

# Opera Volunteers International

Volume 28, Number 4

www.operavol.org

Fall 2004

## Board of Directors Officers

### President

**Sandi Bruns** – Nebraska  
[brunsr2go@juno.com](mailto:brunsr2go@juno.com)

### Vice-President, Administration

**Carole Butler**—Washington, D.C.  
[Cbopera@aol.com](mailto:Cbopera@aol.com)

### Vice-President, Membership

**Addie Appelbaum**—Pennsylvania  
[aramusic@aol.com](mailto:aramusic@aol.com)

### Vice-President, Outreach

**Roberta Starkweather**—Michigan  
[r68715@aol.com](mailto:r68715@aol.com)

### Secretary

**Anne-Marie Crawford**—Maryland  
[kundry@comcast.net](mailto:kundry@comcast.net)

### Treasurer

**Richard Starkweather**—Michigan  
[r68715@aol.com](mailto:r68715@aol.com)

### Immediate Past President

**Sharon Gioia**—Michigan  
[politeam@aol.com](mailto:politeam@aol.com)

### President Elect

**Fern Grauer**  
[fdgrauer@comcast.net](mailto:fdgrauer@comcast.net)

## OVI President's Letter

It's Membership (and renewal) Season for OVI!

Now that OVI has reaffirmed itself as the all-volunteer organization that it was invented to be, it's truer than ever that without YOU (the individual volunteers, the volunteer support groups, the volunteer coordinators, and the supporters of volunteers) WE are nothing!

"WE" are not a 24 person board of experts who know all the answers, but rather a large organizational network as effective and strong as those who participate. Please don't take us for granted. JOIN NOW, if you haven't already. Be a part of our loop; a link in our chain; a jewel in our crown. The bigger and more inclusive we get the better we're bound to be.

### TOP 10 WAYS TO BE INVOLVED IN OVI:

#### 10. JOIN OVI NOW!

9. Tell us about your projects through newsletter and website
8. Participate in meetings and conferences.
7. Visit our website at [www.operavol.com](http://www.operavol.com)
6. Post a question, answer a query, or "Ask Opey!"
5. Consult a consultant or become a consultant.
4. Write a nomination for a Partners in Excellence Award at Conference.
3. Plan to participate in the Resource Showcase at Conference.
2. Apply for an OVI grant.
1. Keep in touch and SHARE, Share, share!

Remember—OVI is truly "strength in members."

*Sandi Bruns*

President, Opera Volunteers International  
402-556-8425 or 970-668-0651  
[BrunsR2go@juno.com](mailto:BrunsR2go@juno.com)

*P.S.* We are now, according to our new bylaws, establishing an interim one-to-one liaison system. If you are interested in serving as a temporary "link" to our membership please let me know. We will "train" you! (All "groups" once established will officially elect their liaisons at the OVI Conference in Kansas City in March 2006.)

## INSIDE

Tell Us Your Story! 2

Volunteers Spark Annual  
Rossini Festival in Knoxville 3

Opera Guild  
and Volunteer News 4

Opera Boutique-  
Getting Started 7

## TELL US YOUR STORY!

In the Spring Issue we invited our members to share with the other readers of OVI's newsletter THEIR stories, and promised to publish responses—AND HERE THEY ARE!! Dig out those forms, and send YOUR story to the Editor!

**Kellie J. Mandry**—St. Louis, MO replied  
**The first opera I saw that really grabbed me was...**

I don't remember my first actual opera!

**This is how it happened...**

I had the wonderful opportunity to go behind the stage during a performance at the St. Louis Opera Theatre. My friend had cousins who were "dressers". This is how I happened to meet the dynamic duo of Ann & Ellen Fusz. Until this point I didn't even know that St. Louis had an opera. I just remember the hustle and bustle of everything behind the scene and the amazing voices.

**I remember that I felt...**

I couldn't believe all of the behind the scenes work that was going on while the drama was unfolding on stage just yards away.

**Opera is important to me because...**

I am a strong believer in the arts and performance art is just as important as a blockbuster old master exhibit. The beauty is visual as well as audio. It's interactive. If I had never been exposed to opera and Ann & Ellen Fusz, I would have never started volunteering for Opera Theatre of St. Louis. I not only love our Opera, but volunteer for the guild board and boutique. I can't imagine attending the opera without supporting the opera with my volunteer hours.

