



Joel Revzen, General and Artistic Director

ARIZONA OPERA

Chorus Handbook

2007-2008 SEASON

CHORISTER RESPONSIBILITIES FROM THE AGMA AGREEMENT (Abridged)

A. Attendance

1. CHORISTER shall attend all scheduled Services. It shall be the CHORISTER'S responsibility to arrive, sign in and be prepared to begin a Service promptly at the times called by the EMPLOYER. Once a chorister has signed-in he/she shall remain on the premises and shall leave only with specific authorization from EMPLOYER.

2. A CHORISTER will be excused from a Service due to circumstances that could not reasonably have been foreseen when the CHORISTER was engaged for an Opera Production:

- (a) personal illness or injury;
- (b) illness of a child, parent or mate;
- (c) death of mate, child or parent;
- (d) conflict with obligations of CHORISTER'S principal occupation;
- (e) EMPLOYER schedule changes with less than two weeks notice; and,
- (f) Factors beyond the reasonable control of CHORISTER, such as fire, accident, strikes, riot, acts of God, war, acts of terrorism, etc.

When a CHORISTER exercises his/her rights under this paragraph, EMPLOYER may require verification, documentation, or further explanation.

3. EMPLOYER may approve requests for excused absences for other legitimate reasons on a case-by-case basis. Such requests must be made in advance to the Director of Artistic Administration. These requests shall not be unreasonably denied.

4. Excused absences totaling three per production or 25% of the total number of rehearsals, whichever is less, will be considered grounds for review by the Director of Artistic Administration and possible release from a production.

5. Lateness to rehearsals of 10 minutes or more shall be calculated in quarter hour (1/4) increments and compensation will be adjusted accordingly. Three (3) or more instances of unexcused tardiness in a season may result in progressive discipline.

6. Unexcused tardiness and/or unexcused absences from a performance may be grounds for release from the production.

B. Change of Appearance Notification

1. EMPLOYER may request lengthening, shortening, or removal of CHORISTER'S hair for artistic or historical purposes. In such case, EMPLOYER will note specific requirements on the CHORISTER'S Individual Offer of Employment, noting the specific Opera Production or Opera Productions requiring the hair modification. A CHORISTER'S refusal to accede to such request may preclude participation in that Opera Production.

2. If EMPLOYER becomes aware of a requirement for CHORISTER change of appearance (such as hair modification) after Individual Offers of Employment have been made to CHORISTERS, EMPLOYER may request appropriate change of appearance if notification is given at least six weeks prior to the first rehearsal.

3. CHORISTER must advise EMPLOYER at least six (6) weeks in advance of the first staging rehearsal of any severe change (a clothing size of more/less) in CHORISTER'S physical appearance, such as loss or gain of weight, since the signing of the Standard Artist's Contract.

C. Musical Preparation.

It shall be the responsibility of the CHORISTER to obtain a score, supplied by the EMPLOYER, and prepare themselves as to music and text prior to the first musical rehearsal. Scores will be available no less than six weeks prior to the first music rehearsal for each production.

D. Memorization.

All music and text shall be memorized by the last music rehearsal with the Chorus Director, prior to the staging rehearsals. Failure to do so may result in progressive discipline.

F. Department.

CHORISTERS are expected to be familiar with, and to comply with, the Chorus Handbook, including all EMPLOYER policies set out therein. The Chorus Handbook will be prepared by EMPLOYER and approved by the Advisory Committee, and all CHORISTERS will be required to affirm that they have read and understood the Chorus Handbook at the time of signing their contract.

H. Reasonable Artistic Standards.

CHORISTER'S artistic and professional competence shall be evaluated on the basis of his/her work in performances as well as in rehearsals and in his /her chorus auditions.

COMPANY RULES, POLICIES AND PROCEDURES

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. Chorister work rules, compensation, and personnel policies are contained in the current 2004-2008 Agreement between AGMA and Arizona Opera. Professional conduct and behavior is expected from all production participants.

