and if needed prevent patron entry.
 12. If the mezzanine box needs to be reserved, send the mezzanine usher to reserve it and provide them with the printed guest list (this does not happen often).
 13. Call positions for pre-concert sweep. Once sweeping is done, make sure everyone is properly positioned. Set the Lowry-side lobby first and tell those ushers to wait for your signal via radio. Set the Oval Lobby ushers, prop the doors open, and open the Oval Lobby. Radio the side lobby ushers to open.
 14. Open as early as possible, at least 45 minutes before the start of the concert *regardless of crowd size*. The ET lobby is small and can become crowded quickly. If this happens, give highest priority to opening early and clearing the lobby. Pull ushers from other positions,

if necessary, in order to open as many doors as possible. Reminder: check with backstage before opening the house!

15. If the event has assigned seating, pull at least two ushers to help guide patrons to their seats. These ushers should be familiar with the seat numbering system in Kodak Hall and should be confident giving directions.
16. Be useful as the audience arrives. Circulate, and remind Main Lobby ushers to use their copy of the elevator key if needed.
17. Remind the ushers to sweep their respective floors and report to the side lobby when the event ends.

During-Concert Procedures

1. Close all vom doors immediately after the start of the concert and all but one of the Oval Lobby outer doors that were propped open. The Oval Lobby usher can close the outer door about 15-20 minutes into the concert once most latecomers arrive to avoid extra noise.
2. All ushers should stand for the duration of the concert with these exceptions:
 - a. Mezzanine ushers may sit about 15 minutes into the performance and only if there are no patrons coming in/leaving.
 - b. Lobby and Wegmans Gallery ushers may sit 15 minutes after start time. However, they should stand if a patron enters, during intermission and as soon as the concert ends.
 - c. Balcony and Orchestra level ushers MAY NOT sit at any point during the concert.

3. The ushers must watch their aisles and not allow people to enter the seating area while the performance is in progress. For general admission events, orchestra level ushers should be polite but firm in keeping latecomers out of the seating area. Allow them to be seated at appropriate breaks - use good judgment. For all concerts, latecomers can be asked to go upstairs, and if they are not able then they can proceed to the back of the Orchestra level.

Intermission:

1. Have ushers monitor for any patrons trying to re-enter the seating area with food and drink - only water is allowed inside the hall!
2. After intermission, record the clicker/ticket count. If you have no clicker count for any reason, take a headcount of the hall. There *absolutely* must be a record of attendance for every event, *even if this number is an estimate*.
3. After intermission, it is *very important* to lock all Oval lobby doors. Often, Public Safety officers will take care of this for you.

Post-Concert Procedures

1. Post an usher by both of the fire exit doors near the front of the house to prevent patron access backstage.
2. Be available to the audience as they leave; you and your crew should not appear to be in a rush to leave, even if you are.
3. After most of the audience has left, send ushers to clean up the hall. While they do, you should return any borrowed radios and assistive listening devices to the Stage Manager.
4. Collect any remaining programs and lost items.

5. Collect clickers, usher tags, etc. from the ushers and dismiss the crew (be sure to provide them their clock-out times!).
6. Put any remaining programs in the green box next to the Concert Office table.
7. Place any lost-and-found items in the coat closet on or underneath the shelves.
8. Return keys, clickers, and tags; note hours worked for ushers and yourself on the report.
9. Strike any signs you put up or other promotional signage (if needed).
10. Fill out the online Usher Report. Describe what happened (good, bad, whatever) on the report in a professional manner. Be thorough and very clear, but please avoid editorializing about the event. Problems with the facilities should be called into Facilities Dispatch after the concert. Notate the problem on the Usher Report clearly and explicitly and indicate that you have contacted Facilities yourself. Any problems that will affect next day's concerts or rehearsals (such as problems with the elevator, major light failure, broken strings or anything that has to do with safety) *must* be reported *immediately* to the House Manager, preferably by phone.
11. Make sure the Concert Office is tidy and that everything has been returned to its place, then turn the lights off (the back set of lights is controlled by the switch near the rear-most desk) and head home! On your way out, don't forget to let the Public Safety officer on duty know that the hall is packed up for the night.

KILBOURN HALL

Hall Information & Trivia

Kilbourn Hall was built by George Eastman and dedicated to his mother, Maria Kilbourn Eastman. It was opened in 1922, and is widely considered to be one of the finest venues for chamber music in the world. Kilbourn Hall is a primary venue for student degree recitals, faculty artist recitals, guest recitals, chamber music and jazz concerts, and Eastman's fall opera production each year.

