



PEGASUS
THEATRE COMPANY

professional theatre in an intimate space

Proposal to Lease
City of Bordentown
Municipal Complex Gymnasium
101 E. Park St., Bordentown, NJ

February 17, 2026

Jennifer Nasta Zefutie
Managing Artistic Director

Jennifer@PegasusTheatreNJ.org
(c) 201.452.8449 | (w) 609.759.0045

www.PegasusTheatreNJ.org
PO Box 51, Bordentown, NJ 08505

Peter Bisgaier
Producing Artistic Director

TABLE OF CONTENTS

1. WHO WE ARE AND WHAT WE DO	3
MISSION & VISION	5
LEADERSHIP	6
COMMUNITY ENRICHMENT & PUBLIC BENEFIT	7
2. SPACE NEEDS	9
3. PROGRAMMING OFFERED	10
PEGASUS THEATRE COMPANY PRODUCTIONS	10
PEGASUS THEATRE COMPANY EDUCATION	11
CO-PRODUCTIONS & OTHER PERFORMANCES	13
COMMUNITY USES & PROGRAMMING	13
4. RESIDENTS & OTHERS SERVED	14
5. POPULATION SERVED	15
6. WORK NEEDED & CAPITAL INVESTMENTS	16
7. JOBS & ECONOMIC IMPACT	17
JOBS	17
ECONOMIC IMPACT	18
8. FINANCIAL PLAN	19
FUNDING FOR BUILDING IMPROVEMENTS	19
FUNDING ONGOING OPERATIONS	19
9. INCORPORATION & NONPROFIT DOCUMENTATION	20
10. PROPOSED LEASE TERMS	21
11. SCHEDULE OF USE	22
12. PRIOR EXPERIENCE	23
PEGASUS THEATRE NJ BOARD OF DIRECTORS	24
13. CONFIRMATION OF LEGAL COMPLIANCE	27
14. ORGANIZATIONAL GOVERNANCE	28
15. PARTNERSHIPS & COLLABORATIONS	29
16. SHARING THE SPACE	30
17. OTHER SPACES EXPLORED	31

1. WHO WE ARE AND WHAT WE DO

A brief description of the mission of your organization and how the mission would support community enrichment, recreation, sports, education, arts, culture, or public benefit within Bordentown City.

Pegasus Theatre Company (“**Pegasus**”) is a professional, non-profit theater company that produces high-quality, imaginative, and thought-provoking theatrical works that are always entertaining. We believe theatre is most powerful when it engages in communication with an audience and invites the audience into the world of the play, rather than presenting a story to simply witness. That’s why we present our work in close, intimate settings that foster a powerful connection between performers and audience. Indeed, the first row of the audience is never more than a few feet away from the action!

The quality of our work has been recognized by reviewers as “nuanced and visually alluring” (Town Topics) and “creat[ing] a sort of theatrical magic” (Princeton Packet). And we’ve been called “an example of a creative team perfectly using an intimate space to create an evening that is as powerful as it is funny.” (TimeOFF Magazine).

In 2020, Pegasus was thrilled to be nominated in the **Jersey Arts People’s Choice Award for Best Small Theatre** (under 350 seats). Having launched our first production in 2016, Pegasus was the youngest of ten companies nominated among more well-established theatre companies like Passage Theater in Trenton, Premiere Stages at Kean University, and NJ Repertory Theatre in Long Branch.



In 2023, we were honored to have our first season in Bordentown City recognized with an amazing 14 nominations across nine categories in the BroadwayWorld NJ Awards. We were especially honored to be nominated for **Favorite Local Theatre**.



The full list of BroadwayWorld NJ nominations that Pegasus received include:

FAVORITE LOCAL THEATER



Pictured: Mary Tomson and Jennifer Nasta Zefutie. *God of Carnage*. 2022, Bordentown City.

BEST PRODUCTION OF A PLAY

God of Carnage
Murray the Elf

BEST DIRECTION OF A PLAY

Peter Bisgaier (*God of Carnage*)
Peter Bisgaier (*Murray the Elf*)

BEST PERFORMER IN A PLAY

Righteous R. Jolly (*God of Carnage*)
David Nikolas (*God of Carnage*)
Mary Tomson (*God of Carnage*)
Jennifer Nasta Zefutie (*God of Carnage*)

BEST ENSEMBLE

God of Carnage

BEST THEATRE FOR YOUNG AUDIENCES

Murray the Elf

BEST LIGHTING DESIGN OF A PLAY OR MUSICAL

Robert Rutt (*Murray the Elf*)

BEST SOUND DESIGN OF A PLAY OF MUSICAL

Darren Sussman (*Murray the Elf*)

BEST COSTUME DESIGN OF A PLAY OF MUSICAL

Chrissy Johnson* (*Murray the Elf*)

*Bordentown City resident

Pictured: Samantha Ricchiuti and Justin Derry. *Murray the Elf*,
and *the Case of the Missing Mistletoe*. 2022, Bordentown City.



MISSION & VISION

Mission: To illuminate and elevate human experiences through courageous and imaginative theatrical storytelling.

Vision: We envision a vibrant community engaged in performance and education, where theatre artists and patrons, alike, are seen, heard, and valued.

Values: Pegasus Theatre NJ is guided in our work by these enduring values:

- Theatre is an Intimate Experience
 - Theatre transforms individuals, fosters understanding, and creates opportunity for courageous conversations.
 - Theatre empowers individuals through self-actualization, imagination, and empathy.
- Theatre Artists and Audiences are Seen and Heard
 - Theatre is a space where all people feel complete, heard, respected, understood, valued, and connected.
 - Artists' work is valued and fairly compensated.
 - We have a responsibility to inspire, mentor, and train the theatre artists of the future.
- Artists Rise in Creative Playgrounds
 - The work on and off the stage is pursued with honesty, vulnerability, and authenticity.
 - Theatre is the practice of exploration and discovery, whether approaching a classic piece or a new work.
- Diversity and Equity are Strengths
 - We are strengthened by the diversity of human experiences, and how they come to the stage and change audiences.
 - Our work is made stronger by the many voices, perspectives, and experiences we bring to the organization, both on and off stage.
 - The diverse and emerging voices of current and future theatre artists contribute to access and experience.

