

**THEATRE NXS
At
1020 WALNUT STREET**

A Business Plan

**Theatre NXS, Inc.
A Missouri Non-Profit Corporation**

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**THEATRE NXS
At
1020 WALNUT STREET**

**A Performing Arts Center and
Theatre Company in Columbia, MO**

Mission Statement

Theatre NXS, Inc.

To produce works of artistic and social significance with professional expertise and creative passion, to develop an audience to support such work, to discover and develop local talent, and to establish a professional theatre in Columbia, MO. (Articles of Incorporation, Article 8(c)). The implications of the sound of the name, "Theatre In Excess," are intentional. Theatre NXS will not only bring a challenging new voice to Columbia Theatre, it will also expand what "Theatre" means in the community. It will embrace music and dance and a wide variety of live performance. It will seek to draw audience members into their own experience of theatre, one that will be entertaining and rewarding.

1020 Walnut Street

- To provide theatre, music, dance and other performing arts to The District in an atmosphere that is relaxed, comfortable, and conducive to creativity, where artists can gather to explore their craft and express themselves freely.
- To provide a range of arts education opportunities, particularly in the performing arts.
- To provide working studios to performing artists.
- To provide a pleasant and enjoyable party space.
- To provide an environment that nurtures the creative impulse.

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Section 1 The Business

The Theatre NXS Vision

Theatre NXS will produce full productions of small scale, actor-centered plays that are not afraid to get the blood pumping. It will challenge its audience.

As predicted in the early fund-raisers for TNXS, the first season, produced at the Mule Barn Building (thanks to developer Brian Pape), was drawn from the work of two playwrights, Don Nigro and George F. Walker, both playwrights who have been widely published but have not been widely produced commercially in the US. Don Nigro, whose sophisticated repertoire draws from myth, history, literature, folklore, and his own fertile imagination, has published over 250 plays, has been translated into five languages and has been produced in Europe, Asia, and South Africa, as well as the US. Our Artistic Director, LR Hults, has a long-standing personal relationship with Mr. Nigro, and Theatre NXS will be privileged to continue to produce new and published works from this extraordinary and prolific playwright. Don Nigro premieres already produced by Theatre NXS include *Further Adventures of Tom & Huck*, *Jack-in-the-Box*, *Creatrix* and *Goat*.

Of George F. Walker, the *Chicago Sun Times* has said “No other living playwright pushes the boundaries of comedy as far, with often stunning results.” Our very first production was of Mr. Walker’s play *Tough!*, which was then taken to Blind Boone Community Center on a grant from the City of Columbia Office of Cultural Affairs. Two of the first season’s plays were from Mr. Walker’s *Suburban Motel* series – six plays all set in the same seedy motel room, every one a fascinating study of the struggles of the marginalized to break into the mainstream. Those who saw *Problem Child* and *Adult Entertainment* are already asking what is next for Mr. Walker’s suburban motel. Theatre NXS is committed to producing the entire series.

Original work, re-visioned classics (from Wilson and Miller to Shakespeare) and new plays from recent Off- and Off Off Broadway seasons will be included in the repertory. The benchmarks of Theatre NXS productions will be “out-of-the-mainstream” and actor-centered, with suggestive, theatrical design that relies on the imaginary forces of the audience.

Music has been an intrinsic part of our productions thus far, with live music either before or after each performance. In April 2010, Theatre NXS brought Robert “Wolfman” Belfour, one of the last of the old time blues greats, to Columbia, aided by a grant from the Missouri Arts Council and presented in conjunction with MO Blues Association (of which TNXS is a member).

The first season at 1020 Walnut will include *Boston Marriage*, by David Mamet, *Hedda Gabler*, by Henrik Ibsen (newly adapted by board members LR Hults & Cheryl Black), *The Voice Folk and Other Plays* by Don Nigro, and *Featuring Loretta*, the next George F. Walker Suburban Motel play. Plays will have open-ended runs, allowing successful plays to

run longer, and opening the possibility of repertory performances (different shows on different nights).

Theatre NXS will do for theatre in Columbia what RagTag has done for film.

Plays will run Thursday through Saturday nights, with a matinee on Sunday. Company rehearsals will take place Monday, Tuesday & Wednesday evenings, with a fourth rehearsal each week on Saturday. Each evening, as well as during the day, studio space will be available for rental. We anticipate that classes, workshops & rehearsals will be going on most of the time. At least once each week, Theatre NXS will present its own performance study class, taught by Mr. Hults.

1020 Walnut Street

Theatre Space. John Ott is developing the space on the south side of Walnut, between Orr and Tenth, at the very heart of the new North Village Arts Revitalization neighborhood in The District. The initial plan calls for a 23'x38' black box theatre, with flexible seating and stage, meaning the seats can be moved or removed, and the stage can be put anywhere. This will permit seating for audiences numbering 75-90, depending on the stage configuration. There will be a 22'x19' classroom/studio, which will be connected to the theatre space with a secure door, and will be able to be used separately or together with the theatre. During performances this space will serve as a lobby/art gallery, and at other times it will serve as a classroom/performing arts studio, for classes and/or rehearsals. There will be a smaller room, which we will designate the Green Room, roughly 10.5'x14.5' which will serve as a dressing room for performances, and will also be available for rental at other times, for private musical instruction or other purposes as needed. Finally, the space will be finished out with a small office and backstage area. Storage for the theatre will have to be off-site.

Wine Bar/Cabaret. The front half of the building will be occupied by a wine bar. This will be independently owned and operated, and will not be affiliated with Theatre NXS in any way. We are seeking a strategic partner, who will complement the theatre performances and work with the performance schedule to take mutual advantage of each institution's customers. Our vision is of a cabaret-style bar, with a small stage, classy, set up for its own performances, that would provide live music or other entertainment before and after performances. Beyond that, one's imagination is the limit. It might include performative entertainment, like karaoke or group storytelling that can give theatre-minded folks a place to perform themselves. It might just be a friendly bar/coffee shop the rest of the time. The heart of the partnership is that the bar provides the pre- and post-show entertainment for the theatre, and does not hold events that will compete with or disrupt performances. In exchange, the bar becomes concessionary.

The bar is also oriented in such a way that if it is open, all traffic to the theatre has to go through the bar. When the bar is closed, access to the theatre will be through the back door in the alley. If the bar is open, anyone going to the theatre must pass through the theatre. Presumably, as more classes are rented out, this could easily become significant

outside of performance times. It is hoped that the bar will also serve coffee, and provide a pleasant day-time atmosphere to class attendees.

Please refer to the architect's drawing in Supporting Documents.

Theatre NXS Programs

Play Production / Acting Company. The calendar includes four performances each week and four rehearsals. As shows are opened, other shows can be rehearsing, making it possible to open one show while you are still running another – and then run both shows simultaneously, either alternate weekends, or split each weekend, in true repertory. The third show can rehearse while two others are still running. No one, to our knowledge, has tried to run plays longer than three weeks in Columbia, and Theatre NXS intends to. Shows that are successful will be allowed to run. The four rehearsals each week will become space available to rent when shows are not in rehearsal. As an acting company forms, and once the building is paying for itself, this time will also be used to develop that acting company.

To simplify calculating our budget, and because we cannot predict other companies' use of the theater space at this time, we have budgeted based on Theatre NXS itself producing shows ten months of the year, and assume that we will be able to rent out the space for two months. As demand for the space increases, and as TNXS becomes financially stable, the calendar will flex to allow other companies to use the space.

Music. Special music events will be held in the theatre, but the bar will provide live music around the performances. The theatre will also help to book music, and will work with the bar management to book musicians and to do everything possible to maintain an active flow of performative arts in both the bar and the theater.

