

**THEATRE NXS
in
THE LOCKER**

A Business Plan

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

**Artistic Director:
LR Hults
2101 Woodlea Drive
Columbia, MO 65201
573-639-0889
lr@theatrenxs.org**

www.theatrenxs.org

THEATRE NXS At THE LOCKER

**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.

The Locker

- To provide a venue for theatre, music, dance and other performing arts to Columbia 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 working studio to performing artists.
- To provide a pleasant and enjoyable party space.
- To provide refreshments for all who come.
- To provide an environment that nurtures the creative impulse.

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Section 1 The Business

The Theatre NXS Vision

The Plays. Theatre NXS will produce small scale, actor-centered plays that are not afraid to get the blood pumping. It will challenge its audience. Represented in each season will be works by Don Nigro and George F. Walker, both playwrights who have been widely published but have not been widely produced commercially in the US. Their work is intelligent, witty, but very much on the edge of mainstream.

Don Nigro, whose sophisticated repertoire draws from myth, history, literature, folklore, and his own fertile imagination, has published over 200 plays, has been translated into five languages and has been produced in Europe, Asia, and South Africa, as well as the US. LR Hulst and Don Nigro first worked together in the 1970s, and LR has originated three roles in Don Nigro plays, and has directed three premieres – *Further Adventures of Tom and Huck* will be the fourth. This relationship uniquely positions Theatre NXS to introduce the world to many more of Don's unpublished plays.

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." His *Suburban Motel* volume contains seven plays all set in the same seedy motel room. They range from hysterically funny to outrageously absurd to profoundly moving. They are all deeply honest portrayals of people who have been marginalized and who are engaged in the fight of their lives to "break in." Each of the early seasons will include one play from the *Suburban Motel* series.

Original work, re-visioned classics (from Wilson and Miller to Coward 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.

Plays will run for a month, and actors will always be paid something.

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

Music. Theatre NXS will present performances of music in addition to plays. The first year, most Friday nights will be reserved for music – "Friday Nights in The Locker." Performances will range from rockin' out dance parties to classical concerts. The schedule will be flexible, depending on the artists. During months when plays are not running, Saturday nights will be added to the concert calendar. The Locker will serve as a new venue for Columbia's many excellent musicians.

Art. The long wall of the lobby will serve as an art gallery. Local artists will be featured.

Refreshments. Beer, wine, soft drinks and snacks will be sold at the concession bar.

Rehearsal Studio. During the days, Theatre NXS will function as a working studio for performing artists.

Performance Space for Local Groups. During months when Theatre NXS is not producing, The Locker will provide an excellent performance space to other performance groups in Columbia.

Party Rentals. At least two nights a week will be available for private events and party rentals.

The Locker

Brian Pape is developing the “The Mule Barn Building,” a 19th century structure on the north side of Hinkson, at the intersection of Fay Street. A designated Historical Site, the building is rich in history. Originally built as a home for world-renowned Missouri Mules, it spent much of its life as a meat packing plant, and the largest open space without columns is the meatlocker, from which it gets its name. The main space is 28’ x 50’, which will function as a “black box” theatre, meaning all surfaces – walls, ceiling and floor – will be painted black. Imagine MU’s Corner Playhouse, but about two-thirds the size. Using platforms with stacking chairs and tables, the stage can be put anywhere, and the audience can be set up in a variety of configurations. The stage can be at the end, along the side, or in the middle; the chairs can be set up in rows for play performances, at small tables for cabaret style performances, or they can be stacked behind a curtain, opening the floor to accommodate dancing, workshops and classes, whatever. The lobby and the concession area will provide a comfortable, relaxed environment, with an art gallery, a service/snack bar, and comfortable seating. Mr. Pape’s creative design includes a large rooftop patio next to a garden, creating a lovely outdoor space for patrons in good weather.

Theatre NXS will take full advantage of the desirability of the Locker as a performance/gathering/party space, and will initially use the Locker for music and/or parties and private events at least three nights per week. It will rotate play performances, musical events and rentals, using the space to pay for itself. Theatre NXS intends to use The Locker to generate an income stream that will support eXSsive theatre. In this difficult economic climate, Theatre NXS does not intend to rely on charitable donations to stay alive.

Theatre NXS Programs

The Season

Further Adventures of Tom and Huck, the first show of 2009, will preview at the Mule Barn on February 20, 21 and 22. It is our objective to be able to sign the lease by March 1, after which it will take six to eight weeks to finish The Locker. During this time, the second play of the 2009 season, *Problem Child*, by George F. Walker, will be rehearsed, opening April 23. After a month long run, *Further Adventures of Tom and Huck* will be revived and brought back into the performance schedule along with another Don Nigro one-act. At this

time, the third show of the 2009 season will go into rehearsal. Two more plays will be included in the season, one in July, one in October, which will be announced later. Dates are still flexible, depending on the signing of the lease and the finishing of the space, but approximate opening dates might be:

| | | |
|---|------------------|------------------------|
| <i>Further Adventures of Tom & Huck</i> | Don Nigro | Preview: Feb 20, 21,22 |
| <i>Problem Child</i> | George F. Walker | April 23 – May 12 |
| <i>Further Adventures of Tom & Huck</i> | Don Nigro | May 28 – June 28 |
| <i>Third Show: under consideration is Noel Coward's Design for Living</i> | ?? | July 2 – July 26 |
| <i>Fourth Show: under consideration is Don Nigro's The Reeve's Tale</i> | ?? | October 1 – November 1 |

Music Performances. Saturday night performances will be followed by music and possibly dancing after the play. One night a week, Friday, will be dedicated to music, and local bands and artists will be featured. The nature of the performances will vary depending on the artists involved, but a wide variety of genres will be represented.

Alternative Performances. Theatre NXS will always be looking for “alternative” performance art, which might include solo performance, performance art, sketch comedy, stand-up, story-telling, poetry, dance – whatever Columbia artists bring to the stage. These performances will likely take place after the play performance as a late show.