For more information about our vision, we have provided a link to a brief video below:

<https://youtu.be/PICWKvPqbfU?si=Qmi56iNLOUvCX3d2>

LEADERSHIP



Peter Bisgaier
Producing Artistic Director

A NJ native, Peter has worked in all aspects of theatre since graduation from the University of Southern California with a BFA in Theatre, with further study at the Michael Howard Studios Conservatory in NYC. As Co-Producing Artistic Director of The Empire Theatre Company, he oversaw the production of three off-Broadway plays, most notably the NY stage premiere of Quentin Tarantino's *Reservoir Dogs*. For 10 years, he was technical director of the West Windsor Arts Center, where he oversaw the production of more than 100 events. As an actor, he has appeared across the country in such theaters as McCarter Theater, Arden Theater, Cincinnati Playhouse, Syracuse Stage, Bristol Riverside Theater, InterAct, Act2 Playhouse, Quintessence Theater, Montgomery Theater, Delaware Theatre Co., The Fulton Theater, Passage Theater, Horse Cave Theater, Phoenix Theater, Stella Adler Theater, Indiana Rep, and the Lincoln Amphitheater. An award-winning director, Peter has directed over 40 productions, most recently *God of Carnage*, *Murray the Elf*, *Fiction*, and *Picasso at the Lapin Agile*. As a playwright, he wrote stage adaptations of Quentin Tarantino's *Reservoir Dogs* and the novel *Choke* by Chuck Palahniuk (*Fight Club*), as well as several short plays and monologues. Currently, Peter is busy completing his latest play *Grief in a Sunny Climate*. His screenplay, *Rise of the Winter Warrior*, has been optioned by AugustRoad Entertainment and is on its way to becoming a feature film. As a teacher for over 25 years, Peter leads classes and camps on topics including acting, improvisation, playwriting, and filmmaking. He is also a member of two improv teams, *The Alexanders* (voted Bucks County's Best) and *Peter & Matt* (winners of People's Improv Theater's March Madness competition) and unforgettably appeared as Bo Gilmer in the classic film *Sparkle: a Unicorn Tale* (available on Amazon). Peter has dedicated his life to the pursuit of high quality artistic endeavors and strives to share his artistic joy with as many people as possible.



Jennifer Nasta Zefutie
Managing Artistic Director

Jennifer is an actor, director, producer, and teaching artist with over 30 years of experience. Most recently, Jennifer directed Pegasus Theatre Company's productions of Yasmina Reza's *'ART'*, Neil Simon's *Chapter Two*, and the East Coast Premiere of *Human Error* by Eric Pfeffinger. An award-winning actress, Jennifer has appeared in plays and short and feature length films, corporate videos, and industrials across the country. Favorite past roles include Petruchio in *The Taming of the Shrew*; Annette in *God of Carnage* and Linda in *Fiction* (Pegasus Theatre Company); Anne Sullivan in *The Miracle Worker*; Portia in *The Merchant of Venice*; Jo in *A Few Good Men*; and the title role in Tom Stoppard's *Hapgood*. As a director, in addition to her work with Pegasus, favorite past shows include Tom Stoppard's *The Real Inspector Hound*, Ayn Rand's *Night of January 16th*, Stephen Schwartz's *Godspell*, and Alan Menken's *Little Shop of Horrors*. She is currently directing *Who's Afraid of Virginia Woolf* in Edison. As a teaching artist, Jennifer focuses on working with business professionals in applying theatre skills and techniques to business and legal practices. She has taught as an adjunct professor at Seton Hall University School of Law, where she worked with second year students applying acting techniques to improve their oral advocacy and public speaking skills. Jennifer holds a BA in English Literature and Drama from Lafayette College and a JD from Seton Hall University School of Law. She is an alumna of The National Theatre Institute at the Eugene O'Neill Theatre Center in Waterford, CT, and has studied internationally at the Royal Academy of Dramatic Arts in London and at the Moscow Art Theatre in Russia.

COMMUNITY ENRICHMENT & PUBLIC BENEFIT

Communities are strengthened and enriched by access to vibrant and engaging arts and cultural experiences. That belief is reflected in our values and in how we approach the work and our place in the community we call home.

By its very nature, theatre is a communal event. It invites all people of diverse backgrounds and perspectives to come together and experience stories that transcend individual differences. This collective experience forges connections by bridging social, generational, and cultural divides. By exposing people to different perspectives and experiences through dynamic and engaging storytelling, theatre fosters empathy and creates a safe environment in which to challenge biases and spark courageous conversation about complex issues that are universal and timeless.

In many fundamental ways, Pegasus's programming offers far greater benefits than just to its direct audience members and patrons. Theatre creates a ripple effect through a community from which Bordentown City at-large would greatly benefit. A thriving theatre company contributes to making areas more vibrant places to live and visit, while promoting unity, safety, and tolerance.¹ And "research shows [the arts] can be an important component of building regional economies along with pride of place."²

Live theatre and theatre education are especially valuable to the youth of a community. A study that looked at youth attendance at live theatre productions found that exposure to live theatre enhances academic skills like narrative understanding, vocabulary, and critical thinking. It concluded that "seeing plays is an effective way to teach academic content; increases student tolerance by providing exposure to a broader, more diverse world; and improves the ability of students to recognize what other people are thinking or feeling."³

While seeing live theatre has tremendous benefits, participating in theatre classes amplifies those benefits in profound ways. "Theatre Skills are Life Skills."⁴ Theatre classes encourage kids to explore creativity and self-expression. This nurtures innovative thinking and problem-solving skills, as children learn to approach challenges from multiple angles—whether it's improvising a scene or experimenting with design elements. Rehearsing lines and embodying characters build confidence, focus, memory, and public speaking skills, helping shy kids overcome inhibitions and assertive ones refine their presence. Theatre also teaches the value of collaboration and adaptability, as young performers must listen to cues and respond to others to successfully work in an ensemble. The Children's Theatre of Cincinnati compiled a list of "21 Evidence Based Benefits of Drama Education" that provides a deeper dive into these benefits and many more.⁵

¹ Voss, Zannie Giraud, et al. "The Top 40 Most Arts-Vibrant Communities of 2019." SMU DataArts, 20 Aug. 2019, culturaldata.org/pages/arts-vibrancy-index-2019.

² Pattison, Scott D. "The Growing Importance of the Arts to Rural America." *Governing*, 13 Mar. 2019, www.governing.com/gov-institute/voices/col-growing-economic-importance-arts-rural-america.html.

³ Greene, Jay P., et al. "Learning from Live Theater: Students Realize Gains in Knowledge, Tolerance, and More." *Education Next*, vol. 15, no. 1, Winter 2015, pp. 54-61, www.educationnext.org/learning-live-theater/.

⁴ "Key Research: Theatre and Arts Education." Educational Theatre Association, schooltheatre.org/advocacy/research-resources/.

⁵ "21 Evidence-Based Benefits of Drama Education." The Children's Theatre of Cincinnati, thechildrenstheatre.com/21-evidence-based-benefits-of-drama-education/.

As our world moves more and more into the digital realm, it's more important than ever that we foster the important cognitive and interpersonal skills that are developed through theatre education. With Pegasus venues in the Municipal Complex Gymnasium ("**Gym**"), Bordentown City residents could avail themselves to all these benefits by having accessible professional theatre right in their backyard. Students of Bordentown City schools will be able to attend school-invited performances of appropriate shows. And children in Bordentown City and the community-at-large will have opportunities to explore many paths of creativity in the theatre by attending a class or camp.

