

TAKE CHARGE!

The newsletter of *The Business of Singing*
March 2005 Volume I, no. 5

WELCOME!

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LETTERS TO THE EDITOR

Hi Cindy,

I just used your site to find someone to reproduce my headshots. I wanted to let you know how valuable I find you and your web site to singers. You are MUCH appreciated!

Thanks so much.
Daniel J. Plummer

Dear Daniel,

Thanks for the kind words! I'm happy that the website is useful. I believe that singers have to help each other out. And I am always happy to answer questions or hear suggestions for additions to the resources page or topics you'd like to see covered in the newsletter!

Sincerely,
Cindy

Hi Cindy:

Things are going extremely well. I have been very busy. Thank you for your help last time we met. I have a question: I am transitioning from a tenor to a lyric baritone. How do I handle this on my resume and my bio? I have a few auditions coming up and want to make sure I document this the correct way.

Thank you,

Dan Pettit

Dear Dan,

Good to hear from you, and even better to hear that you're doing so well. Regarding your Fach transition, for now just leave your tenor credits on the resume but remove any tenor "Roles in Repertoire" and add lyric baritone ones ASAP. Continue to add your lyric baritone credits at the beginning of the resume, and as you gain more experience in your new Fach, remove the least impressive or least relevant tenor credits first.

In your bio, you can mention something along the lines of "Dan has been in the process of retraining as a lyric baritone and now has roles X, Y, & Z under his belt ..."

Good luck!

Cindy

RESPECT YOUR ART: INVEST IN YOUR FUTURE

In her books on financial planning and money management, Suze Orman writes about respecting your money, from seemingly tiny details such as keeping crisp, clean bills in order in your wallet to taking time to understand your debt and investments. She talks about money from the perspective of what it can do for people --- "People first, then money" is her mantra. Respecting your money is respecting yourself.

Respecting money is difficult for many people, especially for those who feel they never have enough of it --- a situation with which singers can readily identify. Artists often fall into their careers without much of a plan of how to proceed. We rarely (if ever) receive any kind of training in the business aspects of running a music career, and so far too often an aspiring artist graduates from conservatory, gets into a YAP, starts getting few gigs, and then sees the career dissipate for no apparent reason. Or graduates, doesn't get into a YAP, can't get any significant gigs, and ends up temping for \$15 an hour while trying to pay off thousands of dollars of student loans and consumer debt and getting the career off the ground. Meanwhile, if we think about the future at all, we think, "I'll start saving money after I get my first couple of big-paycheck gigs. Then I can pay off that student loan/credit card debt and start saving for retirement."

But the big gig never comes along, or it does but you have to use it for living expenses or to pay back another pressing debt. When does it ever end? What was the mistake you made?

The mistake we as artists make far too often is in not treating the singing career like a real business. We don't have a business plan; we don't have a budget; we don't have a business account. We don't keep track of the money we make and spend on the singing career. We don't save for retirement.

Money management is a scary topic for many people, and especially for some of us artists who just "don't think that way". I have severe math anxiety, brought on by the fact that for my first two years of schooling nobody knew I was nearsighted and couldn't see the blackboard to see what the teacher was explaining (I already could read, so the problem wasn't obvious). My mathematic skills are a family joke. Everybody knows "Cindy doesn't *do* numbers". And for many years, I didn't take good care of my finances and didn't plan for retirement.

Those years were wasted opportunities to set money aside and to invest it --- to invest in my future. And even now, when I have a money management program in place, sometimes my prior lack of planning comes back to bite me. Still, it's NEVER too late to get started. Here are five things you can and MUST do.

- 1. Know how much you have.** Sometimes we have so little money that it frightens us to know exactly what we do have. This is a trap --- a trap of willful ignorance that keeps us in a childlike state of denial until the situation becomes unmanageable and undeniable, usually in a very, very unpleasant way.

The first step to financial security is understanding exactly how much you own and how much you owe. Set aside an evening to deal with this. Put it on your calendar *right now*. Choose a time and place where you can work uninterrupted. When the time comes to face your finances, take a deep breath, put on some soothing music, light a candle, pour a glass of wine, and dive in. Don't get up until you've figured it all out.

