

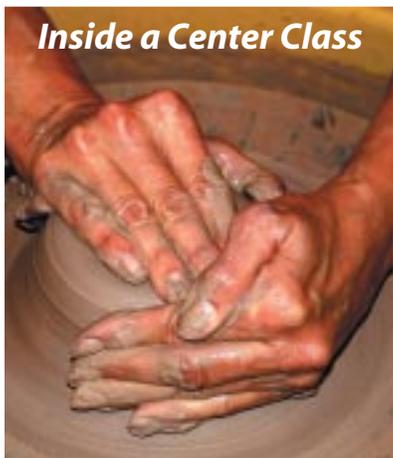


LET THE MAGIC BEGIN. CENTERPIECES

The Carrollwood Cultural Center

Volume 1 Number 2

Serving all of Hillsborough County



Inside a Center Class

Pottery Head

When I signed up for Gilda Butler's *Beginning Throwing*, I had no idea what pottery class would be like. But I had a picture in my head.

*It was the famous scene from **Ghost**. Demi Moore is sitting behind the wheel, moving her hands over a pot. Patrick Swayze, shirtless, sits behind her. He folds his fingers through hers. The clay spreads from her to him. "Unchained Melody" throbs in the background.*

*Easy. Sensuous. With this kind of image, who wouldn't want to take pottery? Everybody I know wants to take pottery. My neighbor. My friends. The guy next to me at the dinner party. I seem to be the only one with the **Ghost** scene on instant replay. Most people tell you they want to do it because pottery is creative.*

"And besides," said the guy at the dinner party, "you don't need talent."

The First Class

Gilda Butler, who looks like the girl everybody liked in high school, has been a potter for 40 years.

The first thing she tells us is to be patient. "Michelangelo didn't create the Sistine Chapel when he started," she says. "You have to learn to control the clay, and it doesn't happen overnight."

"It can take five years to become a master potter," she adds.

I ask Gilda if we need talent. "Talent helps in the long run," she says. "But you can make pieces to enjoy right away."

She puts us to work with 2-1/2 pound clay blocks.

First we throw the block down on our wheel several times. (That's why they call it throwing.) It reminds me of being slammed around the playground as a kid. "Can I use force?" I ask Gilda. "You may," she says.

Then we put the ball in the center of the wheel, start the wheel turning, and form the clay into a circle with our hands. This is surprisingly difficult. I'm using muscles I didn't know I had. The clay wants to go flat. Gilda moves it back with a touch. She's a clay whisperer.



Now we have to "embrace the clay." We push it up into a tower, then back down. I form a plateau with a large nipple. (The nipple is an air bubble; Gilda destroys it.) I glance stealthily at other students. One has formed what looks like a termite mound. Another has created the Devil's Tower, like Richard Dreyfuss in *Close Encounters of the Third Kind*. Another is building the Leaning Tower of Pisa.

Last, we hollow out the clay. This sounds relatively easy: point your index finger down and move the clay toward the sides, like Moses parting the Red Sea.

It works! We all have our first pot.

Learning from Mistakes

This is what we do for four weeks. By the third week, the

Article continues on back page.



Summer Art Camps

The Center's summer Fine Arts Camps, held June 16 through 27, hosted more than 60 children between ages 5 and 12.

The camps featured an unusual organization. Each child was assigned to one of four groups: Mozart, Beethoven, Picasso, and Monet. Every day each group had different schedules of classes, which changed every hour.

The children started each day with a combined Theatre and Chorus session. The first week, they focused on scenes from *Annie*. The second week, they learned scenes from *Peter Pan*.

After the first hour, the children split into their various groups for classes in Pottery, Dance, Printmaking, Painting, Piano, and Cartooning. On the last day, they showcased their performance routines and artworks.

Based on the "wheel" concept used in middle school, the idea for the organization originated with Helen Michaelson, the Center's Educational Outreach Director. While moving the children in groups sounds complicated, in practice everything went smoothly. "Planning ahead made all the difference," says Helen. "The children wore color-coded badges, and they and we always knew where they belonged."

The Center wishes to extend special thanks to Terry LaRosa, who researched and managed the snacks during the camps, and to the following volunteers who generously donated their time and expertise: Mary Ann Martin, Ann Long, Betty Rey, Bob Kerns, Victoria Arnold, Bryan Butler, Lawrence Gilford, and Alex Pericot.



Call for Children who Love Performing!

