

Spring 2009

# Perform It! Folio

## ★ Perform It! Young People's Stage Company

Volume 5, Issue 1

## Perform It! Celebrates 15-Year Anniversary

### A Midsummer Night's Dream

April 30, May 1, 2 at 7:30 and May 3 at 2:00

**Reserve your tickets now**

**Call 569-6401 or Email [performit@myfairpoint.net](mailto:performit@myfairpoint.net)**

Perform It! Young People's Stage Company brings *A Midsummer Night's Dream* to the stage to celebrate its 15<sup>th</sup> anniversary of bringing Shakespeare alive through the hearts and minds of young people in the Lakes Region.

One of Shakespeare's most popular and beloved comedies, *A Midsummer Night's Dream* is a delightful family theater experience as fairies and elves; kings and queens; headstrong, teenage lovers; and six bumbling amateur actors make for some of Shakespeare's most hilarious characters.

Peter Ferber is leading set design and construction; Dan Hyman, Greg Lindland, and Ted Lindland are composing the music; and costume mistress Stephany Cameron along with her team of designers are sewing costumes. Jan Helling Croteau with assistant Donna Powell and intern Dorothy Watson are directing the show,

and Marybeth Wadlinger is the producer.

"This show is shaping up to be one of our best ever!" says Helling Croteau. "As always we have many area artists working with our students to create the performance. This year we have added some new faces to our teaching roster. Musician and composer Ted Lindland, sword-fighting instructor Leslie Takao, and professional stage combat artist Chris Cardoni have given us their expertise to help make this action-packed show one of our best."

Join us as we celebrate our anniversary with a performance that will wow and delight you. *A Midsummer Night's Dream* has everything from sword fights to magic spells. There is even a player who is changes into a donkey on stage right before your very eyes! Lots of dancing, singing, and special effects make this wild ride through the enchanted woods an unforget-

table show.

Tickets are available at The Country Bookseller. For info about the show, call 569-5067.

| <i>Inside this issue:</i> |    |
|---------------------------|----|
| What is Midsummer About?  | 2  |
| Fall Classes              | 2  |
| Fifteen-Year Anniversary  | 3  |
| Shakespeare Faire         | 4  |
| Talent Show               | 4  |
| Our Actors Speak          | 5  |
| Stage Combat Workshop     | 6  |
| Alumni Corner             | 6  |
| Behind the Scenes         | 8  |
| In Memory                 | 8  |
| A Lesson in Magic         | 9  |
| Fundraising               | 11 |

# What is *A Midsummer Night's Dream* About?



*A Midsummer Night's Dream* is one of Shakespeare's most performed and beloved scripts. The play's action revolves around the whimsical Duke Theseus and Queen Hippolyta, the mischievous elves and fairies of the enchanted woods, the blue-collar amateur actors, and the four impulsive teenage lovers, all of whom make for an entertaining story that is sure to delight everyone.

As Duke Theseus and Queen Hippolyta plan for their wedding day, the wealthy Athenian Egeus comes to the duke with a complaint. His daughter, Hermia, refuses to marry Demetrius, the young man whom Egeus has chosen for her. Duke Theseus tells Hermia that if she does not bend to her father's will, she

may be sentenced to death according to the Athenian law.

The headstrong Hermia is in love with the young and handsome Lysander, and the two decide to run away and get married beyond Athens.

Before they head into the woods on Midsummer Night, Hermia tells her best friend, Helena, of her plan. Since Helena is in love with Demetrius, she in turn tells *him* of Hermia's plan. The next night there are four young lovers chasing after each other through the woods, while the king of elves, Oberon, hurls spells upon the impulsive lovers and upon the queen of fairies, Titania. Puck, that famous little elf, jumps into the fray and causes his own kind of mischief on the amateur actors

who secretly rehearse in the woods to keep their play a surprise for Duke Theseus on his wedding day.