Alternative Performances. Depending on artist availability and the level of interest in the community, time will be available for “alternative” performances, which might include solo performance, performance art, sketch comedy, stand-up, story-telling, poetry, dance – whatever Columbia artists bring to the stage. The cabaret will be able to host post-show performances on a regular basis, which may occasionally be alternative rather than simply music.

Classes. Theatre NXS will present at least one studio class per week, taught by the Artistic Director, LR Hulst, which will be entitled “Performance Studies.” It will include voice and movement as well as acting. Within the immediate circle of the Board personnel, there are guitar, didgeridoo, and dance instructors as well. While it may not happen the first year, it is our intention to make the floor in the studio usable for dance instruction. Among the three spaces (the theatre, the studio and the green room), there will be many evening and weekend hours available for instructors to offer classes. The classes offered will be limited only by the instructors who sign on. All three spaces will be available during the day as well, and our business manager will be working assiduously to rent day time hours, but

since this is an as-yet untapped market, our financial projections do not count on daytime rentals.

Studio Rentals. All of the spaces will be available for rental at all times not covered by performances, rehearsals, or TNXS classes. It is our intention to secure a degree of sound insulation between the spaces, so that rehearsals, classes, discussions, whatever, can all be going on simultaneously in the three spaces. Sets built in the theatre will anticipate the multi-use nature of the room.

Party Rental. Most Sunday evenings the theatre and studio will be available for party rentals. With the theatre space for music and dancing and the attached studio space for food, beverages, etc., we anticipate that this will be a very desirable party space. It will be conducive to many different events, and will accommodate up to 150-200 persons. We intend to be on the “Approved Vendor List” for off-campus parties at the University, and hope that this space will attract some of the smaller organizations for unique and pleasant parties. As this is a new market for us, we will be open to adjusting our calendar to accommodate these parties (for instance, sacrificing a Sunday matinee for a wedding). Since it is a requirement of the University that the hosting vendor sell all beverages on site, it is anticipated that these events could conceivably contribute considerably to cash flow.

Calendar. Weeks that we open a show, the theatre will be reserved for load-in, techs & dress rehearsals the entire week. Aside from that, the only portion of the calendar that will not be flexible will be the actual play performances, ongoing rehearsals and the one TNXS class each week. Beyond that, the calendar will be open and will flex with demand, from artists, from audience members, from instructors, from party renters, from whoever is interested in sharing in the space.

A sample weekly calendar at full operational capability might include (please note that the financial projections are assuming rental of all times listed as “Class” and “Party Rental;” shaded times are not included in budgeting):

**Sample Weekly Calendar
Theatre NXS at 1020 Walnut Street**

Theatre Space (23’x38’)

Week 1	9-12	1-4	4-6	7:30-9:30	10:00-1:00
Monday	Available	Available	Available	Rehearsal	
Tuesday	Available	Available	Available	Rehearsal	
Wednesday	Available	Available	Available	Rehearsal	
Thursday	Available	Available	Available	Performance	
Friday	Available	Available	Available	Performance	
Saturday	TNXS Class	Rehearsal		Performance	Late show?
Sunday		Matinee	Party Rental		

Studio Space (25’x25’)

Week 1	9-12	1-4	4-6:30	6:30-8:30	8:30-10:30
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Monday	Available	Available	Available	Class	Class
Tuesday	Available	Available	Available	Class	Class
Wednesday	Available	Available	Available	Class	Class
				7:30-9:30	
Thursday	Available	Available	Available	Performance	
Friday	Available	Available	Available	Performance	
Saturday	Class	Class	Class	Performance	
Sunday		Matinee	Party Rental		

Green Room (10'x12')

Week 1	9-12	1-4	4-6:30	7:30-9:30	10:00-1:00
Monday	Available	Available	Available	Class	
Tuesday	Available	Available	Available	Class	
Wednesday	Available	Available	Available	Class	
Thursday	Available	Available	Available	Performance	
Friday	Available	Available	Available	Performance	
Saturday	Class	Class		Performance	
Sunday		Matinee			

Market

Theatre NXS will provide for theatre what the RagTag Cinema has provided for films. It will present out-of-the-mainstream plays that are high in artistic merit, provocative and challenging, plays like RagTag's "Art" films that don't make the multiplexes. It will present original plays and will re-vision classics in its repertory, but it will begin with alternative plays that have not been widely seen in this country. The success of the RagTag Cinema, demonstrates that there is an audience in Columbia for less mainstream and more challenging work.

Providing a small, alternative counterpoint to the richness and scope of the Missouri Theatre, Theatre NXS will be a vital addition to the rich cultural life of Columbia and Arts in the District.

Finally, Theatre NXS, paired with the proposed wine bar, will provide theatre, music, dancing, beer, wine, and refreshments in a comfortable, relaxed environment, open to all comers. Theatre NXS will appeal to a broad spectrum of the community.

**Financial Support
(see Financial Projections)**

Initial Funding. An initial capital fund of \$20,000 will set up the 1020 Walnut Street space, and carry the theatre through the first three months.

Ticket Sales and Rentals. Through ticket sales for plays, combined with the rental fees for studio time and for parties, Theatre NXS will only need a moderate level of attendance

to meet its expenses. The attached financial projections assume 30% attendance in an 80 seat house, which is 24 people. As attendance rises above the 30% break-even point, and as the theatre stabilizes, a benchmark attendance level will be set, beyond which additional admissions will be split among the artists. As Theatre NXS improves its profitability, the fees paid to artists will rise proportionately.

Public Funds. There will be varying degrees of membership, which will allow donors to contribute to become Founders or Founding Supporters of Theatre NXS through a tax-deductible payment (see “Subscribers and Founders” in Supporting Documents). In addition, Theatre NXS will have an ongoing program to apply for grants from the City of Columbia, the State of Missouri, and the federal government, as well as private sources and foundations, to pay artists and for special programs. The financial projections assume 20% of income is public.

Current Status. On June 25, 2007, Theatre NXS was incorporated in the State of Missouri as a non-profit corporation. The filing for 501(c)(3) federal tax-exempt status was granted by the IRS on November 4, 2007. As a 501(c)(3) non profit corporation, donations to Theatre NXS are tax deductible to the extent allowed by law. Theatre NXS is currently soliciting donations to capitalize the \$20,000 Start-Up Fund.

Donor Benefits. The donors who contribute to the initial Start-Up Fund will have their names memorialized on a plaque in the lobby. Additional donors will be recognized in the program. Donors of \$1000 or more will be “Founders,” and will be invited to special events around the shows: preview performances, receptions with the actors, etc. If a donor gives \$10,000 or more to the Start-Up Fund, we will name the theatre after that donor.

Long Term Goals

Theatre NXS will produce its first show at 1020 Walnut under an agreement with Actors Equity Association. It is hoped that the theatre will achieve a high enough degree of success that it will be possible to pay all artists at least something. We intend to build a “professional” company, in which all actors are paid, whether or not they are members of Actors Equity. At no point does Theatre NXS intend to “job-in” actors from out of town. It is our intention to work with local actors, and to be able to use actors from the immediate region, whether or not they are members of Actors Equity, and to eventually be able to pay all of them all of the time.

Management

The first year, Theatre NXS will be run by the Artistic Director and a full-time manager. The manager will be the highest paid employee, and will be responsible for the day-to-day operations of 1020 Walnut, including marketing, scheduling, and concessions. The Artistic Director will be responsible for all artistic decisions, choosing and directing plays, finding and coordinating artists and artist booking, and will hold primary responsibility for the success of each evening’s performance. There may be additional employees as necessary. Since we are hoping to have a bar that will provide us with concessions, we are hopeful

that volunteers will be able to fill the day to day box office and house management positions.

