



**ARIZONA OPERA**

**Chorus Handbook**

**2003-2004 SEASON**

**August, 2003**

# CHORUS INFORMATION SHEET

Arizona Opera (the "Employer") is a professional non-profit organization, a leading part of Arizona's cultural life for over 30 years. Choristers are represented by the American Guild of Musical Artists, Inc. (AGMA), the labor organization of men and women who create America's operatic, choral, and dance heritage. Choister work rules, compensation, and personnel policies are contained in the current Agreement between AGMA and Arizona Opera. Professional conduct and behavior is expected from all production participants.

1. Employer will make complimentary tickets available to Choristers for performances in which they appear as availability permits. Choristers may buy an unlimited amount of tickets for any performance at a 20% discount. Tickets must be purchased no later than noon on the Wednesday before opening night.
  2. Choristers must sign in at all rehearsals and performances to which they are called. If more than one is scheduled on a given day, you must sign in for each one.
  3. All rehearsals are closed to the public. Members of the board, staff, media, students, and corporate sponsors may be in attendance only as invited by Arizona Opera.
  4. Most preliminary staging rehearsals are held at the Ashby Lohse Rehearsal Studio at the Company's Tucson location, 3501 North Mountain Ave, just south of Prince Road.
  5. Technical rehearsals, dress rehearsals, and occasional staging rehearsals are held at the Tucson Convention Center Music Hall and Phoenix Symphony Hall. Enter at the stage door and sign in on the Call Board.
  6. If you cannot attend a rehearsal you must inform the Company and Stage Management as soon as possible and turn in a completed absence sheet to Stage Management or the Chorus Secretary. Excused absences are permitted only for reasons as described in the AGMA-Arizona Opera Agreement. The Company may ask you to document your absence
  7. All rehearsals start on time. Please be punctual for all your rehearsals.
  8. Performers are not allowed in the Front of House area at any Orchestra Dress rehearsals or performance.
  9. All Music and text shall be memorized by the last music rehearsal with the Chorus Director, prior to the staging rehearsals.
  10. Choristers are expected to attend costume/wig fittings as scheduled by wardrobe and stage management. This service shall be compensated at the rate of one (1) hour rehearsal pay rate if Chorister is required to appear outside the time of scheduled rehearsals. Should a Chorister arrive more than 15 minutes late for a scheduled fitting, or at a time other than the time scheduled, compensation is at the at the discretion of Employer and depending upon circumstances. If you are unable to attend a scheduled fitting please call the wardrobe department to reschedule your appointment 520-293-4336 x 116.
  11. Use of video and audio recorders is forbidden during staging rehearsals and performances.
  12. Choristers shall not wear perfume or cologne at performances or rehearsals.
  13. The chorus is invited to a reception following the opening night performance. A small fee may be charged.
  14. Any Chorus member who arrives to rehearsals or performances under the influence of alcohol or drugs, or is found consuming either, will be asked to leave. Please refer to the following Drug and Alcohol policy.
  15. Arizona Opera strives to create a comfortable working environment for all employees. Please refer to and be familiar with the Harassment and Sexual Harassment Policy below.
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## ARIZONA OPERA DRUG AND ALCOHOL POLICY

Arizona Opera prohibits the use, possession of and being under the influence of illegal drugs or alcohol on Company premises or while engaged in Company Business, except that moderate consumption of Alcohol may be authorized for business and entertainment purposes. In conjunction with this prohibition, Arizona Opera has issued a comprehensive drug testing policy, which is posted at all company offices. Failure to comply with this policy, including testing positive for prohibited substances or refusing a drug test, may result in discipline, up to and including discharge.

### Drug Testing Policy

Arizona Opera Company (The Company) has the responsibility to all of its employees to provide a safe workplace and a responsibility to the public to ensure that their safety and trust in the Company are protected. Therefore, the Company prohibits the following behavior by employees while on Company premises or performing Company business at any location

- Use of illegal drugs or prescription drugs obtained illegally
- Abuse of legal (prescription or over-the-counter) drugs or alcohol
- Sale, purchase, transfer, manufacture or possession of controlled substances
- Arrival for work, or working under the influence of an illegal drug or alcohol.