1. Choristers may buy an unlimited number of tickets for any performance of a production in which they are directly involved at a 25% discount. In addition, Chorus members may purchase tickets for any performance of any production in which they are not directly involved at a 25 % discount, provided that the total number of discounted tickets purchased for the run of the production does not exceed a number equal to two times the number of performances in that production. Further, if the Employer has tickets available for discount at 50% or complimentary tickets, the Employer agrees to notify all Choristers of this opportunity via e-mail. Employer will make these special discounted or complimentary tickets available to Choristers regardless of their direct involvement in the production. Discounted 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. Please note the call time or the time you arrived (whichever is later) and initial. Once you have signed in, you must remain on the premises. You may attend music rehearsals in the other city.
3. All rehearsals are closed to visitors, including family, friends, and even other choristers who are not in the current production. 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 Chorus Secretary (who will inform 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 (listed on page 2 of this handbook). The Company may ask you to document your absence.
7. Performers are not allowed in the Front of House area at any Orchestra Dress rehearsals or performances.
8. 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 may not be paid that Chorister at the discretion of Employer and depending upon circumstances. A Chorister who misses a scheduled costume fitting completely, and does not provide advance notice of the missed call, may be required to come early to, or remain after, a scheduled rehearsal, without pay, to make up the missed call. If you are unable to attend a scheduled fitting please call the wardrobe department to reschedule your appointment 520-293-4336 x 416.
9. Use of cameras (including those on cell phones) video and audio recorders is forbidden during staging rehearsals and performances. Audio recorders are permitted during chorus-only musical rehearsals.
10. Choristers shall not wear perfume or cologne at performances or rehearsals.
11. The chorus is invited to a reception following the opening night performance. A small fee may be charged.
12. Any Chorus member who arrives to rehearsals or performances under the influence of alcohol or drugs, or is found consuming either, may be summarily discharged. Please refer to the following Drug and Alcohol policy.
13. 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.
14. Choristers are expected to return all scores and other materials provided by the Employer by the final performance. Loss or damage to the materials will result in the replacement cost of the material to be deducted from the Chorister's last paycheck for the production. Markings may be made only in soft lead pencil. No highlighters will be used.
15. There will be a chorus warm-up / note session at half hour before every dress rehearsal and performance. Attendance at this warm-up is mandatory. Please organize your make-up and wig application accordingly. If you are wearing a wig, please be prepared to do your own pincurls to speed up the process.

BACKSTAGE RULES

1. The Stage Manager along with his/her designated assistants has 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. Choristers 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, and so the soloists can concentrate and prepare. If you do not want to stay in your dressing room, please go to the green room. **ABSOLUTELY NO LOITERING OR CONVERSATIONS IN THE DRESSING ROOM HALLWAY!**
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 to/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 crossunder passage, all noise is heard in the orchestra pit and audience.
10. Guests of choristers are not allowed in dressing rooms at any time, and are not allowed anywhere backstage until the completion of performance or rehearsal.
11. Only costumes, wigs and hairpieces furnished and/or approved by Employer may be worn. This includes stockings or tights, hats, accessories and shoes. Costumes may not be removed from the theater without permission from the company.
12. 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.
13. 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.**
14. Food and drink, except water, may not be consumed by Choristers while in costume unless express permission is given by Employer and costumes are covered, unless done while on the Main Stage as part of an opera.
15. 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.
16. 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.
17. You must follow the schedule of dressing and make-up as set by the company, and conform to the costume, make-up and wig design as specified by the company.
18. Costumes and wigs may only be altered by the wardrobe staff. If something does not fit right or is not comfortable, you must bring it to the attention of a dresser or wig person. Wigs will only be fitted or removed by costume staff. Any damage to costumes resulting from Chorister pulling, stretching, bending, twisting or otherwise attempting to “fix” a costume piece, including shoes, or a wig, may result in the Chorister being assessed a fee to replace that costume.
19. 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.

