



CONFERENCE ABOUT VOLUNTEERS OF REGIONAL THEATRE

COMING TO A THEATRE NEAR YOU

The 50th season of The Shaw Festival in 2011 Niagara-on-the-Lake, Ontario, Canada

The Shaw Festival turns the big 5-0 next year and will celebrate the milestone by reaffirming the theatrical importance of its namesake playwright. "The 2011 season is our opportunity to both celebrate our past and show why The Shaw should be here for another full and vibrant 50 years", says Artistic Director Jackie Maxwell.

The 2011 season features four plays by—or nearly by—Bernard Shaw: *Heartbreak House*, *Candida* and *On the Rocks* (in a contemporary remix by Michael Healey); and, in the "not-quite-Shaw" category, *My Fair Lady*, Lerner and Loewe's musical adaptation of Shaw's *Pygmalion*. It will be *My Fair Lady*'s first appearance at the Festival and it will be directed by Washington's Molly Smith.

Other highlights: the Canadian premiere of Australian Andrew Bovell's *When the Rain Stops Falling*; J.M. Barrie's *The Admirable Crichton*; Tennessee Williams' *Cat on a Hot Tin Roof* and the Canadian premiere of the 1933 Irish comedy *Drama at Inish*, by Lennox Robinson.
(Cont'd on page 2)

For the first time ever, *My Fair Lady*, based on *Pygmalion*, will be performed at The Shaw Festival. Adaptation and lyrics by Alan Jay Lerner; music by Frederick Loewe. (Photo of Deborah Hay by Sugino Studios.)



COMING TO A THEATRE NEAR YOU *(Cont'd)*



Maria Severa, a romantic new musical about the legendary Maria Severa and the birth of Fado, the Portuguese music of the street that touched the heart of a people, also will have its world premiere at The Shaw next year.

If you are really passionate about theatre, join us for two days of debate and discussions on July 23 and 24, 2011, as we celebrate the core of the Shaw's mandate—the necessity of provocative ideas. Day one will feature a conversation with playwright Tony Kushner (*Angels in America*, *Homebody/Kabul*, *Caroline or Change* and his latest play *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*). Day two will include a talk by author and renowned theatre critic for *The Guardian*, Michael Billington. Panels will include international directors, playwrights and actors. For additional information visit www.shawfest.com.

Humana Festival of New American Plays 35th anniversary Actors Theatre of Louisville, February 27 - April 17, 2011

Humana Festival of New American Plays is the leading event of its kind, launching new plays into the American spotlight. Catch groundbreaking works that represent many generations, many voices and many views. The festival runs the gamut from comedies to dramas to plays that forge new theatrical territory. Combined with world-class design and performances, this celebration of American playwrights' innovation and imagination has something for everyone. For additional information visit: www.actorstheatre.org/humana.htm.

FusionFest Cleveland Playhouse, April 13 - 24, 2011

FusionFest was inaugurated by The Cleveland Playhouse in 2006 as a celebration of new works in music, dance, and theatre. Today, it remains the only multidisciplinary performing arts festival at a regional theatre in the United States.

Past festivals have included presentations by The Cleveland Museum of Art, The Cleveland Orchestra, Ground-Works DanceTheater, Verb Ballets, Karamu House, The Mandel Jewish Community Center and the Museum of Contemporary Art and have attracted nationally and internationally known performers. For additional information visit www.clevelandplayhouse.com.

Free For All Shakespeare Theatre Company in Washington, DC, Summer 2011

Each summer, with the help of numerous community-minded sponsors, the Shakespeare Theatre Company presents a series of free Shakespeare performances. Started in 1991 to bring free Shakespeare to new and diverse audiences in the Washington metropolitan area, the Free For All has presented Shakespeare under the stars to more than 560,000 area residents. For additional information visit www.shakespearetheatre.org.

If you would like us to announce special events taking place in 2011 at your theatre, please contact us at cavort2012@gmail.com. We will be pleased to include them in our upcoming newsletters.