Make yourself a list of all your accounts --- checking, savings, money market. Sign up for online banking or invest in a money tracking program like Quicken so you can easily find out what you have at any given moment. Also keep a listing of other assets --- stocks, bonds, house, car, jewelry --- anything you have that is worth money.

- 2. Know how much you make.** Make another list or database --- what are your sources of income? Besides your singing income, do you have a day job and receive a regular paycheck? Do you teach at a university, music school, a private studio, or all of the above? Do you have a church job? Based on these figures, create a document showing your projected income by month for the next six months. It's very hard for independent contractors, who don't receive a regular salary, to budget. Estimating how much money you can expect to have coming in helps you estimate a reasonable budget and helps you to put aside money for savings and retirement, and not to waste what you do have.

3. **Know how much you spend each month.** Student loans, car and house payments, rent, credit card debt, food, gas, subway pass, incidentals, medical visits, voice lessons, coachings --- you can't budget for these if you don't know how much you're spending.
4. **Make a plan to get rid of consumer debt.** If you are being held back by poverty, chances are it's because of overwhelming student loans or high-interest rate credit card debt. Most financial advisers seem to agree that, especially for young people, after you've paid your living expenses, your next priority should be eliminating debt. Yes, you need to think about retirement, buying a car, and a house, but debt elimination will make all of those things easier to do.

Believe it or not, there are some very easy and relatively painless ways to save money:

- Put a jar or coffee tin by your door. At the end of each day, drop all your spare change in that jar. On the last day of each month, take it to the bank and convert the change to cash. You may have as much as thirty – fifty dollars! Put that towards paying off your highest interest rate credit card or student loan; or put it in savings or a retirement account. It adds up.
 - Determine a percentage of your income that you can contribute towards savings and debt reduction. Take those percentages off the top of any paycheck that comes your way, no matter how small. For instance, fifteen percent of any paycheck goes directly into your retirement account. Ten percent goes to pay off debt. Pretend like that twenty-five percent doesn't exist --- it doesn't, as far as your available income goes. Better yet, if you have a day job that allows direct deposit, use it. If that money doesn't come into your hands, you won't be tempted to spend it.
 - For one week, keep a running tab of every penny you spend. You may be surprised to see where it goes; and to realize how much you spend on incidentals. If you invest in a nice French press or miniature desktop coffeemaker and bring your own gourmet coffee and bagels from the grocery store, you'll save anywhere from \$3.00 to \$15.00 a week, depending on how big the Starbucks monkey on your back is. Bring your own lunches, too. The added bonus is that it will be healthier.
 - You don't have to deprive yourself of every luxury. Think about what is really important to you and what you could probably live without for a while. Treat yourself once a month to something decadent and find less expensive ways to pamper yourself on a daily basis. Concentrate not on deprivation, but on the solid future you are building for yourself and your family.
5. **Plan now for retirement.** If you have a day job with a 401(K) plan, do your best to contribute the maximum annually. Have your employer take it directly from your paycheck; if you don't see it, it's not there (until years later, when you need it). If you are self-employed, you'll need to open an IRA. There are several different kinds available, but a Roth IRA is generally a good bet.

The above suggestions are the very, very basics of preparing to care for your future, but if you have never done anything like them, now is the time to start. You don't want to wait until you are in crisis to make a plan! Singers have to handle many frightening and overwhelming tasks on their own. Often we don't take steps to handle our business because we allow it to be personal --- we feel guilty or ashamed for "not having a good head for business" or "not understanding money". We feel that our lack of solvency is a personal failure. We feel like losers because we don't understand everything. Our art is personal --- but business is not. And the way to handle business --- and money --- is to make a plan, and chip away at it every day.

Suggested Reading:

9 Steps to Financial Freedom: Practical and Spiritual Steps So You Can Stop Worrying
by Suze Orman

Personal Finance for Dummies, Fourth Edition by Eric Tyson

Investing for Dummies, by Eric Tyson

Girl, Get Your Money Straight! A Sister's Guide to Healing Your Bank Account and Funding Your Dream in 7 Simple Steps, by Glinda Bridgforth

Girl, Make Your Money Grow, by Glinda Bridgforth

Idea of the Month

Spring cleaning was in the air, and I decided to transform some of my trash into another man's treasure (not to mention a little extra loot for myself). But how to sell? Ebay and garage sales, the obvious choices, did not offer the profit ratio I was looking for. I went for Craigslist instead.