The play is fast-paced, from the opening scene to the finale when the amateur actors completely bungle their short skit during the wedding reception for the nobles.

For 400 years, audiences have laughed heartily at the antics of the elves and fairies, the stage combat of the four teenage lovers, and the hilarious skit that the amateur actors perform at the wedding reception. Please join us as we present *A Midsummer Night's Dream* and celebrate fifteen years of bringing Shakespeare's theater to the Lakes Region.

## Fall Classes

The Perform It! 2008-2009 Yearlong Program started in September with the fall semester of weekly classes for forty-three students. Our theater arts curriculum includes voice training, stage movement, improvisational skills, and team building, as well as Shakespeare's theater and

Elizabethan history. Students learn to analyze Shakespeare's lines by identifying elisions and iambic pentameter and by noting the line punctuation. They also learn theater terminology, set and costume design considerations, and lighting basics.

Students work in groups to

create lively skits using their new knowledge of voice projection, stage movement, and stage etiquette. The students, ranging in age from eight to eighteen, participated in the classes with enthusiasm. The fall theater arts classes are a requirement before acting in the spring play.

# Fifteen Years of Bringing Shakespeare to the Lakes Region

*“We will begin these rites as we do trust they end in true delights”*

by Jan Helling Croteau

I am in the midst of rehearsals as I write this, and thus I am at my busiest time of the year. Meeting with set, music, and costume people; facilitating rehearsals; and generally making sure that everyone is on track is the way I cheerfully handle winter doldrums. But as I take a moment to gather my thoughts about our fifteen years as a youth Shakespearean theater company, I look back fondly on the work, the students, and the artists involved with our company over the years.

When I began this work, I had no idea what I was getting into. (I don't think any of us did!) I first started directing plays fifteen years ago for a group of homeschooled students who wanted to learn about theater. I did not know Shakespeare when I started this seemingly small project of directing *one* play. We had no money, no costumes, no lighting, and no set. We took a piece of Tyvek house sheathing from my husband's carpentry shop and painted a moon and a large tree on the backside and hung it on the rear wall of the small stage at the local elementary school. We cut up sheets and made them into tunics for costumes, we used make-up from the drug store for our stage faces, *and* we had a blast!

I think the first few years of teaching Shakespeare to students was more educational for me than it was for them. I traveled with a large dictionary under my arm and the script tucked into my bag. When the students asked a question, we all searched for the answer. There was no Internet at the time so we made many trips to our local library.

Today, I am more confident in my knowledge of the Bard and better prepared to be directing his plays. But through the years, Will Shakespeare has been my greatest teacher, a patient mentor, and my theater partner.

Perform It! has had several hundred students and their families go through the program since 1994, many of them participating for five to eight years. We grow close to them all and are delighted when they stay in touch with us.

Perform It! has been through the portal of change that all nonprofits must pass, as an idea is transformed into a viable organization with a board of directors and an executive director. We have been a nonprofit theater company since 2000, and before that, we

were a growing entity which took on a life all its own.

Today Perform It! is a four-time award-winning youth Shakespearean theater company that provides in-depth theater arts opportunities for area students. Our board of directors consists of six dedicated individuals, and one intern, all of whom volunteer many hours to the organization.

Each spring for the past several years, we come together—artists and teachers, students and parents—and we produce one big, annual Shakespeare extravaganza with our play. Our students do all the acting, they give a lot of input into set and costume design, and they work back-stage to help with the technical aspects of theater production.

Together we learn about Shakespeare and each other and how to work as a team to make a play. Through the years we have forged a tight-knit community of young and old Shakespeareans who share a love of theater and the creative process. And so I say, “Happy Anniversary, Perform It! May you experience many more years of bringing Shakespeare alive through the hearts and minds of young people in the Lakes Region.”

# “With Our Mouth Full of News”

## First Annual Shakespeare Faire

After attending a Perform It! play and breathing in the atmosphere of theater with its bold costumes, captivating scenery, and heady camaraderie, many a young person has sighed, "I wish I could be a part of Perform It!" This year we decided to make that happen.

