



# LET THE MAGIC BEGIN. CENTERPIECES

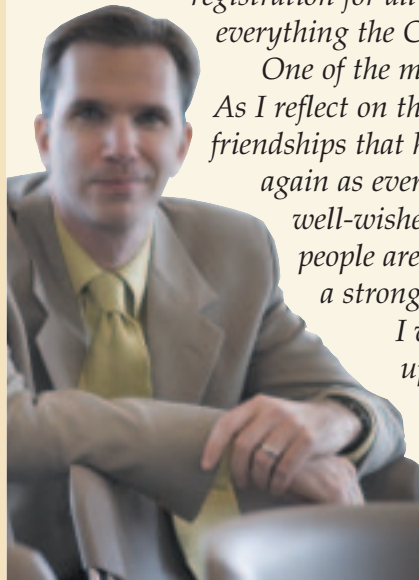
The Carrollwood Cultural Center

Volume 3 Number 1

Serving all of Hillsborough County

## ***Hello from the Carrollwood Cultural Center, where culture meets community!***

**A**s we begin 2010 we embark on an ambitious event calendar. During the course of the next twelve months, the Center will host more than 80 productions and have something to offer 37 weekends of the year... a few of which are highlighted in this issue. Also, new for 2010 is the introduction of on-line registration for all of our classes. We hope this new addition will make it easier for you to enjoy everything the Center has to offer.



One of the most rewarding parts of my job is seeing how the Center has affected members' lives. As I reflect on the past two years, I see how the Center has brought so many people together and the friendships that have developed. After returning from the winter break, I couldn't help but feel home again as everyone greeted one another with loving embraces, heartwarming holiday stories and well-wishes for the New Year. Needless to say, the Center is like a second home to me, and the people are like family. I am very thankful that, after two years, you have helped us build such a strong cultural community... and family.

I want to share a quote from Bob Kerns, a member and volunteer, that I believe sums up our Center nicely.

*"Many residents, like myself, have the opportunity to meet new friends while expanding our skills in the arts, music and drama. It is also a great opportunity for many of us to introduce these skills to our children and grandchildren — all within a safe, comfortable environment. Residents are truly blessed to have such a fine center to enjoy."*

### ***Photo Highlights of 2009 by Photographer Bob Kerns***



# Broadway... Front and Center!



by Kendra Langlie

**B**roadway made its debut at the Carrollwood Cultural Center in July 2008, with the first theatrical production, *Same Time Next Year*, by the New Tampa Players. Thanks to a theatre that feels “just right,” strong partnerships and talented staff, 17 months later the Center already has over 80 performances, including concerts, booked for 2010.

It is no surprise that Broadway sells. Because of its unique drawing power, theatre is the key to a successful long-term growth strategy for the Center. Theatre brings in more revenue than any other Center activity. “But it’s more than just revenue,” comments Paul Berg, Executive Director. “Theatre bonds people,” adds Mary Ann Scialdo, the Center’s Artistic Director. Both agree that theatre is a powerful tool for engaging audiences across generations.

## Build It and They Will Come?

The Center structure, as you may know, was originally a church. The altar was behind the seating of what is now the theatre, facing the stage. Some people wonder if the spiritual foundation has contributed to the “miracles” that seem to have paved the way to where the theatre is today. “When construction began, this was dirt,” explains Vicki Cuccia, Business Manager, indicating the floor of the theater. “It was a naked room, no lights, no sound.”

“We opened with fluorescent lights! We had planned an elegant opening with the Florida Orchestra...with fluorescent lights on stage,” recalls Mary Ann.

But within short order, thousands of dollars of electrical expertise, cabling, lights, speakers and a grid were simply donated — like manna from heaven — in great part by Salerno Theater Company and its associates.

Today, the theatre is a *proscenium theatre*, which refers to the arch at the front of the stage through which the audience views the performance. The theatre can seat 210 peo-

ple. Free-standing seats allow for versatility; they are adapted to each performance. The lighting/sound/“tech” is now respectable, and the ambience and intimacy of the theatre appeal to both actors and audiences.

## Strong Partners

“We have been very fortunate to partner with the groups we have,” says Paul. “For a start-up organization, which is what we are essentially, we rely heavily on our partners.”

The Center has had no trouble attracting partners, as evidenced by the rapid growth in bookings, and has not had to do any sort of formal outreach. DJ Productions, New Tampa Players, Play’N Around Traveling Children’s Theatre and Salerno Theatre Company are some of the companies that have performed at the Center.