The hall is decorated in the Venetian Renaissance style, and underwent a \$400,000 renovation in 2016. The carpeting and seats were updated and most notably, the stage was made ADA accessible via an elevator on the backstage right side.

Kilbourn Hall seats about 450 people, but that number is reduced to 400 with the stage extension up as it is currently.

The hall also contains a 94-rank, 4-manual Skinner organ that is currently awaiting major restoration. The organ was designed by Harold Gleason, George Eastman's organist. Originally, it was played for silent films, concerts, graduations, and other events, but it has not been heard since the 1990s, as a heating system added in the 1970s caused significant damage to the instrument as it blew warm, dry air directly into it.

The organ pipes are hidden behind the front screen above the proscenium, and the console is on a hydraulic elevator that is currently broken. The console currently rests on the second basement level of Kilbourn hall directly underneath rows A-C of seats.

General Tips and Information for Ushers

- For daytime recitals, you may leave both pianos onstage. Dress code is all black, but may be slightly less formal than evening concerts. Jeans are not allowed.
- Sitting on the stairs in KH is a fire hazard and must be prevented. Ushers need to take the initiative and should be on the lookout for this.
- If there is noise that is disrupting the performance from Lowry Hall, politely alert the source of the disruption of the concert in progress, and put up an appropriate sign if needed. If there's noise coming from Java's, you should go over there and, in a professional manner, alert them of the performance (Ask for Mike, the owner).

Disabled Patron Seating

Disabled patrons who use wheelchairs can be seated in specifically designated spots on the edges of rows E and F. Seats there can be removed to allow space for a wheelchair to roll into a spot - they should either be stored in the lobby out of sight or in the house-left vom closet (use the KH master key to unlock it). For general admission shows, please reserve a pair of seats immediately next to the wheelchair spots for anyone accompanying these patrons. In the event of more than four wheelchair users coming to a performance, use rows A, B, and C where hall seats can be removed and wheelchairs put in their place. If absolutely necessary, wheelchair patrons may also be seated along one side of the voms. This must be approved by staff on duty. There are also a few transfer seats available in rows A-F if patrons are comfortable transferring from a wheelchair to a seat.

Full House Procedures

When the attendance number on the clicker(s) approaches 375, temporarily close the hall and get everyone inside seated. Politely explain to the people waiting in line the reason for the delay.

Allow remaining patrons to enter and direct them to open seats. Repeat this procedure when you reach 415, at which point you should have all except two of the ushers go into the hall to assist with finding empty seats. Communicate via radios to figure out how many patrons can be allowed in and guaranteed a seat. Once the house is full, if more patrons wish to come in, direct them to the standing room positions in the vomms, or behind the last row of seats.

Up to 20 people may stand behind the last row of seats, but they are not allowed to block the exit doors at the back wall. The area behind the sound equipment at the center of Row U will sometimes be used by a sound engineer. There is more standing room in the vomms; 7 people can stand along the outside wall of each vom, in a single file line. Remind ushers stationed near standing room locations to check for compliance with safety regulations (blocking fire exit doors, sitting on stairs near top row, standing in pairs in vomms).

Pre-Concert Procedures

1. Arrive at the CO at your listed call time and print out the Usher Report. Be sure to read any special instructions!
2. Collect necessary keys, nametags, programs, clickers, and radios.
3. Turn on lobby lights: center switch and two upper switches in the CO.
4. Proceed to the hall and unlock the lobby doors if necessary.
5. When needed, tape up a program in the glass display case in the lobby.
6. Proceed into the theater and begin the process of setting up the hall:

- a. Turn off the work lights if they are on - if you are standing in the vom by the lighting panel, look straight up and check to see if the inset light bulbs in the ceiling are on. If they are on, flip the Work Lights switch inside the panel.
 - b. Turn on the stage floor lamps if they are off.
 - c. Turn on the stage lights from the backstage panel (w/ extension lighting if needed)
 - d. Bring up the house lights from the backstage panel, and press “Standard” to make sure the lights will go down when you need them to - this step is very important!
 - e. If the house lights do not go down, press “All Off” on the panel to black out the hall and bring down all faders - **make sure that you warn anyone inside the hall before you do this!** Then, you should bring the stage lights back up and the house lights to “Open,” then press “Standard” to check that the lights go down.
7. Return to the theater lobby as your crew’s call time approaches to wait for your usher(s).
 8. When your crew arrives, mark down their arrival time and assign them positions, if needed. If you only have one usher, they will almost always work backstage, but you as the Head Usher have the authority to assign them anywhere at your discretion (for example, if you would prefer to work backstage yourself, if you anticipate difficult, complex stage changes, or for any other reason). Listed below are the typical crew positions for events of various sizes in Kilbourn Hall:
 - a. Non-Ticketed Crew Concerts:
 - i. 2 lobby ushers handing out programs (move into staircases)
 - ii. 1 lobby usher clicking (stays in lobby)
 - iii. 1 inside usher floating (move to left vom)