In celebration of Perform It!'s 15th year, our company decided to put on a Shakespeare Faire to allow other students to partake of the joyous learning and excitement we experience each and every time we work on a production for our community. Twenty-four students signed up for our Shakespeare Faire this past October 24th.

Perform It!'s young thespians opened the Faire by performing a scene from our 2008 play *Twelfth Night*. Then director Jan Croteau gave a brief introduction to theater and led the students in the same theater exercises that



Perform It!'s students do. After that, attendees broke up into small groups and participated in workshops led by our company's parents and students.

Participants practiced putting on stage make-up and reading lines. They also tried on costumes, and they walked through a "living timeline," learning about Shakespeare's life and history through displays, commentary, and vignettes put on by Perform It!'s students.

The culmination of the day came when each group of participants dressed in elaborate costumes and performed a scene from a Shakespearean play before an audience that included their parents and siblings. One participant exclaimed, "It was the best day of my life!" Although this student may have been indulging in a bit of hyperbole, it was clear that all the students, including Perform It!'s own, had a great time.

Bloom's Taxonomy of Learning gives retention rates for various educational activities. The two activities with the highest rates are "Practice by Doing" (75%) and "Teach Others" (90%). Perform It!'s Shakespeare Faire brought these two activities together as the company's own students taught attendees and gave them a full day of hands-on, educational experiences in Shakespearean theater. Bravo!

## Talent Show

Our best talent show ever! On December 10<sup>th</sup>, thirty-two students participated in our fifth annual talent show and per-

formed for an audience of family and friends at Brewster Academy's Anderson Hall. Students entertained everyone with original skits and dances, solilo-

quies, songs, and violin and piano solos. The festive atmosphere added to everyone's enjoyment of the show.

# “All the World’s a Stage”

I have been with Perform It! seven years. At first I did not want to go, but my mother convinced me it would be a good idea. When I got there, everyone was really nice. They encouraged me to do well and try my best, and when they said I should try my best, they truly did want me to try my best and succeed in acting.

When you stand on stage, heart shaking, speaking a monologue in front of the audience, the entire auditorium silent, you become aware of the audience watching every move you make, listening to every up and down in your voice—every time it shakes, squeaks, or goes hoarse. Your legs start shak-

ing, and you use every ounce of strength you have to keep from speaking your lines too fast. As you step offstage, looking confident as your head is racing with a thousand thoughts of everything you did wrong or everything that could have been better, the audience's applause roars out behind you, ushering you off and thanking you for your performance. But what truly releases you from the nervous tension you feel onstage is the support you get from your friends as they embrace you, bringing your heart from your throat back to your chest, where it belongs.

Everyone has a great time, and

even when we are seriously focusing on what we need to get done, there is still a positive energy throughout the group that makes even the most focused situations a great experience.



Joel Watson



Elizabeth Maria

Perform It! is so much fun. It is such a good experience. I have gained so many lifelong friends. This is my eighth year in Perform It!, and every year I meet more than one new person. I’ve learned so many different plays. When you’re in the middle of a performance, you really start to get into your character. I am eleven years old, so I pretty much have been doing this my whole life. You get to wear awesome make-up and costumes and get to have your hair fixed.

Last year, I was a bird and it was a blast. When I first heard I was a bird, I didn’t know what to think. But in the end, it all came together. I have five brothers and one sister, and at one time we were all in Perform It! Now it’s just two of my brothers and me. I am the second youngest in my family, and this is my little brother’s first year. This is one of my favorite things to look forward to every year when we go back to school. Anyway, I have to go to play practice!

I have loved the stage and have wanted to be on Broadway since I was eight years old. I started with summer theater programs and have danced for eight years. When we started homeschooling five years ago, a friend told my mother about a wonderful theater group and suggested that my brother and I participate. I was very nervous on my first day, but I have made so many new friends and met many talented people.

