



CONFERENCE ABOUT VOLUNTEERS OF REGIONAL THEATRE

www.cavortinc.com; cavort2012@gmail.com

2012 CONFERENCE AROUND THE CORNER



Conference participants will see *Misalliance*, by Bernard Shaw. Photo illustration by Emily Cooper.

By Sue Barley, CAVORT president

The 2012 Conference—*CAVORT, It's All Support*—is just around the corner. A few winter months to endure and you'll be enjoying the spring conference in beautiful Niagara-on-the-Lake (NOTL), and experiencing challenging seminars, presentations and speakers, with old and new friends.

It's time for CAVORT members to register for the conference, make their hotel reservations, and plan their 2012 holiday around the conference in exciting Southern Ontario.

This newsletter contains all the information you will need to plan your trip. Do not delay.

It is traditional to announce the next conference host during the CAVORT General Meeting. The board has not yet selected the CAVORT 2014 host. We continue to search for a theatre, or group of theatres, that would be interested in inviting CAVORT to their city in 2014. This is an opportunity to showcase your theatre during a two (plus)-day conference

(Cont'd on page 2)

2012 CAVORT CONFERENCE

designed to motivate theatre volunteers and provide ideas and networking to theatres across the United States and Canada.

I am asking each of you to give serious thought to the idea of your theatre hosting the conference. You can draw upon plenty of past experiences to help you with plans. If your theatre is interested, or if you have questions or want more information, please contact me at 314-361-2920 or barley@americpost.com.

Meeting dates, activities and venues



Monday morning sessions take place at the Festival Theatre, our main stage.

CAVORT 2012 takes place in Niagara-on-the-Lake, Ontario from Sunday, April 22 to Tuesday, April 24, 2012.

Representatives of the Shaw Festival Guild will be available at the Conference Hotel, Queen's Landing, for registration on Saturday, April 21, between 2 p.m. and 5 p.m., and Sunday, April 22, between 9 a.m. and 6 p.m. At registration, participants will receive their conference tote bag, with all printed material, as well as tickets for all activities for which they and their guest/spouse have registered.

We are offering delegates and their guests a few optional pre-conference and post-conference activities. See page 7 for details.

The Conference will formally open at 5 p.m. Sunday, April 22, with a reception at historic Navy Hall. Although there will not be a full sit-down meal, expect to have enough to nibble on to keep you satisfied for the evening. Navy Hall is walking distance from the Queen's Landing Hotel, but transportation will be available for those who require it.

The opening reception will be followed by a wonderful play, *Misalliance* by George Bernard Shaw, at The Royal George Theatre on NOTL's main street. Guild volunteers will escort you, and transportation will be available for those who require it.

Monday morning sessions take place at the Festival Theatre, our main stage. On Monday afternoon and all day Tuesday, sessions will take place at the Queen's Landing Hotel. The two venues are a block and a half from each other.

Finally, we'll enjoy a glorious sit-down closing banquet in the Queen's Landing Hotel ballroom, entertained and enlightened by a keynote speaker.

PROGRAM OVERVIEW

Saturday, April 21

2 p.m. to 5 p.m., Queen's Landing Hotel
Registration of participants as they arrive

Sunday, April 22

9 a.m. to 6 p.m., Queen's Landing Hotel
Registration of participants as they arrive

Afternoon
Optional tours in various regional locations
(see page 7)

5 p.m., Navy Hall
Conference Opening Reception

8 p.m., Royal George Theatre
Play: *Misalliance*, by Bernard Shaw

Monday, April 23

7 a.m. to 9 a.m., Queen's Landing Hotel
Breakfast (included in room rate)

9:30 a.m., Shaw Festival Theatre
Welcome by Shaw Artistic Director Jackie
Maxwell

9:50 a.m., Shaw Festival Theatre
Designing for the Mandate
A presentation on period costumes by Shaw
Design Director William Schmuck

