



A Project of

The Subjective Theatre Company
(Adj.)

OF DES MOINES, INC.,
AN IOWA NONPROFIT CORPORATION

www.DesMoinesSocialClub.org

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MISSION

The Des Moines Social Club is dedicated to providing a physical space for the residents of Des Moines, Iowa to congregate, eat, drink and live out whatever artistic passion they may desire, bringing together all walks of life. You may come for a drink. You may come for a meal. You may come for a show, a class, a conversation.

The Des Moines Social Club achieves this tall order through daily educational programs in all aspects of creativity and academia, and a unique funding structure. Should the Des Moines Social Club not offer a program in your passion, we will find an expert to teach the course.

The Des Moines Social Club is the first American institution to be a self-sufficient artistic venue, without selling its art.

The Des Moines Social Club will consist of 5 major entities:

- European inspired Restaurant, Tapas and Wine Bar – *The Actress and The Bishop*
- Fully functional, flexible arts venue – *The Subjective Theater*
- Educational Program – *The Department of Play*
- Permanent Visual Art Gallery/Banquet Hall
- Offices, rehearsal/classroom and storage space

The Des Moines Social Club will benefit the Des Moines Community by:

- Creating over 50 new jobs in its first two years
- Becoming an anchor for Gateway West creating major economic development
- Becoming an icon for the city of Des Moines – a place to visit weekly for cultural events, lunch or dinner, dynamic instructional classes and/or a place to bring your out-of-town visitors to show off your city

The Des Moines Social Club is aiming to open in Spring, 2009 at 1408 Locust Street. Blueprints, pictures and more information is available at your request.

THE PEOPLE

MANAGING DIRECTOR/MOVEMENT DIRECTOR.....Julie Betts
ARTISTIC DIRECTOR/RESTAURANT MANAGER.....Zachary R. Mannheimer
ARTISTIC DIRECTOR/EDUCATION DIRECTOR.....Matthew McIver
MARKETING COORDINATOR.....Shannon Michelsen

IOWA ARTISTS

PRODUCER.....Frank Burnette
VISUAL ART.....Brent Houzenga
MOVEMENT.....Jamie Olerich
SCREEN PRINTING.....Michelle Phillips
PERFORMANCE.....Chelsea Pickett
PERFORMANCE.....Zach Prine
PERFORMANCE.....Jami Tevino
PERFORMANCE.....Edward Vasquez
RESIDENT THEATRE COMPANY.....The Subjective Theatre
RESIDENT THEATRE COMPANY.....Theater...for a Change
BUILDING ARCHITECT.....Mark Seabold, Shive-Hattery, Inc.

BOARD OF DIRECTORS

Stacy S. Berenguel – Financial Advisor, Smith Barney/Des Moines
Trina Braafhart– Manager, Gateway Lofts/Des Moines
Carlos Garza – Director, Capital City Pride and Academic Advisor, DMACC/Des Moines
Shannon Jack Morton – Freelance Real Estate/Des Moines
Dave Murphy – Iowa Farmers Union/Des Moines
Tade Reen – MBS/ABS, Criqui Borgersen Global Executive Search/NYC
Robert Schanke – Former Theatre Department Chair, Central College/Pella, IA
Lisa Stokke – Slow Food Iowa/Clear Lake, IA
Sally Troxell – AIDS Project Center/Des Moines
Jeffrey Vroman – Vroman CPA/Des Moines

BOARD OF ADVISORS

Robert Amato – Proprietor/Sommelier, Tempo Restaurant/NYC
John Busbee – Director, Iowa Fringe Festival/Des Moines
Max Cardenas – Co-Owner, Dos Rios/President, Empressa Consulting/Des Moines
John Clancy – Artistic Director, Clancy Productions/NYC
Gordon Fisher – Attorney, Bradshaw, Fowler, Proctor & Fairgrave, P.C./Des Moines
Jeffrey Goetz – Attorney, Bradshaw, Fowler, Proctor & Fairgrave, P.C./Des Moines
Adam Forest Huttler – Executive Director, Fractured Atlas/NYC
Bradley Long – President, Mid-American Commerical/Des Moines
Matthew Paul – Vice President, Link Strategies/Des Moines
Suku Radia – CEO of Bankers Trust/Des Moines
Keith Taylor – Executive Director, Modest Needs/NYC

LOCAL SUPPORTERS

Matthew Anderson – Economic Dev. Admin., City of Des Moines/Des Moines
Larry Cleverley – Cleverley Farms/Mingo, IA
Christine Hensley – Councilwoman, City of Des Moines/Des Moines
Mary Lawyer – President, Downtown Alliance/Des Moines
Tim Leach – Vice President of Economic Dev., Downtown Alliance/Des Moines
Tracy Levine – Executive Director, Metro Arts Alliance/Des Moines
David Lyons – Chief Business Development Officer, Iowa Farm Bureau/Des Moines
Cyndi Pederson – Executive Director, Iowa Arts Council/Des Moines
Doug Reichardt – Chairman, Holmes-Murphy/Des Moines
Paul Willis – Niman Ranch/Willis Free Range Pig Farm/Thornton, IA

EXECUTIVE SUMMARY

The Subjective Theatre Company of Des Moines, Inc. (“STCDSM”) is a public benefit not for profit corporation organized under the Iowa Nonprofit Corporation law, with its Articles of Incorporation filed on December 12, 2007 with the Iowa Secretary of State. The STCDSM has been organized as an umbrella organization to support the many and varied visual, graphic, theatre and educational arts in the Des Moines metropolitan area. The STCDSM’s mission is to promote, support and enhance the arts and education by providing a single venue where all these activities can be supported by the arts and educational community as well as the general public.

The STCDSM is currently concentrating its efforts on purchasing, either outright, or on a lease to own basis, the vacant and historic building at 1408 Locust Street in the Des Moines’ Gateway Park neighborhood, close to both the Des Moines Central Campus and the Pappajohn Educational Center and Sculpture Garden. The STCDSM anticipates primarily raising sufficient funds for both the purchase and rehabilitation of said building from fundraising, grants, and gifts in support of its tax-exempt purpose.

The subject building is currently deemed ideal for its large open spaces, including one very large open space suitable for a “black box” theater. Based on preliminary architectural drawings, there is additional space that could be ideally configured for educational venues and classrooms.

The STCDSM anticipates reserving approximately one-quarter of the space for lease at market rates to a for-profit food and wine business operation. It is anticipated that the restaurant operations would be separately incorporated, and would remain separate from the STCDSM, but would support the exempt purposes of the STCDSM by paying rent, providing employment opportunities for members of the artistic and theater community, draw patrons to the educational and theater venues in building, and dedicate a portion of its annual net-profits, if any, to the STCDSM.

The STCDSM’s exempt purposes would be fulfilled by several means. With regard to support of the theater arts, the STCDSM would host its own theatre company, but also make the theater space available to several other arts groups and non-profit organizations in the Des Moines Metropolitan area that do not presently have their own theater venue. Set up as a “black box” theater configuration, the space would be completely flexible for any number of types of productions, whether traditional stage theater, contemporary, avant-garde or alternative-type productions, or concerts, recitals or other music or spoken word productions.

The STCDSM’s educational activities are anticipated to be wide and varied. The STCDSM hopes to collaborate with the Des Moines Area Community College to use the subject building as an educational venue for some of its students, including adult education. The STCDSM would provide educational offerings in the theater arts to high school and community college students, and the general adult population in the community, in courses and activities ranging from acting, singing, dancing, stage craft, lighting, directing and production.

The ultimate goal of STCDSM is to provide a physical space for all Des Moines residents to gather to either enjoy and/or participate in a show or classroom activity.

CORPORATE STRUCTURE

On December 12, 2007, The Subjective Theatre Company of Des Moines, Inc. filed its Articles of Incorporation with the Iowa Secretary of State as a domestic, public benefit, nonprofit corporation. Zachary Mannheimer executed the Articles in his capacity as Incorporator. Legal counsel was and continues to be provided by Jeffrey D. Goetz, Esq. of the Des Moines law firm of Bradshaw, Fowler, Proctor and Fairgrave, P.C. The Internal Revenue Service has assigned the STCDSM the Tax Identification Number of 32-0225243.

