The Board of Governors

The National Officers

and

National Staff

of

AGMA

extend to members and friends everywhere

warmest greetings for the holiday season

and

best wishes for a

New Year of

health, peace and prosperity
Charges without substance: Pension Fund does not discriminate against dancers

by Sanford I. Wolff
National Executive Secretary

Commenting on current litigation is a difficult and sometimes dangerous endeavor. Whatever you say or write publicly, you must be aware your words may be twisted and turned into something you did not intend.

Nonetheless, it is necessary that I do review the lawsuit filed on behalf of nine members against the union executives and the Pension Trust Fund and its Trustees.

I cannot help, however, saying that I believe the charges to be without substance, that the dancers who let their names be used are ill-advised, and that I hope they are not spending much of their own money in this endeavor.

The claims, in essence, are that (a) the Pension rules discriminate against dancer members because dancers stop dancing professionally at an earlier age than singers stop singing; and, (b) the executives of the union discriminated against dancers because we did not negotiate contracts with dance companies that give the money contributed to the Pension Fund directly to the dancers, in some form or another, when the dancers stop dancing with a company.

The charges are groundless. There is no discrimination, either in fact or in law. Dancers are treated just as any member is by the rules, procedures and policies of the Pension Fund.

Pensions traditionally are for the Golden Years, when help is required. The fact is “there is Life after Dance!”

It is axiomatic that if pensions are paid out at an early age — the 30s and 40s — the dollar amount of the pensions would be quite small and probably meaningless when the need for financial assistance is greater, and income producing activities have ceased and a significant pension is unavailable.

In addition to pension benefits, AGMA also makes efforts in bargaining, and most times successfully, to achieve some “transitional” assistance for the dancer leaving a company by bargaining for severance or “exit pay.”

In fact, AGMA and three of the performing arts unions were organizers of and are substantial contributors to Career Transition for Dancers, Inc. That organization is available to all eligible professional dancers who have ended their careers in dance. The organization provides counseling and financial assistance for schooling and re-training for those dancers seeking a new career.

In addition, the National Dance Basic, the agreement negotiated with the majority of dance companies, and the contracts with most of the major companies, are negotiated so as to give the company of dancers the option of directing contributions by an employer on the dancers’ behalf, to the AGMA Pension Fund to a fund established by the company or to a savings and investment fund “custom-made” in the nature of what are known as 403(b) or 401(k) plans. Dancers have opted in some companies for such a plan.

The facts are that the union negotiators have been responsive to the desires of the dancers in all the companies in this regard.

It is well-known that:

(1) all proposals for contracts with the dance companies, including pension or other funds to which employers contribute, come from the dancers;

(2) in every instance a committee of dancers is active in actual negotiations;

(3) no agreement is ever presented for approval by the Board of Governors without the approval of the committee and the dancers in the company.

To say that the union executives have acted in a “discriminatory, arbitrary, or capricious” manner with regard to the dancers is sheer nonsense and lawyer’s puffery.

AGMA HOTLINES: EAST AND WEST

Call the AGMA Hotline (212) 247-0247, for news of auditions, services available, union business, fellowships, competitions, career assistance and health matters. The Hotline is available seven days a week, 24 hours a day and is updated regularly.

In addition, AGMA has a Hotline with SAG and AFTRA in San Francisco. The number is (415) 433-6266.
Sir Rudolf Bing directed New York’s Metropolitan Opera House for more than 20 years. Now he is 89 and not well, but Henry Butler looks back to the days of his wit and wisdom, when he was given to patting people on the head.

Sir Rudolf Bing is clearly no longer with us. Oh, he is alive, so to speak, in a nursing home, somewhere outside New York City. But his 89th birthday, January 2, prompted no celebration, and his name is never mentioned by the operatic world, neither in conversation nor in print. Certainly, his unique spirit has departed entirely from the opera house he so excitingly and combatively directed for more than 20 years.