A new Children's Theatre and Florida Ballet Theatre are forming. Audition times at the Center are:

Children's Theatre: Sept. 26, 3:30 to 6:30 p.m.

Ballet: Sept. 26, 6:30 to 9:30 p.m.

The Children's Theatre will be a repertory company composed of children ages 8 to 14. No experience is required. In the audition, each child must deliver a short monologue and a song. The directors will be Mary Ann Scialdo and Vicki Cuccia, who between them have more than 50 years of experience in New York theatre.

The Florida Ballet Theatre will be for intermediate level and higher



dancers age 12 and up. Teil Rey, an internationally known dancer, will direct.

Theatre or Ballet members must commit to two hours of class and one hour of rehearsal weekly.

For more information, call 269-1310.

New Band and Chorus Starting Up

If you've ever dreamed of performing in a concert band or choral group, now is your chance.

Beginning Monday, September 15 from 7 to 8:30 p.m., the Carrollwood Concert Band and the Adult Chorus will meet each week at the Carrollwood Cultural Center.

If your dreams include both, unfortunately you'll have to

choose. The groups meet at the same time but in different rooms. The simultaneous time will allow for occasional joint rehearsals.

"Come make great music in a great place," says Mary Ann Scialdo, the Center's Artistic Director and leader of the chorus.

Concert Band

The Carrollwood Concert Band will be a fellowship of musicians who want to play concert band music. All instruments and ages from high school and older are welcome. You should have previous band experience, but it doesn't have to be lengthy or recent.

Group members will decide on the music ranging

from classic to contemporary.

The band will be directed by Helen Michaelson, a member of the Florida Bandmasters Association who was twice listed in Who's Who Among America's Teachers. Helen is the Center's Educational Outreach Director.

"Brush the dust off your instruments, renew your skills, and learn some new tricks with professional instruction," suggests Helen.

Chorus

The Adult Chorus is open to anyone from age 15 and older who loves to sing. No experience is necessary.

"The Center is where you and your voice should be," says Mary Ann, a Julliard-trained Steinway Artist. The chorus will perform four-part chorus (soprano, alto, tenor, bass) selections.

Open to All

Participation in the Band or Chorus is free, although membership in the Carrollwood Cultural Center is suggested. The Band and Chorus will be ongoing groups that occasionally perform for the community. Their first public performance will be a joint holiday concert in December.

For more information, call 269-1310.



Cheers for Volunteers

Whether you tour the Carrollwood Cultural Center, take a class, or attend a performance, you'll probably see volunteers. How important are they to the Center?

"We couldn't function without them," said Paul Berg, the Executive Director. "The volunteers are a big part of the success we've seen. As a nonprofit, we can't afford to hire people to take care of all the things that volunteers help with."

Volunteers expand the staff's abilities, make possible "extras" (like this newsletter), and are the visible face of community support.

If the volunteers weren't there, Paul explained, the staff would have to take time from other duties. In addition, volunteers provide the extra attention that can make events successful.



Help with Everything

"Every job is valuable to us: stuffing envelopes, creating an Excel spreadsheet, answering phones, everything," noted Adrienne Hutelmyer, the Center's Volunteer Coordinator.

"The number one thing volunteers do for us is the class registrations," said Adrienne. "It can be overwhelming." The volunteers help organize, field phone calls, and talk to walk-in visitors.

At every Center performance, volunteers help with preparation, hand out programs, and take tickets.

Volunteer vigilance can head off major confusion. For example, volunteer June Horlick discovered that the time listed for performances of "Same Time Next Year" was incorrect, enabling the staff to make quick adjustments to marketing materials.

Other Center events could not take place without volunteers. An example is the Center's Fall fundraiser. Marcia Krivonek, volunteer chairwoman, will manage the entire event.

Community Connection

Volunteers also connect the Center to the community. "The first face most people see when they walk through our door is a volunteer," said Paul. Because volunteers focus on helping – giving assistance or information – they make the Center feel like a neighborhood.

Last but not least, "volunteers have done a phenomenal job of publicizing the Center to the community," said Adrienne. Since much of the Center's growth is by word of mouth, when volunteers talk about their experiences, they often create new visitors.

Volunteers in the Future

"We are still writing the book on our volunteers," commented Paul, "We want to make it fun for them."

"We want to be sure that we're meeting the needs of volunteers as well as they're meeting ours," noted Adrienne. She is working on ways to match individual volunteer's talents to the Center's needs. She is also working on new ways for the Center to show its appreciation.

