

QUINTESSENCE

P R E S E N T S

THE SALVATION & DAMNATION REPERTORY
GEORGE BERNARD SHAW'S

JEAN-PAUL SARTRE'S

MAJOR BARBARA

NO EXIT



SEPT 13 - OCT 29 2023

GEORGE BERNARD SHAW

GEORGE BERNARD SHAW was born in Dublin, the son of a civil servant. His education was irregular, due to his dislike of any organized training. After working in an estate agent's office for a while he moved to London as a young man (1876), where he established himself as a leading music and theatre critic in the eighties and nineties and became a prominent member of the Fabian Society, for which he composed many pamphlets. He began his literary career as a novelist; as a fervent advocate of the new theatre of Ibsen (*The Quintessence of Ibsenism*, 1891) he decided to write plays in order to illustrate his criticism of the English stage. His earliest dramas were called appropriately *Plays Pleasant and Unpleasant* (1898). Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack social hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw's radical rationalism, his utter disregard of conventions, his keen dialectic interest and verbal wit often turn the stage into a forum of ideas, and nowhere more openly than in the famous discourses on the Life Force, (*Don Juan in Hell*), the third act of the dramatization of woman's love chase of man, *Man and Superman* (1903).

In the plays of his later period discussion sometimes drowns the drama, in *Back to Methuselah* (1921), although in the same period he worked on his masterpiece *Saint Joan* (1923), in which he rewrites the well-known story of the French maiden and extends it from the Middle Ages to the present.

Other important plays by Shaw are *Caesar and Cleopatra* (1901), a historical play filled with allusions to modern times, and *Androcles and the Lion* (1912), in which he exercised a kind of retrospective history and from modern movements drew deductions for the Christian era. In *Major Barbara* (1905), one of Shaw's most successful plays, the audience's attention is held by the power of the witty argumentation that man can achieve aesthetic salvation only through political activity, not as an individual. *The Doctor's Dilemma* (1906), facetiously classified as a tragedy by Shaw, is really a comedy the humour of which is directed at the medical profession. *Candida* (1898), with social attitudes toward sex relations as objects of his satire, and *Pygmalion* (1912), a witty study of phonetics as well as a clever treatment of middle-class morality and class distinction, proved some of Shaw's greatest successes on the stage. It is a combination of the dramatic, the comic, and the social corrective that gives Shaw's comedies their special flavour.

Shaw's complete works appeared in thirty-six volumes between 1930 and 1950, the year of his death.

GEORGE BERNARD SHAW'S

MAJOR BARBARA

ENSEMBLE

MONROE BARRICK Peter Shirley/ Policeman
LEE THOMAS CORTOPASSI Stephen Undershaft/ Bill Walker
GABRIEL W. ELMORE Charles Lomax/ Snobby Price
PAUL GUERIN Morrison/ Mr. Baines/ Bilton
J. HERNANDEZ* Adolphus Cusins
MELODY LADD* Barbara Undershaft
ANEESA NEIBAUER Sarah Undershaft/ Jenny Hill
PAUL PARENTE* Andrew Undershaft
MARCIA SAUNDERS* Lady Britomart/ Rummy Mitchens

CREATIVE TEAM

ALEXANDER BURNS DIRECTOR/ SCENIC & SOUND DESIGN
ELLEN MOORE LIGHTING DESIGN
SUMMER LEE JACK COSTUME DESIGN
AARON MASTIN ASST. COSTUME DESIGN
LEONARD KELLY DIALECT COACH
CURTIS COYOTE PROPS ARTISAN
TOM CARMAN MUSIC ARRANGER
RENEE DENNIS WARDROBE SUPERVISOR
ADA CHEUNG PAINT CHARGE
BESS ROWAN INTIMACY CHOREOGRAPHER
ANYA FORSBERG RUN CREW
ALEX CORDARO FIGHT CHOREOGRAPHY
JOHN "JP" POLLARD* PRODUCTION STAGE MANAGER
GREGORY PERNICONE JR. ASSISTANT STAGE MANAGER

*MEMBER OF ACTORS' EQUITY ASSOCIATION

WHAT IS A FOUNDLING?

While a foundling is sometimes an orphan, someone whose parents have died, foundlings are often babies whose parents aren't able to care for them.

In cases like this, parents sometimes abandon their babies in safe places like hospitals or churches.