For the uninitiated, www.craigslist.org is a massive want-ads site with separate listings for any number of cities --- and it's FREE. Need a roommate, to borrow a pickup truck, unload your late uncle's impressive but embarrassing porn collection? Go Craigslist.

While perusing the categories, I came upon the intriguing listing for Barter. On an impulse, I placed an ad offering voice lessons in trade for professional personal training, massage therapy, or private yoga instruction. A few hours later, I had three responses in my box. And that is how I met Victor, my new personal trainer.

Talk about serendipity. The opera I did in January featured staging that required me to crawl around on the floor a lot, and this aggravated an old knee injury. Victor, it turns out, is a specialist in therapeutic training; and furthermore has a unique training philosophy which greatly appeals to my interest in holistic health care. After just one meeting it became very clear that we each could help each other in a number of different ways. I am now scheduled for two sessions a week, and Victor is going to present a free lecture/demonstration on improving performance through posture and stabilization to my voice studio! In turn, I am helping him with performance anxiety and developing a lecture series which he hopes to market. (It would be terrific for singers, so stay tuned).

The benefits to my singing business are numerous, and come on all different fronts. I've had other responses from other professionals --- two different massage therapists; a

teacher who doesn't offer any of the services I asked for, but would be willing to do yard work (my husband would love that). In the past, I've bartered for office work, facials and other beauty services.

Think about what you could use. Web design? Income tax help? Pet-sitting while you're off on your next gig? Clothing alteration? The possibilities are endless. You do need to be cautious; for that reason I barter only with other professionals and trade hour-for-hour. I check them out carefully and make sure that we meet in a place of business; and I make sure each of us has a clear understanding of what we are trading.

When's the last time ... you did some spring cleaning not only of your home but your life? Now is the perfect time to get rid of clutter --- physical and mental --- that's eating into your productivity. Remember, cleaning is a spiritual practice! When you tidy your space and throw out the trash, you are making decisions about what is and is not important to you. You're prioritizing about which items are useful to you and which are just in the way. The implications are profound.

One way to cut down on clutter accumulation is to keep it out of your house in the first place. Catalogues, credit card offers, flyers, and other direct mail advertising for products you usually don't need or want take space, time, and energy that you could use for more productive things. (They also are hard on the environment, wasting tons of paper). They contribute to mental clutter as well, offering pricey temptations and contributing to an unrealistic expectation of a certain type of lifestyle, with their glossy photos of happy, attractive people using overpriced, silly, or unnecessary products. Telemarketing and spam in your email box are other types of clutter which detract from both your productivity and the peace of your home.

To help stop the piles of catalogues and irritating telemarketing calls, write or email the following sources and request that your name be removed from the lists of solicitors:

Direct Marketing Association
Mail Preference Service
PO Box 9008
Farmingdale, NY 11735-90008

Or register online to be taken off mailing lists at
<http://www.dmaconsumers.org/cgi/offmailinglist>

The DMA claims that registering online gets a faster response, but they also charge a \$5.00 "processing fee" for this method. Once your name has been removed, you will stay off their lists for five years, after which time you must re-register.

AND

Trans Union Corp. Name Removal Option
PO Box 7245

Fullerton, CA 92637

To get on a Do Not Call registry, check this website for links to your state's Do Not Call site, where you can register to deny permission for telemarketers to contact you:

<http://www.the-dma.org/government/donotcalllists.shtml>

You can also remove yourself from email lists by registering at this site:

http://www.dmaconsumers.org/consumers/optoutform_emps.shtml

There is no charge for the service.

Still receiving unwanted junk advertising? Do what a colleague of mine suggests. He uses packing tape to attach those postage paid reply envelopes to bricks, prints LEAVE ME ALONE on the envelope, and mails them back ... and the advertiser must pay the postage.

TAX HELP FOR THE WEARY!

