

# CENTERPIECES

CARROLLWOOD CULTURAL CENTER • Summer 2011 • Vol. 4 No. 2

## ■ Jazz Master Jim

Jazz lovers at the Center have been listening to Jim Burge's masterful commentary and performances at Jazz with Jim for a couple of years now. He makes everything look easy. You may not realize that Jim is not only one of the busiest jazz musicians in the area—he also has an impressive musical pedigree.

In addition to leading Jim and the Jazz Directions, he conducts two groups and performs with about 10 more. Most of the ensembles play jazz. "I trained to be a concert and show performer, learning all the woodwinds," he says. "In the '70s, I began to really study jazz. I still play shows and concerts, but my energies now are devoted to the many jazz groups I perform with.

"Jazz is the only American music form. It is always a new challenge, always changing, yet never gets old. Jazz is the freest way to express oneself as a musician." A man who embraces diversity, Jim observes that, "In both music and teaching, there is always something new to learn, never the same old thing." Jazz epitomizes this constant reinvention and challenge.

*(continued on page 3)*

"Jazz is the only American music form. It is always a new challenge, always changing, yet never gets old. Jazz is the freest way to express oneself as a musician."

- Jim Burge, musician

## ■ Also in this Issue

- A Look at the Future
- I, Yogini
- Comedy Quiz: Who Said It?
- Shop 'Till You Drop...or Go Nutty
- The Feather Princesses
- The Paris Moment in Photography
- Tom Jones Tuition Assistance Fund
- Summer Camps: Art Play Works!

Banner Images: *On the Beach*, Lenore Freeman (2011 Art in Black & White Best in Show); The Carrollwood Cultural Center (photo), Mark Pericot; *The Bird Series* by Helen Michaelson (Helen is a watercolor student under the mentorship of Betsy Hartman)



Visit [CARROLLWOODCENTER.ORG](http://CARROLLWOODCENTER.ORG) for upcoming events and activities.

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At the Center, being a member is more than a way of showing support and staying involved; it's joining a family. Thank you to all of our members, including our Circles of Giving donors and corporate members listed below.

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For every person you send us who becomes a member of the Center, we will send you a \$25 gift certificate to the Center!

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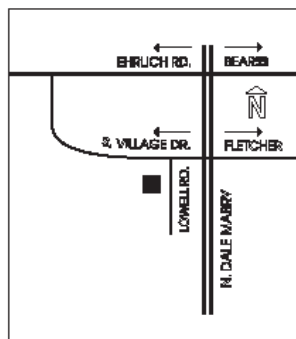
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## Visit us!

### Carrollwood Cultural Center

4537 Lowell Road  
Tampa, Florida 33618  
(813) 269-1310

CarrollwoodCenter.org  
info@carrollwoodcenter.org



*The Carrollwood Cultural Center is a partnership between Hillsborough County and the Friends of the Carrollwood Cultural Center. The Friends of Carrollwood Cultural Center is a 501(c)3 non-profit organization.*

## Centerpieces

Official Newsletter of the Carrollwood Cultural Center  
Summer 2011 • Vol. 4, Issue 2

*Centerpieces* reports quarterly on activities, people and issues associated with the Carrollwood Cultural Center. Letters to the editor and reader submissions are welcome. Please email the editor at [centerpieces@carrollwoodcenter.org](mailto:centerpieces@carrollwoodcenter.org) or mail to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, 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.

### Centerpieces Team

Editor: Evelyn Bless

Writers: Janet Bucknor

Kendra Langlie

Judith Schiavo

Adrienne Hutelmyer

John Byrnes

Arielle Waldman

Proofreading: Barbara Kime

Photography: Bob Kerns

Graphic Design: Adrienne Hutelmyer

### Carrollwood Cultural Center Staff

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- Richard Haerther, Artistic Director
- Rob Curry, Facility Director
- Todd Dunkle, Development & Marketing Director
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- Gretchen Winfield, Office Coordinator
- James Strowbrige, Facility Coordinator
- Gainor Roberts, Art Curator

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- Tom Aderhold ([tom.aderhold@carrollwoodcenter.org](mailto:tom.aderhold@carrollwoodcenter.org))
- Sandra Harrington ([sandra.harrington@carrollwoodcenter.org](mailto:sandra.harrington@carrollwoodcenter.org))
- John Miley ([john.miley@carrollwoodcenter.org](mailto:john.miley@carrollwoodcenter.org))
- Dale Nederhoff ([dale.nederhoff@carrollwoodcenter.org](mailto:dale.nederhoff@carrollwoodcenter.org))
- Kathy Sutton ([kathy.sutton@carrollwoodcenter.org](mailto:kathy.sutton@carrollwoodcenter.org))

Thank you to all of the volunteers who contribute to the success of the Center. We couldn't do it without you!