They say he suffers from Alzheimer’s, and that may be true. It is just as possible, to anyone who knows him, that he is simply and supremely bored by the walls and the people who surround him and prefers not to grant them recognition. He is an autocratic man with carefully cultivated tastes—his memory has always been selective. He often had to search for the names of artists he had specifically engaged (“yes, you know, the boy with the baritone voice and that astonishingly ugly baby . . .”), or member of his hand-picked staff (“the girl . . . the one so good at forging my signature . . .”). Even the titles of his favourite operas escaped him (“French . . . all those girls at the sewing machines . . .”).

Deliberately, he remembered his successes and dismissed his reputed failures; he did the same for the work of his colleagues. When he was much criticized for hiring Jean-Louis Barrault to direct Carmen, he commented to the press: “What some consider M. Barrault’s ‘failure’ is, to me, far more interesting than the ‘successes’ of many other directors. That is why he is always welcome here, and they are not. This attitude, along with many other virtues, made him an ideal General Manager for the Metropolitan Opera, an unwieldy circus at best.

His style was to confer with conductors, directors, and designers, then leave them to do what was expected of them: excellence. He did sit in judgment at final dress rehearsals. While secretaries and assistants swirled about him, he offered his comments in a pleasant, unvarying tone, made slightly droll by his strong Viennese accent. Whether finding fault (“Mr. M . . . I assume those ballet girls are meant to be lascivious camp-followers to the soldiers. They do not seem comfortable nor familiar with that profession”), or offering praise (“I must congratulate you. The Metropolitan chorus looks like a group of totally natural, interesting people”), Sir Rudolf trusted the words alone to convey his message. (Once I did hear him shout, “For God’s sake, be still,” to a group ofattering, invited guests at a very exhausting dress rehearsal. It was sweltering summer, the then opera house had no cooling system, and we were trying to work. It is also the only time anyone had seen him in a short-sleeved shirt without a jacket. Everyone was appropriately stunned.)

When his presence and authority were genuinely needed, he was available—if one could be brief. While directing La Sonnambula, I sent word that I needed ten minutes of his time. Miss Sutherland’s third act costume was a disaster. Even the designer agreed. Redoing that little frock meant spending several thousand dollars, so we needed top echelon approval.

Sir Rudolf appeared. “What is the problem?” We simply pointed to the stage and a very unhappy, though patient, Miss Sutherland. He studied her for a moment. “Did we really do that? She looks like a haystack. We will certainly have to try again.” Waving to the diva, he headed back for his office. I caught up with him to thank him. He literally patted my head. “Always glad to be helpful, especially when you keep your word about needing me for only ten minutes.”

Accused of being cold, which he was not, he was merely austere. He would not, could not, gush verbally in that extravagantly manner, so dear to many in the theatre and opera; he went about his duties with consummate grace at carefully controlled temperatures. His disturbing wit, however, was irrepressible, though totally without malice. Feed him a line and he was compelled to top it. Often that was his downfall with the press; his jokes were solemnly written down and inappropriately quoted. He never bothered to correct the record. (Nor did he trouble to publicize his most elaborate jokes: being a “super” in his own productions. Did the conductor of the village band seem a familiar figure? Or the bewigged and breast-plated Imperial guard, or the sleeping coachman? No one in the opera house would betray his secret.)

When I made my debut with the company, directing La Fanciulla del West, I learned how quickly his wit could strike. Leontyne Price, Richard Tucker, and Norman Scott had to ride horses in the final scene. They were terrified, so I called a special rehearsal for singers, horses, handlers, and me. To lessen the tension, as they circled the stage, I began calling it as a horse race: “. . . and here comes lady Lee on the inside . . . no, Dickie is making his move for the rail . . . Scott is moving outside . . . he’s in the lead . . .!” As I babbled and the riders shouted, I heard that unmistakable voice behind me, saying, “Put your money on Tucker, Mr. Butler. He always wins.” Before he could disappear I mumbled an apology about lacking, perhaps, the dignity commensurate with the surroundings. “Dignity? Don’t worry. We own boxes of it, I’m sure, stored somewhere in a dusty room.”

“To tell the truth, sir,” I said, “I am a little surprised to find myself here.” Without missing a beat, he smiled and said, “But think how surprised we are to find you here.”