Jan makes learning fun. She teaches us the history of Shakespeare, the literature, and

the language. It's a lot of hard work, but in the end, the results are amazing! There are funny scenes in the plays, and everyone in the group is involved. Perform It! is very professional, the costumes are awesome, and the stage comes alive.

Perform It! is one of the best things in my life. I am really happy to be here and to be me. This is my third year, and I am playing Egeus, the father of Hermia, in *A Midsummer Night's Dream*. This is another step closer to Broadway!



Kris Stuart

## Stage Combat Workshop

Perform It! hired Chris Cardoni, a professional stage combat choreographer from Massachusetts, to come to Wolfeboro on March 11<sup>th</sup> to teach our students the basics of stage combat. For years, Chris has taught stage fighting to professional actors as



Emily "fights" with Mr. Cardoni

well as to students.

The workshop covered combat techniques from unarmed stage fighting to sword work, and Chris brought stage swords and rapiers with him for the students to use. We were excited to have this opportunity.

## Where Are They Now? Alumni Corner

This year Perform It! is privileged to have an intern: alumnus Dorothy Watson. Dorothy has acted in six of our productions. She was Stephano in *The Tempest*, Beatrice in *Much Ado About Nothing*, and Mistress Page in *The Merry Wives of Windsor*. Last year she brought Sir Toby Belch from *Twelfth Night* to life. Dorothy has worked all year as assistant to our director, Jan Helling Croteau. She helped teach the fall classes and worked tirelessly to make the Shakespeare Faire, in October, a huge success.



Dorothy as "Sir Toby Belch" in *Twelfth Night*

During our spring production she is working with our students as an acting coach. She is an invaluable member of our team, and we are most fortunate to have her as our 2008-2009 intern.

Our director recently said of Dorothy, "We are lucky to have such an intelligent and knowledgeable young woman as Dorothy on our staff. She has been a real asset to the organization, and the students love her!"

Dorothy plans to pursue a degree in criminal justice and a career in forensics.

# Some Have Greatness Thrust Upon Them

By Dorothy Watson

About a year ago, I got the shock of my life. It was my sixth and final year acting with Perform It!, and I was impatiently waiting for the release of the cast list for *Twelfth Night*. I wasn't *that* impatient, though. I knew what part I was getting. This was one of my dream roles. I had already played another one of my dream roles, Beatrice in *Much Ado About Nothing*. Everyone had known I was getting that role. So why not this one, too? Why shouldn't I get the role of Viola? I was one of the most experienced actresses in the company. I was the oldest. It was my last year. I was the most likely candidate. The email came; I very calmly opened it and found Viola's name... Abbie Powell?! Wait. Did they forget about me? I found my name and almost cried. I had been cast in the role of—wait for it—Sir Toby Belch, the fat, old, drunk uncle.

This wasn't happening to me. I wasn't supposed to get Sir Toby. I was supposed to get Viola. I was sure of it. I was sure Sir Toby was funny and amusing, but he was not the adventurous heroine that Viola was. He wasn't a girl playing a guy who was smitten with her master and was flirted with by her master's crush. Sir Toby was a drunk who tried to get his niece to marry his bumbling fool of a friend, played a trick on the steward, and ran off with his niece's chambermaid. Okay, so he might have

been an interesting character, but he was not Viola. I got to the first rehearsal and discovered that Viola was not just *my* dream role, she was Abbie's also. Abbie had played so many men, very comically, that I guessed she deserved this role more than I did, and she actually had a guy her own age to play off of, whereas I didn't. Okay, fine. I decided to suck it up and pretend to enjoy the role. However, I pretended so well that I started to convince myself. Being a drunk and a man, when you are neither, was quite a challenge. I had had another drunk male role three years before (Stephano in *The Tempest*) that had also come as a surprise to me, but it was a completely different role. That role was a sloppy, pathetic drunk. Sir Toby was a “dignified” drunk, or so Jan said. I honestly didn't see what was so dignified about tripping over nothing, belching on stage, and wearing a fat suit in front of all my friends and family. After only a few weeks, though, I began to see how much fun I could have with Sir Toby. Jan gave me quite a bit of liberty with the role, allowing me to do what I liked. I began experimenting with the role. I played with my voice—the pitch, tone, and accent. I changed the way I walked and moved. When it came time for costumes, I was very pleasantly surprised. For once, I wasn't stuffed into a