## Center Mission

Our mission is to provide cultural and educational programs and events to our region that enhance learning, creativity, and a sense of community across groups and generations.



## Many Musical Voices

Jim plays several instruments. Jazz with Jim fans see him change instruments frequently during each performance. He is an accomplished player of saxophone (soprano, alto, tenor and baritone), flute, piccolo, alto flute, oboe, clarinet, bass clarinet and ewi (electronic wind instrument). Jim enjoys them all. "My favorite instrument is the one I have in my hands at the time. Each one has a different voice."

Jim began playing clarinet at the age of eleven. By the time he entered the University of Denver, he knew he wanted to be a musician. He was encouraged by one of his teachers to pursue a Music Education degree to earn a living; and for music enjoyment, to also get a Master's in Performance.

## Vegas and Sinatra

After teaching in the Denver area, he moved to Las Vegas, where he provided musical backing for many stars of the '60s and '70s. Did he work with any famous people? Oh yes. Here's the list: Jerry Lewis, The Four Tops, The Temptations, The Osmonds, The Jackson Five, The Fifth Dimension, Ike and Tina Turner, The Smothers Brothers, Lanie Kazan, Tom Jones, Anthony Newley, Liberace, Andy Williams, Sid Caesar, Danny Thomas, Don Rickles, The Great Kreskin, Dean Martin, Sammy Davis Jr, Mel Torme, Bobbie Gentry, Wayne Newton, Johnny Mathis, Nell Carter, The Gold Diggers and Nancy Sinatra.

Jim has a story about one famous Vegas performer he never backed up: Frank Sinatra. "On Sunday I got a call from Caesar's Palace to play for Frank Sinatra the next day. But on Sunday Sinatra got into a fight with a dealer who refused to give him more credit (he was down \$500,000), and he punched him. So they fired Sinatra. I didn't know that. I came the next day for Sinatra, and I got the Smothers Brothers instead.

"The Smothers Brothers had just been fired from their TV show. They didn't have any timing and couldn't carry a tune—they were terrible. So the next night, it was the Smothers Brothers and Lanie Kazan! That first night, we were riding the elevator to rehearsal and this guy in tennis clothes was pressing the buttons up and down and asking silly questions of the people who opened the doors. We said, 'Uh, we're going to a rehearsal for Sinatra.' He said, 'It's OK, you're going to a rehearsal with me.' It was Dick Smothers, clowning around."

## Disney World and the Pigeons

Jim moved to the Orlando area for the 1971 opening of *Walt Disney World*<sup>®</sup>, where he was a staff musician and assistant conductor of the *Walt Disney World*<sup>®</sup> Band. Disney World brought its own challenges—not always musical. Every evening, the band marched out and played tunes while the flag was lowered. Jim remembers the incident of the pigeons:

"In the first weeks, they were training pigeons to fly over us as we played the finale. The first day they let the pigeons loose from the top of the train station, but they were too high and flew off into the swamp and were lost. A month later, when they got more pigeons, they let them go on the ground right in front of the band. One flew into the bell of a trumpet and got stuck. I was swinging my baton, giving the crowd a show, when I stabbed one. All the children were shocked and crying, 'Daddy, he killed a bird!'"

In Orlando, Jim taught at Valencia and Seminole Community Colleges. In 1976 he joined the faculty of Hillsborough Community College and remained there until "retiring" in 2005. Jim then taught Jazz Studies at the University of Tampa until 2010.

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**"Whether you come for the first time or you get involved, you feel a real sense of community."**

**- Jim Burge about the Center**

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Jim feels that the Center is a vital voice for the arts and culture. "Whether you come for the first time or you get involved, you feel a real sense of community." He credits the staff for making the Center a vibrant collection of rehearsals, performances, classes, summer camps and community meetings and events.

## Children are our Future Audiences

Jim would like to see the fine works that are in progress expand and diversify to involve a larger community. "Being here as a performer, teacher, audience member and volunteer is rewarding and exciting." He is particularly interested in bringing the arts into young people's lives. "I would like to be more involved with finding ways to bring music and all the arts to children."