Foundlings are often the children of unmarried parents, or illicit love affairs.

Many characters in literature are foundlings, from Oedipus to Superman.

FIRST PERFORMANCE | THE ROYAL COURT, LONDON, ENGLAND. NOV 28 1905
THERE WILL BE ONE 5 MINUTE INTERLUDE & ONE 15 MINUTE INTERMISSION.

The performance of Melody Ladd is underwritten by **Barbara Eaton & Ed Salners.**

THE TAKING OF PHOTOGRAPHS OR RECORDING IS STRICTLY PROHIBITED.

JEAN-PAUL SARTRE

Born on June 21, 1905, in Paris, France, **JEAN-PAUL SARTRE** was a pioneering intellectual and proponent of existentialism who championed leftist causes in France and other countries. He wrote a number of books, including the highly influential *Being and Nothingness*, and was awarded the Nobel Prize in 1964, though he turned it down. He had a relationship with noted intellectual Simone de Beauvoir.

In 1939, Sartre was drafted into the French army, where he served as a meteorologist. He was captured by German troops in 1940 and spent nine months as a prisoner of war. Given civilian status in 1941, he was able to secure a teaching position at Lycée Pasteur, outside of Paris.

Upon returning to the city, Sartre participated with a number of other writers in the founding of the underground group Socialisme et Liberté. The group soon dissolved, and Sartre decided to write rather than participating in active resistance. Within a short time, he published *Being and Nothingness*, *The Flies* and *No Exit*, the existentialist works that would make him a household name. Sartre drew directly from his wartime experience in his work. After the liberation of Paris, he wrote *Anti-Semite and Jew*, in which he attempted to explain the concept of hatred by analyzing anti-Semitism.

Sartre prized his role as a public intellectual. After World War II, he emerged as a politically engaged activist. He was an outspoken opponent of French rule in Algeria. He embraced Marxism and visited Cuba, meeting with Fidel Castro and Che Guevara. He opposed the Vietnam War and participated in a tribunal intended to expose U.S. war crimes in 1967. Sartre also continued to write. His major publication after 1955, the *Critique de la raison dialectique* (*Critique of Dialectical Reason*), appeared in 1960.

Sartre's principled mode of living involved few possessions. He remained actively committed to humanitarian and political causes until the end of his life, including participation in the Paris demonstrations of 1968.

Sartre's physical condition deteriorated in the 1970s, and he became almost completely blind in 1973. He died in Paris on April 15, 1980, from pulmonary edema.

JEAN-PAUL SARTRE'S

NO EXIT

TRANSLATED BY ALEX BURNS

FROM THE PLAY *HUIS CLOS* BY JEAN-PAUL SARTRE

ENSEMBLE

GABRIEL W. ELMORE Valet

J. HERNANDEZ* Garcin

MELODY LADD* Inez

ANEESA NEIBAUER Estelle

CREATIVE TEAM

ALEXANDER BURNS DIRECTOR/ SCENIC & SOUND DESIGN

ELLEN MOORE LIGHTING DESIGN

AARON MASTIN COSTUME DESIGN

ADA CHEUNG PAINT CHARGE

RENEE DENNIS WARDROBE SUPERVISOR

BESS ROWAN INTIMACY CHOREOGRAPHER

ALEX CORDARO FIGHT CHOREOGRAPHY

JOHN "JP" POLLARD* PRODUCTION STAGE MANAGER

GREGORY PERNICONE JR. ASSISTANT STAGE MANAGER

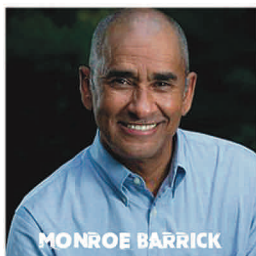
* MEMBER OF ACTORS' EQUITY ASSOCIATION

FIRST PERFORMANCE | *HUIS CLOS*, THEATRE DU VIEUX - COLUMBIER, PARIS, FRANCE. MAY 1944
NO EXIT RUNS 90 MINUTES WITH NO INTERMISSION.

The performance of Melody Ladd is underwritten by **Barbara Eaton & Ed Salners.**

THE TAKING OF PHOTOGRAPHS OR RECORDING IS STRICTLY PROHIBITED.