After he left the Met and wandered through the maze of academia at Brooklyn College, Sir Rudolf became a walking shadow, occasionally seen strolling alone in Central Park or lunching, monastically, in a drab coffee shop near Carnegie Hall. (He invariably ordered scrambled eggs, well done, dry wheat toast and tea.) Unexpectedly, he gave me a call. Columbia Artists Management, Inc. had invited him to create “special projects”: would I work with him on a production of Die Fledermäus. Of course I would.

We used seven soloists, no chorus, a piano, some furniture, and a box of props, but he was once again an entrepreneur—and a very youthful one. Auditions were a joy and a nightmare. Joyful because his comments to me were sharp and often hilarious; a nightmare for the young artists—we were not hiring “names”—when they came face to face with that gracious man and that prodigious legend. He delighted in many conferences about the style of the production (more cabaret than grand opera), the scenery (there was none), and the costumes (the singers provided their own).

Opening night in an obscure hamlet on Long Islan produced a Sir Rudolf as nervous as a debutante. He prowled the rear of the theatre, muttered to me and to himself, and literally ran backstage at the final curtain to congratulate the cast. They waited, like children, for that traditional “gush” of praise. Sir Rudolf Bing, lately of the Metropolitan Opera, said, “Ladies and gentlemen, I think we did this very well.” The king had spoken.

I miss the wry comments, that distinctive voice, and the rare taps on the head of genuine approval. I miss the opportunities to laugh with him. The opera house in Lincoln Center misses the presence of an entertaining and beneficent tyrant. As Shakespeare said of another majestic figure: “He was a man, take him for all in all, I shall not look upon his like again.”

HELP!

YOUR RELIEF FUND IS IN DESPERATE NEED. In the 1991 Membership Appeal which went to our 6,000 members, only 120 people responded, with contributions totalling $10,000.

We know these are "tighten-the-belt" times, but please don’t forget your colleagues in need. Their needs are now; yours may be tomorrow. We want the Fund to be there. AT OUR CURRENT LEVEL, WITHIN FIVE YEARS THERE WILL BE NO FUND.

We have been extremely careful with our monies. New criteria for giving have been introduced into policy. Every available agency for referral and support service has been investigated. WE ARE TRYING OUR BEST — PLEASE DO YOURS.

In 50 years of service to you, we have never asked you to give. It is only in these last three years that we have asked for your help. The results of our membership appeals in these years total $65,000. This represents contributions from only 500 AGMA members.

Imagine if every member were able to give the Fund only $10 each year. At that amount, the Fund would yield $60,000 annually. IF EACH PERSON GAVE $100, IT WOULD BRING THE FUND $600,000. THIS WOULD BUILD AN ENDOWMENT WITHIN FOUR YEARS THAT WOULD END OUR "BEGGING".

We greatly appreciate whatever you are able to give, and ask that you send your contribution in the enclosed return envelope with the form below.

THE AGMA EMERGENCY RELIEF FUND IS FOR YOU — YOUR INSURANCE AGAINST THE UNFORESEEN PROBLEMS OF THE FUTURE. PLEASE HELP YOUR COLLEAGUES AS WELL AS YOURSELF. WE NEED YOU!!!

From ____________________________

Street Address ____________________________

City, State, Zip ____________________________

(  ) My check made payable to the AGMA Relief Fund is enclosed.

(  ) Please charge this contribution to my credit card as follows:

(  ) Visa (  ) Mastercard (  ) American Express

Card # ____________________________ Exp. date: __________

(  ) My contribution is in honor of ____________________________

(  ) My contribution is in memory of ____________________________

(  ) Please notify the following person accordingly:

Name and address: (please print) ____________________________

Your gift is deductible for income tax purposes as a charitable contribution.