Classes. Classes will be offered on a rotating basis, two at a time in six-week terms. The first term Theatre NXS will offer *Voice & Articulation for Life* and *Acting: Realism*. These classes will likely occur in the 4-7 time slot on a weekday and either the morning or afternoon on Saturday. Four students will be required to “make” the class; they will close at 12 students. See the “TNXS Classes” brochure, available after acquisition of The Locker.

Studio Rental. Some time each day will be set aside for studio rentals. These times will be available to any performing artist at a reasonable rate for rehearsal, staging, choreography, personal exploration or whatever the need of the artist.

Party Rental. Most weeks, three evenings a week will be available for party and event rentals. The relaxed yet professional atmosphere of the Mule Barn, with its rooftop patio, will be a very desirable environment for parties and gatherings. It will be possible to bring in caterers if patrons so desire. The complete flexibility of The Locker will accommodate many different kinds of events. Sunday, Tuesday and Wednesday nights will initially be available for rentals.

Calendar. The only portion of the calendar that will not be flexible will be the play performance schedule. Beyond that, the calendar will be open and will flex with demand,

both from artists and from audience members. A sample weekly calendar at full operational capability might include:

Sample Weekly Calendar

| Week 1 | 9-12 | 1-4 | 4-7 | 7:30-9:30 | 10:00-1:00 |
|------------------|--------------------------------------|--------------------------------------|------------------------------|---|-----------------------------------|
| Monday | Studio rental/ Workshop/ Class | Studio rental/ Workshop/ Class | Available for Workshop | Company Rehearsal | |
| Tuesday | Studio rental/ Workshop/ Class | Studio rental/ Workshop/ Class | Public Speaking Class | Party/Event Rental | |
| Wednesday | Studio rental/ Workshop/ Class | Studio rental/ Workshop/ Class | Company Rehearsal | Party/Event Rental | |
| Thursday | Studio rental/ Workshop/ Class | Studio rental/ Workshop/ Class | Acting Class | Play Performance | |
| Friday | Studio rental/ Workshop/ Class | Studio rental/ Workshop/ Class | Company Rehearsal | Music: Friday Nights in The Locker | |
| Saturday | Public Speaking Class | Acting Class | Company Rehearsal | Play Performance | Music / Dancing / Late Show |
| Sunday | | 2:00 Play Performance | Party/Event Rental | | |

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, which has now moved to a much larger space on Hitt Street, demonstrates that there is an audience in Columbia for less mainstream and more challenging work.

Columbia is famous for its plethora of excellent musicians. The Locker will provide a much needed venue for local artists.

Finally, the Locker 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 \$15,000 will equip The Locker with all the equipment, furniture, lights, etc. that it needs, with enough working capital left to carry Theatre NXS through the first, most difficult months. We will be able to seat 240 folks at each of our three performances in February, and if we get 200 folks each night at \$25 each, we will have achieved our objective.

Additionally, due to a fortunate bid on a State of Missouri surplus property auction, Theatre NXS has acquired classy, comfortable, stacking Bola chairs, which will serve our February 20 event excellently. They are not, however, perfect for The Locker, because they only stack 12 high – and for our flexible schedule, we need chairs that will stack tall on a dolly. Therefore, we are looking to exchange these chairs for a smaller number of chairs that will stack tall on a dolly. 173 of these Bola chairs have arms, 67 are armless, and they are all very spacious, comfortable and sturdy. They have some minor scratches and scuffs, but are in overall excellent condition. These chairs retail for around \$300, but we will be selling them for \$25 each, \$20 each in lots of 4, and \$15 each in lots of 10 or more.

Ticket Sales and Events. Through ticket sales for plays and music, reasonable fees for classes and workshops, rental fees for studio time and for parties/events, Theatre NXS will only need a moderate level of attendance to meet its expenses and to always pay its artists at least a nominal fee. As Theatre NXS improves its profitability, the fees paid to artists will rise proportionately. It is the objective of this business plan to structure use of The Locker in such a way that it will support itself. The financials for the first season assume an average of roughly 50% of capacity, in terms both of attendance at events and rentals, and the year still finishes in the black.

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. It is estimated that 10-15% of the Theatre NXS budget will derive from the general public or from public funds – but we intend not to *need* those public monies in order to stay open.

Current Status. Theatre NXS is incorporated in the State of Missouri as a non-profit corporation. It has received its 501(c)(3) tax-exempt status from the IRS, and all donations to Theatre NXS are tax-deductible. Theatre NXS is currently soliciting pledges to capitalize the \$15,000 Start-Up Fund.

Long Term Goals

Through the first five years, Theatre NXS will seek to operate profitably, and to reinvest its earnings in growth. The long-term objective will be to professionalize. After the fifth year Theatre NXS will enter into negotiations with Actors Equity Association. Initially, Theatre NXS will work with Guest Artist contracts, but it will seek to expand its operation to the point where it can qualify under AEA's LORT (League of Resident Theatres) Agreement.

Management

The first year, Theatre NXS will be run by the Artistic Director. The Artistic Director will be responsible for all major 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. He will also be responsible for the day-to-day operations of The Locker, including marketing, scheduling, and concessions. There will, in addition, be at least one and possibly two persons who will serve as House Manager/Bartender on a part-time basis. If the calendar gets as full as the preceding sample calendar, it will not only be possible but necessary to hire a full-time manager.

In addition, Theatre NXS will encourage volunteers to contribute their skills to the day-to-day operations of Theatre NXS and The Locker by allowing a certain number of hours to buy season tickets. By making it possible for volunteers to receive tickets, Theatre NXS will make theatre tickets accessible to those who might otherwise be unable to afford them. Volunteer tasks will include marketing, program preparation, reception, ticket-taking, concession inventory and setup, 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*. Most recently, LR directed another Don Nigro world premiere: *Henry and Ellen*, for the Old Creamery Theatre in Amana, IA, in which he also created the role of Henry Irving. Other recent work includes *Jukebox* for MU's *Mizzou on Broadway*, which ran at the York Theatre in New York, and *The Complete Works of William Shakespeare (Abridged)* at the Old Creamery Theatre in Amana, IA. 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; many of you heard his most recent play *Lizzy* at one of our events last fall. This play was also 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. He taught workshops and coached scenes and auditions in New York. Musically, he has recently become the “house harp player” for the Honky Tonk Blues Jam, which plays every Sunday afternoon at Billiards on Broadway. He is also one of very few didgeridoo players in town. He has established many contacts in the Columbia music community, which will enable him to bring the best Columbia has to offer to Friday Nights in The Locker. Attached are resumes for Acting, Directing and Teaching.