By Cindy Sadler

With tax time closing in, we can all use a little help. And thank goodness, it's out there; some of it is even free! I've compiled some useful tips and notes, including a list of free sources of assistance, deductions, forms you can use at home to keep track of your expenses and income, as well as explanations of standard deductions and the Hobby Loss Rule. Now there are no excuses for buckling down and getting those taxes done.

Helping Hands

Equity and AGMA members can seek tax preparation assistance from VITA (Volunteer Income Tax Assistance), located inside the Equity Building at 165 W. 46th St., 14th Floor, NY, NY 10036. The number is 212-921-2548.

Many VLA (Volunteer Lawyers for the Arts) offices also offer some pro bono tax assistance. There are locations all over the U.S. Some of them include:

California Lawyers for the Arts
San Francisco Office
Fort Mason Center, C-255
San Francisco, CA 94123
Tel: (415) 775-7200
Fax: (415) 775-1143
e-mail: cla@calawyersforthearts.org

There are many locations throughout California, but this website covers all of them:
www.calawyersforthearts.org

Lawyers for the Creative Arts

Pro bono legal services to performing artists
213 West Institute Place, Suite 401
Chicago, Illinois 60610
Phone: (312) 649-4111
Fax: (312) 944-2195
www.Law-arts.org

Washington Area Lawyers for the Arts (WALA)
815 15th Street, NW
Washington DC 20005
www.thewala.org

Volunteer Lawyers for the Arts
One East 53 rd Street, 6 th Floor. New York, NY 10022
212-319-2787 Ext. 9
vlany@vlany.org
vlany@busy.net

Deductions

Deductions are sometimes confusing. What can and can't be deducted? Should you deduct singing expenses if you're not yet making a living singing? Because the tax code is so confusing and changes so often, the best solution is to consult a qualified professional accountant. The list of deductions compiled below is from the one my own accountant uses, which I have compared with VITA's offering.

Professional Expenses

IN TOWN

In-town expenses are those incurred while you are working or seeking employment in your home city (aka your tax home --- the place where you live, vote, your car is registered, and you have a significant presence in the community). They might include:

- 1. Accompanist for voice lessons or auditions**
- 2. Accounting fees**
- 3. Agent/Manager commissions**
- 4. Audio/Visual equipment**
- 5. Audition fees**
- 6. Answering service or machine**
- 7. Backstage tips:** tips given to your dresser or other backstage personnel
- 8. Cable TV**
- 9. Coachings**
- 10. Consultations**
- 11. Costumes & cleaning:** if you provide your own costume pieces for shows and you don't use them for anything else, you can deduct their cost and cleaning.
- 12. Demo recordings**
- 13. Entertainment (at home):** these are business expenses that take place while you are in your hometown. For example, if you take your manager or a conductor to

- dinner for the purpose of discussing your career, or if you buy concert tickets for a prospective agent, you can deduct these costs.
14. **Gifts for business:** show gifts and other business gifts up to \$25 per person can be deducted.
 15. **Gifts for charity:** financial or material donations to non-profit organizations.
 16. **Home/Cell Phone:** if you keep a log, you can deduct business-related calls.
 17. **Listing in professional directories** (*Musical America*, *Opera News*, etc.)
 18. **Makeup/Wigs/Hairdye:** these are deductible only if you have purchased them expressly for a production.
 19. **Office Supplies/Stationary/Postage/Resumes/Copies**
 20. **Photos & Publicity** (headshots, business cards, professional cards and announcements)
 21. **Public phone (for business calls)**
 22. **Rehearsal clothes and cleaning:** costumes or specialized clothes which are used for rehearsals only and could not be mistaken for street clothes (such as dancer's leotards and shoes, or a muslin rehearsal skirt).
 23. **Rehearsal hall rental**
 24. **Scores, sheet music, records, books, tapes, CDs**
 25. **Tickets for professional research** (movie, theater, concert, video rentals)
 26. **Trade publications** (subscriptions to *Opera News*, *Classical Singer*, *Opera America*, etc.)
 27. **Union dues and initiation fees** (AGMA, Equity, SAG/AFTRA)
 28. **Voice lessons**

OUT-OF-TOWN

Out-of-town expenses are those incurred while working, seeking employment (i.e., auditioning) or traveling for lessons or professional conferences/conventions that take place away from your tax home.