WHERE WILL CAVORT GO...in 2014?

It seems that we were in Minneapolis only a few months ago. The 2012 CAVORT conference is still months away. Yet, it's already time for theatres to think about hosting the 2014 conference!

Organizing a conference that brings delegates from all over North America is a lot of work. It can also be a lot of fun.

Back in 2009, when we proposed to host the 2012 Conference in Niagara-on-the-Lake, we hoped that, among other benefits, the conference would:

Create a focused long-term project for our Shaw Festival volunteers that would allow them to work together using many of their skills and talents;

Expand the horizon of our local volunteers, by exposing them to other theatre volunteer groups and activities;

Expose The Shaw Festival to theatre lovers across the United States; and

Generate enthusiasm among conference delegates for our town and region as a travel destination.

Our local Conference Steering Committee has been hard at work (well, not awfully hard) for a few months already. We have had lots of laughs and lots of wine, as delegates at the Guthrie will surely remember. And we have 50 more volunteers waiting in the wings to help us when we need them for specific tasks.

If you are thinking of hosting the 2014 CAVORT conference, please don't hesitate to contact us at The Shaw (CAVORT2012@gmail.com). We'll give you the entire scoop! More formally, contact our CAVORT President, Sue Barley, at barley@ameripost.com or 314-361-2920. You can find the *Criteria for Hosting a CAVORT Conference* on our website. The Board will make a decision on the 2014 CAVORT host at its meeting in Niagara-on-the-Lake in April 2011.

Hosting a conference is work, but fun! Marsha Wilson and Robert Eglund, both from the Guthrie Theatre, appear to be wondering when the fun will begin at CAVORT 2010.



A NOTE FROM OUR PRESIDENT

It is time to think about CAVORT in 2014! Although it seems far away, now is the time to think about your theatre hosting the conference.

Proposals to host CAVORT 2014 need to be sent to me by **April 1**, so that at the April 2011 board meeting, proposals can be reviewed and the 2014 host theatre chosen.

Please contact me with any questions and also feel free to talk with people from past host theatres—Guthrie Theater and Pasadena Playhouse. I am sure they will tell you about the hard work, volunteers pulling together with enthusiasm, theatre pride, and just plain fun of hosting so many passionate theatre volunteers and staff. Please talk about this among your volunteers and in your volunteer organization.



President Sue Barley, The Repertory Theatre of St. Louis.



Prince Charles tasted Icewine during a visit to the Niagara College teaching winery when he visited in 2009. (See article on Icewine on page 6)

Famous Visitors

If you come to Niagara-on-the-Lake for the 2012 CAVORT conference, you will be in august company. English royalty has been coming to Niagara-on-the-Lake for 150 years. Here is a partial list of our royal visitors:

- 1860 Albert Edward, Prince of Wales, later Edward VII, Niagara Falls
- 1880 Prince Leopold, Niagara Falls
- 1882 Prince George, later George V, Niagara Falls
- 1901 Prince George, Duke of Cornwall (later George V) and Mary, Duchess of Cornwall
- 1951 Princess Elizabeth and Prince Philip, Duke of Edinburgh
- 1954 Princess Marina, Duchess of Kent and her daughter Princess Alexandra
- 1955 Mary, Princess Royal
- 1957 Queen Elizabeth and Prince Philip
- 1964 Queen Elizabeth
- 1973 Queen Elizabeth and Prince Philip, **for the opening of the Shaw Festival Theatre**
- 1981 Queen Elizabeth the Queen Mother
- 1986 Prince Edward
- 1991 Charles and Diana, Prince and Princess of Wales, Princes William and Henry
- 2008 Prince Edward, Earl of Wessex
- 2009 Charles, Prince of Wales, and Camilla, Duchess of Cornwall

HOW TO GET TO THE 2012 CAVORT CONFERENCE

If you are not lucky enough to be within driving distance of Niagara-on-The-Lake, the closest airports are in Buffalo, New York, and in Toronto, Ontario. The Buffalo airport averages 110 daily flights to and from 18 cities. Most American cities have direct flights into Toronto.