Betty Wilson, Attorney. A long standing partner of the firm of Oliver, Walker, Wilson, LLC, Ms. Wilson has been a supporter of the arts in Columbia for many years. Admitted to the bar in 1975, she acquired her law degree at the University of Missouri in 1974.

Brian Pape, Developer and Architect. One need only visit the Mule Barn to get a clear picture of Mr. Pape’s creativity and success as an architect. He has brought his unique eye to many buildings around Columbia over a span of many years.

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.

Weldon B. Durham, Emeritus Professor of Theatre, retired in 2002 after 30 years at the University of Missouri-Columbia. He is the general editor of *American Theatre Companies*, 3 vols., 1986-89, and author of *The Liberty Theatres Of The U. S. Army, 1917-1919* (2006). In 1999 he was inducted into the College of Fellows of the American Theatre in recognition of his achievements as a teacher, artist, and scholar. Weldon continues to act, direct, and write about the history of the American Theatre.

Michael Sleadd, Chair, Art Department, Columbia College. A great community activist and promoter of the arts in Columbia, Michael Sleadd also serves on the City's Standing Committee on Public Art, the Art League Board, and he is Chair of the Art Committee for the Art League. In addition to his teaching duties at Columbia College, over the past thirty years his work as an artist, designer, illustrator and cartoonist has made quite a mark in the art world both regionally and nationally.

Contributing Artists

Many Columbia area artists, and some national level artists, have offered their support, and have committed to sharing their talents at The Locker. Among these are:

Theatre

Peter Beiger. An accomplished actor and teacher, Peter is well known in Columbia for his regular performances at Stephens College and for his community activism.

Don Nigro. Don has published over three hundred plays with Samuel French, including over a hundred full-length plays. LR Hults has a long standing relationship with this accomplished American playwright, having directed the premiere productions of two of Don's plays. At least one Don Nigro play will be produced each year in the early seasons.

Cheryl Black. Board member Cheryl Black plans to contribute her talents as both a performer and as a director, as her schedule at MU allows. Classics Dr. Black has re-visioned include *The Seagull*, *Much Ado About Nothing*, *As You Like It*, *School for Scandal*, *She Stoops to Conquer*, and Susan Glaspell's *Chains of Dew*. Dr. Black is currently working on a re-visioning of Susan Glaspell's *Inheritors*.

Music

Sutu Forte. Well known in Columbia for years, Sutu's extraordinary piano stylings have stunned audiences over and over in a variety of venues. In recent years, Sutu has regularly headlined the *Moulin Mousique* at the Missouri Theatre. On sabbatical through April, Sutu will join the pool of contributing artists in May of 2008.

John Benton & Pam Fleener. Percussionists in Columbia for many years, "Two Musicians" build drums, teach hand percussion, and have provided the improvised rhythm section for freeform movement explorations.

Bruce Poe. A well known "front man" around Columbia for many years, Bruce has performed at clubs and venues throughout Central Missouri. Playing a mixture of country, rock, rockabilly, and many original songs, Bruce delights a wide variety of audiences.

Movement

The Mid MOtion Collective. Facilitators Victoria Day and Jasmine empower individuals to connect with spirit through movement. Using a wide variety of musical accompaniments, including the spoken word, workshops explore internal awareness of the body in motion, the expression of the human body as it moves through space and the sensory/spiritual communication bodies moving through shared space evoke.

Visual Arts

Michael Sleadd. Mike teaches graphic design and illustration at Columbia College. He has been a teacher, artist, designer, illustrator and cartoonist for nearly thirty years. Mike's prints, drawings, and digital photographs have appeared in one man and group shows regionally and nationally. He holds an MFA in Graphic Design and Drawing from the University of Missouri-Columbia.

LR Hults
Artistic Director
Theatre NXS

Section II

Supporting Documents

1. 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.

2. Resumes. Included are Directing, Acting and Teaching resumes of LR Hults, Artistic Director of Theatre NXS.



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.

Signature Removed for Security Reasons

Zeljko Djukic
Artistic Director
TUTA.



Department of Theatre
University of Missouri-Columbia

College of Arts and Science
129 Fine Arts Building
Columbia, MO 65211

PHONE (573) 882-2021
FAX (573) 884-4034
DIRECT: (573) 882-0535
EMAIL: crepvd@missouri.edu
WEBSITE: www.missouri.edu/~theatdc

September 3, 2007

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,

Signature Removed for Security Reasons

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

August 29, 2007

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,

Signature Removed for Security Reasons

Brett Prentiss, Professor Performing
Arts Department

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

NEW YORK PRODUCTIONS

| | |
|---|--|
| Mizzou on Broadway: <i>Jukebox</i> , a new play by Andrea Onstad | 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 (Premier) | 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 |
| <i>Elsa</i> , a new play by LR Hults | The Writers Theatre |

STOCK & OTHER

| | | |
|---|--------------------------|-----------------|
| <i>Henry and Ellen</i> | 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>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 | | |
| <i>Invisible Fences</i> , Patricia Fitzgerald | Source Theatre | Washington, DC |

EDUCATIONAL

The Crucible, Arthur Miller; *See How They Run*, Phillip King; *The Real Inspector Hound*, Tom Stoppard; *Miss Kitty's Saloon Show* (an original Western review), LR Hults; *Curse You, Jack Dalton*, Anonymous; *Unlawful Assemblage* (improvisational comedy); *The Cat*, LR Hults

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 AVAILABLE UPON REQUEST

*Society of Stage Directors and Choreographers membership "temporarily honorably suspended"
while working in educational theatre.