The STCDSM held its corporate organizational meeting on March 3, 2008 and adopted Bylaws conforming to the Internal Revenue Service requirements for tax-exempt charitable organizations. The Board of Directors appointed at that meeting are as follows:

- ☞ Ms. Stacy S. Berenguel – Financial Advisor, Smith Barney/Des Moines
- ☞ Ms. Trina Braafhart – Manager, Gateway Lofts/Des Moines
- ☞ Mr. Carlos Garza – Director, Capital City Pride and Academic Advisor, DMACC/Des Moines
- ☞ Mr. Shannon Jack Morton – Ferguson Real Estate/Des Moines
- ☞ Mr. Dave Murphy – Political Consultant/Ames
- ☞ Mr. Tade Reen – MBS/ABS, Criqui Borgersen Global Executive Search/NYC
- ☞ Mr. Robert Schanke – Former Theatre Department Chair, Central College/Pella, IA
- ☞ Ms. Lisa Stokke – Slow Food Iowa/Clear Lake, IA
- ☞ Ms. Sally Troxell – AIDS Project Center/Des Moines
- ☞ Mr. Jeffrey Vroman – Vroman CPA/Des Moines
- ☞ Mr. Zachary Mannheimer – Incorporator/Des Moines

The following individuals were appointed by the Board of Directors as Officers of the corporation:

- ☞ Mr. Zachary Mannheimer – President and Chief Executive Officer
- ☞ Mr. Matthew McIver – Vice President – Education
- ☞ Ms. Julie Betts – Vice President – Administration
- ☞ Ms. Chelsea Pickett – Vice President - Restaurant
- ☞ Ms. Trina Braafhart – Secretary
- ☞ Mr. Jeffrey Vroman, CPA - Treasurer

On April 4, 2008, the STCDSM filed its IRS Form 1023 Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Code. The Application was executed by Zachary Mannheimer as President, and included a request to have the Application processed on an expedited basis. Until such time as the IRS issues its Advance Ruling, the STCDSM operates as a tax-exempt organization under the tax-exempt umbrella of Fractured Atlas, Inc., a national tax-exempt organization based in New York City.

The STCDSM is supported by Jeffrey D. Goetz, Esq. as its legal counsel, Stacy Berenguel as its investment counsel, Jeffrey Vroman, CPA as financial counsel and Jill Mollison of Bassman, Real Estate as its real estate counsel.

THE PROJECT – THE DES MOINES SOCIAL CLUB

The Subjective Theatre Company of Des Moines, Inc. proposes to create the Des Moines Social Club as the project under which it will conduct its operations, by combining the theater, educational and restaurant operations under one roof.

The Des Moines Social Club project proposes to fulfill the STCDSM's exempt purposes by offering venues for theater and music and classrooms for educational activities, by offering residents and visitors an iconic venue supported by its restaurant operations.

The STCDSM anticipates that its exempt purposes will be supported, in part, by the net profits generated by the restaurant operations. The restaurant will pay rent on a competitive market basis to the STCDSM, provide employment opportunities for members of the artistic and theater community, draw patrons to the educational and theater venues in building, and dedicate a portion of its annual net-profits, if any, to the STCDSM.

It is believed that this is a new model that has not been tried on the scale to which this Project is contemplated. It has the potential to revolutionize the theatre going and dining experience of our patrons, and offer a new model to the not-for-profit world.

Most large not-for-profit entities (museums, libraries, universities, theaters) require a large endowment that must be constantly replenished. Once a significant endowment is relied upon, the art that the institution creates often becomes stagnant. Whether this means devoting just as much or more time to fundraising as to creating art, or simply producing art that you know your audience will want to see (and pay for) which may or may not fit into your artistic vision, endowments can and will have a detrimental impact on the art produced.

In addition, artistic groups cannot rely solely upon government or public funding as this money comes from tax payer dollars, and many tax payers may object to the art that results from such funding. Moreover, artistic groups such as theatre companies can no longer rely solely upon the generosity of private and public grants and private donations alone to exist. The rate of new funding organizations will never catch up with the rate of new cultural organizations. (Avg. 1,250 new theatrical organizations formed each year in America; Avg. 3.5 new foundation grant support organizations formed each year in America) Therefore, how are new cultural entities supposed to survive past the generosity of donated start-up funds? How are new cultural entities supposed to sustain themselves without compromising the culture inside its doors?

It is anticipated that the restaurant operations will directly fund the STCDSM. All net profits received by the STCDSM will go towards paying production expenses, utilities, salaries and all other costs involved in programming and running a performance space. Having a constant source of revenue will ensure that the exempt purposes of the STCDSM can be realistically achieved.

A restaurant/bar is the ideal model for such a project. The goal is to create a restaurant that the local community can call their own. Since theatre acts as a catalyst, once the curtain falls the audience wants to discuss the show. Here they can exit the theatre and go directly into the Public House (pub), enjoy a drink or something to eat and converse. The pub automatically creates community and helps to foster discussion, debate and discourse. Rather than the audience all dispersing to different locations all over the city for their private discussions, let them all congregate together in one place where the discussion will fly to greater heights; relationships will be made with strangers who just experienced the same spectacle they have, and therefore a common ground is shared, and if the show is good enough, viewpoints will be differing, conversations shared, and relationships born.

THE BUILDING – 1408 LOCUST STREET

Building Architect.....Mark Seabold, Shive-Hattery, Inc.

General Contractor.....Ventner-Spooner, Inc.

Preliminary Floor Plans

Note on Floor 2: The Art Gallery/Banquet Hall will be moved to the front of the building along Locust Street. The 3 Classrooms and office suites will be to the rear of this space.

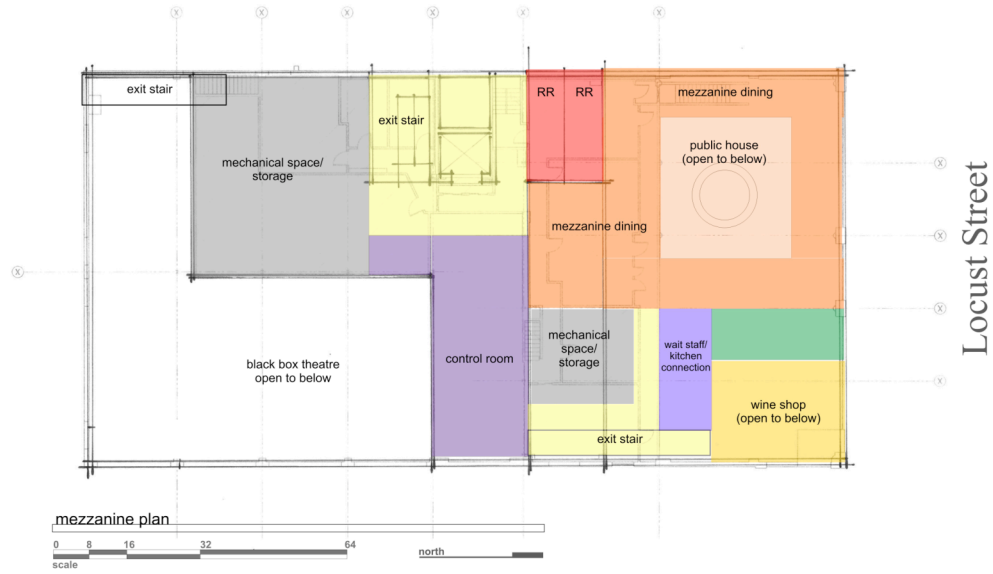
FLOOR 1



the des moines social club - programming diagram
the **subjective** theatre company
1408 locust street des moines, iowa