Niagara Airbus (www.niagaraairbus.com or 905-374-8111) offers a 24-hour shuttle from both the Toronto and Buffalo airports to our conference hotel in Niagara-on-the-Lake.

You can also rent a car from either the Toronto airport or the Buffalo airport. From Toronto, it's an approximate one-and-a-half hour drive to Niagara-on-the-Lake; from Buffalo, it's about 50 minutes.

Once you are in Niagara-on-the-Lake however, everything is within walking distance. The conference hotel is one-and-a-half blocks from the Shaw Festival's main stage. All the shops and restaurants on the main street are an easy stroll from the hotel.



Making the most of your holiday

We strongly encourage conference delegates to plan a longer holiday around the CAVORT conference in April 2012.

If you do so, a car will allow you to extend your visit beyond Niagara-on-the-Lake. You may want to follow the Niagara wine route; explore the cultural events, dining and nightlife of our provincial capital of Toronto; or travel further afield to the world-famous Stratford Shakespeare Festival. The 2012 conference committee will provide delegates with information on possible visits within a 100-mile radius.

On www.CAVORTINC.com, you will find links to local and regional websites of interest, to help you plan your trip. The possibilities are endless. Plan to stay for at least a month!



Photo by www.niagaralandscape.com

NIAGARA ICEWINE

Nectar of the gods

After the Shaw team's presentation in Minneapolis this summer, one question came up again and again. What is Icewine and what's all the fuss about?

Although Canada's entry into Icewine-making (sometimes called "extreme winemaking") is relatively recent, Canada has become very good at it. In fact, Ontario has been called the "king of Icewine".

The production of Icewine is ideally suited to Niagara's climatic conditions.

Above, Vidal grapes await harvesting in Niagara-on-the-Lake.

How it's made

Icewine is made from grapes that have been left to freeze on the vine well into December and January. The ripe grapes dehydrate through constant freezing and thawing in these weather conditions, concentrating the sugars, acids and extracts and intensifying the flavours.

The grapes are picked in the dead of winter, but the temperature must first fall to -8 degrees Celsius (that's 18 degrees Fahrenheit for you southerners) before they can be harvested. That is the "official" harvest temperature determined by VQA Ontario—the trusted authority on Ontario wine appellations. Harvesting is done mainly by hand, but mechanical harvesting is becoming more popular. Harvesting normally takes place throughout the night, or during the coldest part of the day.

How it tastes!

Niagara Icewine is glorious—a combination of wonderful tastes, intense fruit flavours, balanced with lovely acidity to reduce the sweetness. It is expensive because its yield is low (five to 10 percent of a normal harvest) and the frozen grapes must be pressed in the extreme cold while they are still naturally frozen. Only a few drops of sweet concentrated juice are salvaged from each grape. If the grapes are allowed to warm during pressing, the juice will be diluted, affecting the quality of the wine.

Some call Icewine a "dessert" wine because it is sweeter; however, it is used just as often in savoury dishes. Imagine vineyard leg of lamb with Icewine fig compote, or seared *foie gras* with icewine-soaked apricots. Yummy!

Other makers of Icewine

In Germany, where Icewine-making began in 1794, it's almost always made using Riesling grapes. But in Canada, it is also made with Vidal, Pinot Blanc and even some red grape varieties. Riesling grapes, however, remain at the top of the heap. Our winter climate allows us to produce Icewine almost every year, while in Germany, it is only every few years.

Other wine regions like the Finger Lakes, northern California, China and now even Spain produce a somewhat similar product; however, these wines are considered "cheaters" as the grapes are mostly picked earlier and are frozen with a variety of methods in the winery. In our humble opinion, this tends to make their taste a little less "glorious".