heavy, scratchy, multilayered costume. I was given a pair of pants, a shirt, a vest, a cravat, boots, a hat, and an awesome coat. I eventually added a pair of gloves, a black cane with a pewter wolf's head, and a gold pocket watch to the outfit. The outfit transformed me. Even at non-dress rehearsals, I began wearing my coat and using the cane and pocket watch because, without them, I simply wasn't Sir Toby.

At the first dress rehearsal, the costume ladies decided to add enormous muttonchops to my outfit. That almost undid all my efforts to come to grips with my role. Okay, I would play a drunk man. Fine! I'll even add a little bit of padding around the middle. But there was no way I would ever be caught dead sporting enormous muttonchops.

There were five performances, and in all five I played a drunk man, sporting a fat suit and muttonchops. My greatest compliments, strangely enough, were given by people who came up to me afterwards and exclaimed that they hadn't realized I wasn't really a guy until they saw me offstage up close. By the end of the play, I had grown to love the role so much that Sir Toby became one of my absolute favorite roles! Given the chance again, I would take the role of Sir Toby over Viola in a heartbeat.

# Behind the Scenes Spotlight

Every theater company has a group of selfless souls who work their magic behind the scenes to make the company a success, and we at Perform It! are most fortunate to have many such individuals who have played pivotal roles in our success.

Board member Donna Powell wears many hats at Perform It!, and she wears each of them with style and grace. Donna works as the Assistant Director for our productions and serves as the Treasurer on the Board of Directors. She has held both

positions for many years and has volunteered countless hours to help take Perform It! from a loose group of students and adults to an award-winning nonprofit theater company.

But those are not the only two hats she wears. She also puts together the entire playbill, edits the newsletter, works on grant writing, and gives hours of editorial assistance to the Perform It! stage adaptations.

Working with Donna for over twelve years has given me the opportunity to believe in angels

as real people who grace this world with goodness. Donna not only works cheerfully with a lovely sense of humor, she also is intelligent. We lean upon her knowledge of finances, her editorial skills, and her organizational acumen as she helps to lead the way through the wilderness of details in being a non-profit organization.

We at Perform It! give a huge, heartfelt thank-you to Donna Powell for her years of service. Donna, may your wings stay strong and your spirit continue to shine bright!

## In Memory of Peter Stock



Our dear friend and former student Peter Stock died this past June. Peter was one of our first students, and he played many memorable roles in our early years. He also returned and helped us backstage during our more recent productions.

Peter was a young man of integrity. He was always willing to help us at Perform It! with our many projects, and he would do so with a smile and a cheerful attitude. His great strength was bringing people together in a quiet manner.

Peter played the roles of Philostrate in our first pro-

duction of *A Midsummer Night's Dream* and of the Priest in *Romeo and Juliet*, but his most memorable stage role was his portrayal of the bumbling constable Dogberry in our early production of *Much Ado About Nothing*. He commanded the stage with his antics and kept the audience "rolling in the aisles." In one of his scenes, Dogberry asks the young night watchmen, "Are you good men and true?" Peter was himself a "good man and true." He brought a smile to our faces, and we will always hold a special place for him in our hearts.



# A Lesson in Magic

by Jan Helling Croteau

Magic is difficult for many people to believe. We are logical beings, and we know that magic is in the flick of a wrist or the sleight of hand and that magicians learn magic tricks to trick us into believing. But during our first year of theater work, I learned about true magic in one of the most unmagical of circumstances. For me, the magic of theater all started fifteen years ago with our first play, *A Midsummer Night's Dream*, when one of our youngest students taught me one of my biggest lessons.