**I have supported opera in my community by...**

This all happened about seven years ago. I now refer to May & June as opera season, not Spring or Summer. I have season tickets and each year bring someone who has never seen an opera (and in many cases didn't know about the St. Louis Opera). So if you publish this BRAVA to Ann & Ellen Fusz for inviting me backstage!"

**Patricia Gallagher**—Ballston Spa, NY has a longer story, but fascinating!

"It was not a specific opera that created in me a hunger for the drama and personality in operatic music...it was the cabaret and camaraderie at an audition.

I was the director of a Fine Arts/Theatre center at a Vermont College, and was a state liaison for artists in the schools programs for the Vermont Council on the Arts—age 35+/-, the Lake George Opera included us in their sphere of potential candidates for full or part-time sponsorship of one of their affiliate artists. We might take 1,2,3 weeks of an artist in the Vermont schools.

I was asked to be one of many who viewed the auditions of artists/candidates for the next years selection of opera voices. We attended fund raising seminars in the day, and per chance in the evening sat around the tables near where some of the candidates decided to sing extemporaneously at the piano-side. Once one singer

picked a song that the pianist just somehow knew what to play—another joined in, and it was as if they were competing with one another as to how good each could be. They were having the best time with arias—no costume, no staging—just good vigorous song in many languages. The richness of the voices and the closeness to the feeling of the real joy of singing was a thrill to this day that I can't forget.

I carried the enthusiasm back to Vermont. For my community to think that a male operatic vocalist would perform on the shop floor of GE was far from fathomable. GE would have to be our biggest sponsor to get the program into the schools. This dream would not happen in a year. The sale to the powers that be was to be a long road.

I left Vermont and moved to Philadelphia to pursue another Master's Degree. I left my dream in dedicated, capable hands who pursued and made the plan work. The newspapers carried the story—"Singer in Shop Floor While All Work Stops"—and men listened and loved the male voice that took their hearts beyond the walls of GE.

Twenty years later I returned to the Lake George/Saratoga area, remembering the affiliate artist program. Now retired, I asked if the Lake George Opera Staff needed help stuffing envelopes. Soon I was on the Board, organizing fund raisers and helping to bring together those who now comprise the board of a Guild or FRIENDS group

The FRIENDS volunteer group is now over 200 strong in membership with energy far beyond any dream. The support for the apprentice program and the in-school program is their main thrust. *Pasta and Puccini Night* each year is that repeat of operatic cabaret and camaraderie.

**The first opera I saw that really grabbed me was...**

So long ago—Puccini; enjoyed the music—not grabbed by staging, costumes OK

**This is how it happened...**

It was in a high school auditorium. I was motivated to go back to learn more as I was a theatre/music person.

**I remember that I felt...**

Alone; interested, hard to explain. Many levels of involvement here

**Why is opera important? What is it that makes you love this art form? If I had never been exposed to opera, I wouldn't...**

be still studying it in the libraries, buying videos, comparing singers voices. Opened up a new world of theatre/music/history to me

**Opera is important to me because...**

It is history—It is NOW

**I have supported opera in my community by...**

Being on Opera Board; fund raising; giving monies; giving/chairing events; being on guild board—chairing events; organizing others to help staff and fundraising, concessions, etc

**My volunteer activity has included...**

phone calls; bring new people to events, concerts; raising money from businesses, baking cookies; stuffing envelopes; greeting; selling balloons, etc."

# VOLUNTEERS SPARK ANNUAL ROSSINI FESTIVAL IN KNOXVILLE

*By Peter Acly*

**K**noxville Opera's Rossini Festival is one of the fastest-growing annual festivals in the Southeast. Attendance at this event in East Tennessee each April has grown from 6,000 in 2002 to 35,000 in 2004, making it a runaway opera success story.

Since the company operates with a lean permanent staff of only seven, the Opera has relied heavily on the work of volunteers since its founding in 1978. Volunteers have been especially important in making Knoxville Opera's Rossini Festival a success, with more than 200 people contributing their time and talents this year alone.

The Festival realizes a dream of General Director and Conductor **Francis Graffeo**, who moved to Knoxville in 2000. "I wanted to develop a world-class, annual music festival designed to demonstrate that 'opera is fun,'" he says. "It's helping to demystify opera and build a larger, more diverse audience."

This week-long celebration of the color, fun and excitement of Italian opera features multiple performances of two or more operas, surrounding an exciting and colorful Italian Street Fair on Saturday. This extends over a six-block area of the newly-revitalized historic Downtown.