Your tax home is defined as the place where, for the majority of the time, you live, work, vote, have your car registered, and have a significant ties to the community such as family, church, or memberships in other organizations and societies. This is an important distinction for singers, who often travel away from their tax home to work. In order to be able to deduct your out-of-town expenses, especially things like rent (subletting an apartment or paying for a hotel room when you are on a long term assignment such as a tour or YAP), you need to show that your tax home is elsewhere. If you are paying rent, are registered to vote, and have a car registration in another city, chances are you can show that you have an established tax home.

There must be at least one overnight stay for expenses to qualify as out-of-town. Some of these might include:

1. **Transportation seeking employment** (plane, bus, train tickets; auto rental or maintenance, repairs and gas for travel to and from audition sites)
2. **Transportation to job site** (if you are required to pay for your own travel to an out-of-town gig, you can deduct it).

3. **Local transportation** (bus or subway fares, taxis, gas costs and car rental for nonstop trips directly to and from the job or audition site).
4. **Lodging** (hotel or apartment rental while seeking employment or on the job site).
5. **Parking**
6. **Tolls**
7. **Tips**
8. **Meals**
9. **Laundry and dry cleaning**
10. **Conference and conventions**

STANDARD DEDUCTIONS

The standard deduction is a dollar amount that reduces the amount of income on which you are taxed --- if you do not itemize deductions.

The amount of the basic standard deduction depends upon your filing status (single, married filing jointly, whether you can be claimed as a dependent on someone else's return).

You can determine your standard deduction by answering a series of questions at : http://www.irs.gov/ind_info/tax_trails/8/at18-1.html.

Standard deductions also refer to set amounts which you can deduct from your expenses instead of itemizing. Sometimes it's easier (and more advantageous to you) to take the standard deduction for the city you're traveling to and from rather than itemize every little expense. The IRS establishes a daily standard deduction for cities by size. Cost per day times the number of days you were there equals your deduction.

You can find the standard deductions for the city you're visiting at www.gsa.gov.

I use the following form to keep track of my expenses and income and to prepare my tax information for my accountant. If you do your taxes yourself, keep a similar file and add to it each time you travel or get a deduction. If you log your expenses, income, and travel regularly, you will be prepared with easy-to-read records come tax time.

2005 EXPENSES	
Accompanist for voice lessons or auditions	
Accounting fees	
Agent/Manager commissions	
Audio/Visual equipment	
Audition fees	
Answering service or machine	
Backstage tips	
Cable TV	
Coachings	
Consultations	
Costumes & cleaning	

Demo recordings	
Entertainment (at home)	
Gifts for business	
Gifts for charity	
Home/Cell Phone	
Listing in professional directories	
Local transportation (out of town)	
Makeup/Wigs/Hairdye	
Office Supplies/Stationary/Postage/Resumes/Copies	
Parking (out of town)	
Photos & Publicity	
Public phone (for business calls)	
Rehearsal clothes and cleaning	
Rehearsal hall rental	
Scores, sheet music, records, books, tapes, CDs	
Tickets for professional research	
Tips (out of town)	
Tolls	
Trade publications	
Union dues and initiation fees	
Voice lessons	
TOTAL PERSONAL EXPENSES:	

TRAVEL 2005				
DATES	LOCATION	REASON	TRANS./HOTEL	MEALS
March 11 – April 11	Boston	Opera job: <i>The Crucible</i>	Paid by opera company	x 30 (# of days traveling) =
				___ x # of days =
				___ x # of days =
SUBTOTALS:				

1099 Income 2005	
Opera Boston (Venue)	\$XX,XXX (Fee)
Venue	Fee
Venue	Fee
Venue	Fee
Venue	Fee
TOTAL:	

W-2 Income	
University (Venue)	\$XX,XXX (Fee)
Venue	Fee
Venue	Fee
TOTAL:	

A final word of warning: The Hobby Loss Rule

The Hobby Loss Rule is a scary proposition for performers, because the tax code prohibits using losses from an activity not engaged in for profit (i.e., a “hobby”) to offset income from other activities. It assumes that any activity which shows a loss for three or more years is a hobby. What this means is that if you are not making a profit from your singing career after three years, you can’t continue to deduct singing expenses from day job income.