01.22.08
SHIVE HATTERY
ARCHITECTURE - ENGINEERING

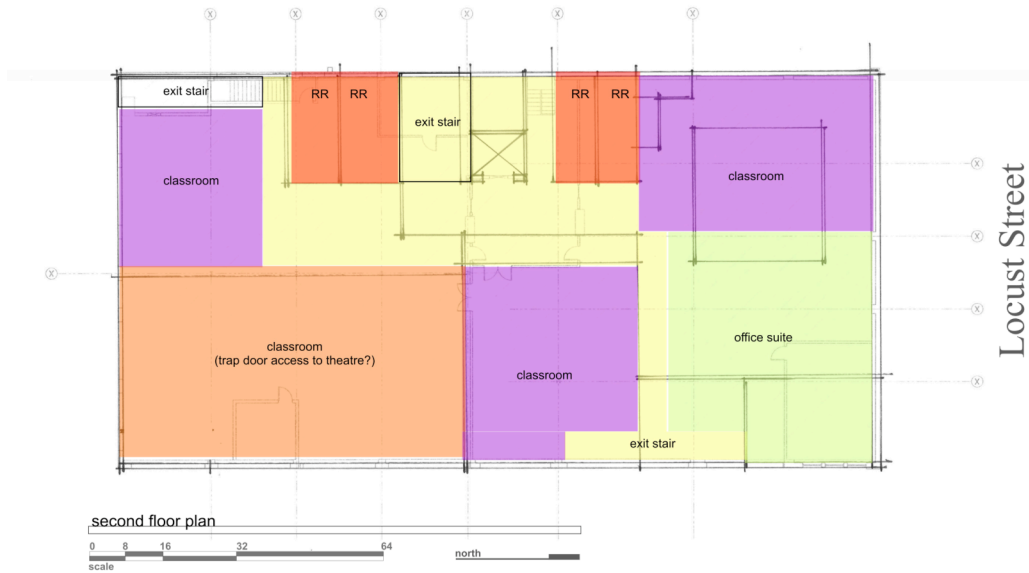
MEZZANINE



the des moines social club - programming diagram
 the **subjective** theatre company
 1408 locust street des moines, iowa



FLOOR 2



the des moines social club - programming diagram
 the **subjective** theatre company
 1408 locust street des moines, iowa



THEATER OPERATIONS – THE SUBJECTIVE THEATER

The Subjective Theatre Company of Des Moines, Inc. is dedicated to producing a wide range of politically and socially relevant theatre and presenting it at little or no cost to the public. The goal of the STCDSM is to create and present works of theater, music and spoken word that consistently challenge and entertain its audiences while inspiring creativity and social responsibility within the community.

The STCDSM will house, create and promote productions and events in all artistic disciplines, with a strong focus on live theatre. All productions produced and created directly by the STCDSM will strive to be presented free of charge in keeping in line with STCDSM's mission. The STCDSM will endeavor to assure that all other productions and/or events will charge a to-be-determined price, but generally not exceeding \$20.

The STCDSM will host performances ranging from local to international artists. Based on the experience and wide range of contacts in the theater community, the STCDSM believes many acts from around the world will consent to performances in the theater venue. The STCDSM will strive for a goal of apportioning the theater venue so that approximately 2/3 (two thirds) of the year the space will house local talent and produce live theatre, with the balance devoted to anything and everything.

The STCDSM anticipates it will have programs in the theater venue, classroom space, restaurant and banquet hall approximately 14 hours out of every day, allowing for hundreds of different people to cross through its doors daily, as well as increasing revenue.

Physical Space

- ☞ A black-box measuring 75' x 40' x 22'
- ☞ Fully flexible, no fixed seats, stage, anything. This will allow the space to be turned into any configuration needed for any artistic discipline, class or meeting. All directors of any project will have full use of the space, its equipment, and may configure to their desire
- ☞ Lighting grid and pipeline
- ☞ Roving booth. The top of the theatre, acting as a catwalk, will house the booth. This allows for those in the booth to see the action regardless of the configuration created.
- ☞ The Pub will act as the lobby
- ☞ Backstage quarters will be behind the space. Green Room/Dressing Rooms will act as additional space backstage
- ☞ Floor - Wood sprung and paintable
- ☞ Walls - All walls are paintable and able to be manipulated for hanging, etc.
 - ☞ One wall will house full length mirrors for dance and other classes
- ☞ Small prop-room built either into the space or beside it
- ☞ 35' x 20' construction shop
- ☞ Outdoor lot/sidewalk/roof for dining and/or construction
- ☞ Equipment:
 - ☞ 5-6 folding, paintable platforms used separately or when configured, take up the entire floor of the space.
 - ☞ Full roll of Marley to lay down for dance and other performances.
 - ☞ At least 24 dimmers.
 - ☞ Programmable lighting board.
 - ☞ Programmable sound board.
 - ☞ Lighting and sound instruments. List to come.
 - ☞ Cabling for all instruments

- ☞ Tools - List to come
- ☞ 200 folding/stackable audience seats

In addition to full theatrical performances, the theater venue will also be home to any and all artistic disciplines. Below are some examples.

Full Performances

- ☞ In any artistic discipline, theatre, visual art (gallery), music, dance, film, etc...
- ☞ Schedule will be created to determine how many performances per programming year
- ☞ STC Performances
 - ☞ There will be at least 2 full performances by The Subjective Theatre Company in the space
- ☞ Community Performances
 - ☞ Any member of the community will be able to apply to use the space as a:
 - ☞ Visiting artist renting out the space for a to-be-determined fee
 - ☞ Community member produced by STC

One to Three Night Engagements

- ☞ Readings
- ☞ Concerts
- ☞ Comedy
- ☞ Film Showings
- ☞ Art Showings
- ☞ Community Space functions
- ☞ Anything

Classes

- ☞ The Subjective Theatre will play host to any number of classes on a daily basis, helping to ensure that the space is in use at all times of the day
 - ☞ Classes will be taught by STC members and anyone from the community who wishes to teach a class on anything
 - ☞ Some Classes using the space itself:
 - ☞ Carpentry or set design using the shop
 - ☞ Recording or sound design using the booth
 - ☞ Lighting design using the booth
 - ☞ Any form of dance
 - ☞ Yoga and all other relaxation therapies
 - ☞ Martial Arts
 - ☞ Cooking
 - ☞ Anything
 - ☞ Revenue from these classes will be split between the space and the instructor at a to-be-determined rate

EDUCATIONAL OPERATIONS – THE DEPARTMENT OF PLAY

Human beings learn by playing. When we stop playing we stop learning. The STCDSM is committed to creating opportunities for play, learning and growth for all members of the community, from the very young to the very advanced. Fulfilling this goal is the mission of the Department of Play.

There will be three main branches of STCDSM's Department of Play.

PlayMake

Schools-based educational program with two goals: to teach students the skills necessary to create theater, and to use theater to illuminate other aspects of the curriculum, including literature and history.

The Workshop

Based in the theater venue. Its mission will be training and exploration for local artists, as well as any and all interested members of the community.

The Exploratorium

Provide classes in anything and everything the Des Moines community desires.

PlayMake

PlayMake is a program that brings arts and artists into the Des Moines public schools. Through fun, structured programs and exercises, students will learn and exercise the skills of theater-making. Furthermore, those skills will be applied to portions of the existing curriculum, to give students another set of tools for absorbing critical information. Examples of programs to be offered include:

Shakespeare is Elementary

A program for third and fourth graders, Shakespeare is Elementary introduces student to simple scenes from some of Shakespeare's greatest plays. Getting the students up on their feet and allowing them to work with these scenes de-mystifies The Bard and helps build both theatrical and literacy skills. A version of this program has already been offered in Keokuk, Iowa to great success.

American Drama

Students in the fourth through eighth grades construct short playlets around a figure or event from American history. Teaching artists perform the playlets for students, who then have an opportunity to direct the actors. The writing and directing skills of this program are a natural complement to the literacy and performing skills of Shakespeare is Elementary.

My Story, My Song

High school students have the opportunity to develop plays around stories from their own lives. Through a longer period of work with teaching artists, students learn how to develop a drama from start to finish. The final products receive a performance in the STCDSM's theater venue.