In conclusion, the community enrichment and public benefit Pegasus offers will be transformative for Bordentown City. Our significant contribution to the social and economic health of the community would make us a cultural cornerstone of the City that fosters creativity, preserves culture, builds connection, helps drive the economy, and contributes to community pride and identity. We would strive to be a pillar of the community where everyone is welcome to engage and discover deeper connections to self, their community, and the world-at-large.

2. SPACE NEEDS

A description of your space needs within the Point Breeze gymnasium building, including both minimum and maximum square footage requirements, and the organization's ability to operate flexibly within the space.

Everyone is familiar with the parts of a theater the public has access to, like the lobby and performance space. But those public spaces are only a part of the total space needed to consistently produce shows, offer robust education opportunities, and allow for community use. The size and structure of the Gym, as it stands, is perfectly suited to meet all the space needs of a thriving, professional theatre company. Therefore, Pegasus requires the entire Gym to create the vibrant theatre arts and cultural facility and community we envision, and to ensure we can support the significant cost of the capital improvements we would be making to the Gym, as well as the cost of ongoing operations.

The Gym is designed with a natural lobby that is a great size for gathering crowds coming to see a show. The two rooms to the right of the gym would function as our box office and other administrative offices. There, the business side of running a theatre company and a cultural arts facility—like marketing, audience services, fundraising, and financial management—will happen.

Entrance to the gymnasium will become entrance to the black box performance space. Its size and openness provides maximum flexibility in how it is used by us, visiting performers, and the community. We will configure the space in different ways to allow for the performance area and audience seating, as well as for a backstage area and an area to allow for any specific technical needs of a show. We will also use a significant portion of the space for storage of large set pieces like furniture, props, and costumes.

As detailed in [Section 3: Programming Offered](#) below, the performance space will be used for more than just our own production season. The full gymnasium is essential to us being able to offer concerts with audience sizes of 250 or more, and to allow for large-scale community events like awards ceremonies and benefits. The size of the gymnasium will allow us to grow our audience size and offerings through the years, and to increase our income and the subsequent direct revenue to Bordentown City in the form of future lease payments.

The garage behind the gymnasium will become our workshop where all of our sets are constructed and raw materials are stored. The shower area will be converted into a number of ADA compliant bathrooms to meet the capacity needs. And the additional room that's near the showers will become a classroom and community space.

The upstairs space will have multiple functions. The room that overlooks the performance space will function as a tech booth. This is where the stage manager and technicians sit and watch the show while controlling the lights, sound, and other technical aspects. The larger room that runs the width of the building will function doubly as a classroom and community space. We envision local organizations reserving that room for meetings, lectures, classes, etc. that they would like to host in the City.

We intend to use the entirety of the Gym as flexibly as possible, including carving out time and space for community uses. Assuming responsibility for managing the entire facility will allow Pegasus to maximize full use of the Gym without compromising our own work, needs, and contributions to the community.

3. PROGRAMMING OFFERED

A description of the programs you intend to offer in the space, including how programming would differ under minimum versus maximum space availability, the anticipated frequency of programming, and whether programs are open to the general public.

PEGASUS THEATRE COMPANY PRODUCTIONS

Pegasus will offer its own multi-award nominated season of productions each year. A season will consist of at least four mainstage productions and one family-friendly holiday show. As our operations grow, we'll add a pre-professional youth company to our programming, which will also offer a production during the course of our season.



Righteous R. Jolly and Mary Tompson in *God of Carnage*. 2022, Bordentown City.

Reviews for *God of Carnage*, 2022, Bordentown City

"The direction by Peter Bisgaier is seamless. He deftly holds the reins of a play that is so strong, it threatens to explode providing an emotional rollercoaster ride of dizzying proportions."

"The performances crackle with pithy humor and undercurrents of tension that are absolutely riveting"

—C. Canaan

"[A] marvelously funny display of held-in thoughts and emotions bursting from internal silence to the noisy, no-holds-barred fore."

"[A] smart, hilarious production..."

—US1/PrincetonInfo

PEGASUS THEATRE COMPANY EDUCATION

Pegasus also will offer robust education opportunities to kids as young as 6 years old through adults. We believe we have a responsibility to not only train the theatre makers of tomorrow, but also to help everyone develop confidence, empathy, focus, and teamwork skills through theatre education.

A sampling of classes and camps we offer include:



INTRO TO THEATRE | Ages 6-8

Students participate in theatre games and activities to develop basic theatre skills like working in a group, improvising, following directions, creating characters, and telling compelling stories. While having fun and working creatively, students also will develop and build upon foundational skills that promote focus, communication, teamwork, and listening. Come find out what kind of character you are!

LET'S WRITE A PLAY! | Ages 7-14

Create and perform your very own play! Students will work together to brainstorm, outline, and write an original theatre piece. Then, students will learn performance techniques and character development as they rehearse their play. The camp will culminate with an evening performance of the students' original work for family and friends

ACTING I | Ages 9-14

Students learn early acting techniques that will provide a foundation for all their future pursuits of theatre. Through the use of theatre games and exercises, improv, stage combat, and scene study, students will expand their imagination, awareness, and expressiveness while building skills around communication, focus, and collaboration.





TEEN SCENE STUDY | Ages 12-16

Students will learn the fundamentals of acting by exploring material from the ground up. Beginning with text analysis, we'll explore character and relationship development using practical acting techniques. Accessible to the beginner actor, this class is equally valuable to experienced young actors looking to further develop their skills. Families and friends are invited to the final class for a performance.

THEATRE-MAKING FOR THE NON-ACTOR | Ages 12-16

There's so much more to creating a theatrical production than the performers you see on the stage. This class explores the many other creative roles involved in bringing a show to life. Students will learn about directing and stage managing, as well as scenic, lighting, sound, and costume design.

ADULT IMPROV | Ages 17-100+

Students will begin with the fundamentals of improv, both as a skill and a philosophy. Grounded in acceptance, selflessness, safe risk-taking, and collaboration, the class is structured to teach through playing. Games—much like those on the popular TV show, *Whose Line is it Anyway*—will be taught, played, reflected upon, and played again, and again, and again... The final week will be an "open classroom" where students can invite friends (or enemies) to come and watch some of the games in action!

ADULT SCENE STUDY & MONOLOGUES | Ages 17-100+

Students will choose to work on a scene or monologue. Learn the fundamentals of acting by exploring material from the ground up. Beginning with text analysis, we'll explore character and relationship development using practical acting techniques. Accessible to the beginner actor, this class is equally valuable to experienced actors looking to further develop their skills or work on audition material. Families and friends are invited to the final class for a performance.