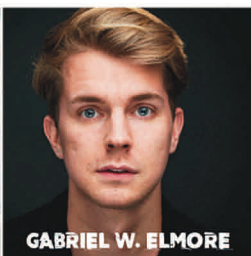
REPERTORY



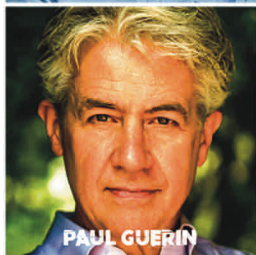
MONROE BARRICK



LEE CORTOPASSI



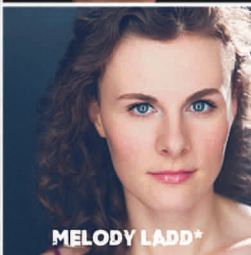
GABRIEL W. ELMORE



PAUL GUERIN



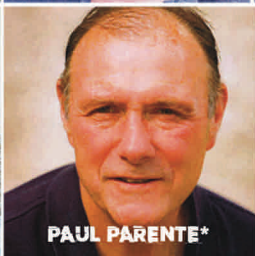
J. HERNANDEZ*



MELODY LADD*



ANEESA NEIBAUER



PAUL PARENTE*



MARCIA SAUNDERS*

*MEMBER OF ACTORS' EQUITY ASSOCIATION

ENSEMBLE

CAST & CREATIVE BIOS

MONROE BARRICK PETER SHIRLEY/ POLICEMAN

Monroe is excited to be making his second appearance with Quintessence Theatre. A Philadelphia based actor, he was last seen as Dr. Barnes/Agate Keller in *Waiting For Lefty* (Quintessence Theatre). Prior roles include Oldtimer in *Wine In The Wilderness* (EgoPo Classic Theater), Ishmael/Mr. Marten in *Maria Marten Or The Murder In The Red Barn*, Lafeu in *All's Well That Ends Well*, (both at Phila. Artists Collective). Thomas Dunne in *The Steward Of Christendom* (Irish Heritage Theatre). Wolf in *V To X* (Arden/Bob and Selma Studio Theatre). Charley in *Death Of A Salesman* (Plays and Players). Chance Happening in *Roost* (PS 122/NYC) and Johnny-Boy in *The First Breeze Of Summer* (Hedgerow Theatre). Much appreciation and positive energy to all involved in this production.

LEE THOMAS CORTOPASSI STEPHEN UNDERSHAFT/ BILL WALKER

Lee is an actor, director, writer & visual artist, currently serving as Creative Manager for Quintessence. Lee has appeared in over fifteen Quintessence productions. Lee was the writer/ director for Quintessence's production of *Aesop's Fables* as well as director of Season X's *The Wizard of Oz*. Lee served as producer for Thornton Wilder's *The Seven Deadly Sins* audio play series for which he directed *The Wreck on the 5:25*. Lee has worked Off-Broadway, and at various theaters in NYC and the East Coast. His play, *The Big: A Farce Noir*, played at The PIT, NYC and for a limited run at The Sedgwick. Lee is a proud graduate of The William Esper 2-year Acting Conservatory. Love to LDB.

GABRIEL W. ELMORE CHARLES LOMAX/ SNOBBY PRICE | VALET NO EXIT

Having just returned from a research trip around the globe, Gabriel is delighted to make his debut with QTG! Completing his MFA from Temple University in 2021, Gabriel has also been pursuing photography, and screenwriting. With a passion for classical work and its ability to address the problems that face our world today, he spends his free time exploring the intricacies of lesser known Elizabethan drama. He is absolutely giddy to be a part of not one, but two fantastic plays that are more and more infrequently produced. Recent work includes *The Captain* in *Man of La Mancha* (DTC), *Neil* in *This Bitter Earth* (InterAct), *Romeo* in *Shakespeare's R + J* (New Light), *Actor #3* in *QvK* (PAC), and *Corin* in the world premiere of *Somewhere*, by Marisela Treviño Orta.

PAUL GUERIN MORRISON/ MR. BAINES/ BILTON

Father, *Eurydice* (English Theatre of Rome); Kulygin, *Three Sisters* (Hedgerow); Jack, *Dancing at Lughnasa* (Arcadia University); Theodore, *People*; Robin, *The Children* (Inis Nua); Lopakhin, *The Cherry Orchard*; Jaques, *As You Like It*; Alcandre, *The Illusion*; Stage Manager, *Our Town* (Villanova University); Father, *Siren* (Dramatists Guild Footlights); Older White Man, *Unprecedented* (PlayPenn). He has an M.A. in Theatre from Villanova University, where he learned from wonderful teachers Irene Baird, James J. Christy, Harriet Power, Joanna Rotté.