Since April 2009, the Center has had a special relationship with Salerno Theatre Company. A devoted “friend” to the Center from the beginning, Salerno is the Center’s theatre company in residence.

“Without a doubt, the Carrollwood Cultural Center is an outstanding host,” comments Mike Matthews, Salerno’s Producing Artistic Director. “They go out of their way to accommodate in the best way they know how.”

Since November 2009, the Center also has had an in-resident children’s theatre company, Play’N Around Traveling Children’s Theatre.

These partnerships benefit the Center, the groups and the community. “The diversity and level of performance they bring to Carrollwood builds a solid credibility, a value that builds our Center’s esteemed brand for the long-term,” notes Paul.

“The quality [of our performances] is on par with a larger theater, but the price is much less. Carrollwood is very accessible and you don’t have to pay for parking!”



## Training the Next Generation

With a rich background in theatre themselves, the Center's staff thought early about creating programs to help prepare the next generation of young theatre professionals. "After *Same Time Next Year*, we started thinking about the Center as a training facility," explains Paul.

That led to the creation of Broadway Kids in the Fall of 2008. A by-audition-only children's musical theatre group, Broadway Kids meets once a week on Saturdays for intensive three-hour instruction directed by Mary Ann Scialdo, with Vicki Cuccia providing theater voice technique and Teil Rey Guilford as choreographer, dance and movement instructor. Teil's mother, Betty Rey, is also an integral part of the choreography. In addition, the program relies on the support of a dedicated volunteer, Terry LaRosa, whose role ranges from co-producer to something akin to homeroom mom.

The kids only have an inkling of how lucky they are to work with these accomplished and impassioned women. Their mentors have Broadway, national and/or international stage experience and a long list of impressive credits. But that is a story for another day.

A typical Saturday starts out with warm-ups by Teil,

*Article continues on next page.*

## Showtime with Salerno

"Our business model is: touching everyone!" says Mike Mathews, founder and producing artistic director of the Salerno Theatre Company. Seems they are doing a pretty good job. Mike estimates that in the six years since the company started, more than 30,000 people have seen Salerno shows.

Through what Mary Ann Scialdo calls a "most fortunate marriage," Salerno also attracts new audiences to the Center, where the company is theatre in residence.

Salerno, a professional and regional theatre company, is exclusively dedicated to musical theatre. The company performs at venues in the Tampa Bay Area and around Florida and welcomes inquiries from any large group.

Salerno "touches" audiences via two lines of performance. The Broadway Series consists of full-length 2-hour shows, typically Broadway musicals. The Cabaret Series are original Salerno shows (again using Broadway music), but they are predominantly 1-2 person concerts, 60-90 minutes, where the performers can interact with the audience.

### Theatre Events for 2010

Post this on your 'frig!

March 21

April 30 - May 2, 7-9

June 11-13

July 16-17, 23-24

*Aladdin (Play'N Around)*

*Hitsville USA (Salerno)*

*Broadway Dueling Divas (Salerno)*

*The Music Man (CCC)*

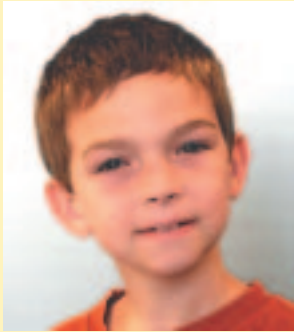


## Next Broadway Hit from Salerno

Salerno's next Broadway Series show is *Coast-2-Coast Hitsville, USA*: April 30 to May 9. You'll visit the birthplaces of doo-wop, rock n' roll and rockabilly, taking a musical trip across the country — from Philly to Atlantic City, down to Memphis and up to Detroit, across to California and on to 1973 Hawaii. This is the show that will have your toes tapping!

For the full Salerno calendar, see the Theatre Calendar here or visit [www.CarrollwoodCenter.org](http://www.CarrollwoodCenter.org) or [www.salernotheatre.com](http://www.salernotheatre.com).