ACTING FOR THE BUSINESS PROFESSIONAL | Ages 18-100+

Whether in the boardroom or the lunchroom, maximize the potential of every meeting, presentation, and negotiation by engaging others with confidence and clarity of voice. In a fun, comfortable environment, learn how to listen and communicate more effectively and become more relaxed, present, and persuasive through the study of techniques used by actors and directors in the theatre.

CO-PRODUCTIONS & OTHER PERFORMANCES

In addition to our own multi-award nominated season, Pegasus will bring in performances of many different genres and styles to ensure we're offering a wide variety of entertainment and cultural events to satisfy the many preferences of the community. Some of the types of performances and cultural events Pegasus plans to offer include, but are not limited to:

- Children's theatre
- Improv performances
- Live music
- Stand-up comedy
- Dance
- Opera
- Magicians
- Film festival
- Art exhibits

COMMUNITY USES & PROGRAMMING

Because community is so important to us, our programming anticipates and depends on partnering with local organizations to use our space for their own events and programming. The types of events we anticipate making available through partnership with local organizations, include, but are not limited to:

- Any need for performance space (e.g., Historic Society's Harrowing History)
- Lecture series & panel discussions
- Monthly group meetings
- Classes in art and disciplines other than theatre
- Holiday artisan fair
- Awards ceremonies and other large-scale events

4. RESIDENTS & OTHERS SERVED

The number of Bordentown City Residents served annually, as well as the number of individuals served annually who reside outside Bordentown City.

Given the broad social and economic benefits of having a vibrant and thriving performance and cultural arts facility in Bordentown City, it's no exaggeration to say that every, single resident will be served in some capacity. Those community-wide benefits are discussed in detail in [Section 1: Who We Are and What We Do / Community Enrichment and Public Benefit](#) and [Section 7: Jobs & Economic Impact](#).

More directly, Bordentown City has a population of around 4,000 residents. Our programming in a given year will allow for more than 8,000 available tickets across all performance programming. Classes and camps will allow for the registration of at least 400 children each year. Factor in community programming and events that we would host, and there's ample potential and opportunity for every single resident to directly participate in our programming.

In addition to Bordentown City, we draw an audience from many surrounding communities in Burlington, Mercer, and Middlesex Counties, as well as Bucks County, PA. We have patrons that visit us from as far as Morristown and Somerset, NJ, and even Maryland and Washington, DC.

5. POPULATION SERVED

A description of the population served, including frequency and duration of participation, days and times participants would be on site, accessibility or accommodation needs, and cost to participants.

Pegasus's programming will serve a broad population, transcending various age groups, diverse backgrounds, and interests. We plan to offer a wide range of performances to suit every taste and preference. Participation can range from attending a single performance to taking a class or camp that runs for several weeks.

Pegasus is committed to ensuring that live performance and theatre education is accessible to the entire community, regardless of financial circumstances. Therefore, we plan to provide reduced cost opportunities to participate in our offerings, such as student rush tickets and pay-what-you-want performances, as well as payment installment options and scholarships for our classes and camps.

6. WORK NEEDED & CAPITAL INVESTMENTS

A description of any work, improvements, or capital investment your organization would provide to the building. Please also note any expectations or requests for investment, repairs, or improvements by the City.

Pegasus produces black box style theatre, which has different requirements than a more traditional theater space. We do not need the permanent stage and seating arrangement that is typical of theaters on Broadway and auditoriums in schools. Instead, we need a big, open space with very high ceilings that allows us to be flexible in how we configure the playing area and audience. This provides for maximum creativity in how we share the story of any particular play. For example, one production may have the playing area tucked into a corner, another may be in-the-round, and another still may have it down the center with audience sitting on two sides. It also allows for maximum flexibility in how the space can be used beyond our own productions.

As a large open space, unencumbered by columns or other obstructions, and with high ceilings, the Gym is uniquely appropriate to meet those needs. It does, however, require significant improvements and capital investment to bring the Gym up to code and render it safe and legally occupiable for any use. The improvements required include the addition of a large-scale HVAC system, making the building ADA compliant, the addition of several bathrooms, and installation of a fire suppression system.

The Gym requires an HVAC system that offers several zones to ensure it operates in an energy efficient manner. A large-scale HVAC system would be installed in the black box theater (the gymnasium space). The upstairs classrooms and gathering spaces, as well as the downstairs lobby, classrooms, and offices would also have their own, separate HVAC system. The cost for the HVAC system has been estimated at \$300,000, not including possible additional electrical and plumbing costs.

To make the building ADA compliant, an elevator will be installed allowing for access to the second floor. In addition to making the current bathrooms ADA compliant, more than a dozen additional bathrooms will be added to satisfy the square footage occupancy requirement. This work has been estimated at \$260,000.

Lastly, because the building exceeds 11,999 square feet, it requires a fire suppression sprinkler system throughout. We have not received an estimate for this yet because obtaining such will require an investment of \$5-10,000 in professional services to provide an assessment of the mechanical needs of the building. However, we have been informed to expect that it could approach the \$250,000 threshold.

The cost of professional services from our architect and mechanical engineer have been estimated as high as \$106,000, bringing Pegasus's total capital investment in the building (excluding the cost of the fire-suppression system) to more than \$700,000. Pegasus has no expectation that the City will contribute to the cost of making these necessary improvements. Pegasus will assume responsibility for those costs in exchange for a favorable long-term lease of the building.

For more specific details about the work and improvements, please review the estimates found at Exhibit A.

7. JOBS & ECONOMIC IMPACT

The number of jobs that would be created through your use of the space and a description of the anticipated local economic impact, including audience, visitor, or community attendance.

JOBS

It takes a lot of people to stage a production. It takes even more to run an active and thriving theatre company. As a result, Pegasus will be seeking to hire artists, designers, technicians, and administrative staff. And the number of people needed to fill those roles will grow as Pegasus's success grows.

Some of the artistic jobs that will be created include, but are not limited to:

- 10-20 actors per season
- 3-5 directors per season
- 5 stage managers
- 2 assistant stage managers
- Technical director: 3-5 contracts per season
- Lighting designer: 3-5 contracts per season
- Sound designer: 3-5 contracts per season
- Costume designer: 3-5 contracts per season
- Scenic designer: : 3-5 contracts per season
- 4-10 teaching artists

The administrative side of running a theatre also requires substantial staff. Some of the roles we'll be seeking to fill on the administrative side include, but are not limited to:

- Education director
- Box office manager
- 2 box office staff
- Front of house manager
- 2 front of house staff
- 2 concessions staff
- Building manager
- Marketing manager
- Development manager
- Community outreach and engagement manager
- Accountant/Bookkeeper

In addition to these job opportunities we will be seeking to fill, we have volunteer opportunities such as ushering. Ushering has provided a great opportunity for high school students to receive service hours and for seniors who love the arts and would like to contribute.