AGMA EMERGENCY RELIEF FUND
For Nearly 50 Years — Helping When No One Else Will
Applications are being accepted for Grace Bumbry Award to young singer

A $2,000 prize, the first to be offered in the Grace Bumbry Student Assistance Program, will be awarded in April 1992. Named in honor of Miss Bumbry, who celebrated the 30th Anniversary of her debut last year by giving a Carnegie Hall concert to benefit the AGMA Emergency Fund, the award is to help a promising young classical singer between the ages of 18 and 25 for a study grant to achieve his or her goals. The award includes $1,500 in cash and fully paid initiation fee for membership in the American Guild of Musical Artists.

How to apply for the award

Application forms may be obtained by writing to Nedda Casei, AGMA Emergency Fund, 1727 Broadway, New York, NY 10019. Completed forms, accompanied by a cassette recording of the applicant's singing and a letter of recommendation from a recognized voice teacher, must be received by February 1, 1992. Applicants will be advised if they are in the final competition which will be heard in a concert hall in various cities of the U.S. according to where there are qualified applicants.

Discount is offered to AGMA members for February Town Hall Concert Opera

The PALA Opera Association will present Rossini's La Donna Del Lago on Saturday, February 1, 1992. Tickets are $40, $30, $20 and $150 for the Champagne Benefit. PALA will contribute 20% of all receipts from AGMA members to the AGMA Emergency Relief Fund. Please call producer Elizabeth Falk at (212) 769-8760.

Second Annual Metropolitan Opera Chorus Bazaar

The Metropolitan Opera Chorus is holding its second annual MET Bazaar on March 31, 1992 to benefit the AGMA Emergency Fund. Last year's Bazaar resulted in a contribution of over $12,000, an amount which far exceeded their initial goal.

Again this spring, the Bazaar will include, among other features, a silent auction, a raffle, a sale of memorabilia, items from the archives of the MET and, of course, the famous bake sale. We look forward to a most successful and fun-filled event.

Dancers' Career Transition Workshop is set for January 17 in Los Angeles

Professional dancers in the Los Angeles area may participate in a free workshop, Managing Career Change in Today's World of Work, on Thursday, January 16, 1991 from 1-3 p.m. in the conference room of the Los Angeles local of the American Federation of Television and Radio Artists, 6922 Hollywood Boulevard.

The Workshop will be led by Elizabeth Campbell, Director Client Services for the New York-based Career Transition For Dancers, Inc. How to develop the knowledge and skills to handle a shift in careers will be examined, and a limited number of private counseling appointments with Ms. Campbell will be available to participants on Friday, January 17.

Registration for the free workshops is limited to 60 people on a first-come, first served basis. Participants must be members of a performing arts union or able to demonstrate significant work experience with a professionally recognized dance company. To enroll, call the New York office of Career Transition For Dancers, (212) 581-7043.

Deceased

Tracy Bennett
Robert Bishop
Anthony A. Bliss*
Skipp Buss
Richard Collins*
Betty Costa
Colleen Dewhurst*
Stephen Dickson
Desmond Doyle
Morgan Ensminger
Lucas Ernst
Eugenio Fernandi
John Field
Catherine Fitzgerald
Harlan Foss
Zino Francescatti
Robert Herman
Robert Irving*
Michael Korn*
Luigi Marchio
John Medeiros
Pamela Munson
Irina Nijinska*
John E. Radic
Jerry Rice
Anthony Santiago
Peter Saul
Lawrence Shadur
Olga Spessivtzeva
Steven Williams
John C. Wilson
Wardell Woodard
Edward A. Zujkowski

* Distinguished individual in related profession
National health insurance plan is AGMA's number one priority for soloists

It is a fact that soloists work at many different opera companies during the course of a year, and that most of them seldom, if ever, stay at one place long enough to receive health insurance coverage. That fact has prompted AGMA negotiators to make a national health insurance plan the number one demand in our present negotiations with opera companies nationwide.

Already the following companies have agreed to making contributions on behalf of soloists they engage in 1993: The Dallas Opera; The Florentine Opera Company; Greater Miami Opera Association; Houston Grand Opera; Mobile Opera Guild; Portland Opera Association, Inc.; San Diego Opera Association; Seattle Opera Association; Toledo Opera Association; The Washington Opera.

The companies have agreed to make contributions in an amount equal to five percent (5%) (not to exceed $1,000) of the gross compensation provided for in each solo artist's AGMA contract.