In addition to the programs described above, PlayMake will seek opportunities to network with other local educational institutions, such as Central Campus, and forge ties that will strengthen the already vibrant educational opportunities in Des Moines.

The Workshop

The Workshop will offer classes for all the artistic passions of the Des Moines community, with an early focus on acting and other skills necessary for the creation of theater. Classes will be held in the theater venue, and will start on a rolling basis throughout the year, with a summer hiatus. Classes will be led by local artists, including Masters from the Des Moines Social Club. Planned classes include:

Acting Fundamentals

The basic work of acting is the same, whether for film, television or theater. Acting Fundamentals is not just for the beginner; as Lloyd Richards said, problems of advanced technique are really problems of basic technique. The actor must address the same fundamental questions of relationship, environment, desire and quality at all levels of work and all levels of skill. This process will be studied through the exploration of scenes from contemporary and classic American plays. At the end of the course the actor will have a fundamental understanding of the work of acting, as well as the ability to apply those tools to text.

Scene Study: Chekhov

The plays of Anton Chekhov offer some of the meatiest work for an actor. Under their seemingly deceptive surface are great scenes, great characters, and terrific lessons in the importance of honesty and analysis. This class will further the work of Acting Fundamentals.

Acting Shakespeare

Shakespeare is one of the biggest challenges for an actor. The writing is technically challenging, the parts are richly complex, and the plays are massive in scope. But everything the actor needs is there in the language. An understanding of argument, verse and imagery will give the actor everything necessary to play the scene with passion and honesty. This class will equip the actor with the fundamental skills necessary to deal with Shakespeare's scenes and monologues.

Drama Club

For very young children, this Saturday morning workshop will offer opportunities for kids to explore the tools of theater in a structured setting. Children will be offered the opportunity to collaborate on performance projects, and at the end of class will perform in the Black Box for an audience of family and friends.

In addition, The Workshop will seek opportunities to forge ties with other educational institutions, such as the Des Moines Area Community College, to explore opportunities to offer classes to their students for credit that might not otherwise be available.

The Exploratorium

The Exploratorium will provide classes in anything and everything the Des Moines Community desires. From fly fishing to French pastry, if there is a demand for a class we will find an expert to teach it. The Exploratorium will leverage not only the expertise of the staff of The Actress and the Bishop restaurant and the talent of the members of the Subjective Theatre Company but will also connect with the wider Des Moines educational community, bringing in a diverse array of teachers from such institutions as Drake University, DMACC, Ballet Des Moines and the Des Moines Metro Opera. We will also provide opportunities for local experts to teach classes in their specialty, even though they may not be supported by such important institutions as those mentioned. If there's a demand for it, The Exploratorium will find the expert to teach it.

Planned collaborations include:

Student Chef Night

Working in conjunction with DMACC and Central Campus' Culinary Program, 6-8 student chefs per semester will be employed in the kitchen of restaurant operations. They will learn all aspects of real-life kitchen work, as well as, every Monday night each student will get their shot as Executive Chef. Every Monday one student will design and implement a menu for our main dining room as part of the Student Chef Night series. School Credit and/or possible stipend.

Arts in Life

Working in conjunction with DMACC and Central Campus' Arts Programs, 10-12 students will work within the walls of theater venue in whatever artistic discipline they are interested in. The idea is to expose student artists to the real world of making art. Too often students are thrown into the art world with a great deal of historical and theoretical knowledge, but little to no practical knowledge. Arts in Life will help guide the students post graduation into the artistic career of their choosing. School Credit and/or possible stipend.

Passion Play: The Subjective GED Program

Too often many people who receive their high school diploma through the GED exam still cannot find a paying job as they do not have experience. The Passion Play program aims to eliminate this troubling fact by providing each student not only with a degree, but a marketable skill.

Working in conjunction with DMACC's GED program, students being tutored for the GED exam will be employed in either theater venue or by the restaurant operations, or both, depending on the student. Each student will be paid a pre-determined salary, but will only receive a small stipend enough for basic living expenses. The additional money they earn will be kept in a private savings account in their name, opened by the STCDSM. Once they have passed their GED exam and received their diploma, all of the money being held will be released to them and they can decide whether or not to keep the savings account opened in their name. They may stay and work at the STCDSM, or they can go off into the world with a diploma, a savings, and a marketable skill learned by working in the restaurant and/or the theatre.

Planned classes include:

Wine Conversations

Led by the General Manager and Sommelier of The Actress And The Bishop, Zachary Mannheimer, Wine Conversations offers a different approach to exploring the world of wine. Far from a lecture by a snooty snob, Zack offers instead an ongoing conversation about the history, art and—most importantly—the taste of wine. The lively discussion will center around a particular region or particular grape, but like all good talks will branch off in unexpected directions as the mood, and the wine, dictate.

Reading Shakespeare

A more informal setting which will help those new to reading Shakespeare—as well as those scarred by high school English classes—to approach the plays as theater. Shakespeare tells some of the greatest stories ever, but a bogus reputation for being “difficult” stops many people from exploring these crackerjack plots. The Reading Shakespeare group will meet once a week to explore some of the most famous stories in the English language, taking apart the complex language and getting at what really goes down in these plays.

Baby Loves Disco

A dance party for toddlers! Bring your kids and the whole family to the Black Box Theater for rockin' tunes, snacks and a grand boogie-down. Fun for all ages but especially for the Tony Maneros who are still learning how to walk.

RESTAURANT OPERATIONS – THE ACTRESS & THE BISHOP

The focus of The Actress and The Bishop is simple – European inspired cuisine made with as many local ingredients as possible. This is an Iowan restaurant creating cuisine inspired by foreign lands. In addition, the atmosphere, being populated by Iowans, will be created by Iowan craftsmakers – from the art on the walls to the fork in your hand, all dining room features will be locally created. This is everyone's restaurant. The more local, the better, at all times.

Facts about The Actress & The Bishop

☞ Restaurant

- ☞ All produce will be locally bought and grown
- ☞ All meats and seafood will be organic and well-treated
- ☞ No dish shall exceed \$20
- ☞ Menu will be divided into 6 sections:
 - ☞ Panini (pressed sandwiches)
 - ☞ Small Plates and Tapas (appetizers)
 - ☞ Primi (pastas and risottos)
 - ☞ Secondi (larger plates)
 - ☞ Accompaniments (side dishes)
 - ☞ Dolce (desserts)
- ☞ Menu will change monthly to reflect what is available at the local market
- ☞ Menu will be supplemented with daily specials

☞ Bar

- ☞ Full wine bar focusing on obscure and hard to find varietals and producers
- ☞ World-wide beer list in bottles and draught
 - ☞ 1 Cask Ale changing weekly
 - ☞ Liquor and cordials will follow after the first year of operation
 - ☞ Bar will circle main dining room with plentiful seating
 - ☞ Each of the four corners will hold a Pool Table, Dart Board, Ping-Pong Table and Fuse Ball Table.

☞ Dining Room

- ☞ Reflecting communal atmosphere with group dining amongst friends and strangers, designed to promote conversation
 - ☞ Wooden tables unset to promote the idea of beginning – whatever comes to this table will be your creation
 - ☞ Multi-level
 - ☞ Tables, chairs and atmosphere designed and built by local artists
 - ☞ Each table, chair, dish, silver, glass, wall is different and made by someone different, perhaps you
 - ☞ Centerpiece, on ground floor, is the bar that acts as family style dining where the bartender will hold court in the center, forming a mock-stage, theatre in the round atmosphere
 - ☞ Private tables on other levels

☞ Kitchen

- ☞ Large enough to house 4-5 chef stations
 - ☞ Dishwasher station
 - ☞ Pastry kitchen
 - ☞ Equipment
 - ☞ List to come

☞ Menus

- ☞ Created by the employees

- ☞ Physical books designed by staff
- ☞ Wine List will be created by the Sommelier
- ☞ All regulars (meaning customers who come to dine at least once a week) will be given their own wine list where they may mark what they've had, make notes, and keep with them should they like

The Actress

The Actress, on the ground floor, serves as the Public House, casual dining environment where the bar is the focus. Pub style menu. The bar is covered in plexi-glass panels that can be removed so that we can advertise every artistic event in Central Iowa. The Actress holds 100 capacity, with 25 seats at the bar.