LR HULTS

AEA

573-639-0889

Height 5'11"

Weight: 215

2101 Woodlea Drive
Columbia, MO 65201

THEATRE (Selected Roles)

| | | |
|-----------------------------------|--------------------|--------------------------------------|
| <i>Henry and Ellen</i> | Henry Irving | Old Creamery Theatre, Amana, IA |
| <i>A Few Stout Individuals</i> | Ulysses S. Grant | Memorial Union, MU |
| <i>She Stoops to Conquer</i> | Mr. Hardcastle | Samuel Johnson Society, MU |
| <i>As You Like It</i> | Duke/Corin | Rhynsburger Theatre, MU |
| <i>School for Scandal</i> | Lord Teazle | |
| <i>The Cherry Orchard</i> | Yepikhodoff | Stephens College Macklanburg Players |
| <i>A Victorian Christmas</i> | Gabriel Grub | |
| <i>Measure for Measure</i> | Duke Vincentio | |
| <i>Saving Grace</i> | Walter Chepple | Okoboji Summer Theatre |
| <i>I'll Be Home for Christmas</i> | Chuck | |
| <i>Much Ado About Nothing</i> | Prince Pedro | Rhynsburger Theatre, MU |
| <i>Picasso at the Lapin Agile</i> | Gaston | |
| <i>Resident Alien</i> | Sheriff | Missouri Summer Repertory Theatre |
| <i>The Seagull</i> | Sorin | Corner Playhouse, MU |
| <i>The Beggar</i> | Beggar | Open Theatre/TUTA, Washington, DC |
| <i>The Wedding</i> | Father | |
| <i>The Lion in Winter</i> | Henry | Mountain Playhouse, PA |
| <i>Educating Rita</i> | Frank | |
| <i>A Christmas Carol</i> | Scrooge | Wayside Theatre, Middletown, VA |
| <i>Before the Dawn</i> | Polizei | American Place Theatre, NY |
| <i>Funeral Games</i> | Pringle | The Actors Corner, NY |
| <i>Benito Cereno</i> | Benito Cereno | Riverside Theatre, NY |
| <i>Terra Nova</i> | Amundsen | New Arts Theatre, Dallas, TX |
| <i>Custer</i> | Major Reno | Stage Number One, Dallas, TX |
| <i>Holy Ghosts</i> | Rev. Buckhorn, Sr. | Margo Jones Theatre, Dallas, TX |
| <i>Godspell</i> | Jesus | Pine Cone Theatre, Grand Lake, CO |
| <i>Beast With Two Backs</i> | McLish | Amherst, Studio, Amherst, MA |

TELEVISION/FILM

| | | |
|---|--------------------|------------------------------|
| <i>Killer Diller</i> (feature release TBA) | Photographer | Jason Clark & Steve Espinosa |
| <i>Sheep</i> (dramatic short, 6/1/01 release) | Pastor | Aprés le Soleil Films, NY |
| <i>Spiral</i> (Winner, Best Dramatic Short, Brooklyn Film Festival 2000) | Homeless Man | Dog Hill Productions, NY |
| <i>Another World</i> | Patrolman, Drifter | NBC-TV |
| <i>Texas</i> | Policeman | NBC-TV |
| <i>Dallas</i> | Cab Driver | Lorimar Productions |

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

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

Section III

Financial Projections

1. Income Statement
2. Balance Sheet
3. Cash Flow Statement
4. Sales Assumptions
5. Theatre NXS Cash Flow Projection (work table)

You will note that, with moderate success – 50% play attendance, 50% at music events, 1 drink per person at \$2.00 margin, and 1/3 of available rentals – Theatre NXS will show a modest profit the first year, and be able to expand its paid personnel the second. The Cash Flow Statement shows the resources to absorb much lower assumptions. With the addition of the 10% 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 in professionalization.

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, and it also includes some tables of potential results.

For those readers who are accounting-challenged, the final pages, “Theatre NXS, Cash Flow Projection (work table)” presents the initial 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 and they do not account for public funds, 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 \$15,000

INCOME STATEMENT

Theatre NXS

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 2008 | 2009 | 2010 |
|----------------------------|----------------|---------------|---------------|---------------|---------------|----------------|----------------|----------------|---------------|---------------|---------------|---------------|----------------|----------------|-----------------|
| SALES | 15,933 | 15,933 | 15,933 | 15,933 | 15,933 | 7,800 | 7,800 | 7,800 | 15,933 | 15,933 | 15,933 | 15,933 | 166,800 | 183,480 | 201,828 |
| DIRECT COST OF SALES | 1,633 | 1,633 | 1,633 | 1,633 | 1,633 | 800 | 800 | 800 | 1,633 | 1,633 | 1,633 | 1,633 | 17,100 | 18,810 | 20,691 |
| GROSS MARGIN | 14,300 | 14,300 | 14,300 | 14,300 | 14,300 | 7,000 | 7,000 | 7,000 | 14,300 | 14,300 | 14,300 | 14,300 | 149,700 | 164,670 | 181,137 |
| EXPENSES: | | | | | | | | | | | | | | | |
| Advertising/Promo | 1,600 | 1,600 | 1,600 | 1,600 | 1,600 | 1,000 | 1,000 | 1,000 | 1,000 | 1,000 | 1,000 | 1,000 | 15,000 | 16,500 | 18,150 |
| Auto & Travel | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Contract Srvcs-Artists | 3,080 | 3,080 | 3,080 | 3,080 | 3,080 | 2,400 | 2,400 | 2,400 | 3,080 | 3,080 | 3,080 | 3,080 | 34,920 | 41,904 | 50,285 |
| Employee Benefits | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Insurance | 500 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 1,600 | 1,680 | 1,764 |
| 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 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 120 | 1,440 | 1,512 | 1,588 |
| Miscellaneous | 1,000 | 200 | 200 | 200 | 200 | 200 | 200 | 200 | 200 | 200 | 200 | 200 | 3,200 | 3,360 | 3,528 |
| Rent | 4,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 2,000 | 26,000 | 26,000 | 26,000 |
| Repairs & Maintenance | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 3,600 | 3,780 | 3,969 |
| Utilities/Telephone | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 500 | 6,000 | 6,000 | 6,000 |
| Production Costs | 500 | 500 | 500 | 500 | 500 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2,500 | 3,000 | 3,600 |
| Royalties | 900 | 900 | 900 | 900 | 900 | 0 | 0 | 0 | 900 | 900 | 900 | 900 | 8,100 | 8,100 | 8,100 |
| Payroll | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 2,600 | 31,200 | 46,800 | 70,200 |
| Payroll Tax | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 364 | 4,368 | 6,552 | 9,828 |
| Salaries (Owners) | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| OPERATING EXPENSES | 16,249 | 12,464 | 12,464 | 12,464 | 12,464 | 9,784 | 9,784 | 9,784 | 11,364 | 11,364 | 11,364 | 11,364 | 140,913 | 168,293 | 206,242 |
| EBITDA | (1,949) | 1,836 | 1,836 | 1,836 | 1,836 | (2,784) | (2,784) | (2,784) | 2,936 | 2,936 | 2,936 | 2,936 | 8,787 | (3,623) | (25,105) |
| Interest | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Depreciation | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 987 | 987 | 987 |
| Amortization | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| EARNINGS BEFORE TAX | (2,031) | 1,754 | 1,754 | 1,754 | 1,754 | (2,866) | (2,866) | (2,866) | 2,854 | 2,854 | 2,854 | 2,854 | 7,800 | (4,610) | (26,092) |