11 a.m., Shaw Festival Theatre
Backstage tours and coffee break

12:30 p.m., Queen's Landing Hotel, Tiara
Restaurant
Lunch



Jackie Maxwell

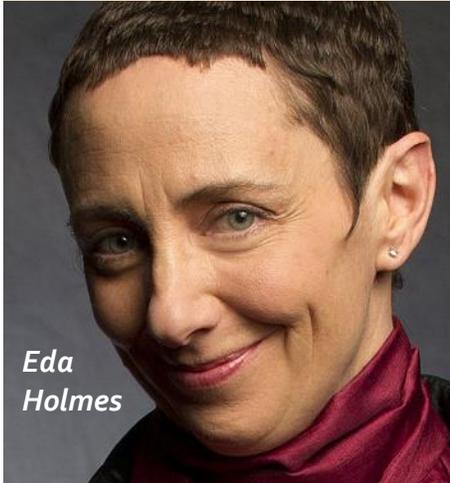


William Schmuck

PROGRAM OVERVIEW

Monday, April 23 (cont'd)

2 p.m., Queen's Landing Hotel
Presentation on Shaw's play
Misalliance by play director Eda
Holmes, followed by a question
and answer session.



*Eda
Holmes*

2:45 p.m., Queen's Landing Hotel
Coffee break

3 p.m., Queen's Landing Hotel
Dreaming Big: A presentation by
Rosemary Hale.



*Rosemary
Hale*

6 p.m.
Free evening, with options to dine
around town with local Guild
members.

WORKSHOPS

Six workshops on Tuesday, April 24, are open to all delegates. Although there will be presenters for these workshops, we are hoping that they will give delegates the opportunity to interact and learn from each other, ask questions, and discuss their diverse experiences. Exchanging is key!

Morning sessions (9 a.m. to noon)

The following three workshops will be offered at 9 a.m. and again at 10:30 a.m., giving delegates the opportunity to attend TWO of the three workshops in the morning:

Session 1 – Getting the most out of your playgoing experience

A dialogue on how to gain a fuller appreciation of theatre.

Session 2 – Electronic communications with your membership

Using new technology (including e-mail, interactive web sites, Facebook and Twitter) to keep your members interested and informed.

Session 3 – Working with volunteers

Discussion on volunteer management. Participants will have the opportunity to raise such topics as volunteer recruitment and selection, training and appraisal, succession planning for a volunteer board, relationships with the theatre organization, etc.

PROGRAM OVERVIEW

WORKSHOPS

Afternoon sessions (2 p.m. to 4:30 p.m.)

The following three workshops will be offered at 2 p.m. and again at 3:30 p.m., giving delegates the opportunity to attend two of the three afternoon workshops.

Session 4 – Fundraising for dummies

A panel of four fundraisers, three volunteers and one professional share their ideas, tips and good (or not so good) experiences about fundraising for theatres. This session will be chaired by Shaw Guild Vice-President Peter Gill, who has been fundraising on an amateur level for a variety of organizations (including the Shaw Festival) for more than 30 years.

Session 5 – Present your Bright Ideas

Entrants will present their Bright Ideas during this moderated session. This is an opportunity to learn more and decide whether a Bright Idea could indeed be useful to your theatre.

Session 6 – Still in development

Session 7 – For staff delegates

CAVORT Board Member Suzanne Mercer moderates a session designed for staff delegates to meet and discuss items of mutual interest.

New individual CAVORT members

Asolo Repertory Theatre: Joseph Grande; Blyth Festival: Sharon Thompson; Pasadena Playhouse: Alan and Barbara Wann; Pasadena Playhouse and La Mirada: Michelle Pisa-Jones; Repertory Theatre of St. Louis: Cindy Schnabel; and Shaw Festival: Marilyn Dickinson, Janis Ellis, John Smith, Kimberley White and Josie O'Brien.

Tuesday, April 24

(All events at Queen's Landing Hotel)

7 a.m. to 9 a.m.

Breakfast (included in room rate)

9 a.m. to 10 a.m.

Workshops 1, 2 and 3

10 a.m.