"Under the influence" means the presence of an illegal drug, alcohol or controlled substance in the hair or body fluids at levels of detection above the lowest cutoff levels established by the analytical methods of the Company's testing laboratory.

Violation of this policy will result in reassignment, discipline or discharge, or the Company, in its sole discretion, may allow an employee who tests positive for drugs or alcohol a single opportunity to complete an approved rehabilitation program. Employees who fail to complete such a rehabilitation program or who test positive a second time will be discharged.

A drug screening test can be an effective means by which to identify those in need of counseling, treatment, or disciplinary action. The Company's drug testing program is intended to supplement, not replace, other means by which the use of drugs or alcohol can be detected. The Company reserves the right to engage in other means to detect the use or possession of controlled substances such as workplace searches.

Procedure:

Drug tests of job applicants and all employees will occur as outlined below.

- 1) All job applicants to whom a job offer has been made may be required to undergo a drug test before hiring is final. An applicant who tests positive will not be eligible for hire.
  - 2) Drug Testing of employees may be conducted under the following circumstances:
    - When an employee's supervisor has a reasonable suspicion that the employee is intoxicated or has used drugs or alcohol. "Reasonable suspicion" is based on articulated observations sufficient to lead a prudent supervisor to suspect that the employee is impaired or under the influence of drugs or alcohol (including, but not limited to, slurred speech, inability to walk a straight line, erratic behavior, etc.)
    - When an employee is found in possession of a suspected controlled substance or alcohol or when suspected illegal drugs are found in an area controlled or used exclusively by the employee, such as an employee's locker, desk, or workplace
    - Following an accident or incident in which safety precautions were violated or unusually careless acts were performed
    - As part of a routine testing program instituted as a result or prior disciplinary action against the employee or as part of a rehabilitation program related to the use of drugs
    - When an employee is assigned to a customer work site where testing is required by law or agreement
    - On a random basis
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- 3) Refusal to submit to drug testing procedures or failure to cooperate with the implementation of this policy and the company's efforts to maintain a drug free workplace may result in discipline, up to and including discharge.
- 4) Drug urine screening tests will be conducted at Company expense during work hours at a certified laboratory designated by the Company. Transportation of employees to and from the testing site will be provided, also at Company expense. Medical personnel will collect test samples with due regard for employee privacy and an initial enzyme multiplied immunoassay test (or comparable test) will be conducted on the sample. Initial positive results will be confirmed by gas chromatography mass spectrometry or an equally reliable testing method. Test results of the Company designated laboratory are considered final.
- 5) Drug tests may screen for the following substances or the metabolites: alcohol, amphetamines, barbiturates, benzodiazepines, cannabinoids, cocaine, methadone, opiates, propoxyphene, phencylidine, and methaqualone. Employees tested should notify the laboratory personnel of information that could affect results, including identification of currently or recently used prescription drugs.

**Confidentiality:**

One designated personnel in the Company will receive all reports of test results. This person will notify only those Company employees or agents who have a need to know about test results. Individuals tested may, upon request, receive a copy of their test results. Information regarding test results will not be provided to any other persons without the written consent of the individual tested, except as allows by law.

**Use of Results:**

The Company will take action on a confirmed positive result only after receiving a report from its designated testing laboratory. Detection of controlled substances or alcohol is grounds for immediate dismissal of an employee or withdrawal of a hiring offer. Upon request, the employee or applicant will be given an opportunity to explain, in a confidential setting, a positive result, and the presence of any drug in his or her system, and to substantiate the explanation with medical evidence.

In keeping with Company philosophy, every effort will be made to help the employee deal with a drug or alcohol problem. However, if this effort fails or is inappropriate under the circumstances, then appropriate disciplinary action will be instituted. The Company reserves the right to impose discipline, including discharge, on any employee who violates this policy.

Any disciplinary decision will be communicated in writing to the employee and will be accompanied by a copy of the test results.

12. Arizona Opera strives to create a comfortable working environment for all employees. Please refer to and be familiar with the following sexual harassment policy.
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## Policy Prohibiting Harassment and Sexual Harassment

Arizona Opera is committed to maintaining a work environment that is free of discrimination. In keeping with this commitment, unlawful harassment of our employees by anyone, including any supervisor, co-worker or third party will not be tolerated. Harassment consists of unwelcome conduct, whether verbal, physical or visual that is based on a person's race, color, national origin, religion, age, sex, gender, or disability. Harassment, which affects job or benefits, interferes with an individual's work performance, or creates an intimidating, hostile or offensive work environment are considered cause for dismissal.