ECONOMIC IMPACT

Former Governor Murphy has observed, “The arts are more than entertaining and inspirational; they are a cornerstone of our economy and community life.”⁶ Although often discounted and dismissed, the significant economic impact of live theatre and the arts is proven and undeniable. Pegasus would allow Bordentown City to harness the considerable economic benefits of hosting a performing arts and cultural center by leading to increased tourism, creating more business for the downtown district, and contributing significant revenue to the City in the form of lease payments.

The arts are often an underrecognized contributor to the economy. However, according to the Arts Action Fund, New Jersey's arts sector added \$29.2 billion (3.62% of GDP) in 2023, statewide.⁷ And in Burlington County, nonprofit arts contribute \$9.85 million annually to the economy.⁸

Performing arts centers, specifically, have been found to have far-reaching economic effects across businesses within a community. “The PAC delivers short-term fiscal impact with its ongoing schedule of events drawing visitors whose spending in the surrounding commercial milieu creates a ‘ripple effect’ that circulates revenue throughout a network of restaurants, retail shops and event-related service providers.”⁹ Revenue from performing arts centers is not just realized in ticket sales, but throughout the local economy as theatre audiences also patronize local restaurants and shops.

According to the Arts & Economic Prosperity Report 6 (AEPR6), the typical attendee spends \$38.46 per person, per event, in addition to the cost of a ticket. Such increased spending by local attendees to a show is significant. But the spending of non-local attendees who visit Bordentown City to see a show could have staggering effects. For example, two bus tour companies are interested in working with Pegasus to bring large groups to attend performances and to shop and dine on Farnsworth Ave. These groups likely would be new visitors to Bordentown City who would not have come to the City but for the bus tour. According to the AEPR6, non-local and out-of-county attendees spend even more—around \$60.57 per person, beyond the cost of a ticket.¹⁰ This amount of additional revenue added to the Bordentown City economy would be transformative.

In addition to contributing to the economic health of the businesses along Farnsworth Ave., Pegasus’s presence on Park St. will help with the redevelopment of the Ocean Spray complex. By becoming an economic anchor slightly displaced from the economic center, Pegasus will help to create a natural extension of the vibrant downtown district. This will make the Ocean Spray site more highly visible and increase the desirability of developing it into retail, restaurants, and residential uses.

Finally, the City stands to gain considerable direct revenue from a lease with Pegasus. As shown in our projected budgets, Bordentown City could receive upwards of \$70,000 in annual rent payments as of Year 6 and nearly \$120,000 in annual rent payments as of Year 10. (Exhibit C)

⁶ "Governor Murphy Declares October as Discover Jersey Arts Month, Celebrating the \$532 Million Economic Impact of the Arts in New Jersey." Visit South Jersey, Oct. 2024, visitsouthjersey.com/governor-murphy-declares-october-as-discover-jersey-arts-month-celebrating-the-532-million-economic-impact-of-the-arts-in-new-jersey/.

⁷ Americans for the Arts. New Jersey 2025. Arts Action Fund, 2025, www.artsactionfund.org/sites/artsactionfund.org/files/2026-02/New%20Jersey%202025.pdf. Accessed 10 Feb. 2026.

⁸ "Burlington." ArtPride New Jersey, artpridenj.org/publicvalue/county/burlington.

⁹ McCullough, Lawrence E. "7 Ways a Performing Arts Center Can Help Build Community." ArtPride New Jersey, 23 Apr. 2015, artpridenj.org/blog/7-ways-performing-arts-center-can-help-build-community.

¹⁰ "Welcome | Arts & Economic Prosperity 6 (AEP6)." Arts & Economic Prosperity 6 (AEP6), Americans for the Arts, [2023], aep6.americansforthearts.org/.

8. FINANCIAL PLAN

A financial plan outlining funding for both building-related work or investment and the ongoing operation of your proposed programs.

FUNDING FOR BUILDING IMPROVEMENTS

The improvements to the Gym require a significant financial undertaking which we can't formally seek from our funders until we have a signed lease in place. Once a lease is signed, we will launch a capital campaign to raise the necessary funds through a combination of grants, corporate sponsorships, and individual giving.

We will apply for the NJ Arts & Culture Renewal Fund Grant in summer 2026, and are actively identifying additional grants we might qualify for. We also have retained a fundraising consultant who has a history of leading multi-billion dollar capital campaigns for higher-education organizations, as well as arts and cultural nonprofit organizations. Lastly, we will leverage our educational partnership with Foundation Academies Schools to submit joint proposals for funding with appropriate targets.

FUNDING ONGOING OPERATIONS

It's essential to Pegasus that our work be as financially self-sustaining as possible. To ensure we consistently achieve that goal, we try to over-estimate our expenses and underestimate our income. That approach allows us to maintain margins that ensure fiscal health and provide for reliable growth in our programming and staffing needs. Much of our ability to remain financially self-sustaining in the Gym is accomplished by diversifying how we drive income, relying not only on income from our own productions and educational offerings, but also through other performances and the community partnerships and uses we establish for the space.

For details about our anticipated financial outlook for the Gym, please refer to our projected budgets for Year 5 and Year 10 under the proposed lease terms. (Exhibits B and C, respectively). Please note our plans for growth over the years, including creating a pre-professional Youth Company, increasing the number of performances and audience seats our productions are able to support, and increasing the educational offerings provided. Additionally, our growth and success in the Gym would directly greatly benefit Bordentown City economically, as the budget for Year 10 projects an annual lease payment in the amount of nearly \$120,000. (Exhibit C)

Please note that the budgets and analyses at exhibits B and C are projections only and not intended as any form of guarantee of income expectations. We have made assumptions in arriving at these numbers. Those assumptions include, but are not limited to, (i) development and fundraising capacity, (ii) audience attendance, (iii) educational revenue, (iv) expected increased traffic as a result of producing in an arts-friendly environment such as Bordentown City, and (v) no force majeure events such as a pandemic or performance artist availability.

9. INCORPORATION & NONPROFIT DOCUMENTATION

Copy of your organization's New Jersey Business Registration Certification.

Please see exhibit D.

10. PROPOSED LEASE TERMS

The proposed term of the lease, including preferred length of the lease and any renewal considerations.

The Gym is an incredible building that has been sitting vacant at the Municipal Complex for three years because of the exorbitant cost of needed repairs and renovations. Our proposed lease terms remove from the City the financial burden of renovating, maintaining, and managing such a large facility, while providing the City with community enrichment, public benefit, and both indirect and direct economic benefits beyond the cost of repairs and renovations.

Pegasus proposes the following lease terms:

- A base term of 10 years with an option for a renewal period; and
- Lease payments of \$1/year for the first 5 years, and 10% of gross revenue for each year thereafter.

We anticipate investing more than \$700,000 for the necessary renovations to the Gym, making it safe to occupy and functional as a performing arts and cultural center, with space for community uses. The nominal lease payment of \$1/year for the first 5 years balances the considerable upfront investment Pegasus is making. When spread across those 5 years, our upfront investment is equivalent to more than \$140,000/year in rent ($\$700,000 / 5 \text{ years} = \$140,000$).