Coffee break

10:30 a.m. to 11:30 a.m.

Workshops 1, 2 and 3, repeated

12 p.m.

Lunch and General Meeting

Presentation of Bright Ideas awards

2 p.m. to 3 p.m.

Workshops 4, 5 and 6

3 p.m.

Coffee Break

3:30 p.m. to 4:30 p.m.

Workshops 4, 5 and 6 repeated

Workshop 7 for theatre staff

6 p.m.

Gala dinner and Keynote Speaker

Wednesday, April 25

7 a.m. to 9 a.m., Queen's Landing Hotel

Breakfast (included in room rate)

Afternoon

Optional tours in various locations

PROGRAM OVERVIEW



Eda Holmes

MISALLIANCE

Misalliance was written in 1909–1910 by George Bernard Shaw.

The play takes place on a single Saturday afternoon in the conservatory of a large country house in Surrey in Edwardian England. It continues some ideas on marriage that Shaw expressed in 1908 in his play, *Getting Married*. It also continues some of Shaw's other ideas on socialism, physical fitness, the Life Force, and "The New Woman"—women intent on escaping Victorian standards of helplessness, passivity, stuffy propriety, and non-involvement in politics or general affairs.

Misalliance is an ironic examination of the mating instincts of a varied group of people gathered at a wealthy man's country home on a summer weekend. Most of the romantic interest centres on the host's daughter, Hypatia Tarleton, a typical Shaw heroine who exemplifies his life-long theory that in courtship, women are the relentless pursuers and men the apprehensively pursued. Part of Shaw's premise is in the irony that men spend so much energy courting a woman who will be obedient and subservient to them, when what they really desire is a strong woman who will be their equal.

Eda Holmes

Eda, the director of the 2012 production of *Misalliance*, was born in Beaumont Texas and is a graduate of the National Theatre School of Canada. She began her stage career as a ballet dancer, until sidelined by a knee injury. She has since become one of the busiest and most accomplished theatre directors in Canada.

For the past few years, she has worked regularly as a director at the Shaw Festival, and in 2009 she was appointed as the Shaw's Associate Director. In 2011 Eda directed Tennessee Williams' *Cat on a Hot Tin Roof*. During the 2010 season, she directed *One Touch of Venus* by Kurt Weill and S.J. Perelman, as well as *Serious Money* by Caryl Churchill. In 2009 she directed Bernard Shaw's *In Good King Charles's Golden Days: A True History That Never Happened*, and for the 2008 season, she directed Lillian Hellman's *The Little Foxes*. In 2003 she directed an outstanding production of *Blood Relations* by Sharon Pollock in the Royal George Theatre. Other credits for the Shaw Festival include *Tristan*, the first new musical developed and produced at the Shaw; *Love Among the Russians*; and the musical *Floyd Collins* (2004).

OPTIONAL TOURS AND ACTIVITIES

We know that Conference delegates and their guests will want to spend some time in the Niagara region and beyond. There is so much to see and do.

Afternoon visit to Niagara Falls Sunday, April 22 and Wednesday, April 25 at 1 p.m.

The cost is \$42, which includes taxes and driver gratuity. Pre-payment is required for this activity because we must confirm numbers with the tour provider.

Pick-up will be at the Queen's Landing Hotel, with travel by coach to Niagara Falls. On the way, visit the Queenston Heights lookout (a historical landmark commemorating the War of 1812), the Floral Clock, the Whirlpool Gorge and possibly the Botanical Gardens (depending on weather and flowers blooming). Disembark the coach at Table Rock Welcome Centre for a 45-minute self-guided walk along the Niagara Parkway and the Falls. Return to the coach at Table Rock for the trip back. Visit a local winery for a wine tasting and then return to Queen's Landing, arriving at approximately 4:15 p.m.

Niagara-on-the-Lake historical walking tour and museum visit Sunday, April 22, at 2 p.m.