J. HERNANDEZ* ADOLPHUS CUSINS | GARCIN NO EXIT

J is happy to be back on stage here at the Sedgewick for QTG after 4 years. J was last seen as Edmund in QTG's production of *King Lear*, directed by Alex Burns in 2019, and the year previous as Lucky in *Waiting for Godot*, directed by Ken Marini (of which he earned a Barrymore Awards nomination for Best Supporting Actor.) Companies he's worked for in town include: Philadelphia Theatre Co, Arden Theatre Co, InterAct Theatre Co, Lantern Theater Co, and Philadelphia Artists' Collective, among others. Regionally he's worked for Delaware Shakespeare, North Carolina Shakespeare, Texas Shakespeare, and Shakespeare Theatre Co in DC. J would like to thank Alex, the cast and crew of both *Major Barbara & No Exit*, his family in South TX, and his wife, Mandy. Me atrevo. Yo debo. Lo harè. Siempre resistir.

MELODY LADD* BARBARA UNDERSHAFT | INEZ NO EXIT

Melody Ladd is thrilled to be back at Quintessence again! Her work has been seen both in New York City, where she resides, as well as regionally. Past credits at Quintessence include: *Awake and Sing!*, *The Playboy of the Western World*, and *The Synge Triptych*. Other credits include: *Act 39* (The Tank, NYC), *Miracle on South Division Street* (Shadowland Stages), *Lend Me A Tenor* (Chenango River Theatre), *The 39 Steps* (Cornwell's Theatre), *Dear Jack*, *Dear Louise* and *Gaslight* (Millbrook Playhouse), *Macbeth*, *The Two Gentlemen of Verona*, and *A Christmas Carol* (Hedgerow Theatre). Immense gratitude to Alex and to everyone working on these productions. The biggest thanks to her family and friends who are the best cheerleaders out there. And to T- thank you for everything, always. www.melodyladd.com

ANEESA NEIBAUER SARAH UNDERSHAFT/ JENNY HILL | ESTELLE NO EXIT

Aneesa Neibauer makes her return to the Quintessence stage where she last performed in the Season VII productions of *Love's Labour's Lost*, *Wilde Tales*, and *The Broken Heart*. Hailing from Harrisburg, Pennsylvania, Aneesa has performed with theatre companies throughout her home state including Open Stage of Harrisburg, New Freedom Theatre, and Sankofa African-American Theatre Company. In 2021, Aneesa began work on a theatre and film project called, *Black and Unknown Bards*, which is dedicated to bringing works of historical Black literature out of obscurity and into the spotlight. As part of *Black and Unknown Bards*, Aneesa has curated and performed a one-person piece titled *Black and Unknown Bards: A Poetical Experience*, and made her directorial debut with a production of Marita Bonner's award-winning, one-act play, *The Purple Flower*. Aneesa is a graduate of West Virginia University's BFA Acting program and Harrisburg Area Community College's Performing Arts program. Aneesa currently resides in Raleigh, North Carolina.

PAUL PARENTE* ANDREW UNDERSHAFT

Paul Parente is very happy to be working here at Quintessence! He is founding member of Commonwealth Classic Theatre Company and performed in a number of CCTC's Free Theatre in the Parks productions. Favorite roles for CCTC include Bluntschli in *Arms and the Man*, and the Stage Manager in *Our Town*. Most recently he performed a one-man version of *Henry V* in CCTC's Cool Classics (indoor) series (directed by Ann Ciccolella). Other acting credits include B. Luther Hatchee at the Zachary Scott Theatre in Austin, Texas (B. Iden Payne nominee for Best Actor in a Drama), tours with the National Shakespeare Company, an original opera (*The Life and Times of Malcolm X*) at the New York City Opera Company, and off-Broadway in *H. Finn Esquire* and *Off the Meter*. As a playwright, CCTC produced his play *Rage of Achilles* as part of its Cool Classics series in 2015. *Two and Twenty* (originally directed by A.C.) is available through Samuel French. Paul recently retired from teaching Drama at Avon Grove Charter School where he has directed many plays over the course of 16 years—including, *Measure for Measure*, *Hamlet*, *Much Ado About Nothing*, *Twelfth Night*, *Antigone*, *The Front Page*, *Tartuffe*, *Sganarelle*, *Sweeney Todd*, *A Midsummer Night's Dream*, and *Rent*.