In addition, Theatre NXS will encourage volunteers to contribute their skills to the day-to-day operations of theatre by allowing a certain number of volunteer hours to buy season tickets. By making it possible for volunteers to receive season tickets, rather than simply see shows they work on, Theatre NXS will make theatre tickets accessible to those who might otherwise be unable to afford them. Volunteer tasks will include program preparation, reception, ticket-taking, and other administrative tasks as needed, as well as the usual theatre volunteer tasks related to production: working on sets, lights, costumes, props, sound, etc.

Personnel

LR Hults, Artistic Director. As a director, LR Hults paid his dues in traditional, professional stock, including *Driving Miss Daisy*, *Born Yesterday*, *Broadway Bound*, and other familiar fare in COST theatres around the country. Committed to exploring more challenging work, in New York he directed revivals of *Domino Courts*, *In the Boom Boom Room*, *Justice*, and the premiere productions of two Don Nigro plays, *The Reeve's Tale* and *Tombstone*. Since coming to Columbia, LR has directed *Jukebox* for MU's *Mizzou on Broadway*, which ran at the York Theatre in New York, *The Complete Works of William Shakespeare (Abridged)*, and *Henry and Ellen* (another Don Nigro premiere) at the Old Creamery Theatre in Amana, IA. Last season, LR directed all four Theatre NXS productions. As an actor, LR has performed roles from Off-Broadway to MU's Corner Playhouse, including roles in an early production by TUTA, The Utopian Theatre Asylum, now one of the most critically acclaimed producing companies in Chicago. As a playwright, LR's adaptation of *Dracula* (co-authored with Cheryl Black) was professionally produced; he directed and acted in his play *Elsa* in a workshop production by the Writers Theatre in New York; his most recent play *Lizzy* was read by the Missouri Playwrights Workshop at MU, where response was overwhelmingly positive. As an educator, he has taught Acting and Voice at the University of Missouri, and has served as Artist in Residence at Stephens College, where he performed the Duke in *Measure for Measure* and taught several levels of Advanced Acting. As a member of two local bands (*Big Square & LR* and *The Blues Slingers*), LR has proven himself an accomplished musician (harmonica), and has established many contacts in the Columbia music community. Attached are resumes for Acting, Directing and Teaching. Mr. Hults also serves on the Board of Directors.

Tim Hanson, General Manager. Tim Hanson's history in theatre goes back to the tender age of 7, when he appeared in his first show, a children's production of *The Frog Princess*, at Maplewood Barn Theater in his hometown of Columbia, MO. Throughout youth, he continued working summers at Maplewood and other venues, both performing and working as a light and sound technician. Tim earned a Bachelors of Science in Business Administration at Columbia College. Since college graduation, Tim has focused his energy in the areas of entertainment and hospitality. He has managed an upscale, full-service restaurant, worked as a booking agent for local music venues, and has established himself

as a go-to music producer and recording engineer. He owns and operates Heezers Palace Studios, a licensed recording and production studio in Columbia, and Syndicate Artist Management, a musician management firm.

John Ott, Developer. John Ott has recently acquired several properties in The District. He is committed to working with the City of Columbia to develop the North Village Arts Revitalization neighborhood in the heart of the District. The Walnut Street space will be an important part of the North Village Arts Community.

John Simon, Architect. John Simon is currently principal and owner of Simon Associates, Inc., here in Columbia, which has designed many businesses and churches in town, the Heidelberg, Jazz, the Columbia Chamber of Commerce, and many other familiar sites. He has been putting his signature on buildings around Columbia since 1984.

Board Members

Dr. Cheryl Black, Associate Professor of Theatre, University of Missouri. Dr. Black, author of *The Women of Provincetown 1915-1922*, and a nationally known scholar of American theatre, has had a successful career as an actor and playwright, and, as a director, has made it her specialty to stage original works and to re-vision classics. Dr. Black brings to the Board a deeply felt understanding of the need for challenging audiences with theatre that dares to break the mold, and has many years of experience breaking the mold herself.

Megan Clark is a graduate student pursuing master's degrees in public health and journalism at the University of Missouri. She received her bachelor's degree from the University of Missouri School of Journalism. Before returning to graduate school, she worked for the Missouri Senate and the MU Interdisciplinary Center on Aging.

Ed Hanson is a retired educator who now works professionally as an actor and singer. He still calls Columbia his full-time home, although his work now takes him to many different parts of the country. He serves TNXS as the board vice-president.

Nora Dietzel has been involved in community theatre since childhood. She studied Voice and Theatre in college and was exposed to many areas of theatre production and operations through involvement with Columbia Entertainment Company (CEC). Ms. Dietzel has also taught theatre school and directed children's and adult productions. She has been employed in County Government for twelve years, preceded by ten years in the banking industry. She has served on the board of two community theatres as well as the membership board of First Christian Church, various employee activity committees and Charity Fundraisers, including Relay for Life and the American Red Cross. Nora assists in a large professional organization in planning an annual conference, conducting educational sessions and producing a newsletter.

LR Hults. See bio above.

LR Hults / Artistic Director / Theatre NXS

Section II

Financial Projections

1. Income Statement
2. Balance Sheet
3. Cash Flow Statement
4. Sales Assumptions
5. First Simple Worksheet

You will note that, with moderate success Theatre NXS breaks even the first year, and is growing the second and third. The Cash Flow Statement shows the resources to absorb even lower assumptions. With the addition of the 20% public financing the 2nd and 3rd years required for 501(c)(3) status ("Paid-in Capital Addit" in the Cash Flow Statement), there are significant resources for re-investment.

Please also note that, in addition to a standard accountant's look at the financial projections (1-3), I have added an additional sheet entitled "Sales Assumptions," which breaks down the sources of the "Sales" figure on the Income Statement. It includes tables of potential results, and source calculations for many expenses.

For those readers who are accounting-challenged, the final pages, "Theatre NXS Cash Flow Projection," presents the initial three-year worksheet in more-or-less layman's terms, with some itemization breakdown not included in the accounting sheets. The totals in these tables do not match the accounting tables exactly, as they do not allow for certain accounting principles (like depreciation), but they are very much in the same ballpark and are easier to read for those less familiar with accounting.