The Bishop

The Bishop, on the mezzanine level, serves as the fine dining entity. Diners will be seated overlooking the bar in atrium of the space. This area is private, 5-Star fine dining, with a choice of a 3, 6, or 9 course tasting menu only.

These two eateries allow the ability to come for anything from a beer to a full 9-course tasting menu, and anything in between. The Bishop menu will be available à la carte in The Actress.

EMPLOYEES

Theater Operations

The ***The Des Moines Social Club*** will include the following full time employees. All employees will also serve on the artistic end if they do not already in whatever capacity is most fitting.

All of these individuals will teach at least 1 class in their specialty per quarter.

☞ **Co-Artistic Director/Sommelier** – This position will be held by Zachary R. Mannheimer. His responsibilities will include overseeing all aspects of ***The Subjective Theater*** and ***The Actress and The Bishop***, training, hiring and firing of all staff as well as increasing public viability of the Club itself.

☞ **Co-Artistic Director/Education Director** – This position will be held by Matthew McIver. He will share responsibilities for ***The Subjective Theater*** as well as running all aspects of the ***Department of Play***, in addition to planning and directing shows.

☞ **Managing Director/Movement Director** – This position will be held by Julie Betts. She will serve as the Chief Financial Officer of ***The Des Moines Social Club***, overseeing all financial matters of the Club as a whole. The Managing Director will be in charge of payroll, accounting and budgeting. In addition, this person will oversee the Movement and Dance Program.

☞ **Stage Manager** – This position will be held by Thatcher Williams. Stage Manages all Subjective Theatre Company productions. Responsible for overseeing daily calendar for rental of ***The Subjective Theatre*** and scheduling of classroom activity. Maintains main office. Assists the Artistic Director and Managing Director.

☞ **Marketing Coordinator** – This position will be held by Shannon Michelson. Oversees all aspects of marketing and works in collaboration with the employees listed above.

☞ **Master Technician** – This person will oversee all technical aspects of the space, from lighting, sound and carpentry. He/She will be responsible for overseeing all personnel who work with any technical aspect of the space and will server as the Resident Designer for The Subjective Theatre Company.

Restaurant Operations

☞ **Chef d' Cuisine** – Oversees all aspects of the Kitchen and back of house staff. Designs menu along with Sommelier.

☞ **Maitre d'** – Oversees front of house staff. Training of front of house staff. Maintains wine list, bar inventory, daily reports and front of house schedule. Assists the Sommelier.

☞ **Sous Chef** – Oversees all ordering for Kitchen as well as the main Line. Assists the Head Chef.

☞ **Line Cooks** – Depending on space, there will be 3-5 line cooks to assist the Chef d' Cuisine.

☞ **Dishwasher** – Responsible for cleaning all dishware as well as cleaning the space after operation.

PART TIME EMPLOYEES

The Des Moines Social Club will include the following part time employees.

All of these individuals will teach at least 1 class in their specialty twice annually.

☞ **Secretary of Art/Food** – Assists the Managing Director and Stage Manager.

☞ **Secretary of Education** – Assists the Education Coordinator.

☞ **Pastry Chef** – Should the Chef d' Cuisine or Sous Chef not have pastry training, a Pastry Chef will be hired to create our dessert list.

☞ **Webmaster/Graphic Designer** – Designs and maintain website and creates all graphic designs for the entire ***Des Moines Social Club***.

FULL TIME GRATUITY SUPPORTED EMPLOYEES

The ***The Des Moines Social Club*** will include the full time employees supported primarily through gratuity. Each employee will also serve on the artistic end. These people will form the beginning of The Subjective Theatre Company along with any of the above listed employees.

All of these individuals will teach at least 1 class in their specialty annually.

Number of employees is depending on the size of the space: Servers, Bartenders, Runners and Bussers.

The Subjective Theatre Company

All employees of ***The Subjective Theatre Company*** will be hired based upon two qualities: their ability to create art and their ability to work in a restaurant. Additionally, students from local GED, High School and Undergraduate programs will be hired as paid interns and/or receive school credit. There will be “masters” in both worlds (chef, sommelier, actor, designer) but the majority of the employees will work in both worlds of the Social Club:

☞ The Actor is also the Bartender

☞ The Dishwasher is also a Lighting Technician

☞ And any other combination based on the skills of the employees

These roles will be recycled so everyone is learning a new skill set.

There will be 5 employees rotating between the theatre operations and the restaurant operations.

Here we have another unique opportunity. The person who served you your drink is also performing for you that evening. This means that post-performance, not only does the audience congregate in the pub, but the entire creative team of the show is also present, to converse, answer questions, imbibe and create a “talk-back session” that is completely removed from the academic nature of sitting in a seat and raising your hand. The talk-back session occurs as any evening in a pub would, being merry and discussing whatever is in the air at the time, using the show they have just seen as a catalyst for discussion, discourse and debate.

DEMOGRAPHICS

Des Moines is a growing city that has just surpassed Hartford, Conn as the Insurance Capital of the world. Des Moines is home to **Principal Insurance, Wells Fargo, EMC and ING Insurance** to name but a few.

The Des Moines-West Des Moines Metropolitan Statistical Area consists of five central Iowa counties: Polk, Dallas, Warren, Madison, and Guthrie. The area had a **2000** census population of **481,394** and an estimated **2006** population of **534,230**. The Des Moines-Newton-Pella Combined Statistical Area consists of those five counties plus Jasper and Marion counties; the **2000** census population of this area was **550,659**, and the estimated **2006** population was **604,626***.

There exists no restaurant like *The Actress and The Bishop* nor a theatre like *The Subjective Theatre* in the entire state of Iowa.

There is a large push for young professionals to move into the Downtown area. Over the last 5 years, over 7 new loft apartments and condos have opened downtown as well as several new retail businesses. The redevelopment has also included the construction of Gateway Park in the heart of downtown. The building we are looking to purchase, a former automobile showroom, sits on this park.

1408 Locust Street Property Description

- 29,068 Square Foot 2-Story Building
- On-Site Parking
- Daily Traffic Counts (2004): Locust Street – 12,200 Vehicles
- **Over 5,000 professional employees in a half-mile radius**
- Drake University, Grand View College, DMACC and Des Moines University are all within 5 miles

Radius (miles)	1.0	3.0	5.0
Population	6,922	92,842	199,433
Households	3,308	38,008	83,448
Avg. HH Income	\$38,677	\$54,386	\$56,073
Median HH Income	\$25,871	\$41,290	\$45,238
Avg. Median Age	37.77	35.22	36.01

Further information, blueprints and photographs are available.

*Source: Wikipedia.com

MARKET ANALYSIS

1408 Locust Street sits in the west side of downtown Des Moines. This area, until 5 years ago, was awash in abandoned and vacant warehouses, mechanics shops and offices. Over the last few years the City of Des Moines has remodeled this area through the construction of Gateway Park, which brought about several arts galleries, vintage shops, a new city library and the Pappajohn Continuing Education Building. A sculpture garden is also being installed directly across the street of 1408 Locust in Gateway Park in 2008.

The surrounding ½ mile (walkable) radius is home to the following restaurants:

- Centro – semi-formal Italian eatery.
 - Avg. Lunch check: \$14 / Avg. Dinner check: \$45
- Raccoon River Brewery – Brew Pub with pub fare
 - Avg. Lunch check: \$12 / Avg. Dinner check: \$35
- Django – French Bistro to open in 2008
- Chequers Lounge – Hotel Fort Des Moines’ Bar
- Ritual Café – Coffeeshop
- Starbucks – Coffeeshop
- South Union Bread Café – Sandwich shop (Lunchtime only)

There exists no restaurant like the *Actress and the Bishop* in this area.

The surrounding ½ mile (walkable) radius is home to the following entertainment venues:

- Blues on Grand – Blues bar
- Raccoon River Brewery – weekly music events
- Temple for the Performing Arts – large scale musical acts, Broadway imports

There exists no performance space like the *Subjective Theatre* in this area.