PAYROLL AND RELATED INFORMATION:

Pay Rates:

- Rehearsals:
 - Two hour minimum, third hour paid at regular rate, paid in 15 minute increments
 - Rehearsal pay is \$14.17/hr regular, \$21.26/hour overtime. Overtime rates will begin after three hours of rehearsal time, without a lunch or dinner break, or when choristers are required to rehearse more than six hours in one day. Overtime pay is payable in 15 minute increments.
- Performances:
 - From call time to release, \$136.19 per performance
 - Overtime is paid in 15 minute increments, starting 4-1/2 hours after call time, at \$52.39 per hour

Out-of-town Meal Allowance:

- Breakfast: \$7.50
- Lunch: \$10.50
- Dinner: \$19.00

Travel Compensation:

- Bus or van transportation for out-of-town choristers is provided by the company for staging rehearsals and performances.
Phoenix pickup: Ahwatukee Plaza, 51st Street and Elliot Road
Tucson pickup: Arizona Opera office, 3501 North Mountain Avenue
- If you indicate that you will use the van transportation, and you change your plans, you must notify the Chorus Secretary and the Company no later than 2 weeks prior to the date of departure. If you fail to do so and your change of plans results in a financial cost to the Company, you may incur a deduction of \$25.00 per round trip missed.
- You may drive your own car, but no mileage is paid for doing so if the company provides bus or van transportation. If the company does not provide transportation, and you drive your own car, you will be paid mileage at the prevailing IRS rate.
- Free parking near the theater for performance and dress rehearsals is provided in your home city only.
- Four (4) hours at straight-time rehearsal rate (\$56.68) is paid in addition to other rehearsal or performance pay for round trips between Phoenix and Tucson within a single day.

Payroll:

- Choristers are paid on AZ Opera's regular payroll dates, the 7th and 22nd of each month, for pay periods ending the last day of the previous month and the 15th of the month, respectively.
- You can have your paycheck directly deposited to a bank account; you may pick it up at the opera office; or you may have it mailed to your home.
- AGMA members will have working dues deducted (2% of gross), but not regular (annual) dues or initiation fees.

Out-of-Town Housing:

- The company provides housing for out-of-town choristers at these locations:
Phoenix choristers in Tucson: Hotel Arizona, 181 W Broadway Blvd, 520-624-8711
Tucson choristers in Phoenix: Wyndham Phoenix, 50 E Adams 602-333-0000
- You may share a room with another chorister at no charge, or request a single room for which a charge of the difference between the single room rate and the double occupancy rate will be deducted from your performance pay. The cost of a single room for 07-08 is as follows
 - Wyndham: \$36.43 per night
 - Hotel Arizona: \$31.32 per night for October and November
\$39.16 per night for January through April
- You must indicate on your housing and transportation form whether you will need hotel accommodations, and your room preferences. Your failure to provide this information will release the company from the obligation to make hotel arrangements for you. If you fail to use the accommodations you requested, you will be responsible for the actual cost incurred for the room reserved, unless your failure to do so is caused by one of the factors warranting an excused absence from rehearsal. If you need to cancel a room reservation, please contact Polly Monroe directly.

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
- 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, phencyclidine, and methaqualone. Employees

tested should notify the laboratory personnel of information that could affect results, including identification of currently or recently used prescription or nonprescription drugs.

Confidentiality:

One designated person 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 the 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 allowed or required 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 test 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.

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, sexual orientation, 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 jokes 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 a 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 Human Resources Department 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 employment. The Company also forbids retaliation against anyone who has reported harassment or who has cooperated in the investigation of harassment complaints.