All projections assume an initial capitalization of \$20,0

INCOME STATEMENT

Theatre NXS

	1	2	3	4	5	6	7	8	9	10	11	12	2008	2009	2010
SALES	9,665	9,665	9,665	9,665	9,665	2,622	2,622	9,665	9,665	9,685	9,685	9,685	101,952	116,225	138,308
DIRECT COST OF SALES	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GROSS MARGIN	9,665	9,665	9,665	9,665	9,665	2,622	2,622	9,665	9,665	9,685	9,685	9,685	101,956	116,225	138,308
EXPENSES:															
Advertising/Promo	1,600	1,600	1,600	1,600	1,600	0	0	1,600	1,600	1,600	1,600	1,600	16,000	17,600	19,360
Auto & Travel	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Finishing Expenses	2,500	0	0	0	0	0	0	0	0	0	0	0	2,500	2,575	2,653
Employee Benefits	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Insurance	2,500	0	0	0	0	0	0	0	0	0	0	0	2,500	2,625	2,756
Leased Equipment	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Legal / Accounting	200	200	200	200	200	200	200	200	200	200	200	200	2,400	2,520	2,646
Licenses & Permits	585	0	0	0	0	0	0	0	0	0	0	0	585	585	585
Office Expense/ Post	50	50	50	50	50	50	50	50	50	50	50	50	600	630	662
Miscellaneous	1,000	200	200	200	200	200	200	200	200	200	200	200	3,200	3,360	3,528
Rent	0	2,000	2,000	2,000	2,500	2,500	2,500	2,500	2,500	2,500	2,500	2,500	26,000	26,000	26,000
Repairs & Maintenance	200	200	200	200	200	200	200	200	200	200	200	200	2,400	2,520	2,646
Utilities/Telephone	1,000	500	500	500	500	500	500	500	500	500	500	500	6,500	6,500	6,500
Production Costs	200	200	200	200	200	0	0	200	200	200	200	200	2,000	2,400	2,880
Royalties	660	660	660	660	660	0	0	660	660	660	660	660	6,600	6,600	6,600
Payroll	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	2,000	24,000	26,280	30,667
Payroll Tax	280	280	280	280	280	280	280	280	280	280	280	280	3,360	3,679	4,293
Salaries (Owners)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
OPERATING EXPENSES	12,775	7,890	7,890	7,890	8,390	5,930	5,930	8,390	8,390	8,390	8,390	8,390	98,645	103,874	111,775
EBITDA	(3,110)	1,775	1,775	1,775	1,275	(3,308)	(3,308)	1,275	1,275	1,295	1,295	1,295	3,311	12,351	26,533
Interest	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Depreciation	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Amortization	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
EARNINGS BEFORE TAX	(3,110)	1,775	1,775	1,775	1,275	(3,308)	(3,308)	1,275	1,275	1,295	1,295	1,295	3,311	12,351	26,533

BALANCE SHEET *Theatre NXS*

	12/2007	1	2	3	4	5	6	7	8	9	10	11	12/2008	12/2009	12/2010
Cash	19,000	17,306	20,497	23,688	26,879	29,570	27,678	25,787	28,478	31,169	33,880	36,592	39,303	72,715	122,877
Accounts Receivable	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Inventory	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000	3,000
Equipment & Fixtures	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Leasehold Improvements	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Buildings	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total Accum Depr (Neg)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Intangibles	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Accumulated Amort (Neg)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Other Non-Cur	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TOTAL ASSETS	22,000	20,306	23,497	26,688	29,879	32,570	30,678	28,787	31,478	34,169	36,880	39,592	42,303	75,715	125,877
Accounts Payable	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
ST Notes Payable	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Curr Portion of LT Debt	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Accrued Liabilities	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Long Term Liabilities	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TOTAL LIABILITIES	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Paid-in Capital	22,000	23,416	24,832	26,248	27,664	29,080	30,496	31,912	33,328	34,744	36,160	37,576	38,992	60,053	83,682
Retained Earnings	0	(3,110)	(1,335)	440	2,215	3,490	182	(3,125)	(1,850)	(575)	720	2,016	3,311	15,662	42,195
EQUITY	22,000	20,306	23,497	26,688	29,879	32,570	30,678	28,787	31,478	34,169	36,880	39,592	42,303	75,715	125,877
TOTAL LIAB & EQUITY	22,000	20,306	23,497	26,688	29,879	32,570	30,678	28,787	31,478	34,169	36,880	39,592	42,303	75,715	125,877

CASH FLOW STATEMENT *Theatre NXS*

	1	2	3	4	5	6	7	8	9	10	11	12	2008	2009	2010
BEGINNING CASH	19,000	17,306	20,497	23,688	26,879	29,570	27,678	25,787	28,478	31,169	33,880	36,592	19,000	39,303	72,715
OPERATIONS:															
EARNINGS BEFORE TAX	(3,110)	1,775	1,775	1,775	1,275	(3,308)	(3,308)	1,275	1,275	1,295	1,295	1,295	3,311	12,351	26,533
<i>Plus:</i>															
Depreciation & Amortization	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Dec(Inc) Accounts Receivable	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Dec(Inc) Inventory	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Inc(Dec) Accounts Payable	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Inc(Dec) Accrued Liabilities	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
C/F FROM OPERATIONS	(3,110)	1,775	1,775	1,775	1,275	(3,308)	(3,308)	1,275	1,275	1,295	1,295	1,295	3,311	12,351	26,533
INVESTING:															
Dec(Inc) Fixed Assets	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Dec(Inc) Intangibles	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Dec(Inc) Other Non-Cur	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
C/F FROM INVESTING	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
FINANCING:															
Inc(Dec) ST Debt	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Inc(Dec) LT Debt	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Paid-in Capital Additions	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	16,992	21,061	23,629
C/F FROM FINANCING	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	1,416	16,992	21,061	23,629
TOTAL CASH FLOW	(1,694)	3,191	3,191	3,191	2,691	(1,892)	(1,892)	2,691	2,691	2,711	2,711	2,711	20,303	33,412	50,162
ENDING CASH	17,306	20,497	23,688	26,879	29,570	27,678	25,787	28,478	31,169	33,880	36,592	39,303	39,303	72,715	122,877

THEATRE NXS

SALES ASSUMPTIONS

"Sales 2008" on Income Statement from "Total Sales" / Year (O6 on "Worksheet") highlighted below.

Highlighted columns are used in the projection.

Numbers in Week column are highlighted in yellow below.

THEATRE NXS

INCOME POTENTIAL CALCULATIONS

Income Potential Per Night								
Seats	Percent	Price						
		20	18	16	14	12	10	
80	100%	1600.00	1440.00	1280.00	1120.00	960.00	800.00	
80	90%	1440.00	1296.00	1152.00	1008.00	864.00	720.00	
80	80%	1280.00	1152.00	1024.00	896.00	768.00	640.00	
80	70%	1120.00	1008.00	896.00	784.00	672.00	560.00	
80	60%	960.00	864.00	768.00	672.00	576.00	480.00	
80	50%	800.00	720.00	640.00	560.00	480.00	400.00	
80	40%	640.00	576.00	512.00	448.00	384.00	320.00	
80	30%	480.00	432.00	384.00	336.00	288.00	240.00	
80	20%	320.00	288.00	256.00	224.00	192.00	160.00	
80	10%	160.00	144.00	128.00	112.00	96.00	80.00	

Income Potential Per Week			Performances per week					
Price	Seats	Percent	Nightly	2	3	4	5	
12	80	100%	960	1920	2880	3840	4800	
		90%	864	1728	2592	3456	4320	
		80%	768	1536	2304	3072	3840	
		70%	672	1344	2016	2688	3360	
		60%	576	1152	1728	2304	2880	
		50%	480	960	1440	1920	2400	
		40%	384	768	1152	1536	1920	
		30%	288	576	864	1152	1440	
		20%	192	384	576	768	960	
		10%	96	192	288	384	480	
14		100%	1120	2240	3360	4480.00	5600	
	90%	1008	2016	3024	4032.00	5040		
	80%	896	1792	2688	3584.00	4480		
	70%	784	1568	2352	3136.00	3920		
	60%	672	1344	2016	2688.00	3360		
	50%	560	1120	1680	2240.00	2800		
	40%	448	896	1344	1792.00	2240		
	30%	336	672	1008	1344.00	1680		
	20%	224	448	672	896.00	1120		
	10%	112	224	336	448.00	560		

80
24

Music		Wed Open	
5 admission	100%	400	800
	90%	360	720
	80%	320	640
	70%	280	560
	60%	240	480
	50%	200	400
	40%	160	320
	30%	120	240
	20%	80	160
	10%	40	80

