

Attention: Mona Robinson 09/03/2013

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#### Final Grant Report

##### City of McKinney Arts Commission

When your Arts-Commission-funded project is complete, please submit this form and the following two items within thirty days after the event or season, depending on the type of event. These items must be submitted electronically.

- 1) A detailed Final Project Report covering all receipts and expenditures for the funded project.
- 2) A narrative report of the project.

Please review carefully before submitting. Final Grant Reports may only be submitted once.

<b>Grantee Name*</b>	<b>Grant Amount*</b>
North Texas Chapter of the ATOS	\$17,000.00

**Email \***  
bkbrown34@verizon.net

#### Event(s)

Name of Event*	Date & Time of Event*	Location of Event *	More Events?
Silents on the Square	10/27/12 7:30	MPAC	* Yes No
Name of Event	Date & Time of Event	Location of Event	More Events?
Silents on the Square	02/16/13 7:30	MPAC	* Yes No
Name of Event	Date & Time of Event	Location of Event	More Events?
On Their Toes	04/20/13 7:30	MPAC	* Yes No
Name of Event	Date & Time of Event	Location of Event	More Events?
Summer Sizzle	08/03/13 7:30	MPAC	* Yes No

**Total Revenue**  
Include grant award funds.

**Budget\***                      **Actual\***

34,000 43,547

**Total Expenses**

<b>Budget*</b>	<b>Actual*</b>
34,000	43,726

<b>Total Number in Attendance*</b>	<b>Number of Performances*</b>
397	4

<b>Total Number of Tickets Sold*</b>	<b>Number of Tickets Comped*</b>
313	273

**Promotion**

Did you include in all promotion, publicity and advertising the following line: "This project is funded in part by the City of McKinney through the City of McKinney Arts Commission."

<b>Choose One*</b>	<b>If no, why not?</b>
<input checked="" type="radio"/> Yes	
<input type="radio"/> No	

**Logo**

Did you use the City of McKinney logo on printed material?

<b>Choose One*</b>	<b>If no, why not?</b>
<input checked="" type="radio"/> Yes	
<input type="radio"/> No	

**Goals**

How successful was your event in accomplishing the Arts Commission goal, "To create a vibrant and viable arts community in which diverse, high quality arts opportunities are available to McKinney residents and visitors?"

**Choose One\***

- Very Successful
- Somewhat Successful
- Not Successful

**Comments**

**Attach Financial Report\***

Browse... No file selected.

**Attach Narrative Summary\***

Browse... No file selected.

Receive email copy

**Email address**

bkbrown34@verizon.net

\* indicates a required field

## NTC-ATOS 2012-2013

The 2012-13 concert season literally contained something for everyone from standard silent films to onstage live silent stage productions, classical ballet, and even a British comedy troupe! The chapter's Mighty Wurlitzer served as a centerpiece for all the activity which included a variety of world class artists, and various arts groups from all over the Collin County, and North Texas area.

Keeping with tradition, the activities started with our Halloween presentation of the comedy-horror classic *The Cat and the Canary*. This 1927 adaptation of a then popular John Willard stage play is thought to be the original film of the "old haunted mansion" genre which became so popular in the 1950's and early 60's. This particular movie actually became so popular it was remade five times. The most famous version hit the screen in 1939, starring Bob Hope and Paulette Goddard. The plot revolves around a woman who receives a large inheritance, but of course she must spend the night in an old dark house to receive the money. Bringing the film to life musically was organist Clark Wilson, who literally wrote the book on the scoring of silent films. This particular film presents a challenge since it reflects aspects of comedy and horror, and the music must reflect the changes while building the mood instead of destroying it. Wilson handled his score masterfully, creating suspense at the proper times, but also allowing a few chuckles when the on screen action warranted it.

Clark Wilson was the logical artist to present this film. He has performed to rave reviews in the United States, Europe, and Australia. Just two years ago when the silent film *The Artist* received the Academy Award for best picture, Clark was called upon to travel to Hollywood to perform his original score for the very first best picture award winner, the 1927 classic *Wings*. The two night gala event drew everyone on Hollywood's A-list, and impressed the Academy of Motion Picture Arts and Sciences to the point of issuing a statement proclaiming the theater pipe organ as the proper instrument for presenting silent films.

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As routine maintenance and software upgrades were applied to the Wurlitzer during the month of November, the traveling organ was called into service for a series of presentations at the Allen Public Library. Organist Benjamin Kolodziej provided the music for a series of seven Buster Keaton comedy classics which were spread out for four consecutive Tuesdays. Each event was well attended and well received by their respective audiences. Kolodziej is a chapter member and instructor on the organ staff at SMU. He is the designated performer for the school's Perkins Chapel and is well versed in both liturgical and theatrical organ music.