- iv. If there is a lot of backstage work, have the hall usher assist. At least one usher should remain in the lobby at all times.
 - b. Ticketed General Admission Concerts:
 - i. 2 door ushers with scanners/tearing tickets
 - ii. 2 lobby ushers handing out programs (move into staircases)
 - iii. 1 backstage usher
 - iv. An extra usher may be provided if high attendance is expected or there are a lot of stage changes.
 - c. Ticketed Reserved Seating Concerts:
 - i. 2 door ushers with scanners/tearing tickets
 - ii. 2 inside ushers on the floor level
 - iii. 2 inside ushers on the upper level (~row N)
 - iv. 1 usher handing out programs
 - v. For backstage assistance, recruit one of the downstairs ushers. For large, high-attendance concerts, have the upstairs ushers assist the lobby usher with managing latecomers and seating.
- 9. Distribute all necessary equipment to the crew, and brief them on the relevant details of the event.
- 10. At crew concerts, if there are no time-consuming pre-concert duties for the crew, send an usher or two to Lowry Hall to greet waiting patrons and prevent entry into the hall right away. Post the sign on the lobby doors that the hall will open shortly.

11. Either send 2 ushers inside to sweep the hall, or accompany your backstage usher inside to help them sweep and clean up any litter. You should also make sure that restroom lights are on and that all trash is in the wastebaskets.
12. For reserved-seat ticketed concerts, check rows A, B, and C for correct seat placement.
13. Reserve wheelchair-accessible seats, and any other seats with party streamers/signs if directed to do so on the Usher Report.
14. If performers are rehearsing/warming up onstage and there is still a lot of preparation to be done (i.e. loading/unloading the elevator, moving pianos, etc), do not hesitate to politely ask the performers to move offstage so that you can complete your work. Be sure to help the backstage ushers move equipment if needed!
15. Check in with your crew, and then prepare to open the house. For student degree recitals, the house can open as late as 5-7 minutes before the event, at your discretion. For larger and/or ticketed events, open about 30 minutes before the scheduled start time.
16. Open the house, and keep an eye on the hall as patrons arrive. Be available to answer questions and put out fires, and keep an eye on the time.
17. If necessary, communicate with event staff to delay the start time. This should be cleared with any Box Office staff, CO staff, event coordinators or directors if they are present. If no coordinators or staff are present, you may delay the start of an event at your discretion.
If an event starts more than 4 minutes later than scheduled, you must provide a brief explanation in the Usher Report after the event!
18. Radio backstage and start the show!

During-Concert Procedures

1. Help the ushers deal with latecomers as necessary.

Intermission:

1. Be sure to open both vom doors at intermission right away to avoid traffic.
2. Be available to answer questions and direct patrons to restrooms, etc (remember, there are two restrooms *within* the lobby of Kilbourn Hall - the men's room is not marked. Any patron in need of an accessible restroom (the women's room is not ADA accessible) or an all-gender restroom should be directed to the single restroom next to the green room.
3. Monitor for food and drinks coming back into the hall after intermission, especially if intermission is lengthy or concessions are being sold.
4. If necessary, remind patrons that intermission is ending. If there is a large crowd, you may flash the sconce/staircase lights from the CO a few times - NOT the main lobby lights!
5. Time intermissions carefully - 10 minutes for small events and student degree recitals, 15 for large events and faculty or ensemble concerts.
6. Once intermission ends, count tickets and/or note the clicker count on the Usher Report. Any ushers who are not needed for the second half of the event may be dismissed.

Post-Concert Duties

1. Be available to patrons as they leave the theater and answer questions as needed. Do not appear to be in a rush, even if you are. If patrons linger well beyond their welcome,

gently encourage them to leave - most patrons will take the hint once you begin packing up the hall!

2. Clean up the hall and follow any teardown instructions on the Usher Report. You may want to retain an usher or two to help you with this, especially if you know there will be a lot to do.
3. Pack up the hall if your event is the last one of the day. If technicians are still packing up equipment once you are ready to leave, you may leave the lights on and clock out.
4. Gather all equipment and belongings to take back to the CO. Do not leave keys, walkie-talkies, or other equipment inside the hall!
5. Check the green room for anything left behind by performers.
6. Lock the lobby doors with the hex key if needed.
7. Proceed to the CO and clock out your crew while you put away the equipment. Turn off the lobby lights if your event is the last one for the day and you have packed up the hall.
8. Fill out the Usher Report online, recording anything out of the ordinary as described above. Send any necessary emails to the House Manager and CO staff if necessary, and make any necessary calls to Facilities.
9. Log your own hours, make sure the CO is tidy, turn off the lights, and depart your gig!

