

# Proposals, Sloup #56

Special thanks to:

**The Enamel Project**

**Dave Kirkland of Café Osage**

**Nebula Coworking Space**

Wait to cast your vote until artist present their ideas at 6:00, then submit your ballot into the ballot box or leave it with one of the Sloupies. Vote using the # on the top corner of the proposals.

Select your top 3 ideas, **ballots with only one idea selected will not be counted!!** Thanks :)

If you are interested in applying to a future Sloup, or have any feedback, visit [stlsloup.com](http://stlsloup.com) or e-mail us at [stlsloup@gmail.com](mailto:stlsloup@gmail.com).



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# Feed STL

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## ➤ Problems Addressed

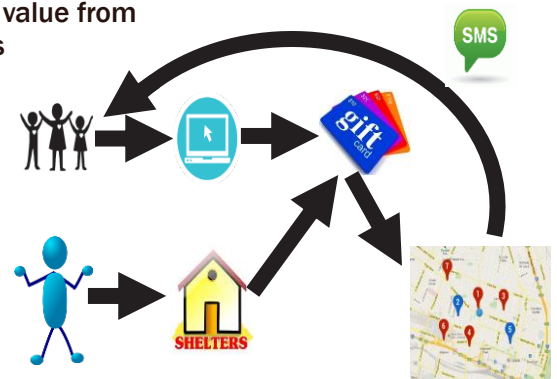
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- Inefficient distribution of resources to the homeless
  - Go to those most opportunistic, not those most in need
- Scaling the contributions and providers
  - Not enough food is distributed
- Needing a frictionless (low tech) for contribution and distribution
- Encouraging reoccurring contribution

## ➤ Explanation

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- Kind people can sign up online to donate any number of meals
- We create one time use token numbers with monetary value from the donations for meals that are distributed to shelters
- The number can be written down by someone in need of a hot meal or they can receive it via text
- When the token number is used, the donor receives a thank you text
- Participating locations can sign up to give meals at a discounted rate or to donate food at specific times of the day (ex: right before closing)
- Our real time distribution method prevents this food from going to waste by notifying the hungry



## ➤ Status

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- The online platform is built out
- SMS feedback loop is functional
- Need to work on establishing partnerships with local shelters
- Need to make connections to restaurants that can donate food or offer discounts so this is sustainable



### SLOUP 56 Proposal

My name is Christina Rios and I am the Artistic Director of R-S Theatrics, a local professional theatre company which produces only St. Louis premieres of thought-provoking works. Our goal is to create conversation and through conversation, change.

The opening production of our fifth season occurs this September, Anne Washburn's *Mr. Burns: a post-electric play*; it is the largest-scale and most ambition production we have ever mounted. Over the course of its three acts, Ms. Washburn's piece tells the story of the evolution of art. In the first act we meet six people sitting around a campfire, trying to recall the details of *The Simpsons* episode "Cape Feare". Eventually the audience realizes that these are not buddies but people who have found each other after the collapse of modern society. The second act is set seven years later, the group of individuals having become a traveling theatre company who perform Simpsons' episodes and commercials. Already the "Cape Feare" plot shows major changes. In the final act, 75 years have passed and now the story is presented in the style of an ancient Greek opera, complete with Greek chorus, moral lessons, and an entirely different villain from the original episode. In essence, the play teaches that not only is art adaptive and dynamic but that it has always been a part of human culture. When we have nothing left, we will always find art and stories we have in common in order to communicate and define ourselves and society.

These are all ideas that I am passionate about, and frankly, why I chose this career path to begin with. I believe in the power of art. We are staging this piece in three different locations throughout The Ivory Theatre: the back parking lot, backstage, and on the stage itself. We will take the audience on a literal trip with this story and these characters. It is something that has been never attempted in St. Louis and we are hoping that it paves the way for other exciting and creative staging ideas for live theatre within the region.

R-S Theatrics is turning 5 this year and although we have made it over some significant hurdles that all theatre companies must tackle, we find ourselves in the precarious position of needing more funds than we currently have. In the past, we have held a yearly and successful fundraiser to help fund the entire season – unfortunately, this year we ended up actually losing money on the fundraiser and we are just hoping for enough funding to secure the rent on our venue for this production. We are completely confident that *Mr. Burns* will become one the "can't miss" pieces of the year; we just need to make sure we can secure the venue to stage it.

If SLOUP grants R-S Theatrics the opportunity, I am prepared make a short presentation wherein I would outline the show, our passion and goals for it, as well as share pictures of pre-production design concepts. The simple, personal style of the talk will hopefully excite the audience into joining R-S to create this fantastic piece of art.



**Tü Fest is an underground music festival that will gather more than thirty touring and local musical acts, as well as work by local visual and video artists, djs and local businesses all under one big roof September 12-13 in South City. Maybe more than ever, people are staking claims in the St. Louis music and arts communities—whether it’s booking important artists from out of town, repurposing old spaces for new venues, collaborating across mediums, supporting art through writing, fliers, buying records, going to shows, giving grants to relevant projects—all in the spirit that what’s happening in this city is important, singular, and buzzes with potential energy.**

**The goal of Tü Fest is celebrate the spirit, power and diversity of Do-It-Yourself music and art in St. Louis while connecting our city to the wider DIY community. More than just another gathering of bands, Tü Fest will testify to the importance of free thought, expression and the healthiness of a diverse community by celebrating art without the commercial concerns and restraints of bigger festivals. In addition to music, Tü Fest will feature a local art gallery, a space for djs to spin records, plenty of merchandise booths (including a booth solely dedicated to local labels), and food, drinks and a bar provided by local businesses. The only people who will profit financially from this festival are artists and local businesses.**

**This is the second year of the festival’s existence, and we want to improve and build on last year. This means a more eclectic and diverse lineup of artists, more local businesses involved and bigger attendance. Unfortunately, money is also involved in improvement. Our main expenses are renting a venue and paying the visiting performers. Obviously, the best and most effective way to support Tü Fest is to buy a ticket— and we will be pre-selling weekend passes to generate as much of a foundation as possible for paying the bands. Sloup money would further aid in guaranteeing bands money that will make them want to come back to St. Louis. To make sure the music runs smoothly all weekend, we’ll also need to acquire all the miscellaneous live sound gear needed for a festival including mics, cables, and potentially speakers and a PA. We also want to document Tü Fest as thoroughly as possible: money from Sloup would be used to make DVDs, tapes, and any other media for people to remember this thing by.**

**Thanks for considering us!**