BALANCE SHEET *Theatre NXS*

| | 12/2007 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12/2008 | 12/2009 | 12/2010 |
|--------------------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Cash | 7,594 | 6,145 | 7,981 | 9,817 | 11,652 | 13,488 | 10,705 | 7,921 | 5,137 | 8,073 | 11,009 | 13,945 | 16,881 | 33,258 | 31,152 |
| Accounts Receivable | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Inventory | 500 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Equipment & Fixtures | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 | 6,906 |
| 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 | (82) | (164) | (247) | (329) | (411) | (493) | (576) | (658) | (740) | (822) | (904) | (987) | (1,973) | (2,960) |
| 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 | 15,000 | 12,969 | 14,722 | 16,476 | 18,230 | 19,983 | 17,117 | 14,252 | 11,386 | 14,239 | 17,093 | 19,947 | 22,800 | 38,191 | 35,099 |
| 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 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 15,000 | 35,000 | 58,000 |
| Retained Earnings | 0 | (2,031) | (278) | 1,476 | 3,230 | 4,983 | 2,117 | (748) | (3,614) | (761) | 2,093 | 4,947 | 7,800 | 3,191 | (22,901) |
| EQUITY | 15,000 | 12,969 | 14,722 | 16,476 | 18,230 | 19,983 | 17,117 | 14,252 | 11,386 | 14,239 | 17,093 | 19,947 | 22,800 | 38,191 | 35,099 |
| TOTAL LIAB & EQUITY | 15,000 | 12,969 | 14,722 | 16,476 | 18,230 | 19,983 | 17,117 | 14,252 | 11,386 | 14,239 | 17,093 | 19,947 | 22,800 | 38,191 | 35,099 |

CASH FLOW STATEMENT *Theatre NXS*

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 2008 | 2009 | 2010 |
|------------------------------|----------------|--------------|--------------|--------------|--------------|----------------|----------------|----------------|--------------|--------------|--------------|--------------|--------------|----------------|-----------------|
| BEGINNING CASH | 7,594 | 6,145 | 7,981 | 9,817 | 11,652 | 13,488 | 10,705 | 7,921 | 5,137 | 8,073 | 11,009 | 13,945 | 7,594 | 16,881 | 33,258 |
| OPERATIONS: | | | | | | | | | | | | | | | |
| EARNINGS BEFORE TAX | (2,031) | 1,754 | 1,754 | 1,754 | 1,754 | (2,866) | (2,866) | (2,866) | 2,854 | 2,854 | 2,854 | 2,854 | 7,800 | (4,610) | (26,092) |
| <i>Plus:</i> | | | | | | | | | | | | | | | |
| Depreciation & Amortization | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 82 | 987 | 987 | 987 |
| Dec(Inc) Accounts Receivable | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Dec(Inc) Inventory | 500 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 500 | 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 | (1,449) | 1,836 | 1,836 | 1,836 | 1,836 | (2,784) | (2,784) | (2,784) | 2,936 | 2,936 | 2,936 | 2,936 | 9,287 | (3,623) | (25,105) |
| 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 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20,000 | 23,000 |
| C/F FROM FINANCING | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 20,000 | 23,000 |
| TOTAL CASH FLOW | (1,449) | 1,836 | 1,836 | 1,836 | 1,836 | (2,784) | (2,784) | (2,784) | 2,936 | 2,936 | 2,936 | 2,936 | 9,287 | 16,377 | (2,105) |
| ENDING CASH | 6,145 | 7,981 | 9,817 | 11,652 | 13,488 | 10,705 | 7,921 | 5,137 | 8,073 | 11,009 | 13,945 | 16,881 | 16,881 | 33,258 | 31,152 |

THEATRE NXS

SALES ASSUMPTIONS

"Sales 2008" (Cell O6) on Income Statement is from "Total Sales" highlighted below.

Highlighted columns are used in the projection.

Numbers in Week column are highlighted in yellow below.