With lease payments set at 10% of Pegasus's annual gross revenue, the City stands to earn more in lease payments from Pegasus than it could from another nonprofit organization committing to a set, monthly, rental fee schedule. As shown in in our projected budgets, gross revenue could rise to an amount resulting in an annual lease payment of \$120,000 by Year 10. (Exhibit C). Such an amount added to the City coffers on an annual basis could help the City accomplish many other goals across the community.

"When city governments invest in arts and culture initiatives, city economies grow—but so do strong, vibrant communities."¹¹ Setting lease payments at 10% of Pegasus's gross revenue starting at Year 6, shows Bordentown City's commitment to providing vibrant, community enrichment in a way that also pays dividends to the City economy. It creates a symbiotic relationship between the City and Pegasus, in which the City realizes greater economic benefits as Pegasus achieves greater success.

¹¹ Dick, Jay H. "8 Ways the Arts Can Boost Your Local Economy." National League of Cities, 9 June 2017, www.nlc.org/article/2017/06/09/8-ways-the-arts-can-boost-your-local-economy-strengthen-your-community.

11. SCHEDULE OF USE

A description of the anticipated schedule of use, including days and hours of operation, months of annual activity, and whether the use would activate the space on a year-round basis.

Pegasus would make use of the Gym on a full-time, year-round basis with performances, educational programming, and community uses occurring regularly.

During typical, weekday business hours (9am-5pm), Pegasus will be engaged in the administrative and business management of operations, as well as attending to production needs like rehearsals, set building, and holding production meetings with technical designers. We'll offer after school education programming and community use of the space.

Weekday evenings (5pm-10pm) Pegasus anticipates being some of the busiest hours of operations. We will attend to production needs like rehearsals and attending to technical aspects of productions and performances. We will offer some weeknight performances for smaller scale events like improv, play readings, and open mic nights. We'll offer after school and evening educational programming for children and adults, and we expect most community interest for space will be for times during this window.

Weekend daytime hours (9am-5pm) will largely be dedicated to offering educational programming and attending to production needs, as they arise. We will offer matinee performances during Saturday and/or Sunday afternoons. And we expect a high interest in community space during the weekends.

Weekend evening hours (5pm-10pm) will be dedicated to performances. Our own five show season of productions will occupy a minimum of 15 weekends out of the year. Most other weekends throughout the year will feature some other co-production or performance, such as live music, stand-up comedy, and children's theatre. Space will be available for community needs.

Summer weekdays (9am-5pm) will be dominated by a combination of both full-day and half-day camps for kids aged 6-14. We will grow this program to also include a pre-professional Youth Company that will rehearse and perform their own production during the summer. Space will also be available for community needs.

12. PRIOR EXPERIENCE

A brief description of prior experience operating similar programs or facilities, including public-facing or community-accessible spaces.

In addition to the experience of Pegasus leadership detailed in [Section 1: Who We Are and What We Do](#), Managing Artistic Director Jennifer Nasta Zefutie and Producing Artistic Director Peter Bisgaier have cultivated specific skills that apply to operating a performing arts facility.

Managing Artistic Director Jennifer Nasta Zefutie has held management and leadership positions throughout her professional pursuits. As a young teacher straight out of college, she stepped into the role of Director of the Drama Department at St. John Vianney High School when her predecessor stepped down. Despite her lack of experience in running such a program, she transformed the department in just two years by expanding the opportunities offered to students and tripling the budget. Upon graduation from Seton Hall University School of Law, Jennifer acquired valuable skills in fiscal oversight, management, and compromise by managing multi-million dollar litigation budgets, negotiating complex settlements, and supervising teams of research attorneys. Jennifer's leadership and management skills further grew during her time at the Princeton University Office of Development where she interfaced with department heads across the university to draft policy. She also spearheaded the launch of a comprehensive intranet website. Both of these major accomplishments required her to manage disparate groups of people, with equally disparate needs and expectations, to successfully arrive at desired and mutually beneficial goals.

As a teaching artist, Jennifer has taught middle school aged students through adults. She specializes in working with adults on using acting techniques to develop communication, public speaking, and sales skills. As an adjunct professor at Seton Hall University School of Law, Jennifer taught a workshop entitled Acting for Advocacy in which students participated in theatre games to increase their confidence, heighten their presence, and engage more meaningfully from behind the podium when making an appellate argument to a panel of three judges. She was the only professor to teach every, single second year student in a class of over 200 students.

Producing Artistic Director Peter Bisgaier's experience, having spent a lifetime in the theatre, gives him a wholistic understanding of what's required of running a theatre company and managing its facility. He's acquired comprehensive technical skills working as a technician, builder, and stage manager for Manhattan Theatre Club, The Actors Company Theatre, Michael Howard Studios, and River Union Stage. He further developed those skills as the Technical Director for the West Windsor Arts Council where he closely managed over 100 productions and events occurring at their arts center. Peter organized the technical aspects and managed the audience experience for productions of performers of every variety and discipline, as well as for galas, parties, and art openings.

The experience Pegasus had while exclusively working out of shared spaces (i.e., West Windsor Arts Center, St. Mary's School, Consolidated Fire Co., etc.) is also highly relevant. Peter and Jennifer are cognizant of the requirements, expectations, and challenges of working in a shared space. They understand the importance of clarity, communication, and balancing sometimes competing scheduling and space availability needs. And they value the importance of providing a community space for organizations to be able to access.

In addition to the wealth of experience offered by Pegasus leadership, the Pegasus Board of Directors offers significant experience to assist with operating and managing our programming and the facility. As our programming grows, we'll fill in whatever gaps exist by creating new jobs and hiring competent staff.

PEGASUS THEATRE NJ BOARD OF DIRECTORS



Corinna S. Bisgaier has spent the last 20 years building experiential education programs in the arts that really make a difference in the lives of children, adults, artists, teachers, and educators of all kinds. Corinna was instrumental in the development and growth of the programs at the West Windsor Arts Center, where she started on staff just before the opening of the building in 2010. With a focus on creating earned income streams that could sustain the entire organization over the long haul, Corinna was able to partner with teaching artists and organizations to build a variety of innovative programs that nurtured the community. From classes and camps for all ages to larger performances and community events, she always has an eye toward creating experiences that help to build open communication, encourage creative expression, form lasting community bonds, have an eye toward social justice and facilitate a deep connection with nature.

Additionally, Corinna served as the Director of Education for Young Audiences New Jersey for six years, where she won national awards as Staff Member of the Year and twice won Project of the Year. For eight years, she was a key member of the Young Audiences professional development team where she traveled the country training staff and teachers to deliver curriculum focusing on teaching key literacy skills through the arts. She also served as President of the Board of Young Audiences of Eastern Pennsylvania from 2008-2012 where she facilitated a merger with Young Audiences New Jersey to sustain and expand the reach of both organizations.