Harassment may include derogatory remarks, epithets, offensive jokes, the display or circulation of offensive printed or visual material or offensive physical actions. Sexual harassment deserves special mention. Unwelcome sexual advances, requests for sexual favors, or other physical verbal or visual conduct based on sex constitutes harassment when (1) submission to the conduct is required as a term or condition of employment or is the basis for employment action, or (2) the conduct unreasonably interferes with an individual's work performance or creates an intimidating, hostile, or offensive workplace. Sexual harassment may include sexual propositions, innuendo, suggestive comments, sexually oriented joke or teasing, or unwelcome physical contact such as patting, pinching or brushing against another.

All Company employees are responsible for helping to enforce these policies against harassment. Any employee who has been victim of prohibited harassment or who has witnessed such harassment must immediately notify their supervisor so the situation can be promptly investigated and remedied. If it is the supervisor who is responsible for the harassment or reporting the situation to the supervisor fails to remedy the situation, complaints of harassment must immediately be reported to the Director of Artistic Administration or the Director of Business and Finance and/or the General Director. It is the Company's policy to investigate all harassment complaints thoroughly and promptly. To the fullest extent practicable, the Company will maintain the confidentiality of those involved. If an investigation confirms that harassment has occurred, the Company will take corrective action, which may include discipline up to and including immediate termination of an employee. The Company also forbids retaliation against anyone who has reported harassment or who has cooperated in the investigation of harassment complaints.

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# BACKSTAGE RULES

1. The Stage Manager along with his/her designated assistants have final authority anywhere backstage (this includes hallways, rehearsal halls and common areas).
  2. At no time are you allowed on stage without the consent of the Stage Manager. The Stage Manager will give you "stand-bys" and call you to the stage. Choisters are responsible for their entrances. It is important that you pay attention to any announcements made on the theater intercom while backstage.
  3. Hallways in the dressing room area must be kept clear and quiet during running of show to facilitate traffic necessary in the performance.
  4. The immediate backstage area is a "NO NOISE ZONE". The production staff relies on verbal communication for many cues, plus sound carries quite easily into the house.
  5. The dressing room is a shared area. Please be considerate of your colleagues space and "need" to focus quietly prior/during show. Vocalizing should be curtailed once the performance or rehearsal begins.
  6. Performers must be aware of their visibility to the audience while waiting in the wings for entrances. Sightlines are taped on the floor to assist you. General rule of sightlines: If you can see the audience, they can see you!
  7. Chorus Dressing Rooms are clearly marked MALE and FEMALE. Please use yours.
  8. Performers should try and avoid "un-staged" bumping of scenery and curtains.
  9. Unless staged, access from one side of stage to the other, must be through the outside crossover passage. Please observe silence while using crossovers during rehearsals and performances. In the Tucson Music Hall cross under, all noise is heard in the orchestra pit and audience.
  10. Guests of choristers and supers are not allowed in dressing rooms at any time, and are not allowed anywhere backstage until the completion of performance or rehearsal.
  11. Costumes may not be worn outside the backstage, dressing room or performing areas, except in the immediate vicinity of the theater's loading dock, or as permitted by Employer.
  12. Smoking is not permitted in or around costumes at any time, unless done on the Main Stage as part of the actions of an opera. The entire backstage area of the Tucson Convention Center Music Hall and the Phoenix Symphony Hall is a NON SMOKING AREA.
  13. Food and drink, except water, may not be consumed by Choisters while in costume unless costumes are covered, or done while on the Main Stage as part of an opera.
  14. After removal of costumes, performers shall hang all costumes on the racks provided by Employer. All costume jewelry must be placed in its container and stored with shoes in the assigned "ditty bag." Laundry shall be placed in containers supplied by Employer.
  15. Despite what you may have done in some other company, here you're a Chorister, not a dancer, and you are required to wear underpants of some sort.
  16. Performers are encouraged not to bring valuables to the rehearsal or performance venue. Employer shall provide secure storage for small personal items (wallets, keys, purses, wedding rings, etc.) whenever performers are required to be in costume.
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## Glossary Of Terms