When you come to CAVORT 2012 and if you like wine, we'll make sure you get to taste this remarkable beverage. And for those who like their wines less sweet, remember we make a lot of special wines at the more than 70 wineries in the region.



Photo by Christine Collie

Above, visitors enjoy an outdoor wine bar made of ice during the Niagara Icewine Festival in January. Below, Niagara College students harvest Icewine grapes at the Niagara-on-the-Lake Campus.



Photo by Michael Wales

IMPROVING CONFERENCES

The Guthrie Conference Organizing Committee circulated a questionnaire after the Minneapolis conference, asking delegates for their ideas on how to make our biannual conferences even better. Your input provided a wealth of ideas. Below and on the next page are some of your suggestions.

Provide “useful information” that delegates can take back to their theatres. While CAVORT members enjoy meeting people and visiting new places, they also want to feel that it was worth their time and money to attend the conference.

Offer lots of breakout sessions. CAVORT members see these as extremely important for learning from outside resources and from each other. They would like more sessions with outside speakers, as well as sessions where they can share their own experiences, problems and successes.

Emphasize and encourage networking among members. Delegates want more opportunities to be introduced to other delegates, as well as more mixing at meals and social events. Name tags should prominently display names and theatre affiliation.

Continue to produce the Bright Ideas booklet as a key resource.

If you are chosen to host a CAVORT conference, consider exposing delegates to other theatres in the vicinity. Volunteers are generally “theatre junkies”, so this might attract more volunteers to a conference.

Offer a special program for theatre staff members.

Continue theatre displays. They are excellent public relations vehicles.

Conference organization

Send out a list of attendees **prior** to the conference.

Continue to have a roving photographer who posts daily photos. It is a great addition.



ONLINE RESOURCES FOR VOLUNTEERS

For our members who like trolling the web, here are some resources for volunteers and volunteer organizations. You will find resources in all aspects of volunteering, from recruitment to retention, from evaluation to fundraising.

www.volunteeringinamerica.gov
www.volunteermatch.org
www.worldvolunteerweb.org
www.nationalservice.gov
www.energizeinc.com
www.e-volunteerism.com
www.boardsource.org
www.altruvest.org/Altruvest/BoardworX/BWX
www.volunteer.ca
www.philanthropy.com
www.volunteertoday.com
www.serviceleader.org
www.avaintl.org

TOPICS TO CONSIDER IN 2012

Differences in theatres, specifically how they are organized and how they operate in the areas of fundraising, auxiliary support, maintenance, staffing of food service, ushers, outreach, etc. Divide attendees into task-oriented groups (fundraising, tour docents, auxiliaries, etc.), for round-table discussions and specific ideas.

Different models of volunteer organizations.

Volunteer recruitment. How are volunteers recruited? Do they work at more than one theatre?

Volunteer recognition. How are volunteers acknowledged and made to feel like insiders? Explore ideas for recognition events for both donors and volunteers

How does a repertory theatre put together its season?

Tips for recording volunteer hours.

Ideas for influencing board members.

Please let us know if you have a burning topic that you would like to see addressed in 2012. Contact cavort2012@gmail.com



Members of the 2012 CAVORT Organizing Committee will be taking many of your ideas into account as they plan the next conference. Back row, from left, are Jack Harmer, Carol Reid, Peter Gill and Judy Gill; front, from left, are Sally Harmer, Charmian Entine, Marguerite Luczay and Suzanne Hebert.

BRIGHT IDEAS

Horizon House Parties

Instead of holding a major fundraising gala in 2010, the Horizon Theatre Company in Atlanta, Georgia, opted to make things easier for the staff and volunteers—and a lot more pleasant for guests—by spreading the fundraising over several months.

A former board member asked present and former board members, avid supporters, volunteers and friends if they would be willing to host a party in their homes for their circle of friends and neighbors. Originally called "PLAY-A-THON," the various events were built around the theatre but differed according to what best suited each group.