Dance companies are surviving during current financial crisis

by Alexander J. Dubé
Administrator for Dance

During the current crisis atmosphere in the performing arts and despite the continued cutbacks in federal and state funding, AGMA has been successful in negotiating continued increases and benefits for our members in many companies nationwide. In some cases, however, the news is not so good.

Due to budgetary cutbacks and restrictions, American Ballet Theatre has had to postpone its production of The Nutcracker.

Dance Theatre of Harlem is proposing a salary freeze for the 1991-92 season and a cutback in work weeks from 30 to 26 and we have requested the assistance of a federal mediator.

Ballet Chicago is still struggling. Management has asked for further concessions on behalf of the dancers in the form of a two-year plan, reducing the guaranteed number of work weeks from 33 to 29 with only two to be paid to the artists at the 91-92 rate. We have attempted to address and respond to management's plight in some instances against our better judgment. However, we must address the needs and desires of our members locally.

We have completed negotiations with The Joffrey Ballet. The administration is undergoing a complete overhaul and the new Executive Director, Robert Yesselman, formerly of the Paul Taylor Company, is now at the helm. Major achievements were reached in this new contract; improvements in supplemental unemployment benefits, per diem, overtime, concession, pension, overscale for artists with six or more years of seniority, medical reimbursement and two new provisions — a company therapist and exit pay. The artists voted unanimously to ratify this two-year agreement.

Milwaukee Ballet has, for the second year in a row, balanced its operating budget and the company had a profit of $98,000.

The Alvin Alley American Dance Theater earned its first operating surplus in five years.

The San Francisco Ballet just completed a critically acclaimed season in New York with wonderful sales at the box office.

The Martha Graham Dance Company, beginning the season without its founder, has performed at City Center to incredible box office and critical success. The company appeared at the Paris Opera House and AGMA has negotiated a videotape distribution deal on behalf of our members.

The Houston Ballet has started its 52-week 1991-92 season — 54 members, 46 weeks — the longest season of any AGMA company in this country.

The success of New York City Ballet's The Sleeping Beauty, will guarantee the company's box office for a spring-like Nutcracker season.

The Boston Ballet, just returning from a wonderful tour of Spain, has moved into a new building which houses the company and staff. We wish them well.

Story for sopranos

Vincent Canby, in the New York Times on August 14, 1991, reviewed In The Shadow of the Stars, a movie in which the stars are 11 members of the San Francisco Opera Chorus.

Canby reports that "Choristers are full-time professionals, serious hard working artists who not only fill up a stage but also inhabit it, giving it character and texture as well as voice." He quotes from interviews with San Francisco members Christine Lundquist, Frederick Matthews, David Burnabas, Shelly Seitz and Kari Saarni.

The review opens by asking how many sopranos it takes to sing a high C, and ends with the answer "seven ... one to sing it and six to say they could have done it better." Funny???

Congratulations

Wedding bells for former ABT Ballerina Alina Hernandez and artist Daniel Murray. The bride is currently appearing on Broadway in Phantom of the Opera. The couple will reside in both Manhattan and Kent, Connecticut.

Beatrice Rodriguez, Joffrey's principal ballerina, is marrying James Ventola, a law enforcement investigator for Essex County, on March 21, 1992. The couple will reside in New Jersey.

Effective November 1, Kathleen Moore and Gil Boggs are Principal Dancers and Gabrielle Brown and Shawn Black are newly promoted Soloists at American Ballet Theatre.

Feld Ballets/ NY Lynn Aaron and Darren Gibson have finished shooting a Coca-Cola Calendar '92 for distribution in Japan.

Joffrey stage manager Michelle Langerfeld exchanged wedding vows with Roger Dahl, a chef at Table D’Hote, last September. They live in Manhattan.

Production stage manager, Janet Moody, will marry James Gaglioni next September in Maryland. They will make their home in New York City.

Help is Available

In New York State, there is the New York State Division of Substance Abuse, 1-800-522-5353 and the Alcoholism Hotline, 1-800-ALCALLS.