The Street Fair features all-day music and dance on six stages. More than 100 vendors feature everything from rare books to higher-end arts and crafts, along with wine tastings and delicacies from top restaurants. Children's activities ensure that the event is both fun and family-friendly.

Knoxville Opera's corps of volunteers is what makes all this happen. Every aspect of the Festival is managed by volunteers, working alongside the permanent staff. The Festival chair and management committee are all volunteers. They comprise some 12 functional committees that handle everything from site plans, signage and publicity to vendor marketing, sanitation, parking and the

production and sale of Festival-branded merchandise. Other volunteer committees coordinate with the City, manage beverage sales and arrange and oversee the programs for children.

"There was lots of enthusiasm and it was not difficult to find volunteers," says **Audrey Duncan**, who chaired the Volunteers Committee. "The Festival has a wonderful reputation and everyone was looking forward to it. We signed up people from the Opera board, from the membership of the Knoxville Opera Guild, and from a number of area businesses and civic clubs that wanted to participate. We were even lucky enough to have some very motivated high school students!"

"We had more than 200 volunteers organized into three shifts, though some people volunteered to work all day," Duncan recalls. "It was a great deal of fun and for a wonderful cause. We met people from all over the United States, and we hope that continues as the Festival becomes better known."

Duncan says that the spirit of volunteerism in Knoxville is reflected in the company's support organization, the Knoxville Opera Guild. Besides providing many volunteers for the Festival, this active group puts on an annual Opera Ball and a delightful variety of other fundraising events, from martini tastings and riverboat cruises to "Monday Night Opera" dinners. As a result, the Guild is able to provide the Opera major financial support.

"Knoxville Opera's Rossini Festival is our unique connection to the worldwide opera community," says Maestro Graffeo. "It's grown so fast in just three years, and we want its nationwide and worldwide reputation to continue to grow. Energy will make that happen – and I'm talking primarily about the energy of our volunteers. We couldn't do it without them."

**The 2005 festival takes place April 7-12, 2005, with the Street Fair on Saturday April 9, 2005. More information about Knoxville Opera's Rossini Festival can be found at [www.knoxvilleopera.com](http://www.knoxvilleopera.com)**

**The Italian Street fair at Knoxville Opera's Rossini Festival attracted more than 35,000 visitors.**



**More than 200 volunteers agreed that "Rossini is...Funnini!"**



*by Gerald Elijah, Editor*

**CALIFORNIA**

The Opera League of Los Angeles is preparing to meet the very welcome challenge of serving a growing and dynamic Los Angeles Opera. With the move of the Los Angeles Symphony to the new Disney Hall, opera is now the chief tenant of the beautiful Dorothy Chandler Pavilion, and the season is expanding. Currently the League has hired a consultant to help it revitalize its image so as to help attracting new members and volunteers. Keep tuned—we anticipate great things ahead for the Opera League of Los Angeles!

**DISTRICT OF COLUMBIA**



The Summer Opera Guild's Annual Meeting on September 19th was quite special, featuring a festive brunch and a talk by Joe Banno, the director of Summer Opera's 2004 production of *Otello*. In addition to socializing with other Guild members and getting acquainted with Board members, and a private brunch buffet served in the ballroom of the Double Tree Hotel, members received advance information about Summer Opera's 2005

season, and learned who is the recipient of the Summer Opera Guild Award. Co-Chairs of the event were Doug Evans and Johanna Thompson.

**MISSOURI**

Opera Theatre of Saint Louis Guild reports "Our annual Artists in Training (AIT) recital was held on May 2. Its mission is to identify outstanding high school students and give them the very best training and to foster their musical development. The program has been funded by Monsanto for fourteen years. Sixteen students took part in the program this year. Michelle Knollhoff won first place and received the \$2500 Monsanto Prize Award. She will attend the Boston Conservatory this fall. Overall a total of \$7500 was awarded to the students.

Our Boutique seems to be getting better each season—both with the array of merchandise being offered and money raised by the sales. This year we realized around \$40,000.



Young Supers from *Cavalleria* at OTSL thank-you party for the volunteers.



AIT students at Spring Recital

Every summer the last guild board meeting of the year is a picnic. So on July 15 the party—let’s face it, that’s what it turns out to be—was held at **Gail and Rik Hafer’s** lovely home. We had a most wonderful cool summer this year and the weather was perfect to eat outdoors in the Hafer’s garden. Opera guild members prepare the best food ever.