Opening night, during our very first production, forty students ranging in age from five to nineteen years were very excited by the growing audience, as more and more people filled the auditorium of the local elementary school.

Oberon, the king of the fairies, was a tall, handsome eighteen-year-old who towered over the tiny five-year-old fairies of the enchanted woods. We borrowed ballet tutus and wings for our forest scenes, and the young, winged fairies, wound tight with excitement, were almost ready for the show to start. I say "almost ready" because suddenly, right before the curtain was to open, one of the costume moms discovered that we were short by one pair of wings. She appeared before me, her face drained of all color and looking as if she might faint.



photo courtesy of BG Hodges

"Seven small fairies and only six pairs of wings," she gasped. This dilemma had the makings of a real tragedy in the life of so young a child. I envisioned the dismal future of one unlucky fairy, tearfully explaining to her therapist in later years that the moment she appeared onstage without wings was the *greatest* trauma of her young life and that nothing was the same after that. (Yes, I know, I have a rather dramatic imagination.)

Before anyone knew what had happened, I pulled aside the two eldest fairies, Sarah and Jessica, who were only five and a half years old, and asked them to follow me down the hall. I stopped near the stairwell by the back entrance of the school.

"You are... such beautiful fairies," I stammered. I had in my hand a large white plastic bag with only one pair of wings in it. They both looked at me, their eyes shining with expectation. "And... well, I need your help with a little problem, and I thought since the two of you are the oldest fairies,

I would ask a favor."

"Okay," they said in unison.

I cleared my throat and pulled out the one pair of wings and explained that we didn't have enough wings for *all* the fairies. Bottom lips started to tremble, and two pairs of moist, little eyes widened.

"So I was kind of wondering if maybe you could, ah, well kind of... ah..." Sarah stepped toward me and with a shaky voice said, "I think Jessica should wear the wings. I can be a fairy without wings. It's okay."

My mouth dropped. I looked at Sarah, and then I felt the wings ripped out of my hands and saw Jessica dance down the hallway, gleefully shouting, "Me too! Me too! I think *I* should get the wings!" as she disappeared into the costume room with the other fairies.

It all happened so fast. Sarah and I, startled, turned to each other. I put my arm around her shoulders protectively. "Thank you, Sarah. Someday, something really great is going to happen to you 'cause, honey, what goes around, comes around."

A voice on the stairs called up to us, "Do you need wings?" I looked down to see Cindy, a Brownie Scout leader and friend from town, calling up to me from the bottom stair. Apparently she was just coming out of her Brownie Scout meeting from the classroom below and had overheard our con-

versation. She said she had a pair of wings from her daughter's dance recital, and she would run home and get them for us. Luckily, she lived across the street from the school.

Sarah and I gasped. We hugged each other. I told Sarah to go into the costume room and wait for the wings, and I told the costume mom to keep an eye out for Cindy.

I darted through the hallway to the back of the auditorium and gave the young tech crew their signal to start the show. The house was full of expectant parents, grandparents, friends, and townspeople. First, there was the opening scene, and then the curtain closed, and everything got very quiet as the lights dimmed and moody blue beams lit the enchanted stage.

The curtain slowly opened to a recording of Mendelssohn's music, and the fairies danced

about the stage in front of the painted backdrop between large, cutout cardboard trees.

In the middle of the stage was one beautiful fairy whose wings were very different from all the others'. Sarah's wings lit up with tiny battery-powered lights that blinked along the outer edges. As she twinkled about the stage, none of us could take our eyes off her. What I noticed more than Sarah's twinkling wings was her dazzling smile and the giggle that escaped her lips as she danced through the woods.

I felt my spine tingle. I was experiencing one of those magical moments in life, one of those rare times when everything good comes together to create pure joy. Ever since that night, there has been a special place in my heart for woodland fairies, opening nights of theater productions, and the profound beauty of Will

Shakespeare's poetry.