In everything that she does, Corinna is influenced by her years as a high school English teacher in inner-city schools in Brooklyn and Newark where she developed innovative hands-on curriculum centered in nurturing teens' creativity and sense of personal agency. She holds a Master's degree in Education from NYU and a Bachelor's degree in English and African American Studies from the University of North Carolina at Chapel Hill.



Jonathan A. Martin is an educator and director from Bordentown City. He currently teaches Middle School Theater and Upper School Public Speaking and Civil Discourse at Princeton Day School. He also serves as Co-Director of the Miss Fine's Center which focuses on teaching, learning, and engagement. He previously served as a Dean and has also served on committees for Strategic Planning, DEI, Sustainability, and Civil Discourse. Jonathan has a B.A. in Theatre from James Madison University with a Dual Concentration in Theatre Education and Performance. He also has an M.S.Ed from the University of Pennsylvania School Leadership Program. Before his career in education, Jonathan worked professionally as an actor and director. He also served as Co-founder and Producing Artistic Director for Recess Theatre which provided arts education in a studio space, and has worked as a teaching artist in schools throughout the state.

Pat Patrizio has been a Bordentown City resident for twenty-two years. He has worked in fundraising at the Bristol Riverside Theater and as an educator for the Pennsylvania Historical & Museum Commission. He also has experience as a teacher and an interior designer. Pat is a member of the Bordentown Historical Society, and his home was featured on two Christmas house tours and twice in the garden tour. Pat regularly gives lectures to senior groups across NJ and in Bucks County, PA. As a long-time, well-known and respected resident of Bordentown City, Pat is closely attuned to the needs of the community. Combined with his experience, he will help guide community engagement.



John Paxton, Jr. is a multifaceted New Jersey-based filmmaker, educator, producer, director, screenwriter, and athletics administrator dedicated to storytelling, social impact, and youth development.

Born and raised in Atlantic City, John earned a Bachelor's degree in Psychology, followed by two Master's degrees (one in Education and one in Counseling) at Rutgers University. His journey into filmmaking began after encouragement from a Rutgers professor to share his life experiences through creative media. In 2004, inspired by conversations with homeless individuals in New York City, he founded his production company to amplify untold stories addressing social issues via narrative films, documentaries, and internet content. He has written, directed, and produced several independent projects under companies like AmmeAifos Productions and Freebird Media Group, including:

- *Rebecca's Window* (2006): A feature film shot in Atlantic City, earning him a Best Directorial Debut award at the New York International Film Festival.
- Short films such as *Sniff* (2007, shot in Brazil), *Mary's Laughter* (2008), and *800 Pound Gorilla* (2010).
- *Atlantic City Chronicles* (2013): An internet/web series project exploring themes like PTSD, veteran reintegration, and urban change, following a Marine returning home to a transformed Atlantic City.

As an educator, John has served as an adjunct professor at Rutgers University, and has mentored notable Rutgers athletes emphasizing mentorship, self-correction, and holistic success in academics, sports, and community.

Currently, John serves as Senior Director of External Strategic Partnerships & Athletic Director K-12 Sports for Foundation Academies Charter Schools, where he leads athletics initiatives, including partnerships (e.g., with D1 Training Princeton) to provide college-level training, build discipline, confidence, and lifelong healthy routines for students, staff, and families.

John continues to blend his passions for film, education, and athletics to inspire resilience, creativity, and positive community impact. As a father of two daughters, his work reflects a deep commitment to uplifting others through authentic storytelling and guidance.



Chrissy Johnson is a dedicated theatre artist, actor, teaching professional, and storyteller based in Bordentown City. With a Bachelor of Arts in Theatre (focused on Theatre Education) from James Madison University and additional training at the Stella Adler Studio of Acting in New York City. Chrissy brings extensive experience in performance, education, and creative leadership to the stage and classroom.

As a passionate advocate for theatre education, she has served as a teaching artist with various companies across Virginia, New Jersey, New York, New Hampshire, and the Washington, D.C. area. She co-founded Recess Theatre (a performing arts studio in Robbinsville, NJ) and served as its Director of Education from 2017 to 2021, where she developed and led programs in acting, theatre skills, and youth enrichment, fostering creativity and confidence in young performers through classes, workshops, and productions. Her work emphasizes imaginative storytelling and community engagement, often supporting family-friendly and educational theatre initiatives.

Chrissy excels in both onstage and behind-the-scenes roles. Acting credits include: Tranio (*Taming of the Shrew*), Karen (*SpongeBob the Musical*), Debbie (*Groundhog Day the Musical*), Molly (*Peter and the Starcatcher*), Steph (*reasons to be pretty*), and Hamlet in Hampstead Stage Company's *HAMLET AND OTHER WORKS*. She has been the resident costume designer for Pegasus Theatre Company for several years, and also works as the costume designer for Princeton Day School.

13. CONFIRMATION OF LEGAL COMPLIANCE

Confirmation that all programs and operations will comply with applicable federal, state, and local nondiscrimination and accessibility laws.

Pegasus acknowledges and confirms that its operations, programming, and any agreements it shall enter with Bordentown City shall comply with all applicable state, federal, and local non-discrimination and accessibility laws, regulations, standards, and practices generally accepted and applicable in the State of New Jersey, including, but not limited to the New Jersey Law Against Discrimination (N.J.S.A. 10:5-1 et seq.), the Americans with Disabilities Act of 1990 (42 U.S.C. § 12101 et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. § 794), the New Jersey Barrier Free Subcode (N. J.A.C. 5:23-7), and any amendments thereto or successor legislation.

Pegasus is an Equal Opportunity Employer that is committed to providing equal employment opportunities to all employees and applicants without regard to race, color, religion, sex (including pregnancy, sexual orientation, gender identity, and gender expression), national origin, age, disability, genetic information, marital status, familial status, ancestry, atypical hereditary cellular or blood trait, liability for service in the Armed Forces of the United States, domestic partnership status, civil union status, or any other characteristic protected by federal, state, or local laws, including, but not limited to, the New Jersey Law Against Discrimination (N.J.S.A. 10:5-1 et seq.).

14. ORGANIZATIONAL GOVERNANCE

A summary of organizational governance, including a list of board officers.

Please see exhibit E for a copy of our bylaws.

For a list of Board Members and their biographies, please visit [Section 12: Prior Experience / Pegasus Theatre NJ Board of Directors](#).

15. PARTNERSHIPS & COLLABORATIONS

A description of any planned community partnerships, educational components, workshops, or collaborations with local organizations, schools, or community groups.

Pegasus has already established a history of meaningful partnerships with local businesses, organizations, and community members.