Downtown Des Moines has put a great deal of work into creating nightlife, specifically along historic Court Avenue about 10 blocks to the east, as well as the East Village about 25 blocks east. Both are home to several restaurants, bars and clubs and have been attracting residents out of suburban West Des Moines continually. These establishments are already full to capacity on most evenings, and there is a strong push for more, original entertainment and dining options.

In addition, the City of Des Moines has new bus lines set to run directly past 1408 Locust in the next 2 years, as well as creating a “Cultural District” along this strip of Locust Street and Walnut Street directly to the south. 1408 Locust Street sits in the heart of this district.

SUPPORTERS

The Subjective Theater Company of Des Moines, Inc. has gathered a number of enthusiastic supporters of its Des Moines Social Club Project, and has an informal “Advisory Board” as follows:

Robert Amato – Proprietor/Sommelier, Tempo Restaurant/NYC
John Busbee – Director, Iowa Fringe Festival/Des Moines
Max Cardenas – Co-Owner, Dos Rios/President, Empressa Consulting/Des Moines
John Clancy – Artistic Director, Clancy Productions/NYC
Gordon Fisher – Attorney, Bradshaw, Fowler, Proctor & Fairgrave, P.C./Des Moines
Adam Forest Huttler – Executive Director, Fractured Atlas/NYC
Bradley Long – President, Mid-American Commercial/Des Moines
Suku Radia – CEO of Bankers Trust/Des Moines
Keith Taylor – Executive Director, Modest Needs/NYC
Matthew Anderson – Economic Dev. Admin., City of Des Moines/Des Moines
Larry Cleverley – Cleverley Farms/Mingo, IA
Christine Hensley – Councilwoman, City of Des Moines/Des Moines
Mary Lawyer – President, Downtown Alliance/Des Moines
Tim Leach – Vice President of Economic Dev., Downtown Alliance/Des Moines
Tracy Levine – Executive Director, Metro Arts Alliance/Des Moines
David Lyons – Chief Business Development Officer, Iowa Farm Bureau/Des Moines
Cyndi Pederson – Executive Director, Iowa Arts Council/Des Moines
Doug Reichardt – Chairman, Holmes-Murphy/Des Moines
Tom Smull – President, Iowa Cultural Coalition/Des Moines
Paul Willis – Niman Ranch/Willis Free Range Pig Farm/Thornton, IA

Additionally, quite a few artists in the community have expressed interest and support in the Des Moines Social Club Project, as follows:

PRODUCER.....	Frank Burnette
VISUAL ART.....	Brent Houzenga
MOVEMENT.....	Jamie Olerich
SCREEN PRINTING.....	Michelle Phillips
PERFORMANCE.....	Chelsea Pickett
PERFORMANCE.....	Zach Prine
PERFORMANCE.....	Jami Tevino
PERFORMANCE.....	Edward Vasquez
RESIDENT THEATRE COMPANY.....	The Subjective Theatre
RESIDENT THEATRE COMPANY.....	Theater...for a Change

NAME RECOGNITION OPPORTUNITIES

The Des Moines Social Club, opening at 1408 Locust Street in Spring/2009, is offering the following sponsorship opportunities:

The Des Moines Social Club will host over 1,000 Des Moines residents on a daily basis through its restaurant *The Actress & The Bishop*, its Education Facility, its Banquet Hall and its Black Box Theater.

Sponsorship/Name Recognition Opportunities include:

The Black Box Theater: \$1,500,000

- Logo and Name on the Theater – The _____ Theater
- Logo and Name on the Building's Façade – 12,200 vehicular traffic past building daily
- National and Local Press: "The Des Moines Social Club, sponsored by _____..."
- Top billing for Sponsorship
- All promotional Literature will include "_____ at The _____ Theater."
- Major Web Presence for over 5,000 web visitors monthly
- Logo and name above an individual table at *The Actress & The Bishop* which will always be available for your pre-determined employees to use at any time

The Educational Facility: \$500,000

- Logo and Name on the entrance of The _____ Education Center serving over 2,000 students monthly
- Partnership with DMACC and other local schools' promotional material, website, etc...
- National and Local Press: "The Des Moines Social Club, sponsored by _____..."
- Major Web Presence for over 5,000 web visitors monthly
- Logo and name above an individual table at *The Actress & The Bishop* which will always be available for your pre-determined employees to use at any time

The Banquet Hall/Permanent Art Gallery: \$350,000

- Logo and Name on the entrance of The _____ Banquet Hall/Art Gallery – serving all area corporate events, large parties and gallery seekers
- National and Local Press: "The Des Moines Social Club, sponsored by _____..."
- All promotional Literature will include "_____ at The _____ Gallery."
- Major Web Presence for over 5,000 web visitors monthly
- Logo and name above an individual table at *The Actress & The Bishop* which will always be available for your pre-determined employees to use at any time

Individual Classrooms (3): \$100,000

- Logo and Name on the entrance of The _____ Classroom
- National and Local Press: "The Des Moines Social Club, sponsored by _____..."
- Major Web Presence for over 5,000 web visitors monthly

Individual Booths/Tables (10): \$50,000

- Logo and name above an individual table at *The Actress & The Bishop* which will always be available for your pre-determined employees to use at any time
- Major Web Presence for over 5,000 web visitors monthly

CAPITAL EXPENDITURES: INITIAL FIVE YEARS

Building Acquisition	\$1,100,000
Architect	\$45,000
Electrical and Plumbing	\$250,000
Rigging and Theatre Construction	\$115,000
Lighting Equipment	\$110,000
Sound Equipment	\$50,000
Kitchen Equipment	\$275,000
Office Equipment	\$45,000
Theatre Goods	\$80,000
Restaurant Goods	\$195,000
Bar Construction	\$60,000
Miscellaneous Construction	\$50,000
Initial Food Costs	\$150,000
Initial Wine Inventory and Cellar Construction	\$150,000
Tools and Miscellaneous Equipment	\$35,000
Liquor License and City Taxes	\$50,000
First Year Salaries	<u>\$329,000</u>
Total	\$3,089,000

CAPITAL EXPENDITURES: INITIAL TWO YEARS

*Theatre/Educational Facility/Art Gallery**

<u>EXPENSES</u>	<u>YEAR 1</u>	<u>YEAR 2</u>
<u>Building</u>		
Acquisition	\$550,000	\$550,000
Architect	\$100,000	\$100,000
Electrical and Plumbing	\$125,000	\$125,000
Construction/Rehab Costs	\$225,000	\$225,000
<u>Theatre Operations</u>		
Rigging and Theatre Construction	\$57,500	\$57,500
Lighting Equipment	\$125,000	\$125,000
Sound Equipment	\$25,000	\$25,000
Theatre Goods	\$40,000	\$40,000
<u>General Education Operations</u>		
Classroom Prep	\$42,500	\$42,500
Classroom Equipment	\$17,500	\$17,500
<u>Organizational Operations</u>		
Office Prep	\$17,500	\$17,500
Office Equipment	\$22,500	\$22,500
First Year Salaries	\$100,000	<u>\$229,000</u>
Total	\$1,447,500	\$1,576,500

**Only Not-For-Profit entities - restaurant not included*

GROSS RECEIPTS YEARS 1 - 3

Not-For-Profit Entities Only (Theater, Educational Facility, Art Gallery)

Year 1

The Subjective Theatre and Education Department

(\$1,500/wk * 25 weeks rental)	\$37,500
(\$15/hour * 30 hours/wk * 25 weeks rental)	\$11,250
(\$12/Avg Tix * 25 shows/year * 100/Avg Aud)	\$30,000
(\$10/class * 20 students * 50 weeks)	\$10,000
(Merchandise and Studying Aids)	<u>\$8,000</u>