Performance Studio (IGNORE THIS CALCULATION - NUMBER BASED ON						Theatre					
Price	Average	Number of Participants	Gross per Session	Theatre per Session	Theatre per Week	Per Year Months of Sessions					
To Theatre Session/Wk	8					10	9	8	7	6	
3	5	5	40	15	45	180	1800	1620	1440	1260	1080
3	10	10	80	30	90	360	3600	3240	2880	2520	2160
3	15	15	120	45	135	540	5400	4860	4320	3780	3240
12	20	20	160	60	180	720	7200	6480	5760	5040	4320
	25	25	200	75	225	900	9000	8100	7200	6300	5400
	30	30	240	90	270	1080	10800	9720	8640	7560	6480
	35	35	280	105	315	1260	12600	11340	10080	8820	7560
	40	40	320	120	360	1440	14400	12960	11520	10080	8640

Theatre NXS
Sales Assumptions (Work Sheet)

Studio Rental	
Rate/hour	5
Hours avail	24
Hours assumed	10
Total/week	50

Party Rentals	
Rate/night	200
Nights avail	3
Nights assumed	1
Total/week	200

Bar Net Margin/Drink \$2.50	Receipts Per Night						Receipts Per Week At Number of Performances				
	Percent	Number of Drinks per Customer					5				
		0.5	1	1.5	2	2.5	0.5	1	1.5	2	2.5
2.5	100%	100	200	300	400	500	500	1000	1500	2000	2500
	90%	90	180	270	360	450	450	900	1350	1800	2250
	80%	80	160	240	320	400	400	800	1200	1600	2000
	70%	70	140	210	280	350	350	700	1050	1400	1750
	60%	60	120	180	240	300	300	600	900	1200	1500
	50%	50	100	150	200	250	250	500	750	1000	1250
	40%	40	80	120	160	200	200	400	600	800	1000
	30%	30	60	90	120	150	150	300	450	600	750
	20%	20	40	60	80	100	100	200	300	400	500
	10%	10	20	30	40	50	50	100	150	200	250

Royalty Calculation	
	52 weeks
	44 performance weeks
	4 performances per week
	176 performances per year
	0.5 half will have no royalty
	88 performances with royalty
	75 sam french per
	6600
	10 mos
	660

Insurance - from The Insurance Group	
General Liability	525
D&O	762
Liquor Liability	1000
	2287
	2500 number used

Theatre NXS Cash Flow Projection (work table)

THEATRE NXS

Cash Flow Projection

FIRST YEAR

Assuming Walnut Street space, 80 seats, no concessions

This scenario assumes productions 4 nights every week, two months dark

Assumes 30% average attendance at play performances (24 people) @ \$12; 30% at music one night per week @ \$5

Artist pay not included: once established, 40% attendance is big-picture break-even, so artists could split income over 50-60%(?)

One party rental per week (Sunday evening), 3 during dark months (fri/sat/sun)

The University requires the vendor to sell alcoholic beverages at sponsored parties. We are assuming one per month, with a modest \$200

Two weekly classes rented @ \$30/class

Expenses	Weekly	Monthly	Annually	2 Months Dark Months of Expense	
Rent	625.00	2500.00	30000.00	12	
Utilities/Telephone	125.00	500.00	6000.00	12	
Salaries					
Manager	500.00	2000.00	24000.00	12	
Artistic Director	0.00	0.00	0.00	12	
Payroll taxes	70.00	280.00	3360.00	12	14% Payroll tax rate
Contract labor					
Artists (\$200/night/4 nights)		0.00	0.00	10	
Production Costs	50.00	200.00	2000.00	10	4 shows @ \$500 per show
Maintenance	25.00	100.00	1200.00	12	
Insurance			2500.00	0	
Licenses & fees			585.00	1	
Promotion	400.00	1600.00	16000.00	10	
Accounting/legal	50.00	200.00	2400.00	12	
Office Expense/Postage/internet	20.00	80.00	960.00	12	
Royalties					
half of 88 perf / 44 perf w/\$75 royalty			6600.00	10	
Contingency	50.00	200.00	2400.00	12	
Subtotal Expenses	1915.00	7660.00	98005.00		
Income					
Theatre Admissions					
4 perf/wk @ 30% @ \$12	1152.00	4608	46080	10	
Party Rentals					
1/wk @ \$250	250	1000	10000	10	
Party Concessions					
1/month @ \$200		200	2400	12	
Class Rentals					
8/wk @ \$30	240	960	9600	10	
Performance Studio					
10 students @ \$20/mo each	50	200	2000	10	
Party Rentals Dark Months					
3/wk @ \$250			6000	2	
Class Rentals Dark Months					
8/wk @ \$30			1920	2	
Green Room rentals					
4/wk @ \$5	20	80	960	12	
Program Advertising @ \$1500/show			6000		
Public Monies @ 20% gross income			16992		
Subtotal Income	1692	6968	101952		
Net Income	223.00	692.00	3947.00		

Theatre NXS Cash Flow Projection (work table)

SECOND YEAR

Expenses	Weekly	Monthly	Annually	2 Months Dark Months of Expense	
Rent	643.75	2575.00	30900.00	12	
Utilities/Telephone	125.00	500.00	6000.00	12	
Salaries					
Manager	600.00	2400.00	28800.00	12	\$50/wk raise
Artistic Director	200.00	800.00	9600.00	12	
Payroll taxes	112.00	448.00	5376.00	12	14% Payroll tax rate
Contract labor					
Artists				10	
Production Costs	75.00	300.00	3000.00	10	Increase to \$1000/show
Maintenance	45.00	180.00	2160.00	12	
Insurance	70.00	280.00	3360.00	12	lower rate subsequent years
Licenses and Fees			585.00		
Promotion	500.00	2000.00	20000.00	10	
Office Expense/Postage/internet	30.00	120.00	1440.00	12	
Royalties					
\$75 for 44 performances			6600.00	10	
Contingency	100.00	400.00	4800.00	12	
Subtotal Expenses	2500.75	10003.00	122621.00		
Income					
Theatre Admissions					
4 perf/wk @ 40% @ \$12	1536.00	6144	61440	10	
Party Rentals					
1/wk @ \$250	250	1000	10000	10	
Party Concessions					
1/month @ \$250		250	3000	12	
Class Rentals					
8/wk @ \$30	240	960	9600	10	
Performance Studio					
15 students @ \$20/mo each	75	300	3000	10	
Party Rentals Dark Months					
4/wk @ \$250			8000	2	
Class Rentals Dark Months					
8/wk @ \$30			1920	2	
Green Room rentals					
4/wk @ \$7	28	112	1344	12	
Program Advertising @ \$1750/show			7000		
Public Monies @ 20% gross income			21060.8		
Subtotal Income	2129	8766	126364.8		
Subtotal Net 2nd Year			3743.80		
1st year income			3947.00		
Net Income	371.75	1237.00	7690.80		

Theatre NXS Cash Flow Projection (work table)