Income

| | | | | | | | | | |
|--------------------------------------|----------------|-----------------|------------------|---|------------------|------|-----------------|-------|--|
| Theatre Admissions | | | | | | | | | |
| 3 perf/wk @ 50% @ \$14 | 2100.00 | 8400 | 75600 | 9 | | | | | |
| Music Admissions | | | | | | | | | |
| 1 perf/wk @ 50% @ \$10 | 500 | 2000 | 18000 | 9 | | | | | |
| 1 late show @ 30% @ 5 | 150 | 600 | 5400 | 9 | | | | | |
| Bar | | | | | | | | | |
| 4 perf/wk; \$4.00/drink, 1 per; 50% | 800 | 3200 | 28800 | 9 | \$2/drink mar | week | month year-9mos | | |
| | | | | | 9 Bar Net est | 400 | 1600 | 14400 | |
| Party Rentals | | | | | | | | | |
| 1/wk @ \$250 | 250 | 1000 | 9000 | 9 | | | | | |
| Studio Rentals | | | | | | | | | |
| 10/wk @ \$5 | 50 | 200 | 1800 | 9 | | | | | |
| Classes | | | | | | | | | |
| 2/ 8wks @ 6 (50%) @ \$100 ea | 150 | 600 | 4800 | 8 | | | | | |
| Total Sales Reg Months | 4000.00 | 16000.00 | 143400.00 | | | | | | |
| Party Rentals Dark Months | | | | | | | | | |
| 2/wk @ \$250 | 500 | 2000 | 6000 | 3 | \$2/drink margin | | | | |
| Music Dark months | | | | | | | | | |
| 2/wk @ 50% | 1000 | 4000 | 12000 | 3 | Dark months | week | month year-3mos | | |
| | | | | | 3 Bar Net est | 200 | 800 | 2400 | |
| Bar - Music Dark months | | | | | | | | | |
| 2 perf/wk; \$4.00/drink, 1 per; 50% | 400 | 1600 | 4800 | 3 | Annual Bar Net | | | 16800 | |
| Studio Rentals Dark Months | | | | | | | | | |
| 10/wk @ \$5 | 50 | 200 | 600 | 3 | Annual Bar Gross | | | 33600 | |
| Total Sales Dark Months | 1950.00 | 7800.00 | 23400.00 | | | | | | |
| Total Annual Sales | | | 166800.00 | | | | | | |
| Public Funds @ 10% | | | 16,680 | | | | | | |
| Total Annual Projected Income | | | 183480.00 | | | | | | |

10% Estimate. See "Paid-in Capital"

THEATRE NXS
INCOME POTENTIAL CALCULATIONS

| Income Potential Per Night | | Price | | | | | |
|----------------------------|---------|---------|---------|---------|---------|---------|---------|
| Seats | Percent | 25 | 20 | 18 | 16 | 14 | 12 |
| 100 | 100% | 2500.00 | 2000.00 | 1800.00 | 1600.00 | 1400.00 | 1200.00 |
| 100 | 90% | 2250.00 | 1800.00 | 1620.00 | 1440.00 | 1260.00 | 1080.00 |
| 100 | 80% | 2000.00 | 1600.00 | 1440.00 | 1280.00 | 1120.00 | 960.00 |
| 100 | 70% | 1750.00 | 1400.00 | 1260.00 | 1120.00 | 980.00 | 840.00 |
| 100 | 60% | 1500.00 | 1200.00 | 1080.00 | 960.00 | 840.00 | 720.00 |
| 100 | 50% | 1250.00 | 1000.00 | 900.00 | 800.00 | 700.00 | 600.00 |
| 100 | 40% | 1000.00 | 800.00 | 720.00 | 640.00 | 560.00 | 480.00 |
| 100 | 30% | 750.00 | 600.00 | 540.00 | 480.00 | 420.00 | 360.00 |
| 100 | 20% | 500.00 | 400.00 | 360.00 | 320.00 | 280.00 | 240.00 |
| 100 | 10% | 250.00 | 200.00 | 180.00 | 160.00 | 140.00 | 120.00 |

| Income Potential Per Week | | Performances per week | | | | | |
|---------------------------|-------|-----------------------|---------|------|------|---------|------|
| Price | Seats | Percent | Nightly | 2 | 3 | 4 | 5 |
| 18 | 100 | 100% | 1800 | 3600 | 5400 | 7200 | 9000 |
| | | 90% | 1620 | 3240 | 4860 | 6480 | 8100 |
| | | 80% | 1440 | 2880 | 4320 | 5760 | 7200 |
| | | 70% | 1260 | 2520 | 3780 | 5040 | 6300 |
| | | 60% | 1080 | 2160 | 3240 | 4320 | 5400 |
| | | 50% | 900 | 1800 | 2700 | 3600 | 4500 |
| | | 40% | 720 | 1440 | 2160 | 2880 | 3600 |
| | | 30% | 540 | 1080 | 1620 | 2160 | 2700 |
| | | 20% | 360 | 720 | 1080 | 1440 | 1800 |
| | | 10% | 180 | 360 | 540 | 720 | 900 |
| 14 | | 100% | 1400 | 2800 | 4200 | 5600.00 | 7000 |
| | | 90% | 1260 | 2520 | 3780 | 5040.00 | 6300 |
| | | 80% | 1120 | 2240 | 3360 | 4480.00 | 5600 |
| | | 70% | 980 | 1960 | 2940 | 3920.00 | 4900 |
| | 60 | 60% | 840 | 1680 | 2520 | 3360.00 | 4200 |
| | 50 | 50% | 700 | 1400 | 2100 | 2800.00 | 3500 |
| | | 40% | 560 | 1120 | 1680 | 2240.00 | 2800 |
| | | 30% | 420 | 840 | 1260 | 1680.00 | 2100 |
| | | 20% | 280 | 560 | 840 | 1120.00 | 1400 |
| | | 10% | 140 | 280 | 420 | 560.00 | 700 |

| Music | | Fri Night | | 1 Late show | |
|-----------------|------|-----------|--|-------------|--|
| 10 admit Friday | 100% | 1000 | | 500 | |
| 5 admit late | 90% | 900 | | 450 | |
| 100 capacity | 80% | 800 | | 400 | |
| | 70% | 700 | | 350 | |
| | 60% | 600 | | 300 | |
| | 50% | 500 | | 250 | |
| | 40% | 400 | | 200 | |
| | 30% | 300 | | 150 | |
| | 20% | 200 | | 100 | |
| | 10% | 100 | | 50 | |