In New York City, there is the Recover Hotline, run by Addictions Anonymous® Information and Education Project. The number is R-E-C-O-V-E-R (732-6837).

Nationwide, there is the Cocaine Hotline, 1-800-COCAINÉ, National Institute on Drug Abuse, 1-800-622-HELP AIDS Hotline, 1-800-342-AIDS.

For general tax information, call the Internal Revenue Service, 1-800-424-1040.
AGMA Agreements

The following companies currently have agreements with AGMA.

BALLET COMPANIES

Alvin Ailey
American Dance Theatre
211 W. 61st St.-3rd fl
New York, NY 10023

American Ballet Theatre
890 Broadway
New York, NY 10003

Ballet Chicago
222 S. Riverside Plaza
Chicago, IL 60606

The Boston Ballet
16 Clarendon Street
Boston, MA 02116

Cincinnati Ballet
1216 Central Parkway
Cincinnati, OH 45210

Merce Cunningham Dance Company
463 West Street
New York, NY 10014

Dance Theatre of Harlem
466 West 152nd Street
New York, NY 10031

Feld Ballets/NY
890 Broadway
New York, NY 10003

Martha Graham Dance Company
316 East 63rd Street
New York, NY 10021

Houston Ballet
1916 West Gray,
P.O. Box 13150
Houston, TX 77219-0151

The Joffrey Ballet
130 West 56th Street
New York, NY 10019

Milwaukee Ballet
504 West National
Milwaukee, WI 53204

New York City Ballet
New York State Theatre
Lincoln Center Plaza
New York, NY 10023

Pacific Northwest Ballet
4649 Sunnyside Ave. N.
Seattle, WA 98103

Pennsylvania Ballet
1101 South Broad Street
Philadelphia, PA 19147

Pittsburgh Ballet Theatre
2900 Liberty Avenue
Pittsburgh, PA 15201

San Francisco Ballet
455 Franklin Street
San Francisco, CA 94102

OPERA COMPANIES

Baltimore Opera Co. Inc.
527 North Charles Street
Baltimore, MD 21201-5030

Boston Lyric Opera Co.
114 State Street
Boston, MA 02109-2402

Central City Opera House Assn.
621 Seventeenth Street,
Suite 1601
Denver, CO 80293

Chattanooga Opera Assn.
630 Chestnut Street
Chattanooga, TN 37402

Chautauqua Opera Assn.
Chautauqua Institution
Chautauqua, NY 14722

Chicago Opera Theatre
20 E. Jackson
Chicago, IL 60604

Cincinnati Opera Assn.
1241 Elm Street
Cincinnati, OH 45210

Colorado Opera Festival
P.O. Box 1484
Colorado Springs, CO 80901

Connecticut Grand Opera
61-63 Atlantic Street
Stamford, CT 06901

Connecticut Opera Assn.
The Hartford Courant Arts Center
226 Farmington Avenue
Hartford, CT 06105

The Dallas Opera
The Centrum
3102 Oak Lawn Ave.,
Suite 450, LB 130
Dallas, TX 75219

Florentine Opera Co.
750 N. Lincoln Memorial Drive
Milwaukee, WI 53202

Sherwin Goldman Prods.
1501 Broadway, Ste. 1604
New York, NY 10036

Greater Miami Opera
1200 Coral Way
Miami, FL 33145

Houston Grand Opera
510 Preston Street
Houston, TX 77002

John F. Kennedy Center for Performing Arts
2600 F Street, NW
Washington, DC 20566

Lake George Opera Festival
P.O. Box 425
Glanz Falls, NY 12801

Los Angeles Music Center Opera
135 North Grand Avenue
Los Angeles, CA 90012

Lyric Opera of Chicago
Civic Opera House
20 North Wacker Drive
Chicago, IL 60606

Lyric Opera of Kansas City
1029 Central
Kansas City, MO 64105

Metropolitan Opera Association
Metropolitan Opera House
Lincoln Center
New York, NY 10023