THIRD YEAR

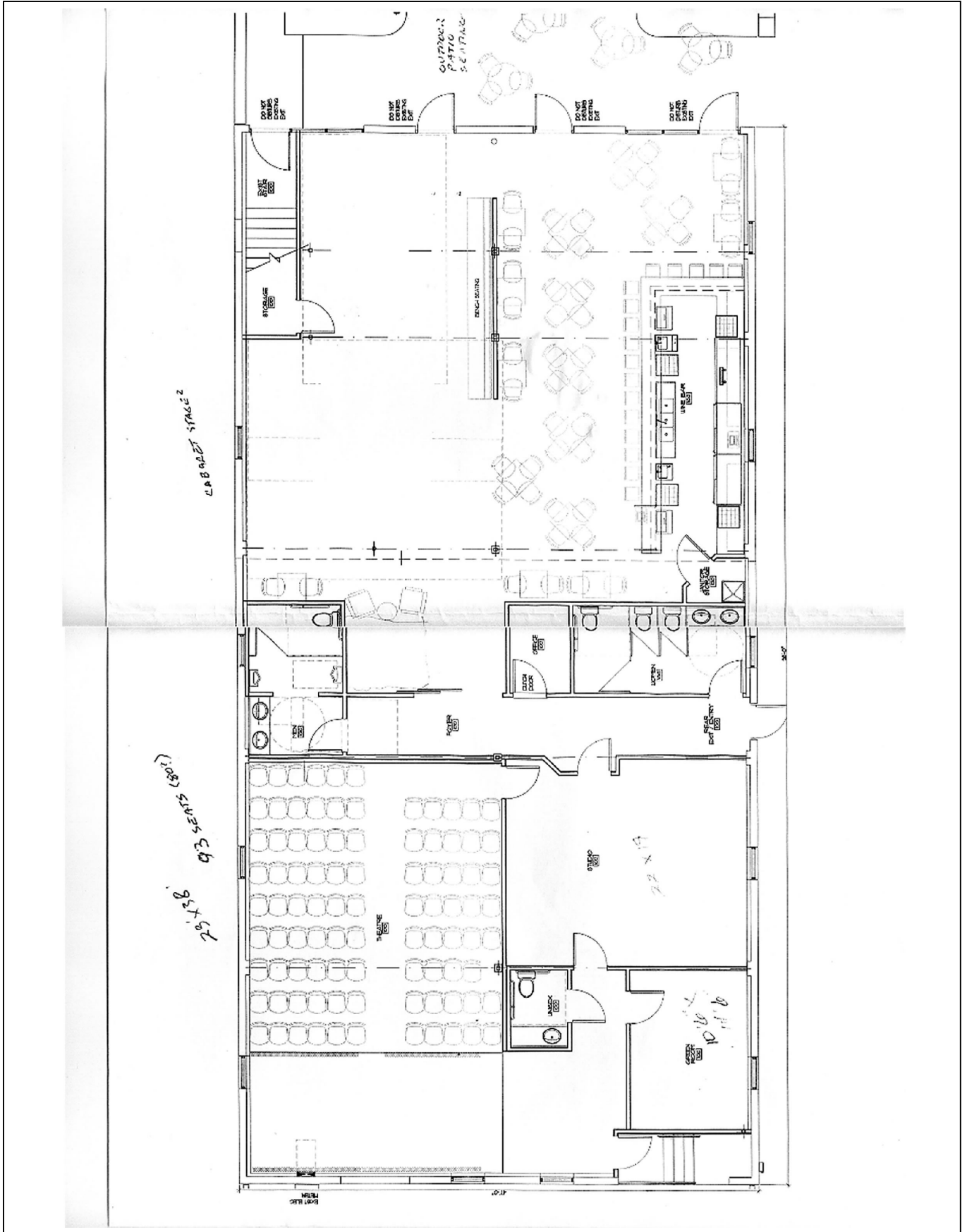
Expenses	Weekly	Monthly	Annually	2 Months Dark Months of Expense	
Rent	663.06	2652.25	31827.00	12	
Utilities/Telephone	125.00	500.00	6000.00	12	
Salaries					
Manager	650.00	2600.00	31200.00	12	
Artistic Director	300.00	1200.00	14400.00	12	
Payroll taxes	133.00	532.00	6384.00	12	14% Payroll tax rate
Contract labor					
Artists				10	
Production Costs	75.00	300.00	3000.00	10	
Maintenance	50.00	200.00	2400.00	12	
Insurance	75.00	300.00	3600.00	12	
Licenses and Fees			585.00		
Promotion	450.00	1800.00	18000.00	10	
Accounting	65.00	260.00	3120.00	12	
Royalties					
44 Performances w/royalty			6600.00	10	
Contingency	100.00	400.00	4800.00	12	
Subtotal Expenses	2686.06	10744.25	131916.00		
Income					
Theatre Admissions	1792.00	7168	71680	10	
4 perf/wk @ 40% @ \$14					
Party Rentals					
1/wk @ \$250	250	1000	10000	10	
Party Concessions					
1/month @ \$250		250	3000	12	
Class Rentals					
8/wk @ \$35	280	1120	11200	10	
Performance Studio					
20 students @ \$25/mo each	125	500	5000	10	
Party Rentals Dark Months					
3/wk @ \$250			6000	2	
Class Rentals Dark Months					
8/wk @ \$30			1920	2	
Green Room rentals					
4/wk @ \$7	28	112	1344	12	
Program Advertising @ \$2000/show			8000		
Public Monies @ 20% gross income			23628.8		
Subtotal Income	2475	10150	141772.8		
Net Income	211.06	594.25	9856.80		
Income carryover			7690.80		
Total Three Year Net	805.81	2523.25	17547.60		

Section III

Supporting Documents

1. Architect's drawing. From the desk of architect John Simon, this is the plan for the 1020 Walnut Street space.
2. Letters. Please note that the first letter is from Zeljko Djukic, the Artistic Director of The Utopian Theatre Asylum, one of the most critically acclaimed theatre companies in Chicago in recent years. Most recently, Zeljko directed the US premiere of Milena Markovic's *Tracks*, an unconventional and disturbing look at the effect the Balkan civil war had on its youth. This production was so well received that its run was extended. For information, discussion and production photos from this extraordinary company's canon, please see www.tutato.com. The pedigrees of the University of Missouri and Stephens College speak for themselves. (Note: signatures have been removed for security reasons.)
3. Resumes. Included are Directing, Acting and Teaching resumes of LR Hults, Artistic Director of Theatre NXS.

Architect's Drawing





The Utopian Theatre Asylum
voice: 847.217.0691

2032 West Fulton STE # F263-A • Chicago, IL 60612
web: www.tutato.com • email: info@tutato.com

To Whom It May Concern:

I have known LR Hults since the early 1990s. I understand that he is starting a theatre in Columbia, MO: Theatre NXS. From my experience and knowledge of LR, I am confident that he will do a fantastic job leading a theatre that is presenting challenging, out-of-the-mainstream plays. As a Belgrade director myself, I have found that few artists in the United States are able to fully embrace alternative approaches to producing theatre, and often do not comprehend the expansion of meaning that can be derived from non-traditional – by American standards – methods. However, I have discovered, through the success of TUTA (The Utopian Theatre Asylum) in Washington, DC and Chicago, that a large audience for this work exists in this country, and I believe that LR will be able to successfully reach out to and draw in this audience in Columbia.

LR performed two roles for me in a TUTA production in Washington, DC, *The Wedding* and *The Beggar*, both by Bertolt Brecht. His willingness to embrace alternative methods of rehearsal, and the performances that resulted from this work, were extraordinary. As the Father in *The Wedding*, his ability to work with an ensemble, and his sense of comic timing, were clearly evident. As the title character in *The Beggar*, LR's performance was subtle, nuanced and got right to the heart of my vision.

I have had the good fortune to read two of LR's plays. As a playwright, LR is not afraid to push the boundaries of convention, and his plays are extremely interesting and challenging. *Lizzy*, his newest play, is particularly insightful. His characters are vivid, the action clear, and his depiction of the human spirit in the face of absolute horror is gripping and uplifting. I believe very strongly that this play deserves to be produced.

I strongly recommend LR for the Artistic Directorship of Theatre NXS. With his vision and artistic abilities, I am confident that Theatre NXS will be a success, and that his productions will be gripping and entertaining as well as challenging.