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 bulletin board 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.
Crossover	The need to go from one side of the stage to the other during a performance, through a designated crossover passage.
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.
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.
Deck	The stage surface
Downstage	While on stage, the direction toward the house
House or Main or Grand Curtain	The red velour curtain located at the proscenium
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.)
"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 collectively bargained contractual agreement between AGMA and Arizona Opera setting work rules, compensation, and personnel policies for Choristers. The current Agreement is effective through the 2007-08 Season.
Availability Report	Written communication from Chorister to Employer indicating the Opera 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 AGMA, as representative of Choristers, arising out of the terms of the Agreement, or any claim by one or more Choristers under Contract, that the Employer has engaged in improper employment actions, including claims of violation of public policy, or that the Employer has discriminated or is discriminating against a Chorister on the basis of sex (including sexual harassment), age, national origin, race, color, religion, nationality, disability or sexual orientation, as well as any questions or disputes regarding what constitutes compensable time, hours, work or overtime.
Individual Offer of Employment	Non-binding offer of engagement for one or more Productions or Chorus Ensemble engagements made by Employer to Chorister.
Letter of Probation	A written communication from Employer notifying Chorister of Probationary Status, and the reasons therefore.
Main Stage	A theater stage upon which an opera Performance will be presented.
Notice of Non Re-Engagement	A written communication from Employer notifying a Chorister that he or she will not be re-engaged for a subsequent season.
Performance Overtime	Overtime rates for an Opera Performance shall begin four and one-half (4 ½) hours after the Call Time.
Production Credit	Affirmation that a Chorister has satisfactorily completed their obligations for a given Opera Production or has been excused from his/her obligations for a given Opera Production as provided for in the AGMA Agreement.
Production	All the activities in preparation for and performance of a specific opera or variety of operatic selections, with or without costumes, make-up, wigs, sets and technical elements.
Rehearsal Overtime	Overtime rates for musical and production rehearsals shall begin three (3) hours after the call time.
Classification of Roles	Chorus Bits and Mute Bit parts, as enumerated by the AGMA "Schedule C – Classification of Roles" and defined by "Appendix I – Role Classification," and Ensemble Bits and Featured Supernumerary parts as defined in the AGMA Agreement. If Schedule C or Appendix I does not provide such enumeration or definition, AGMA and the Employer agree to negotiate the classification of those roles not classified.
Season	The period between July 1 of a calendar year and June 30 of the succeeding calendar year.
Service	Any event where a Chorister is required to be in attendance at a time and place specified by Employer.
Verbal Warning	A non-written warning by Employer to a Chorister, as part of the progressive discipline process.
Written Warning	A formal written warning by Employer to a Chorister, as part of the progressive discipline process.

People and Groups

Advisory Committee	A committee consisting of the AGMA Delegate or Representative, the Phoenix Vice-Steward, the Tucson Vice-Steward and the Chorus Master, the Director of Artistic Administration and the Company Manager representing the Employer.
AGMA Delegate	An AGMA Chorister elected by local AGMA members and approved by AGMA as its representative. The primary liaison between AGMA and Employer shall be the AGMA delegate.
AGMA Representative	A person, other than the AGMA Delegate, appointed by the AGMA delegate or by AGMA as its representative.
Affected Chorister	Any Chorister who is called by Employer for a particular Service.
Artistic Team	Employer's General Director, Artistic Director, Principal Conductor, Director of Artistic Administration, Chorus Master, and Coach/Accompanist.
Chorister 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.
Chorister on Probation	Those Choristers who have been formally notified of deficiencies in their work performance or vocal quality under the provisions of the AGMA Agreement.
Chorister	Those Chorus singers who are engaged by the Employer in its current season, and those who are on sabbatical leave as set forth in Article 19 of the AGMA agreement.
Chorus Secretary	One or more AGMA Choristers appointed by the Advisory Committee for each production to perform a defined set of administrative duties or services that are part of a specific Opera Production.
Core Chorister	Those Choristers who attain and maintain Core Status as set out in Article 12 of the AGMA Agreement.
Prelude Chorister	Those Choristers with one season appointments to the Prelude Chorus as set out in Article 13 of the AGMA Agreement.
Sabbatical Leave	A single season during which a Chorister declares he or she is not available to be cast in any Opera Production. Throughout Sabbatical Leave, the Chorister retains Core Status if it has been previously attained, and the benefits of such status continue upon Chorister's return the next 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.