## Interview with Sebastian Hagelstein, a Broadway Kid



*Sebastian Hagelstein, 9, has been a Broadway Kid since the program started. He played the lead role in the Center's first Community Theatre production, **Oliver!**, in July, 2009. He went on to perform in Carrollwood Player's **Cinderella: A Pantomime** last Fall. Coincidentally, when he was just 6 years old, he got his*

*start in theater in a previous production of **Oliver!** by New Tampa Players — a minor role "in the first five minutes of the show." A 4th grader at Lee Academy, Sebastian now takes dance and piano at the Center, in addition to Broadway Kids.*

### What did you like most about being **Oliver** last summer?

Working with everyone — the adults and the kids. They all had a different way of acting and you had to learn to work with them. You had to have patience...lots and lots of patience. If someone made a mistake, you had to do the scene over and over again.

### Did you get stage fright?

Just a little bit, since I was the lead role. Since I knew all my songs and lines, it was easier. Mostly it was just really fun to be on stage as *Oliver!*

### How has being part of Broadway Kids affected your life?

It definitely affects me in school; I don't feel shy any more. Also, when the director from *Cinderella* saw me in *Oliver!*, she expanded my role to include a solo and more lines.

### Was it hard to go from such a big role in *Oliver!* to a relatively minor role in *Cinderella*? How was the experience different?

Actually, it was nice having a break. The stage for *Cinderella* was so different — it was tiny. The actors were mostly adults, so I felt the *Oliver* experience was helpful to me.

### What advice would you have for other kids interested in theater?

You need to have acting and singing and dancing, all combined. Those are the basics really...and patience, and practice.

Kendra Langlie

## Broadway...Front and Center! *continues*

the children looking rather sleepy as they try to perk up and match her burst of fingers, stretches and smooth moves. "Command presence!" she demands.

Then comes, "Insert pencil in mouth, kids! Sideways, please!" Mary Ann or Vicki are preparing their vocal chords to sing, stretching their facial muscles into an exaggerated grin while crooning "eee" around the pencil.

Practice then starts for the upcoming performance, intertwined with various tidbits of advice. "Backstage etiquette is half of this course," Mary Ann tells the kids.



After the Broadway Kids program was in place, the leaders quickly realized that the kids needed a goal. Combining the Center's Adult Chorus, some members of the Center Band and the Kids, the Center formed its Community Theater group. The goal became the production of *Oliver!*, directed by Mary Ann Scialdo, which took place in July, 2009. Vicki Cuccia stage managed the show and Teil Rey Guilford provided the choreography. All four shows were sold out a week before the first performance.

The Center now offers dance for children and hopes to incorporate voice lessons in the near future, which would provide the third pillar for performance training. Broadway Kids has grown to capacity at 30 children and has a waiting list.

Acting. Dance. Voice. "If you can be a triple threat, that is a phenomenal thing!" says Paul.

## Coming in Next Issue . . .

*Broadway and Beyond: The Staff's Got Talent!*

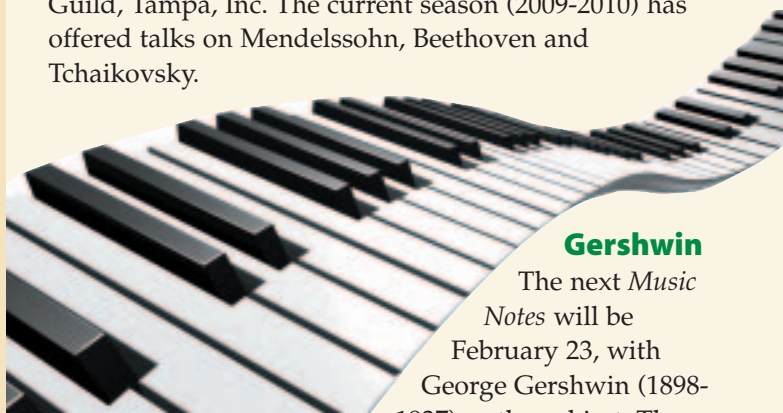
# Music Notes

**M**usic is the most abstract of the arts, yet like painting and literature, it is a product of its time. Ever wonder how a particular piece of music — for example, Beethoven's 5th Symphony — reflects its era?

*Music Notes* is an attempt to answer such questions for you. Each two-hour program is an in-depth analysis of work to be presented by the Florida Orchestra's Masterworks Series, usually a week or two later. The programs present selections from a composer's music and set the artist in his surrounding time, including politics, sociology, developments in painting and literature, and other influential events.

Moderated by Mary Ann Scialdo, the Center's Artistic Director, the talks encourage questions and commentary from the audience. Other participants have included soprano Debra Horne and Henry Adams of the Florida Orchestra marketing department.