MARCIA SAUNDERS* LADY BRITOMART/ RUMMY MITCHENS

Marcia Saunders is delighted to be returning to Quintessence after last appearing in *Mary Poppins* as Mrs. Brill and Bird Woman, and Mrs. Sowerberry & Mrs. Bedwin in *Oliver*. Marcia has been a member of The Acting Company at The People's Light & Theatre since 1976, last appearing as Nancy in *Grand Horizons* last August. *A Delicate Balance* garnered Marcia a Best Supporting Actress award for her portrayal of Claire and a Best Ensemble award for *Mornings At Seven*. She has also received numerous Barrymore nominations including Best Actress for *Stella & Lou*, Nancy in *Man From Nebraska*, and Beatrice in *A View From The Bridge*. Regional Credits include performances with The Wilma, The Arden, Lantern Theatre & Philadelphia Theatre Co. Off Broadway: The Atlantic Theatre Co., appearing in *The Intelligent Design of Jenny Chow*. Training: a graduate of the London Academy of Music and Dramatic Arts (LAMDA).

ALEX BURNS DIRECTOR/ SET & SOUND DESIGN

This is Alex's 45th production at Q. REGIONAL: *Romeo & Juliet* (Trinity Shakespeare Festival), *Hamlet* (Shakespeare Theatre Company DC @ Carter Barron), *Henri Gabbler*, *Diabolique*, *The Maids* (Exigent Theatre). PHILADELPHIA: *Macbeth* (Arden Theatre). Alex was a Directing Fellow at the Shakespeare Theatre Company in Washington, DC. Training: Northwestern University, LCT Director's Lab, the Jack O'Brien Directors Lab.

ELLEN MOORE LIGHTING DESIGN

Ellen is excited to be returning to Quintessence Theatre Group. Previous productions with Quintessence include *The Winter's Tale*, *King Lear*, *Hamlet*, *Mother Courage* and *Long Day's Journey into Night*.

SUMMER LEE JACK COSTUME DESIGN MAJOR BARBARA

Summer Lee Jack is a freelance costume designer living and working in New York City. Summer has been designing costumes for over 15 years and has worked on over 125 productions of operas, musicals, plays, and films, garnering considerable critical praise for her work. Of Summer's production of *Into the Woods*, BroadwayWorld.Com stated "Summer Lee Jack's stunning costumes are a perfect balance of the illusory and the real world, bringing some edge to the story." The New York Times praised her costumes for *Complete Works of Shakespeare (Abridged)*, stating "Summer Lee Jack's costume design adds considerably to the show's cheery playfulness." QTG past productions include *The Alchemist*, *Prince and the Pauper*, *Awake and Sing!*, *The Playboy of the Western World & The Skin of Our Teeth*. Summer is a proud member of United Scenic Artists Local 829, and she is an active member in Wingspace Theatrical Design Collective Mentorship Program. Originally from Dallas, Texas, her undergraduate degree is in Scenography from Arizona State University, and she has an MFA in Design from the Yale School of Drama. www.summerleejack.com

CURTIS COYOTE PROPS ARTISAN MAJOR BARBARA

Curtis has worked at the Seattle Rep. Theatre, the Intiman Theatre and the Group Theatre as a full time scenic artist for a total of 11 seasons. He has also worked on 12 major motion pictures and 5 television shows including *Invincible*, *Rocky Balboa*, *Annapolis*, and *The Village*.

BESS ROWEN INTIMACY CHOREOGRAPHER

Bess Rowen is an Assistant Professor of Theatre at Villanova University. She has trained in intimacy choreography with Theatrical Intimacy Education, and taught workshops at University of Pennsylvania and Intimacy Directors & Choreographers. Recent past productions include *Chrysalis* (dir. by Ed Sobel) and *Sometimes the Rain, Sometimes the Sea* (dir. by James Ijames) at Villanova University. She is thrilled to be working with Quintessence Theatre this season!