| General Stage Terms            |   |
|--------------------------------|---|
| Apron                          | The part of the stage in front of the proscenium  |
| Backstage                      | The entire area behind the curtain line: stage, dressing rooms, Green Room, etc., including any part of the stage outside the acting area during a performance.   |
| Blackout                       | Sudden extinguishing of the lights at the end of a scene.   |
| Blocking/Staging               | The movement of the actors in the acting area.  |
| Call Board                     | The bulletinboard for the entire cast. The cast sign-in sheet and notes from the director or stage manager will be posted on the Call Board.  |
| Call Time                      | The time, determined by Employer, that a Chorister must be present to perform a Service at a specified venue.   |
| Call to Places                 | The time Choristers are required by Employer to be on the Main Stage for Performance.   |
| Cue                            | A signal in dialogue, action, or music for an actor's/singer's action or speech or a technician's duty backstage.   |
| Curtain Line                   | An imaginary line across the stage which marks the position of the house curtain when it is closed.   |
| Deck                           | The stage surface   |
| Downstage                      | While on stage, the direction toward the house  |
| Crossover                      | The need to go from one side of the stage to the other during a performance, through a designated crossover passage.  |
| Cyclorama or "Cyc"             | The huge seamless backing sheet of material (usually white or sky blue) located upstage behind the set. Do not use the area upstage of the cyc as a crossover.  |
| Green Room                     | A room backstage for rest or preparation before the show or between scenes.   |
| "Heads"                        | A call given when scenery is being flown in or when the house curtain is closing. All cast members who are on the stage at the time are expected to look up and clear the area should they be in the way. |
| House                          | The auditorium and the front of the theatre, excluding the stage and backstage area.  |
| Leg                            | Black cloth hung to conceal backstage from the audience (located in the wings.)   |
| House or Main or Grand Curtain | The red velour curtain located at the proscenium  |
| "Places Please"                | Signal given by the stage manager to the cast for taking their respective positions prior to the rise of the curtain.   |
| Prop Table                     | Tables offstage where props are kept. Cast members obtain props from a set place on the prop table at each performance, and return props they carry off stage to the prop table.                          |
| Proscenium                     | The "frame" of the opening which separates the stage from the audience.   |
| Rake                           | Inclined platform built on the deck, to give the audience an easier view of on-stage action.  |
| Stage Right                    | While standing on stage facing the house, to the actor's right.   |
| Stage Left                     | While standing on stage facing the house, to the actor's left.  |
| Tableau                        | Cast members who finish a scene or act, freeze in position prior to the curtain opening during applause. The curtain immediately closes with the cast members still in position.                          |
| Upstage                        | While on stage, the direction away from the house.  |
| Video Monitors                 | Closed-circuit monitors showing conductor, placed strategically in the wings and in the pit. They are for the benefit of all performers and access must be kept clear at all times.                       |
| Wings                          | Space stage right and stage left outside the acting area and sight lines of the audience.   |

**Personnel and Agreement Terms**

|                                |   |
|--------------------------------|---|
| Agreement                      | The contractual agreement between AGMA, Inc. and Arizona Opera setting work rules, compensation, and personnel policies for Choristers. The current Agreement is effective through the 2003-04 Season.                                    |
| Availability Report            | Written communication from Incumbent Chorister to Employer indicating the Productions in an upcoming season for which the Chorister is available.   |
| City of Origin                 | A Chorister's declared domicile of either Phoenix or Tucson, Arizona.   |
| Contract                       | AGMA'S standard individual Contract for Employment, binding on Employer and Chorister.  |
| Grievance                      | Any dispute, claim, or difference between the Employer and a Chorister or AGMA arising out of the terms of this Agreement, or any claim by one or more Chorister or by AGMA that the Employer has engaged in improper employment actions. |
| Individual Offer of Employment | Non-binding offer of engagement for one or more Productions made by Employer to potential Chorister.  |
| Letter of Probation            | A written communication from Employer notifying Chorister of Probationary Status, and the reasons therefor.   |
| Main Stage                     | A theater stage upon which an opera Performance will be presented.  |
| Notice of Non Re-Engagement    | A written communication from Employer notifying an Incumbent Chorister that they will not be re-engaged for a subsequent season.  |
| Production Credit              | Affirmation that a Chorister has satisfactorily completed all their obligations for a given Production.   |
| Production                     | All the activities in preparation for and Performance of a specific opera.  |
| Role                           | A Lead, Feature, Solo, Chorus Bit, or Mute Bit part, as defined by AGMA Schedule C.   |
| Season                         | The period between July 1 of a calendar year and June 30 of the succeeding calendar year.   |
| Service                        | Any event, including any rehearsal, Performance, Photo Opportunity, or Costume/Wig Fitting, where a Chorister is required to be in attendance at a time and place specified by Employer.  |
| Verbal Warning                 | A formal warning by Employer to Chorister, part of the progressive discipline process..   |
| Written Warning                | A formal warning by Employer to Chorister, part of the progressive discipline process.  |