I believe in signs, and that night, in that moment, I knew I had found my life's work. That small child taught me a big lesson I have never forgotten. She taught me that pure goodness, the kind that is given without expectation of any return, can make what goes around, sometimes, come back around so fast that it appears to be magical. She showed me that the awesome power of goodness can make a night at the theater seem as magical offstage as the enchanted woods onstage in Will Shakespeare's *A Midsummer Night's Dream*.

Since that night, wings have been a metaphor for me as I witness young people learning to spread their wings and fly into their futures with confidence, with grace, and with Shakespeare's poetry deep in their hearts.



---

Perform It! is a 501(c)(3) organization. Your tax-deductible donation helps Perform It! use the works of William Shakespeare to provide theater projects that build bridges between people of all ages in our community.

## **I WOULD LIKE TO HELP PERFORM IT!**

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Your **tax-deductible** donation may be made to:

Perform It! Young People's Stage Company  
P. O. Box 2093  
Wolfeboro, NH 03894

*Thank you!*

# Fundraising Activities

*We thank thee generous souls, for thy gentle hearts*

This year Perform It! formed its first fundraising committee, a group of dedicated volunteers who have launched some very creative fundraising activities.

Our year began with our first raffle entitled “Dinner’s On Us!” Five local restaurants—Lemon Grass, The Wolfeboro Inn, Seabird Asian Cuisine, The Corner House Inn, and Hart’s Turkey Farm Restaurant — donated gift certificates to be raffled off in various areas around the lake. Heath’s Market, Black’s Gift Shop and Paper Store, and Hunter’s IGA were gracious enough to let our costumed actors sell raffle tickets in front of their stores.

Singing, dancing, and hawking, our actors sold 170 tickets. The winners are Jan and Phil Biller of Moultonboro, who received dinner for two at the five wonderful restaurants. We thank these restaurants for their generous help in making this raffle possible.

In December, everyone joined together to decorate 200 Christmas wreaths, which were purchased by businesses, relatives, and friends. These wreaths get more beautiful every year, and everyone had fun making them.

Perform It! families have



just finished soliciting ads for the playbill for our upcoming production of *A Midsummer Night’s Dream*, and we sold over 90 ads. This is an important fundraiser for us, and we are grateful that we surpassed our goal this year, given the economic times. Our playbill ads reach 800 people over the course of five performances.

We are currently running a spring raffle, “Entertainment’s On Us!” This is an opportunity to win tickets for two to one of the six theaters around the Lakes Region: The Village Players, The Winnepesaukee Playhouse, Interlakes Summer

Theater, Lakes Region Opera Company, Great Waters Music Festival and The Barnstormers Theatre. Raffle tickets cost \$5 per ticket, or you can purchase three for \$10, or seven for \$20. Tickets are available through Perform It! families and at our performances this spring.

We are grateful to all the participating theaters in the area. Support local theater and buy your tickets soon.

We would like to extend a big thank you to everyone who supports us as we bring award-winning Shakespearean theater to the Lakes Region of New Hampshire.



Young People's Stage Company  
P. O. Box 2093  
Wolfeboro, NH 03894  
[www.PerformItStageCompany.org](http://www.PerformItStageCompany.org)



presents... *William Shakespeare's*



Directed by  
Jan Helling Croteau

Produced by  
Marybeth Wadlinger

at  
The Village Players Theater  
51 Glendon Street, Wolfeboro

**April 30, May 1 & 2 at 7:30pm**  
**May 3 at 2:00pm**

In advance: Adults \$10, 12 & under \$5 - At the door: Adults \$12, 12 & under \$6

**Tickets Available at The Country Bookseller**  
[PerformIt@myfairpoint.net](mailto:PerformIt@myfairpoint.net) [PerformItStageCompany.org](http://PerformItStageCompany.org)