This is the second year for *Music Notes*, which is presented in conjunction with the Florida Orchestra Music Guild, Tampa, Inc. The current season (2009-2010) has offered talks on Mendelssohn, Beethoven and Tchaikovsky.



## Gershwin

The next *Music Notes* will be February 23, with George Gershwin (1898-1937) as the subject. The

Florida Orchestra concert, featuring Gershwin's famous *Rhapsody in Blue*, follows on March 5. *The Rhapsody*, written in 1924 and combining symphonic and jazz elements, helped to shape America's Golden Age of Jazz. The Florida Orchestra's performance will be particularly memorable because the audience will hear Gershwin's own piano roll version, straight from the roaring twenties.

## Dvořák

The final program of the season will be on Dvořák (1841-1904), on April 13. The Florida Orchestra will play Dvořák's *New World Symphony* on April 30 and May 1 and 2. Inspired by the composer's visit to the United States, the *New World Symphony* is influenced by Native American traditions and African-American spirituals.

Tony Moore

## 2010 Music Calendar

**Jazz with Jim** ... February 19, March 19, May 21, June 25, July 9, August 20, September 17, October 29, November 19, December 10  
**Shigeru Piano Series** ... February 21, March 13, August 22  
**Music Notes** ... February 23, April 14  
**Community Band and Chorus** ... May 29, December 18  
**Fanfare Concert Winds** ... December 4  
**Chorus Angelorum** ... December 11

## Pick your pleasure in 2010

The Center will continue its widely popular **Jazz with Jim** series, in which Jim Burge per-



forms various styles of jazz with area musicians. The mix of music and lecture enables Jim and his band to go behind the music, explaining composers and the history of jazz.

Classical music performances include the **Shigeru Piano Series** and **Music Notes**.



In addition, the Center's **Community Band and Chorus**, **Fanfare Concert Winds** and **Chorus Angelorum** have scheduled performances.



# CONVERSATIONS

WITH PETER STILTON



## Talking About Art

*Peter Stilton, the Center's featured artist for January, is an internationally-known artist who works in both representational and abstract styles. He gave a lecture at the Center last month on abstract art. We talked with Peter in his studio, surrounded ceiling to floor by his paintings, student art, antique settees, chairs, tables, carvings, toys, oriental rugs and his two great danes, Winslow and Spencer.*



**I see, looking around your studio, the same kind of objects that are in your pictures — a sort of circus meets orchestra meets chess meets Alice in Wonder-**

**land in Paris. How do you choose what to put in your paintings?**

I grew up as much in the 20s and 30s as in the 50s, because of my dad's association with the Henry Ford collection. My family included collectors — for example, my grandfather was into Packards, which influenced my love of Rolls Royces. I was around preservation of things handed down all my life. I consider myself a custodian of eras in the past.

**Why these objects in particular? I notice, for example, that you don't put the dogs in your paintings, or your kids.**

They are all things that are basic to family life. I put things in my paintings that represent a tradition of craftsmanship — automobiles, music, chairs, furniture.

**Do most of your commissions wind up being about family life?**

Yes, actually. For every commission, I do three paintings. The first one is what I call "tight" — I'm getting to know my subject. The second one is freer; I play around with the subject, learn its boundaries. The third one is always the one where I've overcome certain limitations with the subject.

**I understand you're writing a children's book.**

I wanted to write a story about the Rollses [Rolls Royces], so I wrote about these two Rollses that fall in love — as do their owners. It's a love story on two levels. The four of them meet in Scotland and travel to Paris and Venice.

**I see a continuum in your work from objective to abstract — some of your paintings are so loose in line that they're almost nonobjective. Then you have the abstract paintings, most of which have recognizable, glowing boxes. Why boxes?**

All my work — abstract, expressionistic and impressionistic — is based on a grid of verticals and horizontals, not a "box." The painting is what I'm feeling. You have to be true to your feelings in painting, and especially in abstract art. The minute you deviate or go to what you think it should be or to convention, people know.

**Speaking of abstract art, why was your lecture interactive?**

This is the way I teach. I started doing interactive lectures with my very first college lectures, in California. I looked about 14 years old and one student said, 'Why should I listen to you?' I had even grown a beard to look older. I threw my prepared text out the window because I realized they'd never pay attention. I wanted to make them understand and care about art, the way I was taught by my best teachers. I think it worked. My classes had waiting lists.