Guided tour from Queen's Landing Hotel, including an hour-long stroll through the historical old town, finishing at the museum on Castlereagh St., where everyone is welcome to check out the exhibits. Cost of the tour is \$5 per person which includes admission to the museum (www.niagarahistorical.museum). There is no need to pre-pay; tickets can be purchased right before the tour.



Niagara Wine Tour Sunday, April 22 at 2 p.m. and Wednesday, April 25 at 10 a.m. or 2 p.m.

Guided wine tour on board a trolley bus. Visit two or three wineries for a tour and tastings. Tour length is approximately two-and-a-half to three hours. Pick-up at Queen's Landing. Cost of the tour is approximately \$45 plus tax (corporate rate if you mention the CAVORT Conference) and it can be charged to your hotel room. Tickets can be purchased before the tour directly with the hotel (www.vintage-hotels.com), and there is no need to prepay.

High Tea at the Prince of Wales Hotel

Afternoon High Tea is available anytime between noon and 5 p.m. The cost is \$32 plus tax and tip, which may be charged to your Queen's Landing Hotel room. Please refer to the Spring CAVORT Newsletter, page 14, for an idea of the menu and the ambiance. A not-to-be missed experience! Reservations can be made during your stay in Niagara-on-the-Lake by contacting the Queen's Landing concierge service. The Prince of Wales Hotel and Queen's Landing are both part of the Vintage Inns network (www.vintage-hotels.com).

Golf at North America's oldest golf course

Enjoy a round of golf at North America's oldest golf course (www.notlgolf.com). Please refer to the spring CAVORT Newsletter, page 5, for its history. Reservations can be made, for delegates or their guests, at their leisure. Sunday cost: \$31 (plus 13 percent tax); Wednesday cost: \$26 (plus 13 percent tax).

Monday night (April 23)—à la carte dining in Niagara-on-the-Lake

Monday night is dark night in most theatres in North America. We're doing the same for the 2012 CAVORT Conference. We have not organized any activities. Delegates are free to enjoy their evening with friends and old acquaintances.

Local Guild members, however, will be organizing half a dozen outings for dinner in Niagara-on-the-Lake. This is a concept that we experienced in St. Louis and Pasadena and it was great! Plans are not yet finalized, but count on dinner in a winery, a pub crawl or a gourmet feast in town. We'll keep you posted on choices as they become available. This is your opportunity to join local members of the Guild, ask them questions and get an "insider's" feel for Niagara. Information will become available over the next few months. You can indicate your interest when you register on April 21 or 22.



Peller Estates Winery



DINING IN NIAGARA-ON-THE-LAKE

An abundance of fresh local ingredients, creative and passionate chefs, award-winning wines and a focus on innovative seasonal menus have made Niagara-on-the-Lake a world-class culinary destination. Whether you're looking for an intimate, memorable dinner, great bistro food or comfort pub fare, we know you'll find something to suit your tastes. Below are just a few to choose from.

The Winery restaurants

Hillebrand Winery Restaurant (www.hillebrand.com) celebrates the relationship between our land, our people, our wines and our food. 2010 Toronto Gold Medal Plates winner, Chef Frank Dodd showcases locally inspired cuisine made with ingredients from the bounty of Niagara Wine Country, and Winemaker Craig McDonald pairs them with wines made from grapes that grow in the same soil.

Terroir La Cachette (www.lacachette.com). Located within Strewn Winery, this restaurant offers a truly regional Niagara-on-the-Lake restaurant experience. Chef Alain Levesque combines the French Provençal style of cooking with the best local ingredients, bringing the flavours of the Niagara region to your palate, both on the plate and in the glass.

The Pubs

The Olde Angel Inn (www.angel-inn.com) is the oldest operating pub in Ontario. Established in 1789 and rebuilt in 1816 after the War of 1812, the inn is a favourite among locals and tourists alike.

The Irish Harp Pub (www.theirishharppub.com), designed to traditional Irish standards, offers great food, great beer, great whiskey and old-fashioned Irish *craic* (fun and chat).