Theatre NXS
Sales Assumptions (Work Sheet)

| Bar Net Margin/Drink \$2 Also Bar cost @ \$4/drink | Receipts Per Night | | | | | Receipts Per Week At Number of Performances | | | | | Receipts Per Week At Number of Performances | | | | | |
|---|--------------------|-------------------------------|-----|-----|-----|---|-----|-----|------|------|---|-----|-----|-----|-----|------|
| | Percent | Number of Drinks per Customer | | | | 4 | | | | | 2 | | | | | |
| | | 0.5 | 1 | 1.5 | 2 | 2.5 | 0.5 | 1 | 1.5 | 2 | 2.5 | 0.5 | 1 | 1.5 | 2 | 2.5 |
| 2 | 100% | 100 | 200 | 300 | 400 | 500 | 400 | 800 | 1200 | 1600 | 2000 | 200 | 400 | 600 | 800 | 1000 |
| | 90% | 90 | 180 | 270 | 360 | 450 | 360 | 720 | 1080 | 1440 | 1800 | 180 | 360 | 540 | 720 | 900 |
| | 80% | 80 | 160 | 240 | 320 | 400 | 320 | 640 | 960 | 1280 | 1600 | 160 | 320 | 480 | 640 | 800 |
| | 70% | 70 | 140 | 210 | 280 | 350 | 280 | 560 | 840 | 1120 | 1400 | 140 | 280 | 420 | 560 | 700 |
| | 60% | 60 | 120 | 180 | 240 | 300 | 240 | 480 | 720 | 960 | 1200 | 120 | 240 | 360 | 480 | 600 |
| | 50% | 50 | 100 | 150 | 200 | 250 | 200 | 400 | 600 | 800 | 1000 | 100 | 200 | 300 | 400 | 500 |
| | 40% | 40 | 80 | 120 | 160 | 200 | 160 | 320 | 480 | 640 | 800 | 80 | 160 | 240 | 320 | 400 |
| | 30% | 30 | 60 | 90 | 120 | 150 | 120 | 240 | 360 | 480 | 600 | 60 | 120 | 180 | 240 | 300 |
| | 20% | 20 | 40 | 60 | 80 | 100 | 80 | 160 | 240 | 320 | 400 | 40 | 80 | 120 | 160 | 200 |
| | 10% | 10 | 20 | 30 | 40 | 50 | 40 | 80 | 120 | 160 | 200 | 20 | 40 | 60 | 80 | 100 |

| Bar Gross Drinks \$4 | Receipts Per Night | | | | | Receipts Per Week At Number of Performances | | | | | Receipts Per Week At Number of Performances | | | | | |
|-------------------------|--------------------|-------------------------------|-----|-----|-----|---|-----|------|------|------|---|-----|-----|------|------|------|
| | Percent | Number of Drinks per Customer | | | | 4 | | | | | 2 | | | | | |
| | | 0.5 | 1 | 1.5 | 2 | 2.5 | 0.5 | 1 | 1.5 | 2 | 2.5 | 0.5 | 1 | 1.5 | 2 | 2.5 |
| 4 | 100% | 200 | 400 | 600 | 800 | 1000 | 800 | 1600 | 2400 | 3200 | 4000 | 400 | 800 | 1200 | 1600 | 2000 |
| | 90% | 180 | 360 | 540 | 720 | 900 | 720 | 1440 | 2160 | 2880 | 3600 | 360 | 720 | 1080 | 1440 | 1800 |
| | 80% | 160 | 320 | 480 | 640 | 800 | 640 | 1280 | 1920 | 2560 | 3200 | 320 | 640 | 960 | 1280 | 1600 |
| | 70% | 140 | 280 | 420 | 560 | 700 | 560 | 1120 | 1680 | 2240 | 2800 | 280 | 560 | 840 | 1120 | 1400 |
| | 60% | 120 | 240 | 360 | 480 | 600 | 480 | 960 | 1440 | 1920 | 2400 | 240 | 480 | 720 | 960 | 1200 |
| | 50% | 100 | 200 | 300 | 400 | 500 | 400 | 800 | 1200 | 1600 | 2000 | 200 | 400 | 600 | 800 | 1000 |
| | 40% | 80 | 160 | 240 | 320 | 400 | 320 | 640 | 960 | 1280 | 1600 | 160 | 320 | 480 | 640 | 800 |
| | 30% | 60 | 120 | 180 | 240 | 300 | 240 | 480 | 720 | 960 | 1200 | 120 | 240 | 360 | 480 | 600 |
| | 20% | 40 | 80 | 120 | 160 | 200 | 160 | 320 | 480 | 640 | 800 | 80 | 160 | 240 | 320 | 400 |
| | 10% | 20 | 40 | 60 | 80 | 100 | 80 | 160 | 240 | 320 | 400 | 40 | 80 | 120 | 160 | 200 |

| Classes | Price | 100 | Average | Theatre | | | | Per Year | | | | | | |
|--------------|-------|-----|--------------|------------|----------|-----------|-----------|----------|---------|--------------------|----------|-----------|----|---|
| | | | | Instructor | 20 | Gross per | Gross | Net | Theatre | Months of Sessions | | | | |
| | | | | | | | | | | per Week | per Week | per Month | 10 | 9 |
| Net | 80 | 80 | Participants | Class | per Week | per Week | per Month | 2400 | 2160 | 1920 | 1680 | 1440 | | |
| Classes | 2 | 6 | 600 | 150 | 60 | 240 | 4000 | 3600 | 3200 | 2800 | 2400 | | | |
| terms/wks | 8 | 10 | 1000 | 250 | 100 | 400 | 4800 | 4320 | 3840 | 3360 | 2880 | | | |
| terms/months | 2 | 12 | 1200 | 300 | 120 | 480 | | | | | | | | |
| Cost | | 6 | 120.00 | 30.00 | 120.00 | | | | | | | | | |
| | | 10 | 200.00 | 50.00 | 200.00 | | | | | | | | | |
| | | 12 | 240.00 | 60.00 | 240.00 | | | | | | | | | |

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

| Party Rentals | |
|----------------|-----|
| Rate/night | 250 |
| Nights avail | 2 |
| Nights assumed | 1 |
| Total/week | 250 |

Theatre NXS Cash Flow Projection (work table)