Once again the Christmas season was special at the McKinney Performing Arts Center as several chapter artists donated their time and talents to provide holiday music for the throngs of shoppers on the square. On more than one occasion, upwards of fifty people passed through the auditorium and took a few minutes to unwind and listen to seasonal favorites performed on the Mighty Wurlitzer. This unofficial program has become increasingly popular in the past three years with nothing but positive comments from the many shoppers who came for a few minutes of rest, and found themselves invigorated to continue their holiday spending.

The chapter continued its relationship with the McKinney Repertory Theater during the holiday season, with organist Bob Whiteman providing the music for two short melodramas performed by the theater group's Young Actors Guild. For the third year in a row, Bob also provided the soundtrack for the annual production of the Charles Dickens classic *A Christmas Carol*.

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Did you know that cuckoo clock sounding theme song which opened almost every Laurel and Hardy movie was actually a tune they heard someone whistle as they were eating in a restaurant? That bit of trivia and other little known information about the comedy greats was the subject of the chapter's February program which took a completely unique approach to presenting four of the pair's early short films. The program expertly mixed live, on stage action with the silent movies themselves. Utilizing a basic *Tonight Show* type of format, an interviewer sat across the desk from lookalike actors Matt Gunther and Michael McNiel who had the comedic duo's looks, speech patterns, and mannerisms down pat. The pair would explain how a given movie came about, and how they ended up starring in it. The explanation was followed by an actual showing of the movie being discussed. The program included four of the team's early comedy shorts. In *Two Tars* Stan and Ollie are two sailors on shore leave who pick up a couple of girls and head out to the country for an afternoon picnic. The only problem is that everyone else in town has the same idea, and the ensuing traffic jam and mass destruction provide a riotous look at physical comedy in dealing with a problem that is all too common today.

In the 1929 classic, *Liberty*, the boys are prison escapees who need to doff their convict stripes as soon as possible. They find some civilian clothes at a construction site, but through a mix-up they end up twenty stories in the air wearing the wrong pants. While trying to exchange trousers the boys nearly fall to their deaths a dozen times as they perform a somewhat comic ballet on the steel girders two hundred feet above the busy city below.

*Wrong Again*, is perhaps the best known silent of the duos early years. This 1929 two reeler features the boys as stable hands who overhear a conversation concerning the theft of the famous Gainesboro painting *Blue Boy* from a local collector. A five thousand dollar reward is being offered for the return of the masterpiece. Their only problem is they think the "Blue Boy" in

question is a horse from their place of employment. In an effort to make things right, they bring the animal to the art collector who is upstairs, and can't see what he is getting. He instructs them to put Blue Boy on the grand piano in the parlor. What follows is a comical sequence which is masterful even by today's standards as the boys finally do get the horse on top of the piano, destroying the instrument, and everything else in the process.

The program concluded with another 1929 classic, *That's My Wife*, which actually contained one of the more complex plot lines of the day. Ollie's wife is growing increasingly angry with their deadbeat houseguest Stan, who is eating them out of house and home and leaving messes everywhere. She finally has enough and storms out, and that creates a problem. Ollie's rich uncle who plans to leave them a good inheritance shows up, and wants to meet the wife. Frantically, Ollie comes up with a plan "B". Stan dons a dress and wig to play the part, and when the trio goes out to a nightclub to celebrate, the plan comes unglued, both literally and figuratively. A drunk falls in love with Stan, a waiter tries to steal a valuable jewel, and the rich uncle storms out, cutting his nephew out of the will. In the end, the boys have nothing but their friendship, and they realize that's the most important thing of all.

The musical portion of the program was handled masterfully by organist Jim Pitts who gave the audience a true 1920's theatrical experience with appropriate pre-show, intermission, and exit music. His original scoring of the four movies was spot on, making wonderful use of period music and themes to compliment the action on screen. On more than one occasion, he had to increase the organ's volume so the music could be heard above the laughter. It was obvious the comedy of Laurel and Hardy is timeless, and every bit as popular as it was almost a century ago.

February was also a busy time for the traveling organ once again as Bob Whiteman stepped up to the plate for two baseball related performances at the Allen Public library. The first presentation by former Ranger General Manager Bobby Brown recalled his decades in the game and how it changed over the years. The second program traced the history of the African American's involvement in baseball, focusing on the beginnings and stars of the old Negro Leagues. The program was presented by 90 year old former Negro Leaguer Bob May, author of the sports bestseller *The Best Season, The First 90 Days*. Both programs involved rare film clips and slides, accented by Mr. Whiteman's performance of old stadium style music. Bob was a natural for this role. In the 1980's he was in fact the stadium organist for the Cleveland Indians!

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Our Spring program basically stayed with the silent movie theme, but with a rather unique and somewhat classical artistic approach. In this program the various live comedy and dramatic scenes were not only acted live on stage, but were danced by the McKinney based Youth Ballet of Texas. The flowing movements of the dancers were articulated by young organist Nathan

Avakian who brought a 21<sup>st</sup> century approach to the nearly century old Wurlitzer. Utilizing not only the organ, but pre-recorded electronic interludes from his I-Pod, no less, Avakian went through a montage of currently popular music which was easily identifiable to the mostly younger audience. There was literally dancing in the aisles!