Michigan Opera Theatre
6519 Second Avenue
Detroit, MI 48202

Mississippi Opera
P.O. Box 1551
Jackson, MS 39205

Mobile Opera Inc.
P.O. Box 8366
Mobile, AL 36689

New Orleans Opera House
333 St. Charles Ave. — Suite 907
New Orleans, LA 70130

New York City Opera
New York State Theatre
Lincoln Center
New York, NY 10023

New York City Opera National Company
New York State Theatre
Lincoln Center
New York, NY 10023

New York Grand Opera
154 West 57th Street
Room 12-125
New York, NY 10019

Cont’d
AGMA Agreements (continued)

Opera Carolina
345 N. College Street
Charlotte, NC 28202

Opera Classics of New Jersey
P.O. Box 394
Paramus, NJ 07652

Opera Colorado
695 South Colorado Blvd., Suite #20
Denver, CO 80222

*Opera Company of Boston
539 Washington Street
Boston, MA 02111

*No Signed Contract

Opera Company of Philadelphia
The Graham Building,
20th Floor
One Penn Square West
Philadelphia, PA 19102

Opera Guild, Inc.
(Ft. Lauderdale Opera)
333 Southwest Second St.
Ft. Lauderdale, FL 33312

Opera Pacific
3187 Red Hill Avenue
Suite 230
Costa Mesa, CA 92626

Opera Theatre of St. Louis
P.O. Box 13148
St. Louis, MO 63119

Piedmont Opera Theatre
610 Coliseum Drive
Winston-Salem, NC 27106

Pittsburgh Opera Inc.
711 Penn Ave. — 8th floor
Pittsburgh, PA 15222

Portland Opera Assn.
1516 SW Alder Street
Portland, OR 97205

San Diego Opera Co.
Balboa Park
P.O. Box 988
San Diego, CA 92112

San Francisco Opera
War Memorial Opera House
San Francisco, CA 94102

Santa Fe Opera Assn.
P.O. Box 2408
Santa Fe, NM 87501

Sarasota Opera
61 N. Pineapple Avenue
Sarasota, FL 33577

Seattle Opera Assn.
305 Harrison St.
P.O. Box 9248
Seattle, WA 98109

Texas Opera Theatre
510 Preston Street
Houston, TX 77002

Toledo Opera Assn.
Common Space Center for Creativity
1700 N. Reynolds Road
Toledo, OH 43615

Tri Cities Opera
315 Clinton Street
Binghamton, NY 13905

Tulsa Opera Inc.
1610 South Boulder
Tulsa, OK 74119

The Washington Opera
J.F.K. Center
Washington, D.C. 20566

Washington Concert Opera
1724 17th St., NW
Box 23
Washington, DC 20009

[Renewal negotiations in progress]

Western Opera Theatre
War Memorial Opera House
San Francisco, CA 94102

Wolf Trap Foundation
1624 Trap Road
Vienna, VA 22180

CONCERT COMPANIES

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575
Carmel-by-the-Sea,
CA 93921

Chicago Park District
(Grant Park)
Administration Bldg.
425 East McPethridge Dr.
Chicago, IL 60605

The Concert Venture
(The Music of Andrew Lloyd Webber)
Gatchell & Neufeld, Ltd
165 West 46th Street,
Suite 810
New York, NY 10036

Lincoln Center for the Performing Arts
(Mostly Mozart)
Lincoln Center Plaza
New York, NY 10023

Los Angeles Master Choral Music Center
135 N. Grand Avenue
Los Angeles, CA 90012

Lydian Productions
221 East 94th Street — #5E
New York, NY 10028

Musica Sacra
165 West 86th Street
New York, NY 10024

New York Philharmonic
Avery Fisher Hall
Broadway at 65th Street
New York, NY 10023

Opera Orchestra of New York
228 West 72nd Street,
Suite 2R
New York, NY 10023

The Orchestral Assn.
(The Chicago Symphony Chorus)
220 S. Michigan Avenue
Chicago, IL 60604

The Philadelphia Singers
1700 Walnut St. — Suite 510
Philadelphia, PA 19103

Ravinia Festival Assn.
1575 Oakwood Avenue
Highland Park, IL 60035