On September 9, the opera staff once again said “thank you” to guild volunteers by feting them at their annual party. The location for this party is always unique, and this year’s location was truly special. It was held at the City Museum. This museum caters to all age groups. There is something for everyone, and because of this the children in the group had a ball. These youngsters were “supers” in *Carmen* and *Cavalleria Rusticana* during the season. Speaking of supers, ours this year ranged in age from five to ninety. Isn’t that great? **Charles MacKay** General Manager of Opera Theatre of Saint Louis announced at the party that this year the volunteer hours were the equivalent of \$250,000.”

(By Eileen Garcia)

### NEBRASKA

**Opera Omaha Guild President Kim Simon** announced the kick-off of its new year at the annual Fall Luncheon at Champions Club—AND The Snowflake Ball, to be held January 29, 2005 at the Joslyn Museum, with **Peter Duchin** and his Orchestra. The hugely successful Wine Seller event is scheduled for March 4-5, 2005 at the new Hilton Hotel. Meanwhile, October brings performances of **Kurt Weill’s** *The Threepenny Opera* to Opera Omaha’s Orpheum theatre.

### NEW YORK

**OperaBuffs of Western New York, Inc.** held its Annual Membership Tea on Sunday, September 19th. October is “Opera Month” for OperaBuffs—both Opera Ontario in Hamilton, and Canadian Opera Company in Toronto are presenting Donizetti operas (*Don Pasquale* in Hamilton and *Lucia di Lammermoor* in Toronto.) It was hoped that with sufficient interest buses could be arranged for both performances. Unfortunately no *Lucia* (no acceptable group tickets were available!)

### OREGON

Is it Portland Opera Guild? Or is it better under the heading of Cabo San Lucas, Mexico—I don’t know, but I know it is NEWS! Former President of the Portland Opera Guild **Annette Farmer** (who was one of the original 26 people invited by **Leta Autrey** to help found Opera Guilds International) now lives half the year in Los Cabos

(and the rest in Portland). She writes that Los Cabos is a beautiful resort area where only the visual arts are prominent, so she decided to bring opera

singers from Portland for a Gala Dinner and Concert. It was a smashing success, bringing her charity organization over \$5,000. We look forward to hearing more from this new correspondent—who hopes to become more visible at OVI meetings in the future.



The audience gave a standing ovation to Michelle Hache, soprano, Leonardo Gonzaliez Garcia, tenor and Brian at Piano at the M.A.C. opera event-Broadway Dinner at the Restaurant “El Galeon”

### BRITISH COLUMBIA, CANADA

#### **Vancouver Opera Guild**

Hats off to Vancouver Opera Guild’s **Judy Westacott** once again. Her 16 page e-mail newsletter leaves me breathless with envy. Not only is it handsome to look at, but it is easy to read and full of useful and timely information—a calendar of upcoming events, the President’s message, announcements and solicitations—so much that it is truly difficult to pull out highlights for this column! I will just note that **Celebrate the Arts—Celebrate the Volunteers Conference** which is partially funded by an OVI grant, will take place January 15, 2005 at the Vancouver Museum. As a part of the Guild’s 25th Anniversary celebration this conference will offer opportunities to gain insights into producing seasons and performances; to learn about “best practices” in volunteering; to have opportunities for networking and signing up for “the insider view” tours with various arts organizations.

## BOARD OF DIRECTORS

Opera Volunteers International

### COMMITTEE CHAIRS

**Auction**—Zori Abbott  
712-366-6256, [donazori@aol.com](mailto:donazori@aol.com)

**Publications**—Julie Anne Benson  
630-797-4131(day) 312-280-1804 (eve)  
[jbenson@unitedlabsinc.com](mailto:jbenson@unitedlabsinc.com)