The Bistros

The Shaw Café and Wine Bar (www.shawcafe.ca) is a landmark of Niagara-on-the-Lake, located in the heart of bustling Queen Street. This European style café is the most popular place to be for the finest selection of Niagara wines, bistro cuisine and, most of all, for people-watching.

The Epicurean (www.epicurean.ca) has provided its fresh dining experience to locals and visitors alike since 1991. The menu and style of service is tailored to customers' needs, as a casual café during the day and as a sit-down bistro from 5:30 p.m. on. The wine list is extensive and affordable, featuring a wide variety of Niagara wines.



Top to bottom: Terroir La Cachette, the Irish Harp Pub and the Shaw Café and Wine Bar.

DETAILS, DETAILS, DETAILS

Hotel Reservations

Queen's Landing is a grand Georgian-style mansion with elegant decor, attentive service and a breathtaking waterfront setting. You will find the romance of the water and an ideal blend of style and comfort in this unique Niagara-on-the-Lake hotel.

All rooms include standard hotel amenities plus plush hypoallergenic duvets, two-inch mattress pads, and 300-thread-count sheets. Also featured are in-room safes, high speed wireless Internet (fee applies), daily newspaper, 37-inch LCD television and pay-per-view movies. For those who choose to drive or rent a car, there is free parking at the hotel.

We have reserved a block of rooms at a reduced rate of \$165 CDN per person (single occupancy) or \$92.50 CDN per person (double occupancy) per night, plus applicable taxes (this rate includes a full-served continental breakfast and free parking). **In order to secure this rate, reservations need to be made by March 13.** The hotel is located at 155 Byron Street, Niagara-on-the-Lake—approximately one-and-a-half blocks from the Shaw Festival main theatre.

The rate is guaranteed for two days before and two days after the Conference, subject to room availability at the time of booking.

To reserve your room, please call the hotel directly at 905-468-2195 or 1-888-669-5566 and mention CAVORT 2012.

If you experience problems, contact Shaw Guild member Peter Gill at 1-905-468-5190.



DETAILS, DETAILS, DETAILS

Transportation

Below are details on transportation from the airports in Buffalo or Toronto. Remember to bring your passport!

By shuttle—Niagara Airbus

(www.niagaraairbus.com; phone 905-374-8111)

If you are not driving to Niagara-on-the-Lake, the most cost-effective way to get into town is by Niagara Airbus service from the Buffalo or Toronto airport. The service provides both shuttle service and limousine service. The return shuttle cost per person is \$105.

We have set up discounted shuttle rates from both airports—a 20 percent discount on the advertised rate. This discount is valid for transportation between April 14 and April 30.

Basic instructions for the use of the shuttle's on-line system are as follows:

Go to <http://bit.ly/nab561> (our Conference code is 561). You do not need to log in; you can simply begin making a reservation from that page. Near the end of the reservation you will be asked for your name and phone number, as well as credit card information.

By car

From Toronto

Take the Queen Elizabeth Way (QEW) toward Niagara. After the Skyway in St. Catharines, take NOTL exit (38b). Turn left at York Road, then right at Airport Road. At Regional Road 55 (Niagara Stone Road) turn right and follow it until it ends at the golf course. Turn right into downtown Niagara-on-the-Lake, where you will find the Shaw Festival theatres and the Queen's Landing Hotel.

From Buffalo

Cross at Buffalo, Niagara Falls or Lewiston. Take the Queen Elizabeth Way (QEW) to Regional Road 55 and follow the same route as above.

If using a GPS, key in the Queen's Landing Hotel address at 155 Byron Street, Niagara-on-the-Lake, Ontario, Canada.

Temperature

Temperatures in southern Ontario in April can be unpredictable. The daytime average would be approximately 60F, but nights can be colder, and there are rainy days. Within a week of the Conference, check www.theweathernetwork.com/weather/caono476.