Our first attempt at individual house parties resulted in nine events and one on-line giving campaign. We netted more than \$15,000.

Each host invited a group of personal contacts; provided some sort of food (tax receipts were provided for out-of-pocket expenses); organized (with the theatre's help) a program; and asked a staff member to give a short talk at the get-together about the

Horizon, the current season and the joy of supporting the arts.

Hosts asked for donations to the Horizon. Most suggested \$50 per person, one asked for \$25 and several just asked for whatever the guests wanted to contribute. We found that asking for a specific amount netted a better return since many guests wrote cheques for an amount in excess of the "ask".

Events

Evening dessert party. During the party, the lead in a recent play performed some of the musical numbers and discussed her background and role. The guests had an opportunity to chat with her afterward and learn more about both the actress and the theatre.





Board members, donors and other Horizon supporters celebrate the 25th anniversary of the Horizon Theatre during a Friends and Founders event, above and on page 10.

Girls' night. A new board member hosted the event at her home for a group of women friends. The evening featured actors doing some scenes from an earlier production.

Buffet supper. Two hosts joined forces for supper and a performance of three short and very funny plays by a small group of guests.

Late afternoon tea. This was held across the road from the theatre so that guests could attend a rehearsal of an upcoming production.

Outdoor BBQ. This was also held in the neighborhood of the theatre so that it could end with a visit to the facility.

Sunday brunch. The playwright and two actors of an upcoming production were the entertainment. The playwright talked about the play and the process of putting it together; the actors did a couple of short scenes; and two guests had the opportunity to read a scene. This party also featured a theatre quiz with prizes, which seemed to be well accepted.

One of our supporters with a large network of theatre-going friends decided to forego the party altogether. He and another friend invited their friends to simply donate to the Horizon, saying they would match the donations. It worked very well.

Strong support given

The support of theatre staff was essential to the success of this new type of fundraising. They arranged for the entertainment (each given an honorarium for participating) and provided theatre tickets for door prizes, extra folding chairs where needed and someone to speak about the Horizon Theatre.

Goal for coming season

Our goal for the coming season is to increase the number of parties and the dollar amount significantly by involving more people and inviting those who are thinking about hosting to a training-and-idea-exchange evening. Volunteers will be chosen to stand in for staff members at some parties, with a short 'commercial' for subscribing, donating and volunteering.

Submitted by Cyndy Schreihofner
Horizon Theatre Board

(Cont'd on page 12)

BRIGHT IDEAS

Reading at The Old Globe

The Globe Readers program began in 2005 as an extension of the popular Read Across America program. We arranged for volunteers to go to schools to read to children on one selected day that year. Teachers were delighted to have the volunteer readers, but many expressed an interest in having our volunteers come to their schools on a more regular basis. With that request, the Globe Readers Program was born.

Training

Our volunteers receive training in techniques for reading aloud, book selection, communicating with schools and teachers, communicating with children and much more. Each reader is assigned a school and usually visits all of the classes in an entire grade level: if a school has three third-grade classes, the volunteer visits those three classes during each of her visits to the school. Each classroom visit is about 20 – 25 minutes long. Most readers visit each class five or six times over the course of several months.

We suggest stories to our volunteers, but most of the selections come from the readers themselves. They choose stories that are age-appropriate and enjoyable not just for the children, but also for themselves. This makes the classroom read-aloud much more fun for everyone.

How it works

During the story reading, the volunteer interacts with the children and encourages participation, repetition of certain lines from the story, as well as physical and vocal expression of characters and emotions from the story. This leads to a simple staging of the story. By the time the reader leaves the classroom, the children have heard the story, tried out voices and characters and 'performed' the story with their entire class. Our readers practise how to do this during our training sessions. This 'creative dramatics'

activity takes less than 30 minutes, is great fun for the students and introduces them to theatre vocabulary and the actor's tools.