**Grants**—Mary Earl  
217-483-6680, [Maryopera1@aol.com](mailto:Maryopera1@aol.com)

**Resource Showcase**—Barbara Eckel  
847-475-5345, [bmeckel43@aol.com](mailto:bmeckel43@aol.com)

**Newsletter**—Gerald Elijah  
323-662-7314, [gelijah@msn.com](mailto:gelijah@msn.com)

**Board Advancement**—Roy Fisher  
847-773-8910, [Yorhc@aol.com](mailto:Yorhc@aol.com)

**Conference Planning**—Ann Fusz & Ellen Fusz  
314-961-5094, [aandefusz@aol.com](mailto:aandefusz@aol.com)

**Partners In Excellence**—Eunice Ganteaume  
212-677-9694, [Eganteaume@nyc.rr.com](mailto:Eganteaume@nyc.rr.com)

**Opera Tours**—Lee Goodman  
913-649-1107, [leegoodman@planetkc.com](mailto:leegoodman@planetkc.com)

**Conference Planner**—Fern Grauer  
847-432-7271, [cast.netfdgrauer@comcast.net](mailto:cast.netfdgrauer@comcast.net)

**Jane Hartley**  
415-922-2331, [JaneHartley\\_176@msn.com](mailto:JaneHartley_176@msn.com)

**Fund Raising**—Mary Poland  
415-456-5391, [marypol12@comcast.net](mailto:marypol12@comcast.net)

**Government Affairs**—Warren Schubert  
562-691-7543, [wshubert4@aol.com](mailto:wshubert4@aol.com)

**Individual Members**—Arthur Silverman  
802-362-3310, [urri@sover.net](mailto:urri@sover.net)

**Education**—Patrick Thomas, M.D.  
727-502-5016, [pthomasmd@aol.com](mailto:pthomasmd@aol.com)

**OVI Consultants**—Rose Betty Williams  
512-327-2281, [rbetty@austin.rr.com](mailto:rbetty@austin.rr.com)

**Website**—David Yuen  
954-432-3743, [dyuen@trapsystems.com](mailto:dyuen@trapsystems.com)

### PUBLICATIONS COMMITTEE

**Barbara Eckel**  
847-475-5345, [bmeckel43@aol.com](mailto:bmeckel43@aol.com)

**Jane Hartley**  
415-922-2331, [JaneHartley\\_176@msn.com](mailto:JaneHartley_176@msn.com)

**Ann Meschery** (non-board)  
212-879-2920, [ameschery@aol.com](mailto:ameschery@aol.com)

## OPERA VOLUNTEERS INTERNATIONAL CONSULTANTS

### Opera Volunteers International offers **FREE** consultant services to OVI members.

Although OVI consultants receive no compensation, the guild or support group requesting their services must pay their travel expenses, if any.

If you are interested in the services of a consultant, please complete the enclosed Consultant Request Form so that OVI can match your needs with one of our highly qualified consultants.

#### **Return it to:**

Opera Volunteers International  
8816 Walnut Hill Road, Chevy Chase MD 20815

*Members of OVI who are interested in offering their skills as consultants are also encouraged to contact the OVI Office to learn how to apply for a position on the team of expert OVI consultants.*

## MATCHING GRANTS

Grants are up to \$1,000 and must be matched dollar for dollar. We hope to have groups develop programs that would encourage participation from those who have traditionally not been associated with opera and to encourage the participation of volunteers in all phases of supporting the opera company.

#### **Information can be obtained from:**

MARY EARL,  
7115 PIPER GLEN DRIVE  
SPRINGFIELD, ILLINOIS 62707.

phone: 217 483-6680  
email: [Maryopera1@aol.com](mailto:Maryopera1@aol.com)

# An Opera Boutique – Organization

*Patte Comstock, V.P. – Houston Grand Opera Boutique*

**A** clear strategy and well defined duties and responsibilities will help make the operation of a retail venture, which impacts both the volunteer group and the opera company, more efficient and free from conflict and misunderstanding.

Each of your situations is unique as to who makes the purchasing decisions and who owns the inventory, the payment of invoices, hours of operation and use of funds. After years of struggling with misunderstandings of responsibilities between the company and the guild boutique, we finally instituted a Service Level Agreement which brought much relief and a spirit of greater cooperation to both parties.

A Service Level Agreement not only defines the responsibilities and expectations but it also facilitates a smoother transition when personnel changes occur on the opera staff or in the volunteer organization. It becomes part of your operations manual. Our SLA contains seven sections.

## **Introduction:**

Purpose of the agreement, parties to the agreement, and spirit of cooperation.

## **Scope of the Agreement:**

Duration of the agreement, amendments and hours of operation.

## **Specific Responsibilities of the Guild:**

Duties of the buyer, merchandiser, managers, scheduler, customer assistants, custom order processor, and Treasurer.

## **Specific Responsibilities for the Opera Company:**

Processing invoices, cash operations, and reports.

## **Performance Measurement and Reporting:**

Key performance indicators and performance reporting.