Total: \$96,750

Year 2

The Subjective Theatre and Education Department

(\$1,500/wk * 27 weeks rental)	\$40,500
(\$15/hour * 35 hours/wk * 27 weeks rental)	\$14,175
(\$12/Avg Tix * 25 shows/year * 100/Avg Aud)	\$30,000
(\$10/class * 30 students * 50 weeks)	\$15,000
(Merchandise and Studying Aids)	<u>\$10,000</u>

Total: \$109,675

Year 3

The Subjective Theatre and Education Department

(\$1,650/wk * 35 weeks rental)	\$57,750
(\$15/hour * 35 hours/wk * 27 weeks rental)	\$14,175
(\$12/Avg Tix * 25 shows/year * 100/Avg Aud)	\$30,000
(\$12/class * 40 students * 50 weeks)	\$24,000
(Merchandise and Studying Aids)	<u>\$13,000</u>

Total: \$130,000

NET UNRELATED INCOME

Rent received from Tenants \$10,000/month	\$120,000
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DAILY BREAKDOWN: THE ACTRESS AND THE BISHOP

Year #1: Income

(Lunch: \$3,600/wk * 50 weeks)	\$180,000
(Dinner: \$24,000/wk * 50 weeks)	\$1,200,000

Lunch: \$600/Day	Dinner: \$4,000/Day
Check Average: \$12	Check Average: \$45
Customers per Day: 50	Customers per Day: 88*

Year #2: Income

(Lunch: \$4,200/wk * 50 weeks)	\$210,000
(Dinner: \$29,000/wk * 50 weeks)	\$1,450,000

Lunch: \$700/Day	Dinner: \$4,834/Day
Check Average: \$13	Check Average: \$48
Customers per Day: 53	Customers per Day: 100*

Year #3: Income

(Lunch: \$5,100/wk * 50 weeks)	\$255,000
(Dinner: \$35,000/wk * 50 weeks)	\$1,750,000

Lunch: \$850/Day	Dinner: \$5,834/Day
Check Average: \$15	Check Average: \$53
Customers per Day: 57	Customers per Day: 111*

Year #4: Income

(Lunch: \$5,300/wk * 50 weeks)	\$265,000
(Dinner: \$38,000/wk * 50 weeks)	\$1,900,000

Lunch: \$883/Day	Dinner: \$6,334/Day
Check Average: \$15	Check Average: \$55
Customers per Day: 59	Customers per Day: 116*

Year #5: Income

(Lunch: \$5,300/wk * 50 weeks)	\$265,000
(Dinner: \$42,000/wk * 50 weeks)	\$2,100,000

Lunch: \$883/Day	Dinner: \$7,000/Day
Check Average: \$15	Check Average: \$58
Customers per Day: 59	Customers per Day: 121*

Numbers are based on a 6-Day Business Week for a space with a **150-seat** capacity.
Models used: Several Des Moines based Restaurants with similar menu prices and theme

*This number reflects the average number of customers over a 6-Day Dinner service, i.e. Mondays could have 35 customers where Saturdays could have 200, etc.

LASTLY...

The Des Moines Social Club is meant to provide space to all who seek it. The idea is to blend all walks of life into one room. Some may come for the art. Some may come for the food. Some may come to play.

The atmosphere is communal. Should you want to come and have a beer, you can. Should you want to come and have a formal, 9 course tasting menu in a private location, you can. And anything in between. The Des Moines Social Club will be built around those who use it, assuring it will be used by all in the community.

The Des Moines Social Club is your social club. It is my social club. It is our neighbors' social club. Providing a place that has something for everyone will ensure a healthy community, intermixing and having something to talk about as the art works as a catalyst.

Additionally, being that the food and wine and theatre may be foreign to some local residents, we do not want to condescend. Instead all staff members will go through a rigorous training session prior to opening, and ongoing once our doors welcome visitors. Each staff member will be knowledgeable of the product they are selling, and know how to lead the customers through the menu and make suggestions where the customers will feel as though they are learning, not being talked down to. Classes such as "If You Like..." will be run weekly, and be free to customers: "If you like Merlot, you may also like Lagrein, a grape from the Alto Adige region of Italy..." The idea is to provide interesting, exotic, and rare wines/foods that are also cost-effective. To show community members that there are better wines out there that are actually less expensive than what they may drink now. Education is always first and foremost.

All of this boils down to having a healthy community who wants to create, and a place for that creation to take place. We believe Des Moines is this place.

MANAGING DIRECTOR/MOVEMENT DIRECTOR

Julie Betts: Biography

I was born in Iowa and started my movement training in a basement dance school in Iowa City. I then went on to train as a gymnast until the age of 13. After realizing I'd never make the Olympics, I moved on to study with Micheal Kohli at Dance of Iowa City (now the National Dance Academy) in ballet, jazz, tap and performance. I graduated from City High School in 1991 and spent a year in Germany studying ballet. I received my BFA in dance and graduated a modern dancer from The University of Illinois in 1996. During school I was lucky to work with wonderful artists including Mark Haim, Bebe Miller, Ralph Lemon and Peggy Lyman. I also taught dance classes for kids aged 3-9. I moved to New York after graduation to start my dance career. During my time in New York I worked with many independent choreographers including Carrie Ahern, Suzanne Blezard, Sarah Carlson and Melanie Kloetzel. I have also worked with Andrew Jannetti and Dancers and Fly By Night Dance Theater. I am currently on the rosters of two dance companies Kriota Wilberg/Dura Mater and Shannon Hummel/Cora Dance, although not currently working on any projects. In addition to modern dance, I have also studied The Alexander Technique and low-flying dance trapeze. I have appeared as a dancer in two movies, On the Road With Judas and The Bentfootes. The majority of the performing I do these days is in a rock band cabaret burlesque sensation, Witches in Bikinis, as a singer and a dancer.

Originally from Iowa, Julie received her BFA in dance from the University of Illinois. Since coming to New York she has danced with several independent choreographers and currently works with Kriota Wilberg/Dura Mater and Shannon Hummerl/CORA dance. She has danced in a pool, on a trapeze and as a Witch in a Bikini. She is an arts administrator, a bicycle commuter and a Brooklyn resident.

I currently work for BAX/Brooklyn Arts Exchange as Education Coordinator/Office Manager. I started at BAX in 2000 as Administrative Assistant/Registrar and have been lucky to be a part of a growing, financially stable organization. I manage our Administrative Assistant staff and interns, oversee our scholarship program, facilitate onsite education and assist the Education Director. As the Office Manager, I assist the Managing Director, paying bills, making deposits, invoicing customers and I manage our facilities, supplies and equipment as well as managing our space rental program including performances, meetings and birthday parties.

Zachary R. Mannheimer: Biography

For **The Subjective Theatre Company** (NYC, serving as Producer for all shows): Directed/Co-Wrote *Party Discipline: A Political Transformation Seminar* (2006 at The Ohio Theatre, 2007 at the AAWW), Directed Karel Capek's *The White Plague* and co-produced *The UnConvention* (2004), Directed Jesse Alick's *Sleep Awake* (2003), John Osborne's *Look Back in Anger* (2002), Eugene Ionesco's *Victims of Duty* (2001, 2002 OOBRA Award for Overall Excellence), Set Design for John Patrick Shanley's *The Big Funk* (2003), Producer of Mac Wellman's *7 Blowjob*s (2005) and Co-Wrote and Directed *Burt Reynolds' Amazing Napalm Powered Oven and Other Paid Programming* for 2001 NYC Fringe Festival. Zachary created and directs STC's *Busking Bonanza*. Zachary is the Founding Artistic Director of The Subjective Theatre Company www.Subjectivetheatre.org.

Other credits as a director include Jim Cartwright's *Road* (2001), Ionesco's *The Bald Soprano* (2000), Harold Pinter's *The Dumb Waiter* (1999), his own work *Madagascar* for the New Hope Arts Commission (2000), and Assistant Director for Eugene O'Neill's *The Moon of the Caribbees* for the Flea Theatre (2001). As a writer, his play *Material* was workshopped for The Royal Court's Young Writer's Programme in London, England (2000).