ALEX CORDARO FIGHT CHOREOGRAPHY

Alex is a Philadelphia based Fight Director and Educator with over 30 years of training, practice, and experience creating stage violence. Selected LORT credits include The Wilma Theatre, The Arden Theatre Company, The McCarter Theatre Center, The Actors Theater of Louisville, and Philadelphia Theatre Company. Regional credits include The Opera Company of Philadelphia, The Pennsylvania Shakespeare Festival, The Philadelphia Shakespeare Festival, Three Rivers Shakespeare Festival, Lantern Theater Company, Theater Exile, Inis Nua Theater Company, Philadelphia Artists Collective, Quintessence Theater Group, Theatre Horizon, Forensic Files on TRU TV, and others. Alex's choreography has been sailing across Europe for the past ten years with twenty-five different casts in Royal Caribbean Cruise Line's productions of *Saturday Night Fever!* and *Columbus... The Musical!!* Alex has also directed numerous fights for Philadelphia area dance companies and regional colleges. Currently, Alex runs the Stage Combat Progression at the University of the Arts in Philadelphia, offering four semesters of training to the BFA and MFA cohorts. He has also served as Stage Combat Instructor at Arcadia University, Rowan University, Temple University, and The University of Delaware. Alex is a core instructor for the annual Philadelphia Stage Combat Workshop which recently celebrated its 20th year. Alex is a Fight Director, Certified Teacher, and Theatrical Firearms Instructor with the Society of American Fight Directors. He is a three-time Barrymore Award Nominee for Outstanding Movement/ Choreography and was featured on the Discovery Channel's "Project Discovery" series: *Careers in the Arts; Fight Director*.

JOHN "JP" POLLARD* PRODUCTION STAGE MANAGER

JP rejoins QTG directly from stage managing *The Complete Works of William Shakespeare* (abridged) at the Pennsylvania Shakespeare Festival. Previously at QTG: *Waiting for Lefty*, *The Tempest* and *Written By Phillis*. Other previous credits: *An Act of God*, starring Sean Hayes (LA/SF), *The Search for Signs...* starring Lily Tomlin (SF), *Carrie: The Musical Experience* (LA), *Jersey Boys - 2nd National Tour*, *Nice Work If You Can Get It*, starring Sally Struthers, and *Anything Goes* starring Sally Struthers and Andrea McArdle, both at the Ogunquit Playhouse. Previous resident positions: Paper Mill Playhouse in Millburn, NJ, Barter Theatre in Abingdon, VA, Pioneer Theatre Company in Salt Lake City, UT, Gateway Playhouse in Bellport, NY, and *Grease - Das Musical* which toured Germany and Switzerland. In a previous lifetime, JP served as personal assistant to Sarah Jessica Parker. Proud Equity member since 1983.

GREGORY PERNICONE, JR. ASSISTANT STAGE MANAGER

This is Gregory's second show on the stage management team at Quintessence Theatre and he's excited to be back. Greg has previously served as the Assistant Stage Manager on last season's *Written By Phillis*, and has stage managed with the Princeton Youth Ballet, Princeton Ballet School, Transport Group Theatre, and has seen Carrie Bradshaw's apartment be built from scratch. Gregory graduated from Rider University in 2019 (where he still studies under Chuck Schneider). This September, Greg will be traveling to Provincetown to work at the Box Office of the Provincetown Tennessee Williams Theatre Festival.



INSIDE REHEARSALS

FROM TOP LEFT
J HERNANDEZ,
MARCIA SAUNDERS,
MELODY LADD
& LEE THOMAS CORTOPASSI

PHOTOS BY LINDA JOHNSON



**FROM TOP LEFT
ALEX BURNS,
MELODY LADD,
PAUL PARENTE
GABRIEL W. ELMORE
& ANEESA NEIBAUER**

PHOTOS BY LINDA JOHNSON

EDUCATION

ADULT CLASSES

Quintessence is pleased to continue its Adult Classes for Season XIV! Each class includes experiential activities and lively discussions. Taught by local Teaching Artists with topics that range from Playwriting, Shakespearean Acting, and Social Change.

THE PHOENIX AND TURTLE CLUB

The Phoenix and Turtle Club is an ensemble of young artists dedicated to performing classical works of drama and literature. Held on Saturday mornings, these acting classes explore physical character work, vocal technique, and the creative interpretation of text. Each session culminates in a showcase open to family and friends.