Services	
Concert Opera Performance	A complete rendition of an opera with all singers and orchestra or other accompaniment, without costumes, make-up or wigs, and with minimal sets and technical elements, open to a paying audience and held at a publicly announced venue and specific time.
Costume or Wig Fitting	A Service required by Employer to ensure appropriate fit of costume and wigs for a production, for which a Chorister is called, not part of a regular rehearsal service.
Dress Rehearsal	Any rehearsal where Choristers are required to appear in costume, with or without makeup or wigs, and participate in a rendition of an opera on the Main Stage, with set and technical elements. These services shall be no less than two hours and shall end at the discretion of Employer.
Double Bill Performance	And Opera Performance consisting of two short or one-act operas (for example <i>Il Tabarro</i> and <i>I Pagliacci</i>), for which a single admission is charged.
Chorus Ensemble Performance	Any public or private performance by five (5) or more members of the Chorus, scheduled or authorized by the Employer and including solo or ensemble selections of any nature.
Concert Performance	A performance, for which the program consists of a variety of operatic selections.
Multiple Performance Day	Any day in which two separate Concert or Opera Performances of any type are scheduled at different times, such as afternoon matinee followed by an evening Performance.
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.
Opera Performance	A complete rendition of an opera, with all singers, costumes, makeup, wigs, sets, and technical elements, open to a paying audience, and held at a publicly announced venue and specific time.
Opera Production Rehearsal	Any preparatory rehearsal led by the conductor or stage director of an opera, under the oversight of Stage Management. Staging Rehearsals, Dress Rehearsals, Tech Rehearsals, Sitzprobes, and Wandelprobes are Opera Production Rehearsals.
Run-Through	A Staging Rehearsal at which the opera is run from start to finish, with principal singers.
Student Dress Rehearsal	A Dress Rehearsal to which a limited number of elementary school, secondary school, or college students, and chaperones or sponsors, are admitted and charged a nominal fee. For purposes of compensation under Article 16 of the AGMA Agreement, Student Dress Rehearsals are not considered Opera Performances
Sitzprobe	Literally "sitting rehearsal," a rehearsal of an entire opera with orchestra and principal artists.
Staging Rehearsal	A preparatory rehearsal, at which some or all of the blocking and movement for an opera is rehearsed, with or without a set, costumes or technical elements, and with or without principal singers. Technical Rehearsals and Dress Rehearsals are Staging Rehearsals.
Tech Rehearsal	Any preparatory rehearsal where Choristers participate in partial or complete rendition of an opera on the Main Stage, with set and technical elements. These services shall be no less than two hours and shall end at the discretion of Employer.
Wandelprobe	Literally "leisurely walking rehearsal," a rehearsal of 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

Role	Name	Phone	E-Mail
Director of Artistic Administration	Roberto Mauro	602-266-7464	rmauro@azopera.com
Chorus Director	Julian Reed	520-797-0362 (home) 520-444-0321 (cell)	reedjulian@aol.com
Company Manager	Polly Monroe	520-293-4336 x 413 520-661-6180 (cell)	polly@azopera.com
Production Stage Manager	Keri Muir	520-293-4336 x 405	keri@azopera.com
Tucson Admin. Assoc.	Audrey Caruthers	520-293-4336 x 402	audrey@azopera.com
Phoenix Admin. Assoc.	Anna White	602-266-7464 x 320	anna@azopera.com
Wardrobe Supervisor	Carrie Kunz	520-293-4336 x 416	carrie@azopera.com
Wig/Makeup Supervisor	Sarah Fried	520-293-4336 x 417	sarah@azopera.com
AGMA-Arizona Delegate	John Cleveland	602-867-4461 (home) 602-534-8303 (ofc) 602-561-9990 (cell)	john.cleveland@phoenix.gov coldoctor@cox.net

Web Sites

Arizona Opera: www.azopera.com

Chorus Website: <http://azoperachorus.com/>

Chorus Roster: <http://azoperachorus.com/chorusroster.html>.

Chorus Blog Site: <http://www.agmaaz.blogspot.com/>.

AGMA: www.musicalartists.org

Arizona Opera AGMA contract: www.musicalartists.org/Agreements/OperaContracts.htm

Union Plus Benefits for AGMA Members: www.unionpriv.org

Arizona Opera Offices

4600 North 12th 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, 75 North 2nd Street, Phoenix
602-534-9550 (backstage phone--emergency only)

Tucson Convention Center Music Hall, 260 South Church Street, Tucson

Main: 520-791-4101, Backstage Pay Phone: 520-622-9924

Music Rehearsal Venues

Phoenix: Herman & Sons Music Store, 15600 N. Scottsdale Road, (480) 990-8800

Tucson: Ashby Lohse Rehearsal Hall, 3501 North Mountain Avenue, (520-293-5086)