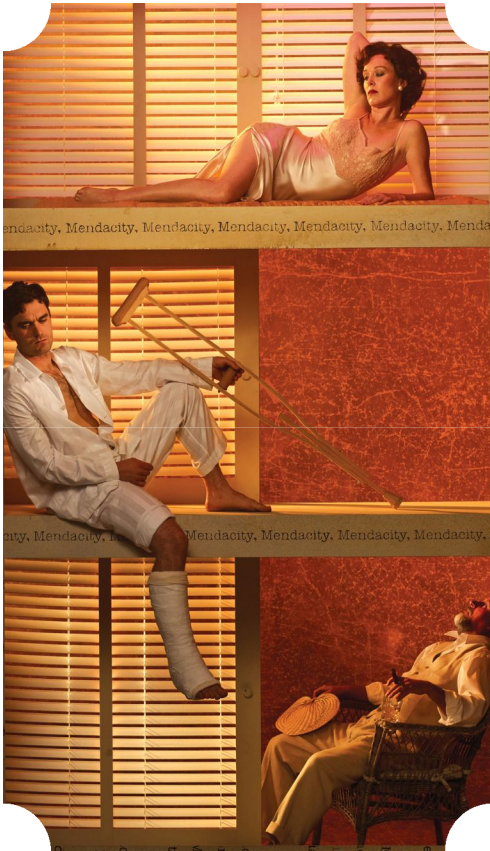
Children who can read are introduced to "Reader's Theatre." The volunteer reads the story aloud, again encouraging the children to vocally and physically express key components of the story. The volunteer then hands out a prepared scripted version of the story to the children. (Our volunteers are trained to revise a story to create a script.) As a class, the children perform the story by simply reading from their scripts. The reader usually does a warm-up with the children ahead of time to get the best possible reading.

*Submitted by Roberta Wells-Famula
Director of Education, The Old Globe
rwells-famula@TheOldGlobe.org*

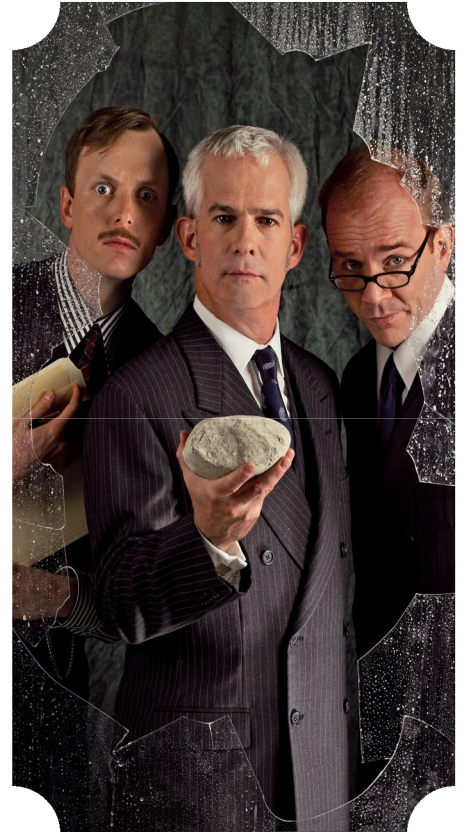


Globe Reader Susan Graceman directs students in a creative dramatics activity.

A 'GOLDEN' SEASON FOR THE SHAW FESTIVAL



Coming to The Shaw Festival in 2011, clockwise from top left: **Cat on a Hot Tin Roof** by Tennessee Williams; the world premiere of **Maria Severa**, a romantic new musical (book, music and lyrics by Jay Turvey and Paul Sportelli); **Heartbreak House** by Bernard Shaw; **On the Rocks**, a contemporary remix of Shaw by Michael Healey; and **The Admirable Crichton** by J. M. Barrie. (All photos by Sugino Studios)



FUNDRAISING... **with a punch!**



Boxing is not a sport one normally associates with the arts, but in Victorian England many found the sport alluring because of its association with ancient Greece. It was also alluring to George Bernard Shaw. Shaw was a devoted boxing fan and an amateur boxer as a young man.