If you have any questions, you may contact me at 847-217-6686 or via email zeljko@tutato.com.

Thank you very much.

Zeljko Djukic
Artistic Director
TUTA



Department of Theatre
University of Missouri-Columbia

College of Arts and Science
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To Whom It May Concern:

I have been asked to write a letter in support of Mr. LR Hults and his Theatre NXS proposal, and I am delighted to do so. I believe that LR is uniquely positioned in the Columbia theatre and artistic community to bring about a new and sophisticated theatre to our town—which embraces a diversity of expression and style, within a strong professional sensibility. If anyone can bring about a serious theatre in this town, I think LR is the one person who has the talent, drive, and blend of business and artistic skills to make it happen. And as we have seen with the tremendous work of the RagTag Film Café, when we encourage this kind of professional artistic expression, Columbia benefits immensely. I offer my own full personal support for LR, and whatever resources we can offer through the Missouri Playwrights Workshop, which is resident at the MU Department of Theatre.

LR serves as an adjunct instructor of acting and voice and resident visiting performer and director in the MU Department of theatre. I have had the distinct pleasure of working with LR over the past several years as a part of our team of acting coaches for our Irene Ryan Acting Scholarship auditions for the Kennedy Center American College Theatre Festival, and most recently, as a fellow actor in Dr. Cheryl Black's concert performance of John Guare's *A Few Stout Individuals* which we presented as part of Mr. Guare's MU residency. In both instances, I was struck by LR's talents as a teacher of acting, as a role model for professionalism as an actor, and as an amazing vocal coach, who gave our students (and me) some incredibly nuanced and helpful instructions.

Most recently, I have had the great pleasure to observe LR's work as a director in our department—and in particular—as the director of our Mizzou on Broadway production of Andréa Onstad's *Jukebox*, a new and difficult play that no one else on our faculty was able or interested in directing. The Mizzou on Broadway funding allows the MU Department of Theatre to bring a new play to New York City every year. It is a prestigious event, and because we have a limited number of original scripts ready for production, we often have to select a show that is not quite as ready as we would like to go to New York. Such was the case with *Jukebox*, which is a very interesting play about life in a bar in the American Southwest.

LR took this very abstract and somewhat strange play, and transformed it into a beautiful ensemble piece that truly spoke to the heart of the play—its adoration of the country music ballad. LR was able to evoke some beautiful performances from his actors—and at the same time, was able to make this previously incoherent and rambling script into an artistic whole. It was a combination of dramaturgy and directing that is all too rare on the academic stage, and it really saved the production from sinking into a kind of nihilistic chaos. The students loved working with LR, who directs with a kind of care and specificity that is rarely seen in academic theatre—especially undergraduate performance. From the beginning of the show through its

finale, LR did a wonderful job telling the story of the play—and making it much clearer than the playwright’s incoherent original. He transformed an idea of a play into a real dramatic performance—and at the same time, trained his actors in the skills of developing new work.

Over the years, I have been deeply impressed by LR’s performance of major roles on our MU mainstage, including Ulysses S. Grant in *A Few Stout Individuals*, Mr. Hardcastle in *She Stoops to Conquer*, Duke/Corin in *As You Like It*, Lord Teazle in *School for Scandal*, Prince Pedro in *Much Ado About Nothing*, Gaston in *Picasso at the Lapin Agile*, Sheriff in *Resident Alien* and Sorin in *The Seagull*. In each case, LR’s participation in the production notably raised the bar in both acting and voice for our MU students. He always takes a leadership role as a performer in our shows, and has deeply affected the students who have performed with him. LR’s performances in these roles have been outstanding in terms of his ability to take on, seemingly effortlessly, countless different roles, and give them vocal color and nuance with virtuosity and humanity. He is incredibly knowledgeable and experienced in his field, and has a strong international background in performance.

LR is an outstanding actor, director, and instructor in acting, voice, and direction. He has a rapport with our MU undergraduate students that has added a tremendous boost to our program, and has been a strong part of our team.

I recommend LR highly as a director and producer of new work. If you have further questions regarding LR Hults and his work at MU, please do not hesitate to contact me via phone (882-0535) or via email: crespyd@missouri.edu.

Sincerely yours,

Dr. David A. Crespy
Associate Professor, Playwriting
Artistic Director, Missouri Playwrights Workshop
Region V Chair, National Playwriting Program
Kennedy Center American College Theatre Festival

To Whom It May Concern,

During the fall of 2003, in the Advanced Acting Shakespeare Class for Stephens theatre BFA students, LR Hults & I worked with 24 students. We directed them in a series of scenes from Shakespeare that were presented in different venues around the campus in two separate presentations. For three decades I have worked with different director/teachers on these presentations. And LR's scenes were among the most imaginative and well directed of any I have seen.

And in this same period, I directed a Stephens main stage production of MEASURE FOR MEASURE with LR playing "Vincentio, The Duke". He gave a delightful, thoroughly professional performance showing great range and acting skill.

I know he is an excellent teacher, not only from the comments I have heard from his students, but also from work I have seen in his acting classes, including a class in mask work, that obviously helped the students to expand and open up their physicalizations of the various characters, as well as to improvise some original comedy. In addition, LR. was the appointed coach for some twenty seniors preparing classical and modern scenes to be presented at the URTA auditions, as well as the Mid-west auditions and others around the region. As a result of LR's work, when the students presented their auditions to the acting faculty, it was obvious that, as a group, they had had the most polished audition packages we had seen in some years. Indeed, some students later were accepted into graduate programs at such places as the University of California and Boston Conservatory as a result of the impression they made with their presentations.

I understand LR is planning on developing a new theatre in Columbia, Theatre NXS, producing out-of-the mainstream plays of high quality He has the talent, drive, and vision to to just that. I think he would be superb for the job. I would be glad to supply any other information possible. My office phone is (573) 876-7190.

Yours truly,

Brett Prentiss, Professor Performing
Arts Department

LR HULTS
DIRECTOR
2101 Woodlea Drive
Columbia, MO 65201
573-639-0889

THEATRE NXS (FOUNDER & ARTISTIC DIRECTOR) 2008-2009 SEASON

<i>Tough!</i>	George F. Walker
<i>Further Adventures of Tom and Huck</i> (Premiere)	
<i>Jack in the Box</i> (Premiere), <i>Normalcy</i>	Don Nigro
<i>Problem Child</i>	George F. Walker
<i>Event Horizon, Creatrix, Dr. Sinistrari on</i>	
<i>Zombie Island, Goat</i> (All Premieres)	Don Nigro
<i>Adult Entertainment</i>	George F. Walker

NEW YORK

<i>Jukebox</i> , Andrea Onstad (Mizzou on Broadway)	York Theatre (and Corner Playhouse, MU)
<i>Tombstone</i> , Don Nigro (Premiere)	Love Creek Ensemble
<i>Justice</i> , Terry Curtis Fox	Fountainhead Theatre Co.
<i>The Reeve's Tale</i> , Don Nigro (Premiere)	Red Moon Ensemble
<i>Domino Courts</i> , William Hauptman	New York Arts Group
<i>In the Boom Boom Room</i> , David Rabe	Fountainhead Theatre Co.
<i>Bird of Paradise</i> , Kate Heichler	New York Arts Group