THEATRE NXS

Cash Flow Projection: Middle of the Road/50% success

FIRST YEAR

Assuming The Locker in the Mule Barn, 100 seats, with limited lobby bar

beer and wine only/not accounting for soft drinks & snacks

\$200 per night divided among all artists

This scenario assumes 50% average attendance at play performances & music events; 30% additional attendees at the late shows;

One drink per customer at \$4 drink; one rental per week, 2 during dark months; 5 hours of rented studio time;

6 enrollees in two classes, 2 8wk sessions @ \$100/class

| Expenses / Every Month | Weekly | Monthly | Annually | 3 Months Dark Months of Expense | |
|--|----------------|-----------------|------------------|------------------------------------|---|
| Rent | 500.00 | 2000.00 | 24000.00 | 12 | |
| Utilities/Telephone | 125.00 | 500.00 | 6000.00 | 12 | |
| Salaries | | | | | |
| Manager | 0.00 | 0.00 | 0.00 | 12 | |
| Artistic Director | 350.00 | 1400.00 | 16800.00 | 12 | |
| P/T Bartender | 300.00 | 1200.00 | 14400.00 | 12 | |
| Payroll taxes | 91.00 | 364.00 | 4368.00 | 12 | 14% Payroll tax rate |
| Maintenance | 75.00 | 300.00 | 3600.00 | 12 | |
| Insurance | | 100.00 | 1600.00 | 0 | 1600 annual insurance |
| Promotion | 500.00 | 2000.00 | 24000.00 | 12 | 25% % down |
| Licenses/Fees | | | 585.00 | 1 | 400 \$ down |
| Accounting/legal - PRO BONO | 50.00 | 200.00 | 2400.00 | 12 | 100 monthly payment |
| Office Expense/Postage/internet | 30.00 | 120.00 | 1440.00 | 12 | |
| Miscellaneous | 50.00 | 200.00 | 2400.00 | 12 | |
| Subtotal: Expenses 12 Months | 2071.00 | 8384.00 | 101593.00 | | |
| Expenses / 9 Months (Productions) | | | | | |
| Contract labor | | | | | Bar total: 16800.00 |
| Artists (\$200/night/4 nights) | 800.00 | 3200.00 | 28800.00 | 9 | As % of total 0.10 |
| Instructor for classes | 30.00 | 120.00 | 960.00 | 8 | 10.25184 |
| Bar | 400.00 | 1600.00 | 14400.00 | 9 | |
| Production Costs | 75.00 | 300.00 | 2700.00 | 9 | |
| Royalties (Assume 75/Performance) | | | | | |
| 3 Performances per week | 225.00 | 900.00 | 8100.00 | 9 | 3 shows/wk @ \$75 per show week month |
| Subtotal: Additional Expenses 9 months | 1530.00 | 6120.00 | 55080.00 | 9 | |
| Subtotal: Week/Month Total 9 months | | | | | 3601.00 14504.00 Actual cost wk-wk & mnth-mnth 9 r |
| Expenses / 3 Months (Music Dark months) | | | | | |
| Contract labor | | | | | |
| Musicians Drk Mnths (\$300/night/2 nights) | 600.00 | 2400.00 | 7200.00 | 3 | 16800.00 |
| Bar | 200.00 | 800.00 | 2400.00 | 3 | 157713.00 |
| Subtotal: Additional Expenses 3 months | 800.00 | 2400.00 | 7200.00 | 3 | |
| Subtotal: Week/Month Total 9 months | | | | | 2871.00 10784.00 Actual cost wk-wk & mnth-mnth 3 r |
| TOTAL ANNUAL EXPENSES | | | 163873.00 | | |
| Income | | | | | |
| Theatre Admissions | | | | | |
| 3 perf/wk @ 50% @ \$14 | 2100.00 | 8400 | 75600 | 9 | |
| Music Admissions | | | | | |
| 1 perf/wk @ 50% @ \$10 | 500 | 2000 | 18000 | 9 | |
| 1 late show @ 30% @ 5 | 150 | 600 | 5400 | 9 | |
| Bar | | | | | \$2/drink margin week month year-9mos |
| 4 perf/wk; \$4.00/drink, 1 per; 50% | 800 | 3200 | 28800 | 9 | Bar Net est 400 1600 14400 |
| Party Rentals | | | | | |
| 1/wk @ \$250 | 250 | 1000 | 9000 | 9 | |
| Studio Rentals | | | | | |
| 10/wk @ \$5 | 50 | 200 | 1800 | 9 | |
| Classes | | | | | |
| 2/ 8wks @ 10 attendees \$80 | 150 | 600 | 4800 | 8 | |
| Total Sales Reg Months | 4000.00 | 16000.00 | 143400.00 | | |
| Party Rentals Dark Months | | | | | |
| 2/wk @ \$250 | 500 | 2000 | 6000 | 3 | \$2/drink margin Dark months week month year-3mos |
| Music Dark months | | | | | |
| 2/wk @ 50% | 1000 | 4000 | 12000 | 3 | Bar Net est 200 800 2400 |

Theatre NXS Cash Flow Projection (work table)

| | | | |
|--|---------|---------|-----------------|
| Bar - Music Dark months 2 perf/wk; \$4.00/drink, 1 per; 50% | 400 | 1600 | 4800 |
| Studio Rentals Dark Months 10/wk @ \$5 | 50 | 200 | 600 |
| Total Sales Dark Months | 1950.00 | 7800.00 | 23400.00 |
| Total Annual Sales | | | 166800.00 |
| Net Annual Income | | | 2927.00 |
| Public funds @ 10% | | | 16680.00 |
| Total Net Annual Income | | | 19607.00 |

| | | | | |
|------------------|-----------|--------|------------|-----------|
| 3 Annual Bar Net | | | | 16800 |
| Annual Bar Gross | | | | 33600 |
| 3 | | | | |
| | | | % of total | % monthly |
| Total sales | 166800.00 | | | |
| Sales 9 mos | 143400.00 | 85.97% | | 9.55% |
| Sales 3 mos | 23400.00 | 14.03% | | 4.68% |
| | | | | 1 |