HATCH RECITAL HALL

Hall Information and Trivia

Hatch Recital Hall was opened in 2010 as part of a multimillion-dollar construction project to build Eastman's East Wing, which lies adjacent to the main theater building on top of a former parking lot. It was built to accommodate an increasing number of performances being held at Eastman each year, and to serve as an all-purpose recital hall equipped to host solo instruments, chamber ensembles, and vocal music. The hall seats 222 patrons on two stories, and sits directly below a state-of-the-art rehearsal space. Despite their proximity to one another, the hall is entirely soundproofed.

Extensive technological updates were also made during the hall's construction, bringing Eastman into the 21st century. Recording equipment was updated, and a booth was added on the fifth floor of the East Wing. Hatch Hall also features Internet2 capability, allowing for low-latency performances, lectures and masterclasses between Eastman community members and musicians across the world.

Just outside Hatch Hall is the atrium of the East Wing, which houses an RPO gift shop and a large box office, as well as the crown jewel of the East Wing - a glass sculpture titled "Blue and Gold Chandelier," built specifically for the space by Dale Chihuly, a world-renowned glass sculptor. The chandelier highlights the University colors and serves as the centerpiece for Wolk Atrium at 19 feet high and 11 feet wide. It contains over 1,300 glass elements and weighs just shy of 1.5 tons.

General Tips and Information for Ushers

- There are two pianos in residence at Hatch Hall - however, only one should generally be onstage at any given time. The other can be moved from the piano closet if needed.
- Extra chairs and stands are stored in the closet on the right side of the hallway leading to Kodak Hall's backstage area. It can be unlocked with key #35.
- The Hatch green room can be accessed from the backstage area *and* from Wolk Atrium. Generally, both doors stay locked at all times and can be propped open if needed. *Do not* leave the green room open and unsupervised for any length of time.
- Extra supplies for the green room may be found in the Coat Check room near the Swan St. doors (unlocked by key #95). Tables for receptions can also be found here, as well as the lighting panels for Wolk Atrium and the Chihuly chandelier.

Disabled Patron Seating

There is one roll-up wheelchair spot in row K, at the back of the center section of seats. The seat next to it should be reserved for anyone accompanying the patron using a wheelchair. At the ends of several rows in the center section there are transfer seats similar to those found in Kodak and Kilbourn halls. They can be identified by the wheelchair icon on the armrest or the aisle-facing side of the seat itself.

Full House Procedures

For any general admission concert, the balcony doors should be locked while the house is open.

As the clicker count reaches 175, temporarily close the hall and let patrons inside find open seats.

An usher should be inside the hall while this happens to seat patrons. Remaining patrons should be allowed in party-by-party to fill all other empty seats on the ground floor - this will be facilitated by radio communication with your inside usher! Once all orchestra level seats are filled, open the balcony doors and send an usher upstairs to help the remaining patrons find seats. Once every seat on both levels is filled, no one else should be allowed to enter - there is no standing room in Hatch Hall.

The concert procedures for Hatch Hall are similar to the procedures in Kilbourn Hall - please refer to the checklists in the Kilbourn hall section for specific information.

OTHER TIPS + INFORMATION

- ECMS events are run just like any other event with a few exceptions:
 - The green room is generally not open for ECMS events.
 - Students should come onstage from the house, not from backstage. The only exception may be for ECMS senior recitals.
 - Videotaping is allowed at ECMS events, but parents must abide by the rules outlined earlier in this document.
- Always be communicative! *Never* hesitate to reach out to the House Manager if you ever have a question about your job, a hall, an event, or anything related to being an HU.
- Be ultra-professional at all times, even at low-key events. No matter what, the performer(s) and your usher(s) are counting on you to get things done!
- Always take managing your crew seriously. The ushers you work with look to you as an example of appropriate, professional behavior on the job, especially early in the year when many ushers are working their first gigs with the Concert Office. Be kind to your crew, but firm when needed.
- In the event that you need to reprimand an usher at an event, be respectful but serious - *never* reprimand an usher in front of patrons *or other ushers*. If there is a severe infraction or you notice a consistent pattern of inappropriate behavior, do not hesitate to reach out to the House Manager and share your concerns.
- You will never be scolded for contacting a House Manager or staff member about an incident that turned out to be unimportant. Keep detailed records of what goes on at your events, and never hesitate to let the House Manager know of *anything* out of the ordinary!