RESIDENCIES AND WORKSHOPS

Quintessence continues to offer a wide variety of Residencies and Workshops.

QUINTESSENCE THEATRE CAMP

Quintessence Theatre Camp is part of our mission to develop the next generation of classical theatre lovers. Using theatre games and exploratory exercises to develop an original adaptation of a classical piece of literature, each week ends with a performance. Our focus on the collaborative process allows participants to build confidence, develop character, and experience the theatrical process first-hand.

NEW FOR SEASON XIV:

All students who sign up for a Phoenix & Turtle class will receive a complimentary youth ticket to one performance of any show in Quintessence's season.

All participants who sign up for a Quintessence adult class will receive a discount code for 10% off a single performance ticket for any show in the QTG season.

**FOR INFORMATION, CONTACT ADAM PELTA-PAULS,
DIRECTOR OF EDUCATION ADAM@QTGREP.ORG**



WISH LIST

WELLER SOLDERING STATION
44 GALLON FLAMMABLES CABINET
EDISON CONNECTORS MALE & FEMALE
BLUE ROPE LIGHT
BLUE LIGHTBULBS E26 BASE
POWER STRIPS
EXTENSION CORDS, 12 AWG OR 14 AWG
CUBE TAPS (PREFERABLY BLACK)
DREMEL & BITS
AEROSOL CAN RECYCLING SYSTEM
(TO PUNCTURE AEROSOL CANS LIKE SPRAY PAINT)
MILK CRATES, 16QT AND 24QT
BASE CART FOR 50 LB BOOM BASES
VICE (THE KIND THAT BOLTS ONTO A TABLE)
PIPE THREADER THAT DOES 1.5" STEEL PIPE
TRIM SAW MILWAUKEE M18
(SO IT CAN SHARE BATTERIES WITH THE REST OF OUR TOOL INVENTORY)
VARIOUS HAND TOOLS:
SCREW DRIVERS
DRILL BITS
CRESCENT WRENCHES
ALLEN KEYS
HELICOIL KIT
(VARIOUS SIZES METRIC AND SAE, INCLUDING SIZES AS SMALL AS M2)
SERGER (FOR CLOTHING)
50" MONITOR OR TV W/ HDMI PORT
LABEL MAKER

**PLEASE CONTACT OUR PRODUCTION MANAGER
ELLEN MOORE WITH QUESTIONS OR OFFERINGS.
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**MCMENAMIN'S
TAVERN**

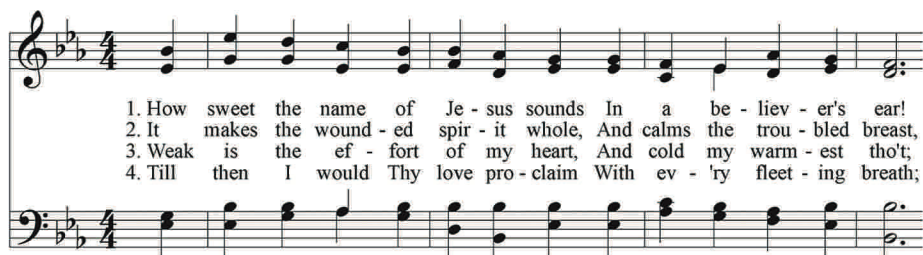
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Where the cast meets.
Where dreams are made.

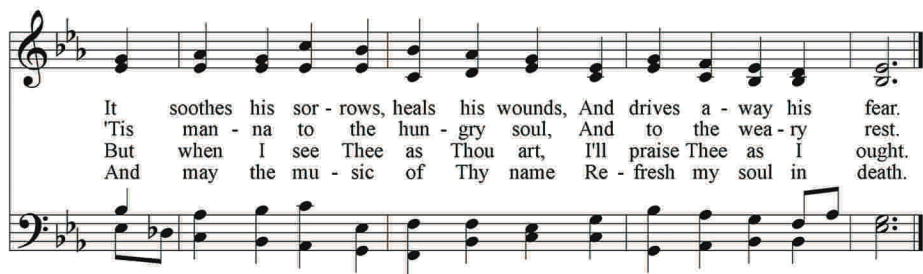
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SING WITH US

“HOW SWEET THE NAME OF JESUS SOUNDS”



1. How sweet the name of Je - sus sounds In a be - liev - er's ear!
2. It makes the wound - ed spir - it whole, And calms the trou - bled breast,
3. Weak is the ef - fort of my heart, And cold my warm - est tho't;
4. Till then I would Thy love pro - claim With ev - 'ry fleet - ing breath;



It soothes his sor - rows, heals his wounds, And drives a - way his fear.
'Tis man - na to the hun - gry soul, And to the wea - ry rest.
But when I see Thee as Thou art, I'll praise Thee as I ought.
And may the mu - sic of Thy name Re - fresh my soul in death.