Let’s take an example. Say that you have a day job as an administrative assistant and for the last two years have been paid as a Young Artist at Dicapo Opera. Suppose that the total expenses you incur as a Young Artist (coachings, auditions, voice lessons, accompanist fees, and so on) exceed the paycheck you receive for your services as a Young Artist. Next season, you have three professional singing engagements, and a heavy audition season lined up, but you know that the admin job will be paying most of the bills. You may choose to deduct all your singing expenses, but next year you had better show a profit or the IRS may well determine that your budding singing career is actually a hobby. In that case, you will be permitted to deduct expenses only up to the amount of income you receive from the “hobby”.

The sensible thing to do, if you are not currently making a profit from singing, is to declare only the expenses up to the amount of income until your prospects improve.

If the IRS does invoke the Hobby Loss Rule against you, you can appeal in tax court. You will need to demonstrate a profit motive --- in other words, that you had every intention of making a profit --- and that there have been some years during which you DID make more singing than you spent on trying to maintain your singing career; in other words, that sometimes you did make a profit and that you seriously attempted to make a profit all the time.

As the taxpayer, you have the burden of proof, so keep your diaries, receipts, and records handy. I file mine in A4 envelopes marked with the expense and year, and place each year’s receipts in a large manila envelope; and store them in plastic file boxes out of sight but easily reachable. A little preparation goes a long way for peace of mind come tax time.

NEWS

In Memorium Richard “Bud” Markley

Chicago Lyric Opera tenor Richard “Bud” Markley was found stabbed to death in his home Sunday, February 25, 2005. Friends discovered his body when they went to his Lincoln Square apartment to check on him after he had missed rehearsals at the Lyric. Police are investigating his death as a homicide.

I knew Bud when I was an apprentice at Chicago Lyric, and we performed together in a number of productions. He was funny, immensely likable, sweet, and a charming colleague. I will never forget his audition for the apprenticeship --- he performed the Auctioneer's aria from *Rake's Progress* as if it had been written expressly for him.

Bud was the type of guy you couldn't help cheering for. When he got his big break stepping in for an ailing artist as Goro in Hal Prince's production of *Madame Butterfly* opposite Catherine Malfitano, everyone was thrilled. He must have impressed General Director Ardis Krainik, because he went on to sing many character tenor roles after that, including the Phrenologist in the 1997-98 world premiere of *Armistad*, Spoletta in *Tosca*, and two roles in the world premiere of William Bolcum's *McTeague*. He won critical acclaim for his portrayal of Little Bat in the Chicago premiere of *Susannah*, starring Renee Fleming. He was also a member of the Chicago Lyric Opera chorus.

Lyric Opera General Director William Mason released a statement expressing shock, outrage, and deep sadness over Bud's death, saying, "he was an esteemed and valued member of the company who sang many roles with us as well as being a member of our chorus. He will be deeply missed."

Va pensiero, sull' ali d'orato. Rest in peace, Bud. You *are* deeply missed.

CALENDAR

March - April NEW YORK

Director and drama coach Ellen Rievman offers Performance Classes at Nola Studios on Monday nights, 6-9 PM. These classes give students an opportunity to try out audition pieces in a supportive atmosphere of peers, with feedback and guidance from Ellen. Minimum 4 class commitment at \$65 per class; accompanist provided. Email erievman@aol.com for more information.

March 2005 HOUSTON

Cirque du Soleil will be auditioning versatile singers proficient in world beat, soul, folk, rock, and jazz. For further information, visit www.casting.cirquedusoleil.com/2005.

March 14 – April 1 BOSTON

Cindy will be offering private consultations and workshops in the Boston area, including one TBA at New England Conservatory. Contact info@thebusinessofsinging.com or refer to www.thebusinessofsinging.com for details.