STOCK

<i>Henry and Ellen</i> , Don Nigro (Premiere)	The Old Creamery Theatre	Amana, IA
<i>The Complete Works of William Shakespeare</i> (Abridged), Long, Singer & Winfield		
<i>Driving Miss Daisy</i> , Albert, Uhry	The Mountain Playhouse	Jennerstown, PA
<i>Dracula</i> , Cheryl Black & LR Hults		
<i>Run For Your Wife</i> , Ray Cooney		
<i>Tons of Money</i> , Alan Ayckbourn		
<i>Born Yesterday</i> , Garson Kanin		
<i>The Nerd</i> , Larry Shue	Wayside Theatre	Middletown, VA
<i>Broadway Bound</i> , Neil Simon	The Mountain Playhouse	Jennerstown, PA
<i>The Remarkable Mr. Pennypacker</i> , Liam O'Brien		

TRAINING

Directing, Acting, Shakespeare, 1985-1987, John Franklyn-Robbins, NYC
Acting, 1981, Warren Robertson, NYC
Workshops: Neighborhood Playhouse, HB Studios, Michael Chekov Studio
MFA, Acting, 1980, Southern Methodist University
Professional Actor Training Program, 1974-75, University of Massachusetts
BA, Theatre, 1973, Knox College

REFERENCES

Sean McCall, Artistic Director, Old Creamery Theatre, Amana, IA – 319-622-6034
Ed Hanson, Member, Board of Directors, Theatre NXS, Columbia, MO - 573-268-1381
David Crespy, Associate Professor of Theatre, University of Missouri (attached)
Brett Prentiss, Professor of Theatre (Emeritus), Stephens College (attached)

LR HULTS

AEA

2101 Woodlea Drive
Columbia, MO 65201

573-639-0889

Height 5'11"
Weight: 215

THEATRE (Selected Roles)

Shady Business

Interactive Theatre Troupe

Henry & Ellen

A Few Stout Individuals

She Stoops to Conquer

As You Like It

School for Scandal

The Cherry Orchard

Measure for Measure

Saving Grace

I'll Be Home for Christmas

Much Ado About Nothing

Picasso at the Lapin Agile

Resident Alien

Theatre

The Seagull

The Beggar

The Wedding

The Lion in Winter

Educating Rita

A Christmas Carol

Before the Dawn

Terra Nova

Holy Ghosts

Beast With Two Backs

Big Mack

Company Member

Henry Irving

Ulysses S. Grant

Mr. Hardcastle

Duke/Corin

Lord Teazle

Yepikhodoff

Duke Vincentio

Walter Chepple

Chuck

Prince Pedro

Gaston

Sheriff

Sorin

Beggar

Father

Henry

Frank

Scrooge

Polizei

Amundsen

Rev. Buckhorn, Sr.

McLish

Old Creamery Theater

MU / Theatre for Social Change

Old Creamery Theater

Memorial Union, MU

Samuel Johnson Society, MU

Rhynsburger Theatre, MU

Stephens College

Okoboji Summer Theatre

Rhynsburger Theatre, MU

Missouri Summer Repertory

Corner Playhouse, MU

Open Theatre/TUTA, DC

Mountain Playhouse, PA

Wayside Theatre, Middletown, VA

American Place Theatre, NY

New Arts Theatre, Dallas, TX

Margo Jones Theatre, Dallas, TX

Amherst, Studio, Amherst, MA

TELEVISION/FILM

Killer Diller

Sheep (dramatic short)

Spiral

(Winner, Best Dramatic Short, Brooklyn Film Festival 2000)

Another World

Photographer

Pastor

Homeless Man

Patrolman, Drifter

Jason Clark & Steve Espinosa

Après le Soleil Films, NY

Dog Hill Productions, NY

NBC-TV

TRAINING

Acting, Shakespeare, 1985-1987 – Warren Robertson, John Franklyn-Robbins, NYC

Workshops (1983-1986): Neighborhood Playhouse, HB Studios, Michael Chekov Studio

MFA, Acting, 1980, SMU – Jack Clay, Dale Rose, Jim Hancock, Peggy Freed-Loft

Professional Actor Training Program, 1974-75, UMASS – Gary Stewart, Jon Farris, Carol Korty

BA, Theatre, 1973, Knox College – Ivan Davidson, Robert Whitlatch

SPECIAL SKILLS

Director, Harmonica & Didgeridoo Player, Voice Coach/Dialectician, Motorcyclist, SP

LR HULTS

Acting / Speech / Drama Teacher

2101 Woodlea Drive
573-639-0889

Columbia, MO 65201
aog@mchsi.com

EDUCATION/TRAINING

- 1980 **MFA, Acting**, Southern Methodist University, Dallas, TX
1973 **BA, Theatre** (Magna Cum Laude), Knox College, Galesburg, IL
MO Secondary Teaching Certificate: Speech & Drama
1974-1975 **Professional Actor Training Program**, University of Massachusetts, Amherst, MA
1982-1992 **Acting, Voice & Movement** at various studios in New York, including Michael Chekov Studio, HB Studio, Neighborhood Playhouse, Warren Robertson Studio, John Franklyn-Robbins

PROFESSIONAL EXPERIENCE

- 2005-2006 **Instructor, Acting for Non-Majors, Voice & Articulation**, University of Missouri, Columbia, MO; acted in *As You Like It*, *She Stoops to Conquer*, and *A Few Stout Individuals*
2004-2005 **Teacher, Performing Arts**, Columbia Independent School; also taught Debate.
2003-2004 **Artist-in-Residence**, Stephens College; taught Acting II (Scene study), Acting III (Realism), Advanced Acting I (Auditioning), Advanced Acting II (Shakespeare), and Advanced Acting IV (Non-Realism); acted in four plays (*Measure for Measure*, *A Victorian Christmas*, *The Cherry Orchard*, and, as Guest Artist at the University of Missouri, *School for Scandal*).
2001-2003 **Instructor, Acting for Non-Majors**, University of Missouri; also appeared in *The Seagull* as Sorin, and authored *Joe's*, read in their New Playwrights Workshop
1992-2000 **Desktop Applications Trainer, Computer Systems Manager**, Future Enterprises, Inc. (Desktop Applicationos Trainer), and the law firm of Seyfarth, Shaw, Fairweather & Geraldson (Washington, DC Office) (IT Manager).
1983-1992 **Instructor, Movement, Acting, Shakespeare Workshops**, New York, NY
Private Coach: Acting, Auditions, Scenes, New York, NY
1981 **Professional Instructor: Acting, Acting Shakespeare**, New Arts Theatre, Dallas, TX
1978-1980 **Introduction to Theatre**, SMU, Dallas, TX
1976-1978 **High School Teacher, Speech and Drama**, Wentzville RIV School District, Wentzville, MO; also Coach of the Speech Team and Drama Director

ADDITIONAL AWARDS/ACCOMPLISHMENTS

- 2003 Artist-in-Residence, Stephens College
1998 Odyssey of the Mind team went to State, placing fifth in Maryland
1991 Directed premier of *Tombstone*, by Don Nigro, NY (Soon to be published by Samuel French, Inc.)
1990 Co-Author: *Dracula*, The Mountain Playhouse, Jennerstown, PA
1988 Author: *Opus 23*, Writers Theatre, New York, NY (now *Elsa*).
1987 Directed premier of *The Reeve's Tale*, by Don Nigro, NY (published by Samuel French, Inc.)
1985 Founding member, The Red Moon Ensemble, New York, NY
1980 Nominee, Best Actor of the Year, *Dallas Morning News*
1971-1973 Dean's List, Knox College
1969 *St. Louis Post-Dispatch* Scholar Athlete

PROFESSIONAL ORGANIZATIONS

Actors Equity Association
(AFTRA and SSSDC temporary honorable withdrawal while working in educational theatre.)

References available upon request