Currently a group of about 50 volunteers help in several areas:

- **Class registrations**
- **Office assistance**
- **Concessions**
- **Database management**
- **Newsletter**
- **Special events**



If you would like to volunteer, please email info@carrollwoodcenter.org or call 269-1310 and ask for an application.

Coming Events



Friday, September 12
7:30 to 9:30 p.m.

Jazz with Jim

Jim Burge and the Jazz Directions,
in the Center's lobby.

Sunday, September 21
3 p.m.

Asher Dance Company

Dance performance integrating able-bodied and disabled dancers.

Sunday, October 5
3 p.m.

Kuumba - A world music program

African folk dance and music by a troupe of 30 performers.

Sunday, October 26
3 p.m.

Jazz with Jim

Jim Burge and the UT and/or HCC
Jazz Band

Centerpieces

Newsletter of the Carrollwood Cultural Center
Vol. 1, Issue 2

Centerpieces reports on activities, people, and issues associated with the Carrollwood Cultural Center. *Centerpieces* is published quarterly.

Letters to the editor and reader submissions are welcome. Please mail submissions to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, evening phone number, and the date. *Centerpieces* may edit your submission or withhold publication.

Centerpieces is produced by volunteers of the Carrollwood Cultural Center. New staff members are welcome.

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Volunteer Coordinator: Adrienne Hutelmyer
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CONVERSATIONS WITH PAUL BERG

Executive Director



Part two of a two-part interview

Paul Berg, the Center's Executive Director, has been on the job since January. A native of Illinois, he grew up in Steward, a town of 300 people, and has been involved with the arts since he took part in a play during 5th grade. At the Center, he often puts in 12-hour days.

How do you feel the Center is doing, as you approach the 6-month mark?

I'm thrilled with where we're at. Most startups don't see the success we've seen in the last couple months. The community support has been incredible.

What has surprised you about your job so far?

The community and volunteer support. The volunteers are the best I've ever worked with. Nothing compares to them. The talent and level of commitment is extraordinary. We wouldn't be where we are today without them. The County, too, has been very, very supportive.

What's been most difficult?

Getting enough sleep. Finding time to take care of myself. I wake up in the middle of the night with 15 things I need to get done on my mind.

What about your wife Adrienne? Has this been hard on her?

Adrienne is a trouper. We've been together more than nine years, most of it long-distance. She understood that this job would mean long hours; for us it was a joint decision to come here. She is looking for a job in Marketing at present and helping out at the Center.

Do you have any hobbies that you'll pursue when you have time again?

I have a couple of guitars but don't play much. I love to read and go to movies, concerts, and theatre. I'm particularly fascinated by the space race; I will read anything on getting to the moon and the Apollo missions.

No wonder you wound up in Florida, close to the space center. What about sports?

I'm a big sports fan. Basketball and football. Since I lived in Chicago, I like the Chicago teams.

And do you have pets?

We have a cat, who is queen of the house. Her name is Hermione.

Coming next issue ...

Conversations with Mary Ann Scialdo.



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Pottery *continued from page 1*

motions are becoming familiar. But it's still hard and messy. We all have control problems. At one point my pot goes off center and becomes airborne. I catch it as it heads for the door.

This isn't easy or sensuous. But it's fun.

Glazing

For the last two weeks, we glaze our pots. Since the glazes are dull and neutral, we paint mysteries: we don't know how the pots will look until after firing.

The One that Almost Got Away

I spend most of my time glazing the pot that I snatched out of the air. I had given up on this pot, so I experimented with flaying the sides. I intended to throw it away. Gilda wouldn't let me. "It's not ugly; it's creative," she said. "Keep it."

I glazed it to emphasize the flaws. The pot taught me something about creativity: sometimes you get happy surprises when you let go of doing things "right" and just play.

As for the scene from *Ghost* ... I finally told Gilda about it. "You found out that pottery's hard work!" she laughed. "It's very physical, but it can be meditative and peaceful." She told me that some students, including beginners, say that playing with clay is the most relaxing activity they've ever tried.

I get it. Pottery is about the process, not just the pots. I'm still channeling *Ghost*, and I'm taking *Beginning Hand Building* next. *EB*

Sign up for a class today!

Youth classes

- Art
- Ceramics
- Computer
- Cuisine
- Dance
- Etiquette
- Language
- Music
- Theatre

Adult classes

- Art
- Bridge
- Ceramics
- Computers
- Culture
- Dance
- Music
- Philosophy
- Wellness

The course catalog is available online at www.carrollwoodcenter.org.