"RING THE BELL, WATCHMAN"

mf Allegro moderato.

1. Come, join our Ar-my, to bat-tle we go, Je-sus will help us to
2. Come, join our Ar-my, the foe must be driv'n; To Je-sus, our Cap-tain, the
3. Come, join our Ar-my, the foe we de-fy, True to our col-ors, we'll

con-quer the foe De-fend-ing the right and op-pos-ing the wrong, The
world shall be giv'n; If hell should surround us, we'll press thro' the throng, The
fight till we die; "Sav-ed from all sin" is our war-cry and song, The

f CHORUS.
Sal-va-tion Ar-my is march-ing a-long. Marching a-long, march-ing a-long,

mf
The Sal-va-tion Ar-my is march-ing a-long; Sol-diers of Je-sus, be

cres. *f*
val-iant and strong, The Sal-va-tion Ar-my is march-ing a-long.

BOARD & STAFF

BOARD

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To learn more about the acquisition and restoration
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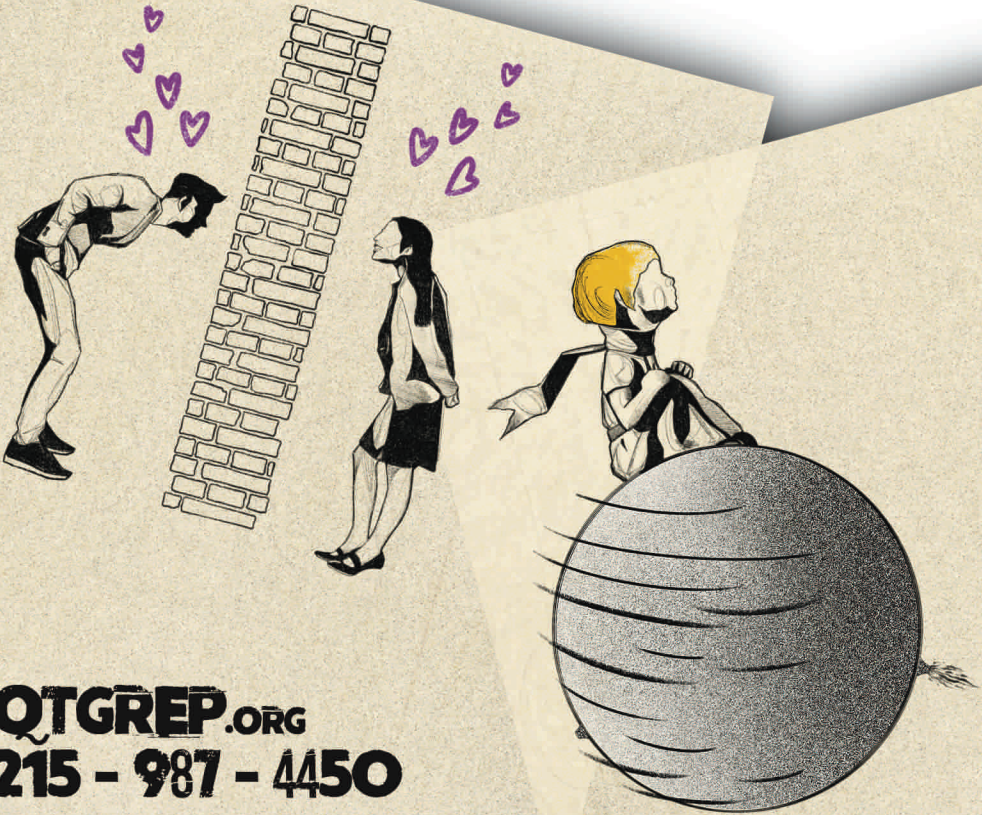
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