Lord Byron called boxing the “noble art”. During Queen Victoria’s reign, young men trained in the art of “scientific boxing” –a term given to a stylistic method of combat versus uncontrolled brawling in the ring

Twenty-five years ago, Christopher Newton, then Artistic Director of the Shaw Festival, and Allan Slaight, then Board of Governors Chair, hit upon the idea of having a fundraising event built around a sport close to Shaw’s heart. The Gentlemen’s Boxing Evening was born.

The evening consists of a reception, multi-course dinner and three professional boxing matches held in the Canadian Room of Toronto’s Fairmont Royal York hotel in the spring of every year. Formal dress is required, and cigar smoking is heavy.

The event has raised a cumulative net worth of \$6.5 million dollars for the theatre company over 25 years. It is believed to be the largest charitable boxing event in the world and is a magnet for boxing aficionados, boxing insiders, titans of industry and celebrities alike.



A boxing match during the 2007 Gentlemen’s Boxing Evening.

Photo by Rob Skeoch Canadian Sports Magazine

CRICKET AND PIMMS ANYONE?

The Shaw-Stratford Cricket Match is an annual tradition that has been going on for 34 years!

Last August 30, the Shaw Festival company competed once again against the Stratford Festival company, with Stratford winning the match. (We have to give them a game or two to keep them coming!)

The cricket field rivalry was started in 1976 by veteran Stratford actor Mervyn “Butch” Blake (1907-2003). The Shaw Festival cricket team is made up entirely of company members, both administrative and artistic.

The location of the match alternates between Stratford and Niagara-on-the-Lake. In Niagara-on-the-Lake, the match is played on the Memorial Park cricket pitch, specifically laid for the event. There is always a large crowd of supporters—Shaw volunteers who come to cheer their team against “that other place”, as we call Stratford.

Most of the volunteers know little about cricket, but in the spirit of the event, dress in whites, bring parasols and lounge chairs, and enjoy Pimm’s No 1 Cup before the game. That is followed by wine with a boxed lunch prepared by the Shaw Green Room restaurant, along with more wine as the match continues.

In the cricket tradition, a formal tea is served between innings to both teams and their supporters. In Niagara-on-the-Lake, the tea is provided by Shaw Festival company members and is held on the Festival grounds. Following the match, everyone takes part in celebrations that include dinner, an awards ceremony and live music.

Shaw Guild volunteer Robin Guard serves Pimms to volunteers Gladys Reed, left, and Vicky Downes.





CAVORT INC. is a not-for-profit corporation whose purpose is to strengthen and recognize volunteer organizations and to establish a network for the exchange of ideas, projects and fundraising activities vital in the support of professional, not-for-profit regional theatres.

CAVORT Board 2010 – 2012

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Vice President	Terry Delavan, Syracuse Stage
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CAVORT Member Theatres

Actors Theatre of Louisville, KY
 Alliance Theatre, Atlanta, GA
 Asolo Repertory Theatre, Sarasota, FL
 Atlanta Shakespeare Company, Atlanta, GA
 Banyan Theater Company, Sarasota, FL
 Cincinnati Playhouse in the Park, Cincinnati, OH
 The Cleveland Play House, Cleveland, OH
 Ensemble Theatre of Cincinnati, Cincinnati, OH
 Great River Shakespeare Festival, Winona, MN
 Guthrie Theater, Minneapolis, MN
 Horizon Theatre Company, Atlanta, GA
 The Old Globe, San Diego, CA
 Oregon Shakespeare Festival, Ashland, OR
 Pasadena Playhouse, Pasadena, CA
 The Repertory Theatre of St. Louis, St. Louis, MO
 Seattle Repertory Theatre, Seattle, WA
 Shakespeare Theatre Company, Washington, DC
 The Shaw Festival, Niagara-on-the-Lake, Canada
 Syracuse Stage, Syracuse, NY