| <b>People and Groups</b>    |  |
|-----------------------------|--|
| Advisory Committee          | A committee consisting of three representatives of AGMA-AZ and three representatives of Employer. AGMA-AZ representatives shall be the AGMA Delegate and the Vice-Stewards from each city. Employer representatives shall be the Director of Artistic Administration, the Chorus Master, and the Production Manager.         |
| AGMA-AZ or AGMA-Arizona     | The organization of AGMA Choristers in Arizona, which elects the AGMA Delegate and a Vice-Steward from each city, and otherwise meets to address issues of interest and concern to its members. AGMA-AZ is recognized to be an important informal body, but has no standing as a union local or other official unit of AGMA. |
| AGMA Chorister              | A Chorister who is a member in good standing of AGMA.  |
| AGMA Delegate               | The primary liaison between AGMA and Employer, an AGMA Chorister duly elected by AGMA-AZ members and approved by AGMA.   |
| AGMA Representative         | An AGMA Chorister, other than the AGMA Delegate, appointed by AGMA or by AGMA-AZ as its representative for a specific Service.   |
| Affected Chorister          | Any Chorister who is called for a particular Service.  |
| Artistic Team               | Employer's General Director, Artistic Director, Principal Conductor, Director of Artistic Administration, Chorus Master, and Coach/Accompanist.  |
| Choristers in Good Standing | Those Choristers deemed suitable for casting on the basis of work performance and/or audition, and who are not currently on Probation.   |
| Choristers on Probation     | Those Choristers who have been formally placed on probation and notified of deficiencies in their work performance or vocal quality under the provisions of Article 18 of this Agreement.  |
| Chorus Secretary            | One or more AGMA Choristers appointed by the Advisory Committee for to perform a defined set of administrative duties for all Chorus Services that are part a specific opera Production.   |
| Core Chorister              | Those Choristers who attain and maintain Core Status as set out in Article 12 of the Agreement.  |
| Incumbent Chorister         | Those Choristers who were engaged by Employer in its most recent Season.   |
| Stage Management            | The Stage Manager and Assistant Stage Manager(s) appointed for an opera production.  |
| Theater Authority           | An organization created by the Associated Actors and Artists of America, the umbrella group to which AGMA belongs, which oversees members' performances at charitable events.  |