During our 2022-23 Season in the St. Mary's School Gymnasium, we were active members in the Downtown Bordentown Association and forged some great connections among the City's business owners. We partnered with Under the Moon Café to offer dinner and a show, which allowed for creative cross-marketing among our different audience and customer bases. Under the Moon also generously catered our opening night gala for *God of Carnage*.

On the artistic side, we featured the work of two local artists. We collaborated with Jen Szeto of Leaping Dog Art Studio in the design and painting of the set for *God of Carnage*. And for our family-friendly holiday show, we collaborated with long-time Bordentown City resident and Halloween Man, Frank Rios, who built a huge, articulated robot, complete with flashing lights. We're looking forward to displaying Frank's robot in our lobby.

In 2023, Managing Artistic Director Jennifer Nasta Zefutie collaborated with the Bordentown City Garden Club in a panel discussion on environmental sustainability. She appeared as a panelist to discuss sustainable practices in theatre, including creatively recycling and reusing set materials and props, and working in and converting found spaces to create theatre.

Theatre, by its nature, is a collaborative art. Therefore, establishing meaningful community partnerships and collaborations is very important to Pegasus. In addition to providing a space for community uses within the larger performance and cultural facility, Pegasus looks forward to forming more direct relationships with local organizations. Some of the partnerships we have already started to explore include, but are not limited to:

- Offering free tickets to Bordentown City Schools for students to attend special school-invited performances.
- Working with Leaping Dog Art Studio to develop a joint art and theatre camp in which kids can explore both performing and visual arts.
- Partnering with Foundation Academies Charter Schools to provide access to performance and theatre education to underserved student populations.
- Partnering with the Bordentown Sculpture Foundation to exhibit sculpture in and around the facility.
- Partnering with downtown restaurants like Old Town Pub and Under the Moon Café to provide catering and food trucks for specific events.

Finally, an example of a partnership that Pegasus did not think of, but would love to pursue, was presented to us just this past week. We were contacted by a special education teacher at Bordentown High School inquiring about an unpaid internship possibility for one of her autistic students with some musical talent. If Pegasus was housed in the Gym, this is the type of unexpected partnership we would eagerly pursue.

16. SHARING THE SPACE

A description of the organization's willingness and ability to share the space or accommodate other compatible community uses.

Because community is so important to us, our programming anticipates and depends on partnering with local organizations to use our space for community events and programming. The types of events and community uses we anticipate as a result of partnership with local organizations, include, but are not limited to:

- Any need for performance space (e.g., Historic Society's Harrowing History)
- Lecture series & panel discussions
- Monthly group meetings
- Classes in art and disciplines other than theatre
- Holiday artisan fair
- Awards ceremonies, benefits, and other large-scale events

17. OTHER SPACES EXPLORED

Identification of any other spaces within Bordentown City that may be suitable for the organization's needs, including whether such alternatives have been explored.

In 2018, while still the resident theatre company of the West Windsor Arts Center, Pegasus determined it was time to find a space of our own. We wanted to expand our programming to begin offering educational opportunities to our growing audience base, and to seek more meaningful ways to engage with and strengthen the community around us. We explored many towns in the central NJ area and quickly decided on Bordentown City because of its warm and welcoming energy, its thriving downtown, and its embrace of the arts.

In February 2019, we hosted a "Friendraiser" at Common Sense Brewery (now Tindall Road Brewery). We invited members of the Downtown Bordentown Association and other important members of the community to come, meet us, and learn about our work. From the start we were greeted with enthusiasm, encouragement, and support, which further solidified our decision that Bordentown City was the community we wanted to call home.

Soon after, we began our search for an appropriate space. The spaces we've considered in the last 7 years include:

- 102 Farnsworth St. We looked at the portion of the building with frontage on Park St. It had a huge winch in the front part of the space that could not be removed, and the rest of the space was very broken up. We would have needed to open up the entire space, including offices that were occupied by other businesses, in order for the space to have been functional. Even then, because of its smaller size, we wouldn't have been able to drive enough income to support the cost of the renovations and ongoing operations.
- Ann St. Warehouse. This location needed significant structural work and improvements that were cost prohibitive, especially given the sale price.
- Christ Church Hall. The Vestry declined our proposal, wanting to maintain the hall exclusively for church-related events.
- Trinity United Methodist Church. Parish leadership wanted approval of our artistic programming.
- St. Mary's School Gymnasium. We rented the gymnasium in the long-closed St. Mary's School for our 2022-23 Season. Shortly after signing the Shared Space Agreement in March, we announced summer camps for students aged 6-14 years old. Despite being new to the City and announcing our camps late in the season, we had more than 20 students register.

That fall, we opened to great success! Our opening night gala was catered by Under the Moon Café, the scenic design for our opening production was painted by Jen Szeto of Leaping Dog Studio, and we had almost immediate support and enthusiasm from the community. For the holiday season, we produced a family friendly show that included a huge robot, complete with flashing lights, designed and built by long-time Bordentown City resident and Halloween Man, Frank Rios.

That December 2022, during the run of the family-friendly holiday show, *Murray the Elf*, we were surprised to learn the church was not renewing our Shared Space Agreement. We were required to suspend the rest of our planned season, refund tickets that had already been purchased, and disassemble and remove our truss, lights, and staging platforms.

- Old City Hall. We produced a one-man show here, after losing our space at St. Mary's. While not a permanent or long-term option, we look forward to offering our work at Old City Hall again while completing the work on the Gym.
- Consolidated Fire House Hall. After losing the space at St. Mary's, we continued to offer classes and camps here. We look forward to continuing to offer classes and camps here while completing work on the Gym.
- The Vault. We were in negotiations to lease 300 Farnsworth Ave. for several months. The owner was already planning to turn the building into some sort of event space, and we were able to fit into that plan rather easily. Unfortunately, the needed renovations grew cost prohibitive and the plan to convert it to an event space was abandoned.
- 42 E. Burlington St. We looked at the abandoned church structure at 42 E. Burlington St. and met with a couple of board members of Shiloh Baptist Church, which still owns the property. They expressed a desire for the church and property to be used in a way that benefits the community, but was unsure about what that path would look like. The condition of the building showed it would likely have to be demolished and rebuilt. Given the scope of such an undertaking and the important history of the building and church, we did not pursue it further.
- Angie's Luncheonette Garage. We considered converting the garage behind Angie's Luncheonette into a usable space. Unfortunately, the cost exceeded our capacity for income in such a small space.
- Carlslake Community Center. When we inquired about the gymnasium at Carlslake we were told that it was used regularly by local sports teams. To work in that space we would need cover the windows to create darkness and erect our truss to hang lights, which can't be done while in use as an active sports facility.
- Hope Hose Firehouse. We inquired about either using the catering hall or even the now-vacant ambulance bays at Hope Hose Firehouse. They did not have an interest in considering it.

We have been committed to establishing our permanent home in Bordentown City and have been looking for an appropriate space for nearly a decade. At this point, we have exhausted all possibilities and the Gym is our last option.