Given his performance, his expertise was certainly not surprising. Just a year out of high school, Avakian himself is an accomplished dancer and musical theater performer. His ability to combine traditional theatrical music with modern techno sounds earned him the 2009 Young Artist of the Year honors from the American Theater Organ Society. He possesses an understanding of the theater organ, and music in general far beyond his years. He is accomplished in a variety styles, from just about any musical era, and routinely performs with Portland, Oregon area ballet and jazz dance organizations.

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The season finale was once again our best attended event of the year, and Summer Sizzle III indeed sizzled with solo vocalists, two organists, and a British theater troupe performing a live one act play with the Mighty Wurlitzer providing the silent movie soundtrack. For this show, the chapter teamed up with the Plano based Theatre Britain Players for an evening of music and on stage madness. Summer Sizzle regular Jamie Rawson acted as on stage narrator and emcee to take the audience through solo vocals by troupe members Scott Scripps, Caitlin Mills-Duree and Marla Jo Kelley. Chapter organist Bob Whiteman stepped over to the piano to accompany the singers. Whiteman also provided the silent movie soundtrack for the on stage production of *The Master and the Maid*, a play that had the audience howling, especially since part of the production calls for a “rewind”, forcing the cast to do the entire play backwards at doubletime.

The highlight of the evening was the performance of guest organist Mark Herman, whose artistry at the Wurlitzer was breathtaking. Herman’s repertoire of show tunes mixed with popular standards had the audience spellbound each time he sat down at the console. His encore selection of a wonderfully arranged New Orleans version of *When the Saints come Marching in* had the audience on its feet. It wasn’t surprising, really. Herman recently completed a tour of Australia and New Zealand where he set records for his CD sales. That’s part of the reason he was named the American Theatre Organ Society’s Organist of the year for 2012. He is the youngest person to even receive that honor.

The summer again closed out with what has become another tradition, with organist Bob Whiteman providing the music for the McKinney’s Repertory Theater’s Summer melodrama *The Curse of the Aching Heart*. A typical melodrama, *The Curse* has all the standard elements. The sweet heroine gets in trouble with the villain, but falls in love with the hero who foils the

villain's dastardly plans and saves the day. Of course there are the usual cheers, boos hissing and popcorn throwing, all accompanied by Bob's expert, and slightly corny musical score.

With an emphasis on new and more challenging productions, and our commitment to involving other arts groups in the Collin County area, we have to consider our just concluded season a success. With more software upgrades, and additional special effects being added, we are greatly looking forward to the upcoming year!

North Texas Chapter of the American Theatre Organ Society  
**Profit & Loss**  
 October 2012 through August 2013

	Oct '12 - Aug 13
Ordinary Income/Expense	
Income	
400 Earned Income	
Corp/Business Grants/Awards	17,573.34
Donated Goods or Services	7,108.84
Gifts In-Kind	15,934.17
Individual Contribution	339.75
Total 400 Earned Income	40,956.10
402 Earned Revenue	
Membership Dues 2013	855.00
402 Earned Revenue - Other	64.50
Total 402 Earned Revenue	919.50
404 Interest	1.18
408 Program Events	
Concessions	73.70
Ticketing	1,484.00
408 Program Events - Other	112.65
Total 408 Program Events	1,670.35
<b>Total Income</b>	<b>43,547.13</b>
Gross Profit	43,547.13
Expense	
500 Bank Charges	22.95
503 Contributed Expense	
Donated Goods or Services	7,108.84
Gifts In-Kind	15,934.17
Total 503 Contributed Expense	23,043.01
506 Licenses and Fees	5.00
508 Misc Expenses	
Insurance/Theatre Organ	2,811.00
Other	54.11
Total 508 Misc Expenses	2,865.11
510 Non-personnel expenses	
Internet Web Hosting	59.70
Legal/Accounting services	1,500.00
Postage, shipping, delivery	517.28
Repair and Maintenance	2,335.46
Supplies	52.25
Total 510 Non-personnel expenses	4,464.69



2:38 PM

09/01/13

Cash Basis

# North Texas Chapter of the American Theatre Organ Society

## Profit & Loss

October 2012 through August 2013

	Oct '12 - Aug 13
512 Program Events - Expense	
Advertising/Marketing	2,186.81
Artist Fees	4,670.00
Artist Honorarium	100.00
Artist Travel	1,080.28
Emcee/Lights/Sound/Stage	3,550.00
Other	225.30
Piano Moving/Tuning	400.00
Rental	1,328.95
Total 512 Program Events - Expense	13,541.34
Reconciliation Discrepancies	-216.00
Total Expense	43,726.10
Net Ordinary Income	-178.97
Net Income	<b>-178.97</b>