| <b>Services</b>        |  |
|------------------------|--|
| Costume or Wig Fitting | Service required by Employer to ensure appropriate fit of costume and wigs for a production.   |
| Dress Rehearsal        | Any rehearsal where Choristers are required to appear in costume, with or without makeup or wigs, and participate in a complete rendition of an opera on the Main Stage, with set and technical elements.  |
| Musical Rehearsal      | A preparatory rehearsal of Choristers at which some or all of the music for an opera is rehearsed, with no staging, set, or technical elements, and with or without principal singers. Sitzprobes and Wandelprobes are Music Rehearsals.                                 |
| Performance            | A complete rendition of an opera, with all singers, costumes, makeup, wigs, sets, and technical elements, before a paying audience, excluding any Dress Rehearsals.  |
| Photo Opportunity      | An event at which Choristers may be called to appear in or out of costume, wigs, and makeup, for the purpose of obtaining publicity or archive photos.   |
| Production Rehearsal   | Any preparatory rehearsal led by the conductor or stage director of an opera, under the oversight of Stage Management. Staging Rehearsals, Sitzprobes, and Wandelprobes are Production Rehearsals.   |
| Run-Through            | A Staging Rehearsal at which the opera is run from start to finish, with principal singers and some set and technical elements, but no costumes or makeup.   |
| Sitzprobe              | Literally "sitting rehearsal," a Musical Rehearsal of an entire opera with orchestra and principal artists.  |
| Staging Rehearsal      | A preparatory rehearsal including Choristers at which some or all of the blocking and movement for an opera is rehearsed, with or without set or technical elements, and with or without principal singers. Tech Rehearsals and Dress Rehearsals are Staging Rehearsals. |
| Tech Rehearsal         | Any rehearsal where Choristers participate in partial or complete rendition of an opera on the Main Stage, with set and technical elements.  |
| Wandelprobe            | Literally "leisurely walking rehearsal," a Musical Rehearsal an entire opera with orchestra and principal artists, conducted on the Main Stage, with no costumes, makeup, or wigs, and limited or no set and technical elements.   |

# Contact List

| <b>Role</b>                         | <b>Name</b>    | <b>Phone</b>                                 | <b>EMail</b>               |
|-------------------------------------|----------------|--|----------------------------|
| Director of Artistic Administration | Tom Wright     | 520-293-4336                                 | tom@azopera.com            |
| Chorus Director                     | John Massaro   | 623-878-3818 (home)                          | jmass3856@aol.com          |
| Production Manager                  | Polly Monroe   | 520-293-4336 x14<br>520-661-6180 (mobile)    | polly@azopera.com          |
| Tucson Admin. Assoc.                | Blaine Daniels | 520-293-4336                                 | blaine@azopera.com         |
| Phoenix Admin. Assoc.               | Erin Heike     | 602-266-7464 x300                            | erin@azopera.com           |
| Wardrobe Supervisor                 | Carie Kunz     | 520-293-4336 x34                             | carie@azopera.com          |
| Wig/Makeup Supervisor               | Sarah Fried    | 520-293-5137 (ofc)                           | sarah@azopera.com          |
| AGMA-Arizona Delegate               | John Cleveland | 602-867-4461 (home)<br>602-261-8392 (ofc)    | john.cleveland@phoenix.gov |
| AGMA-Arizona Phoenix Vice-Steward   | Bob Altizer    | 480-940-8589 (home)<br>480-203-9078 (mobile) | altizer@cox.net            |
| AGMA-Arizona Tucson Vice Steward    | Stan Kruggel   | 520-577-3800 (home)<br>520-327-6831 (ofc)    | saz95604@allstate.com      |

## **Web Sites**

Arizona Opera: [www.azopera.com](http://www.azopera.com)  
Chorus Information: [www.basysconsulting.com/AOC/](http://www.basysconsulting.com/AOC/)  
Chorus Roster: [www.basysconsulting.com/AOC/AOC\\_Roster.html](http://www.basysconsulting.com/AOC/AOC_Roster.html)  
AGMA: [www.musicalartists.org](http://www.musicalartists.org)  
Union Plus Benefits for AGMA Members: [www.unionpriv.org](http://www.unionpriv.org)

## **Mailing Lists**

Choristers and Chorus Master: [aocoro@basysconsulting.com](mailto:aocoro@basysconsulting.com)

## **Arizona Opera Offices**

4600 North 12<sup>th</sup> Street, Phoenix AZ 85014  
Office: 602-266-7464, Fax: 602-266-5806

3501 North Mountain Avenue, Tucson AZ 85717  
Office: 520-293-4336, Fax: 520-293-5086

## **Performance Venues**

Phoenix Symphony Hall, 225 East Adams Street, Phoenix  
Main: 602-262-6225, Backstage Pay Phone: 602-257-9921

Tucson Convention Center Music Hall, 260 South Church Street, Tucson  
Main: 520-791-4101, Backstage Pay Phone: 520-622-9924

## **Music Rehearsal Venues**

Shepherd of the Hills Congregational Church, 5524 East Lafayette Blvd., Phoenix 85018  
Main: 602-840-3130

St. Phillip's in the Hills Church, 4440 North Campbell Avenue, Tucson 85718  
Main: 520-299-6421

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