Registration Information

The registration form for CAVORT 2012 has been sent to you as a separate email attachment, along with this newsletter. The 'early bird' registration deadline is March 1. Please print the document, fill in the blanks, and mail it as soon as possible to:

The Shaw Guild – CAVORT Conference 2012
PO Box 83
Niagara-on-the-Lake, ON, Canada L0S 1J0

Please remember to include adequate international postage to Canada. **All registrations must be received by Friday, April 13. No registration refunds will be made after Monday, April 2.**

Confirmation will be sent by email upon payment, unless an email address is not provided.



CAVORT TRULY INTERNATIONAL

Three new theatres have joined CAVORT, making it *truly* international. Our three newest theatres include the Stratford Shakespeare Festival in Stratford, Ontario, Canada; the Blyth Festival in Blyth, Ontario, Canada; and the St. Louis Shakespeare Festival in St. Louis, Missouri.

Stratford Shakespeare Festival

The Stratford Shakespeare Festival (www.stratfordfestival.ca) is the largest true repertory theatre in North America, an internationally recognized annual celebration of theatre running from April to October in the Canadian city of Stratford, Ontario. It was one of the first and is still one of the most prominent theatre festivals in Canada and is recognized worldwide for its productions of Shakespearean plays. Founded in 1952, its first Artistic Director was British actor and director Tyrone Guthrie, who subsequently went on to head the Guthrie theatre in Minneapolis. On July 13, 1953, actor Alec Guinness spoke the first lines of the first play produced by the festival: "Now is the winter of our discontent / Made glorious summer by this son of York."



The Festival's primary mandate is to present productions of William Shakespeare's plays, but it also produces a wide variety of theatre from Greek tragedy to contemporary works. Shakespeare's work typically represents about a third of the Festival's offerings.

Stratford's mission has evolved to address the ever-changing, ever-challenging Canadian cultural landscape. What has remained constant, however, is a determination to create stimulating, thought-provoking productions of Shakespeare's plays, to examine other plays from the classical repertoire, and to foster and support the development of Canadian theatre practitioners.

Stratford Shakespeare Festival performances take place in four different venues:

The 1,826-seat Festival Theatre; the 1,090-seat Avon Theatre; the 480-seat Tom Patterson Theatre; and the 260-seat Studio Theatre.

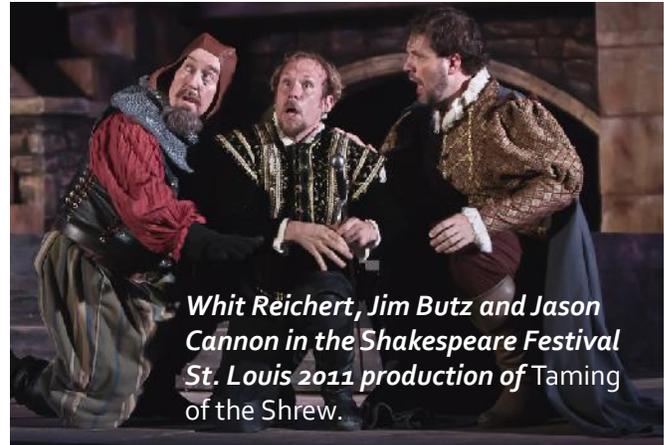
Blyth Festival

The Blyth Festival (www.blythfestival.com) is a community-based professional theatre that endeavors to enrich the lives of its audience by producing and developing plays that give voice to both the region and the country. Located in Blyth, Ontario, Canada, it was founded in 1975. The theatre's primary mandate is to produce and develop local Canadian plays. In 1975, few scripts that fit the festival's mandate were being written so the founders jumped into the creation of new work. At that time, the festival was the only summer theatre producing original Canadian plays, and one of the very few, if not the only "500-seat" theatre in Canada producing Canadian plays exclusively.

Today, located in a village of 1,000 in rural Huron County, the Blyth Centre for the Arts is a year-round centre of cultural activity for southwestern Ontario. In addition to the Blyth Festival, the Centre includes an Art Gallery that showcases professional exhibits, one non-juried community show, and a student exhibit each season. Choristers participate in the professionally-led Blyth Festival singers, and musicians from three counties form the Blyth Festival Orchestra. The theatre brings many outstanding Canadian artists to its stage throughout the off-season. In addition, the festival acts as a resource for local groups and makes its outstanding facilities available for community use.