Zachary has been an intern with New Georges, The Flea Theatre and The Present Company. He was the director of Fringe Al Fresco, the 100% outdoor version of the **NYC International Fringe Festival** (2001-2002). He has taught and lectured at **Wagner College, Muhlenberg College, The East Harlem Development Association**, and **St. Margaret's** in Ascot, England. He has served as the Corporate Sponsorship Associate for **HERE Arts Center** (NYC). Previously he served as the Managing Director for **East Coast Artists**, a 10-year old not-for-profit theatre company producing adaptations of classic works under the Artistic Direction of Richard Schechner at New York University from 2003-2004. Additionally, Zachary was the Administrator of **New York Dance Affinity** (2003) and founded the short lived **Public Works Project** (2001-2002), a street-theatre group where he published the theatrical newsletter *The Geek*.

Zachary is the founder of **The Community Dish**, a consortium of over 90 NYC Independent Theatre Companies who meet bi-monthly to share a meal and ideas: www.CommunityDish.org. Zachary has received training from **The Second City** in Chicago, **Goldsmiths College at University of London** and studied under playwrights Maria Irene Fornes, James Ryan, Erik Ehn, Mac Wellman and directors Richard Schechner and John Clancy. He has previously held positions at Samuel French London, The Royal Court, and Tribeca Performing Arts Center. He holds a dual BA in Theatre Arts and Philosophy from **Muhlenberg College** in Allentown, Pennsylvania.

Zachary currently serves as a board member for **Modest Needs**, an incredibly altruistic financial granting not-for-profit www.ModestNeeds.org as well as the Co-Chairman of **Fractured Atlas'** Artists Advisory Board www.FracturedAtlas.org where he maintains a weekly blog. Additional blog work can be found at www.zacksblog.subjectivetheatre.org.

Zachary has articles and essays published in the following publications: **The New York Theater Review**, **American Theater Magazine** and **The Brooklyn Rail**. The Subjective Theatre Company has been featured in **Time Magazine**, **The Onion**, **USA Today** and **The New York Times**.

Zachary has been a server, Head Waiter, Manager and Sommelier at many restaurants, most recently **Tempo** in Brooklyn, NY and **Fiamma, Balthazar, The Boat House** and **The Cub Room** in Manhattan. He has worked in the service industry for over 15 years, beginning as a dishwasher. Currently he is the Maitre d' at **The Des Moines Embassy Club** in Des Moines, IA.

CO-ARTISTIC DIRECTOR/EDUCATION DIRECTOR

Matthew McIver: Biography

Matthew McIver is an actor, writer, director and educator. As an actor he has performed in 22 states and four foreign countries, including a sold-out run at the Edinburgh Festival Fringe. Favorite roles include Guildenstern in Tom Stoppard's Rosencrantz and Guildenstern are Dead, Evan Wyler in As Bees in Honey Drown, Yegor Tremens Rodent in Tony Kushner's Slavs!, Van Helsing in Dracularama, Ferdinand in The Tempest, and Matt in tripping. In New York he has worked with such companies as atm, trip, and adobe, and is a member of Subjective Theatre Company. Regionally he has performed with American Stage (Florida), Charlotte Repertory Theatre, Wilma Theater, Shenandoah Shakespeare, and BHP productions of Keokuk. He starred in the film Fields of Freedom and has appeared nationally in commercials.

Matthew's work as an actor/educator has included leading workshops in theater and Shakespeare across the country with Shenandoah Shakespeare. He also has taught Shakespeare to elementary school children in New York with Shakespeare is Elementary. He brought a modified version of those classes to all of the 3rd and 4th graders of Keokuk, Iowa. In addition to his work in schools Matthew is a Master Tutor for The Princeton Review, tutoring students in academic subjects as well as in test preparation for the SAT, GMAT, GRE, LSAT, and SAT subject tests, among other topics. For The Princeton Review Matthew has also trained teachers, written test and preparatory material, edited manuals and appeared in instructional dvd's.

Matthew has trained with some of the greatest acting teachers in the world. In New York he trained with Oscar winner Dianne Wiest, director Lloyd Richards, and master teacher Earle Gister, as well as with Peter Francis James (Shakespeare), Per Brahe (mask), Felix Ivanov (movement/physical theatre) and Andre Belgrader (film). For further physical training he has studied the Filipino martial art of pekiti tirsia arnis with Agapito Gonzales and aikido under Yoshimitsu Yamada Shihan and Seichi Sugano shihan, as well as Ba Gua with Tom Bisio and Systema under Edgar Tsakouls. As part of the British American Drama Academy's Summer in Oxford he studied with Fiona Shaw, Deborah Warner, David Leveaux, Maria Aitken, and John Barton, who focused on the analysis of Shakespeare's sonnets.

MARKETING COORDINATOR

Shannon Michelsen: Biography

Shannon Michelsen is a recent Honors graduate from Grand View College (Des Moines, Iowa) with a BA in Business Administration along with Marketing and Psychology minors. She has been recognized as an All America Scholar-Athlete, student government President, academic and athletic scholarship recipient, and Grand View College Judicial Board member. She has interned with the Downtown Community Alliance performing research in an economic development capacity.

Shannon serves on the Young Professional Connection's Impact Downtown committee, chairing two projects as well as fulfilling the secretary duties. Shannon has been a volunteer for Polk County as a Court Appointed Special Advocate (CASA) for the past two years.

Shannon currently attends Drake University in the Masters of Public Administration program, with an Executive Development emphasis. She serves as the Marketing Coordinator for Orchestrate Hospitality Management in downtown Des Moines, as well as a server of fine dining with The Des Moines Embassy Club.

STAGE MANAGER/ARTISTIC DIRECTOR – RESIDENT THEATRE COMPANY

Thatcher Williams: Biography

Thatcher Williams is the founder and Producing Artistic Director of 'Theater... for a change' (www.theaterforachange.com) which began in 2004 with a production of "CLARENCE DARROW" starring Michael Cornelison. Since that time, Thatcher has been instrumental in the development of independent theatre in central Iowa.

Thatcher was recruited by Iowa Fringe Festival founder Ron Ziegler to help organize the first Iowa Fringe in 2005 and was brought back on in 2007 by the new management team as a lead organizer to market the Iowa Fringe across the country to other fringes and theatre companies. His Fringe work in 2007 is credited with increasing by over 100% the number of performing theatre companies (from twenty to four dozen).

In 2007, Theater ... for a change (TFAC) spearheaded the new short play festival in Des Moines, the 711 Theatre Project (www.711theatre.com) produced in conjunction with Grand View College Theatre Department. This deadline-driven festival/competition kicks off the Summer Arts Season each year spotlighting central Iowa creative talents. A unique competition not found elsewhere in the country, the 711 Theatre Project challenges playwrights, directors, and actors to conceive, write, rehearse and perform an 11-minute play, from start to finish, in 7 days.

Also in 2007, TFAC joined forces with the Pella Shakespeare Company in producing two Shakespearean plays over two weekends during the Summer Solstice in Pella and Des Moines. During its first year, the productions performed for over 1,000 patrons. In 2008, both companies have dedicated to performing their shows in public parks, free of charge, to provide greater and easier access to live theatre.

In its four seasons, TFAC has produced 16 full-length plays and musicals, 3 Iowa Fringe shows, 3 short films and staged almost two dozen 25-minute live tributes to classic television. TFAC is dedicated to offering live theatre for close to the price of a standard movie admission. By offering live productions at around \$10 per person, TFAC's goal is to create opportunities for more people to have the chance to experience live performances.

Prior to theatre, Thatcher Williams held positions in small business management and consulting for almost ten years. In 1998, he moved into political organizing and has worked for a variety of campaigns at various levels of leadership from Field Director to Campaign Manager. Shortly after returning to Des Moines in 2002, he began database consulting for political firms, campaigns and labor organizations across the United States. His contributions in progressive politics earned him national recognition as the first recipient of the Senator Paul Wellstone Award for Grassroots Organizing.

Happily married to his former stage manager from the production of "Rush Limbaugh In Night School", Thatcher and his wife, Amy, are the proud parents to their precious and precocious daughter Chloe Rhoslyn.