**What do the exercises accomplish?**

I want people to see for themselves how the elements of art have inherent characteristics and that they are meaningful. The elements of art have weight, emotion and direction. We examine circles, squares and lines, and look

at our reactions to them. It's a universal language. If you ask people to draw a happy or angry line, everyone draws a similar thing.

**How do you get from the exercises to paintings?**

I show them examples of paintings and ask them to look at the lines, colors and shapes. The elements are why the paintings work on a fundamental level. The narrative is another layer of



meaning on top. I put an older and modern piece side by side, like Mantegna's *Adoration of the Shepherds* and Jean Dewasne's *Opera-Hot* — and they can see the same pattern, colors and rhythm in both. This is true of painting styles too. For example, there are characteristic rococo lines, colors and compositions.

**So...abstract art uses these elements to convey the same things. But people still mostly prefer realistic art.**

All art is the product of memory, which is colored by feeling, and imagination. People prefer representational art because of their comfort level. They like what they're used to. Even though the tradition of art with defined subject matter started to disappear with the French Revolution, people are used to narrative art.

**What happened with the French Revolution?**

Art achieves an absolute pinnacle of visual artistic refinement in the 18th Century, with the French Academy. Then came the French Revolution, which changed everything, followed by the Industrial Revolution. Artists lost the patronage of the aristocracy and church. There is no longer a homogenous cultural group that is the recipient of the narrative art. There's no longer a patron class that knows art and knows the traditions and demands what it wants.

Painters are now painting for other painters, not for patrons. The artist becomes the central focus, rather than the object of the painting.

**But how did we get to abstract?**

People began experimenting with the elements of art. Mondrian tried to simplify art down to its essentials. Kandinsky tried to make art be like music. Some artists were looking for a universal language — they thought abstract art might be accessible to all cultures, all over the world, a kind of universal communication.

Of course, it doesn't really work in fact because art plays off the past. Art is a part of the culture.

**So what's the fundamental difference between realistic and abstract art?**

The more abstract a work is, the more the viewer becomes active in viewing it — versus, for example, a medieval work, which has a set iconography. There's no iconography in the abstract

world. The viewer must take the role of interpreting.

A lot of people can't make up things on their own. The artist is creating an environment for people to wander around in, based on the visual elements. I had to give up, as an artist, the need to have people see what I intended for people to see. They see what they want. They have the right to interpret the piece according to their own experiences and feelings.

*Evelyn Bless*



**Visual Arts Calendar, Spring 2010**

Month	Featured Artist	Group Exhibition	Lecture
February	Sue Allen	Westchase Artists' Society	Depictions of Love
March	Terry Klaaren	Uptown Gallery - Dade City Artists' Association	Capturing the Florida Landscape
April	Anne Drewry	Brandon League of Fine Arts	Impressionism
May	Hernie Vann	To be determined	Post Impressionism



**Centerpieces**

Newsletter of the Carrollwood Cultural Center Vol. 3 Issue 1

*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 or email [Centerpieces@CarrollwoodCenter.org](mailto:Centerpieces@CarrollwoodCenter.org). 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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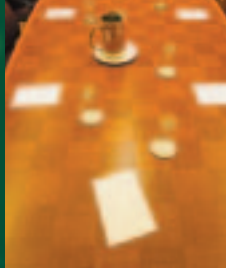
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Business Facilities



Classes



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Arts

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## Online registration for classes

You can now register for Center classes online at [CarrollwoodCenter.org](http://CarrollwoodCenter.org)

## Arts in the Park

The Carrollwood Cultural Center's 2nd annual Arts in the Park will be held Saturday, March 27 from 10 a.m. to 5 p.m. Celebrating the Center's 2nd anniversary, the event will feature local artists, musical entertainment, refreshments and hands-on activities for kids.

This will be "a whole day of family fun," says Marketing Director Laure Pericot. "Last year more than 500 people attended."

Artists will offer works in watercolors, acrylics, oil painting, jewelry, sculpture, fiber (clothing, rugs and basketry), photography, printmaking, mixed media, metal, wood, ceramics and more. Music will be performed by the Center's Broadway Kids and local groups.

*John Byrnes*

## Send us your Tale!

Got a funny or inspiring story about something that happened to you or your child at the Center? Send us an email ([Centerpieces@CarrollwoodCenter.org](mailto:Centerpieces@CarrollwoodCenter.org)).

We'll select a tale, interview and photograph you (or your little wonder) and then include the story in our next issue. Let us hear from you!