Haley McGee, Tova Smith, Sarah Orenstein and Catherine Fitch in the play Early August by Kate Lynch (Blyth 2011). Photo by Terry Manzo.



Whit Reichert, Jim Butz and Jason Cannon in the Shakespeare Festival St. Louis 2011 production of Taming of the Shrew.

Shakespeare Festival St. Louis

(www.shakespearefestivalstlouis.org)

The idea of a free, outdoor Shakespeare Festival in St. Louis began in 1997. The dream was realized under the leadership of community volunteer Lana Pepper, who became its first Managing Director; Chairman of the Board Marvin Moskowitz; and a visionary board of civic and corporate leaders.

Romeo and Juliet debuted under the stars in the spring of 2001 to more than 33,000 people. As the audience grew, the run was expanded to four weeks. The Festival is the only free, outdoor, professional theatre in the St. Louis area, employing renowned national and regional directors, designers and actors for the benefit of the community.

Shakespeare Festival St. Louis has entertained, enlightened and educated more than 500,000 people in the last 10 years. The 10th anniversary production of *Hamlet* welcomed record audiences of 56,000. And the Festival has reached more than 200,000 students of all ages through its Education Tour, Metro Youth Shakespeare, camps, classes, residencies and workshops.

Pre-performance shows offer performances by local musicians, singers and dancers; lectures showcase scholars from area universities; and a 20-minute adaptation introduces plots and characters to children of all ages.

The driving force of the Festival is the hundreds of volunteers that participate throughout the four-week run in Shakespeare Glen, Forest Park. The Festival is volunteers are the life-blood of the operation.

SUBMIT YOUR BRIGHT IDEAS SOON

The Cavort Conference Bright Ideas Booklet is probably the most important outcome of CAVORT. We encourage each member theatre to submit at least one Bright Idea. Your submissions will be printed in a booklet distributed at the conference, discussed in a Tuesday afternoon workshop session, and highlighted throughout the following year in our newsletters. Here's an opportunity for your theatre to shine and teach.

There are no restrictions in terms of topics. Anything goes—fundraising or cost savings; outreach and membership recruitment and retention; rewarding volunteers; one-of-a-kind special projects. All ideas are welcome, large or small. We are also interested in knowing whether you have used a Bright Idea submitted in the past by another theatre.

The top three Bright Ideas will be recognized during the conference business meeting. The winner will receive \$100, and the two runners-up will receive \$50 each. Judging will take into account originality, replicability, results in relation to effort and perceived long-term benefits.

Guidelines for submissions

A maximum of two pages per Bright Idea. If you want to submit more than one Bright Idea from your theatre, we encourage you to do so, but please use a separate form for each one. Each submission should include the following sections:

Name of project/activity

Name of theatre

Name and email address of a contact person who could, and is willing to, answer questions about the Bright Idea.

Description of project/activity. Provide enough detail that anyone can easily understand, but avoid so much detail that a reviewer would feel overwhelmed with information.

Keys to Success. List the elements that were essential for your project's success. This might include seed money, sponsorships, theatre involvement, help from outside organizations, staffing, etc.

Estimated number of hours required from: Theatre Staff ____
Volunteers ____

Estimated cost

Results. Include how much money was raised (if fundraising); response from various audiences (volunteers, participants, recipients, for example); other outcomes (impact on the image of the theatre in the community, awareness of

volunteers, etc.)

Photos are more than welcome. If you have any questions, please send an email to Suzanne Hebert, CAVORT 2012 Organizing Committee at CAVORT2012@gmail.com. We will try to answer all queries. Please email your Bright Ideas by March 1, 2012.





CAVORT BOARD 2012

If you are interested in joining the CAVORT Board, now is the time to talk to one of the nominating committee members. Wendy Ledford chairs the committee and Barbara Nichols and Joanne Euster are committee members.