## **Operating Responsibilities:**

Obligations of the guild and obligations of the opera company.

## **Approvals:**

Signatures of staff and volunteers involved in the project for various levels of decision-making.

It is equally important to have all of the information related to the operation of your boutique or opera shop recorded in an Operations Manual. Every member of the retail committee should have a copy of the manual. Depending on the size and scope of your shop, here is a list of the items that should be included in your manual:

**Service Level agreement:** (See above)

## **Welcome letter to volunteers:**

Includes instructions for parking, access to the theater, season schedule, time commitment, hours of operation, set up and take down, volunteer incentives.

## **Description of Boutique Positions:**

Managers, schedulers, E-boutique and custom order processors, customer assistants, inventory manager.

## **Layout of the set-up and placement in the storage closet:**

Graphic drawing of the fixtures as they should be set up for selling and placed in the storage room.

## **Forms:**

Copies of forms to balance the cash register banks, e-boutique fulfillment log, volunteer schedule grid, form used to transfer goods to opera staff for development purposes, sales tax exemption certificate, boutique gift certificate, and sample letter included in mail orders.

## **Inventory List:**

A detailed inventory list describing items, quantity, cost, retail price and previous two years ending inventory.

## **Boutique Volunteer Contact List:**

Names addresses, phone numbers and e-mail addresses.

## **Vendor Contact List:**

Contact list for all companies used for supplies.

## **Volunteer Staff Assignments:**

Names of the current individuals with managerial or leadership assignments for the boutique and their individual responsibilities

## **Security Procedures:**

Required procedures for staff and volunteers to protect your investment.

## **Computer Disc:**

The manual includes a computer disc with all of the information and forms contained in the manual so any item can be updated, revised and printed as needed.

With this kind of organization in place, you will avoid and hopefully eliminate overlap, confusion and conflict. It will be very easy to transition the duties to new personnel as all they need to know is in one manual. It is vitally important that each person involved with a project understand what is expected of him or her and the amount of latitude they have in making decisions. Equally important is the need to have regular meetings and discussions about the status of the boutique project. No one person involved should be making any major decisions independently.

I will be happy to send copies of any of these materials to those who would like to have them. I can be reached at (713) 443-4028 or e-mail: [Pattehgo@aol.com](mailto:Pattehgo@aol.com) Please title your e-mail message "boutique question".

**Happy Selling!**

# OVI MEMBERS EXCHANGE

**Does your Opera Volunteer support group have merchandise for sale? Do you offer trips to non-members of your group? Are you looking for merchandise or other items that your fellow OVI members could provide?**

Then this OVI Members' Exchange is for you! Let the appropriate people know they can use these pages to expand their reach to Guilds and Individual Volunteers throughout the United States and Canada and Australia as well!

The Members' Exchange allows you to occasionally inform our readers of those occasional, and special opportunities (such as overstocked boutique items or new or limited publications).

Or you can take advantage of our ads when you want to do a more professional promotion.

Please send your Members' Exchange notice directly to the Newsletter editor, or contact him by phone or e-mail to discuss how to put together an appropriate ad for either a one-time or 4 insertion plan.

# Advertising Rates

	1 Insertion	4 Insertions	Savings
Business Card	\$ 45	\$ 165	\$ 15
Quarter Page	80	300	20
Half Page	130	500	20
Full Page	250	820	60

4-color full-page flyers are available: \$1,000

Prices are for camera ready copy or copy on computer disc.

**Deadline for the Fall 2004 edition is  
December 15, 2004.**

## *Opera* Volunteers International Newsletter

Official Quarterly Publication  
Editor, Gerald Elijah

Printed by VersaColor, (818) 772-9555

Please send Guild & Volunteer news,  
articles, comments and suggestions to:

### OVI Newsletter

2658 Griffith Park Boulevard, #121  
Los Angeles CA 90039-2520  
Telephone: (323) 662-7314  
(Call First) Fax: (323) 662-7314  
E-mail: gelijah@msn.com

### All other business & correspondence:

Opera Volunteers International  
8816 Walnut Hill Road  
Chevy Chase, MD 20815-4712  
Telephone: (301) 652-0407  
Fax: (301) 652-0408  
Office E-mail: operavol@comcast.net  
Website: [www.operavol.org](http://www.operavol.org)

## *Opera* Volunteers International

8816 Walnut Hill Road  
Chevy Chase, MD 20815-4712

[Forwarding and Address Correction Requested](#)