March 15 – May 17 NEW YORK

New York Opera Studio is offering a Singer's Showcase on Tuesday evenings from 7 – 9:30 p.m. at Riverside Church, Room 10T. This is an opportunity to try out repertoire in a "recital-like" environment, with no critiques. All attendees are expected to perform. The pianist is Louis Menendez; cost is \$15 for walk-ins or \$100 per session of 10 evenings. Visit www.newyorkoperastudio.com for details.

March 31, 2005 CZECH REPUBLIC

Application deadline for the Slavic Vocal Master Class to be held in Litomysl, Czech Republic. Contact SVAMC@JaniceEdwards.com for details.

April 1, 2005 MILWAUKEE

SOS (Supporters of Opera Singers, Inc.) presents Darren Keith Woods, General Director of Fort Worth Opera and Seagle Music Colony, in his "Audition Ten Commandments" Master Class. The master class will take place from 10 A.M. – 5 P.M. at the Women's Club of Wisconsin, Grand Ballroom, 813 E. Kilbourn Avenue, Milwaukee. For detailed information on how to participate or attend, contact Ms. Kathy Pyeatt, SOS, Board of Directors, N6445 County Road I, Fredonia, WI 53021, 920-994-8811.

April 2, CHICAGO

A mezzo-soprano, baritone and tenor are need for the roles of Announcer, Dr. Greg and Donald Hopewell in OperaModa's first 2005 production, Moore's Gallantry. We are performing this 27-minute comic opera in English over the radio on WNUR-FM in Chicago. There will be two rehearsals the week prior to the show in Wrigleyville, and the broadcast itself takes place on April 2, at 11am-1:30pm. Scores can be read during the performance on air, so the opera need not be memorized. Score and CD will be provided, parts (they are small) must be learned prior to first rehearsal. Pay is \$50 per singer, to be paid the day of performance. A custom CD of the performance will also be included as payment. If interested, please email a resume and sound clip (from a web site is fine) to gthiers@sittercity.com. If no sound clip is available, contact us to make alternate arrangements for audition or tape. For more information about OperaModa, please see www.operamoda.com.

April 8 & 10, 2005 BOSTON

Cindy will appear as Tituba in THE CRUCIBLE with Opera Boston. Visit www.operaboston.org for details.

May 2005 LOS ANGELES

Cirque du Soleil will be auditioning versatile singers proficient in world beat, soul, folk, rock, and jazz. For further information, visit www.casting.cirquedusoleil.com/2005.

June 12 – August 13 SCHROON LAKE, NY

The Seagle Music Colony summer program for young artists. The season features numerous concerts as well as fully staged and costumed productions of *Most Happy Fella*, *Sid the Serpent*, *Don Giovanni*, *Ariadne auf Naxos*, and *Oklahoma*. Contact seaglecolony@aol.com or visit www.seaglecolony.com for details.

July 19 – 25 2005 ASTORIA, OR

The Business of Singing Workshops and Master Classes
Astoria Music Festival and Academy, Astoria, OR
Visit <http://www.astoriamusicfestival.com/aboutFest.php> for details.

August 1 – 20, 2005 CZECH REPUBLIC

Slavic Vocal Master Class in Litomyšl, Czech Republic. Contact SVAMC@JaniceEdwards.com or visit www.svamc.com for details.

September 15, 2005

Deadline for entering the ASCAP-Lehmann Foundation Song Composition Competition. Age limit 30. First Prize is a \$3,500 commission for a song cycle for voice and piano, publication by E.C. Schirmer of the completed work, and performances of the song cycle in three major American cities, including New York. Second Prize (\$1,000) and Third Prize (\$500) will be awarded to commission two new songs for voice and piano. Applicants must be US citizens, permanent residents of the US, or enrolled students with student visas. One original work per composer may be submitted. Guidelines and application can be found at:

http://www.ascap.com/press/2004/lehmann_121704.html

Do you have a performance or event you'd like to see listed on the calendar? Email info@thebusinessofsinging.com with CALENDAR in the subject line.

PARTING THOUGHT

Work harder than anybody else. Be stronger than anybody else. Want it more than anybody else.

~slogan on the t-shirt of the woman who jogged past me during my daily walk