The Board of Directors is responsible for the overall policy and direction of CAVORT. The Board consists of the immediate Past President; President Emeritus; representatives from upcoming and immediate past conferences; and up to 12 directors-at-large, from which the Board chooses officers. At-large directors serve a four-year term and can be elected for three consecutive terms, before taking a hiatus.

At the conference in Niagara-on-the-Lake in 2012, we will elect or re-elect four to seven people. At-large directors who are still serving terms are: Terry Delavan, Patti Slagle, Wendy Ledford, Judi Dery and Patrick Oliva. Board members who have agreed to be nominated for another term are Barbara Nichols and Susanne Mercer. Two Board members are taking a hiatus: Ann Bronsing and Joanne Euster.

The qualifications for becoming a Board member are:

Being a volunteer or staff member at a CAVORT member theatre;

Individual membership in CAVORT;

Willingness to attend conferences and board meetings at own expense;

Interest in serving on or chairing at least one board committee;

Enthusiasm for spending time and energy to ensure the success of CAVORT; and

Accepting the responsibility of recruiting new theatre and individual members.

If you know someone who is qualified and interested in being considered as a candidate for the CAVORT Board, please contact Wendy Ledford at wendytleford@yahoo.com or 619-572-6130, or one of the other nominating committee members.

JOIN CAVORT NOW! YOUR LAST CHANCE

If you are interested in coming to CAVORT 2012 in Niagara-on-the-Lake, join CAVORT now. Complete the information below, detach, and include with your membership cheque for \$10. Make the cheque payable to CAVORT. Americans can mail US \$10 to: Suzanne Mercer, CAVORT Treasurer, 404 Princeton Way, Atlanta, GA 30307. Canadians can mail CAN \$10 to: The Shaw Guild, PO Box 83, Niagara-on-the-Lake, ON, LoS 1Jo Canada

CAVORT Dues

_____ Individual Membership: Expires April 24, 2012. Dues: \$10.

Individual Member

_____ Volunteer _____ Staff

Theatre Connection _____

Mailing Address _____

Phone # _____

E-Mail Address _____

Your membership dues help defray the costs of the planning of the CAVORT biennial conference.



CAVORT Board 2010 – 2012

President	Susan Barley, The Repertory Theatre of St. Louis
Vice President	Terry Delavan, Syracuse Stage
Treasurer	Suzanne Mercer, Atlanta Shakespeare Company
Secretary	Patti Slagle, Actors Theatre of Louisville
Past President	Judi Rabel
President Emeritus	Roe Green, The Cleveland Play House
Conference 2012 Reps	Shaw Festival Charmian Entine Carol Reid Peter Gill Suzanne Hebert
Past Conference Reps	Guthrie Theater Charlotte Frampton Gene Frampton Dan Hershey Marsha Wilson
Members at large:	Ann Bronsing, The Repertory Theatre of St. Louis Judy Dery, Meadow Brook Theatre Joanne Euster, Seattle Repertory Theatre Wendy Ledford, The Old Globe Barbara Nichols, Actors Theatre of Louisville Patrick Oliva, Pasadena Playhouse

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 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
Blyth Festival,
Blyth, Canada
Cincinnati Playhouse in the Park,
Cincinnati, OH
The Cleveland Play House,
Cleveland, OH
Ensemble Theatre of Cincinnati,
Cincinnati, OH
Florida Repertory Theatre
Fort Myers, FL
Great River Shakespeare Festival,
Winona, MN
Guthrie Theater,
Minneapolis, MN
Horizon Theatre Company
Atlanta, GA
La Jolla Playhouse
La Jolla, CA
Meadow Brook Theatre
Rochester, MI
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 Festival St. Louis
St. Louis, Missouri
Shakespeare Theatre Company,
Washington, DC
The Shaw Festival,
Niagara-on-the-Lake, Canada
Stratford Shakespeare Festival,
Stratford, Canada
Syracuse Stage,
Syracuse, NY