Why the special interest in children? "I was teaching private students while still in college. There is hardly a time when I haven't been teaching. I feel that, for me, this is the way to turn on young people and get them enthused about art. They are our future audiences."

*Judith Schiavo*

See Jim perform at these great events!  
Visit [CarrollwoodCenter.org](http://CarrollwoodCenter.org) for performance dates.



## Message from the Editor

### ■ A Look at the Future

When kids are still young, you get a sense of who they are going to be when they grow up. You see their strengths and weaknesses, how they deal with the world.

The Center is at this stage. Its future is emerging. Over the past few months, we have begun planning for how we want to grow.

Here's a look at the big picture. We want to tell you about the two areas where you will see major change: programs and strategic planning.

### Programs

Our new Artistic Director, Richard Haerther, started just a few weeks ago. He and the Center staff are putting together an exhilarating list of new programs for the rest of this season (2011-2012). See the back page for a partial list.

The keynote of the new programs is diversity. You will find more variety in music, art and children's theatre. You will find nationally and internationally known artists, and works that have not previously been performed in this area.

Richard has been a musician, sound technician, promoter, playwright, theatre producer, comedy writer, actor, stage manager and the director of a local cultural center. He has lived in Detroit, Rochester (NY), Boston, Baton Rouge, London and St. Petersburg. Drawing on his extensive local and national contacts, he is introducing new ideas and talent to Center programs. Personally, he prefers working in the background to being a performer. "I like making things happen."

Paul Berg, the Center's Executive Director, comments, "Excellent program planning is vital to our future, and it's a win-win. It delights audiences, and develops both our Center and our community."

"We want to grow the Center's audience by broadening and diversifying it," Richard adds. "We want to grow both in size and interests. We want to develop new tastes in our current patrons and bring in a younger and more diverse demographic."

"The way to do that is through programs—to offer things that will attract them. You can do it with the name of the performer, what they are offering, or both. Give people quality, and they'll trust us and try new types of shows here too."

### More Music

The Center will be offering concerts in blues, bluegrass, Americana, country western, Motown—even a rockabilly tribute on the anniversary of Elvis' death. The jazz performances will have more guest artists.

The Center's classical music programs will have a new twist too. "We want to offer at least one internationally known performer in classical music," Richard comments. "Next year we'll have Junko Ueno Garrett, one of only four Shigeru Kawai artists in the world." In addition, Richard is trying to line up nationally known chamber music groups.

### Traveling Art Shows

"Everything that we do will be looked at to see if we can broaden its audience appeal," says Richard. For example, he and Gaior Roberts, our new Art Curator, are researching traveling art shows. The Center is negotiating to bring in *Inside Story: the Life and Times of Charles Schultz*, an examination of the art of the Peanuts creator. Gaior has put the Center in line for a much-in-demand show of children's book illustrations. We may feature bands and artist demos with the exhibits.

### New Children's Programs

The children's theatre will be expanded with new shows and artists. In addition to the Play N' Around Theatre Company, we are bringing in the Atlantic Coast Theatre (ACT) for Youth. The Center also plans a partnership with a Hillsborough County school for a children's theatre production.

### Making it Happen

How will we pay for all this? Better known artists demand bigger fees. More programs require more support. Budget planning is an integral part of every event. "Everything we do has to be feasible—who is our audience, how will we find them, what are the costs, how will we offset costs?"

The Center is owned by the County, which pays the FCCC—made up of members like you—to operate it. The County revenues cover part of our operating expenses; we must generate revenue to make up the rest. "We want to keep our performances exciting, affordable and successful," says Paul. "That means covering the expense of shows, so we can continue to offer even more."

Members will see special perks soon. "Our members are our loyal core. They should get 'members first' ticket pricing and first choice on special events," comments Richard. You'll also see group and series tickets available.

What about marketing? Richard, Todd Dunkle, Developer and Marketing Director, and Adrienne Hutelmyer, Marketing and Community Relations Director, have plans for that too. There are many free partnership marketing opportunities, as well as websites, radio shows and hopefully, local media buzz over what will be new and interesting program directions.

"With the changes in staff and addition of Richard, we are pulling together as a team as never before," comments Paul. "We are on the road to doing great things this year. We'll see a lot of positive changes. Next year is when we'll see everything really take off."

*(continued on page 6)*

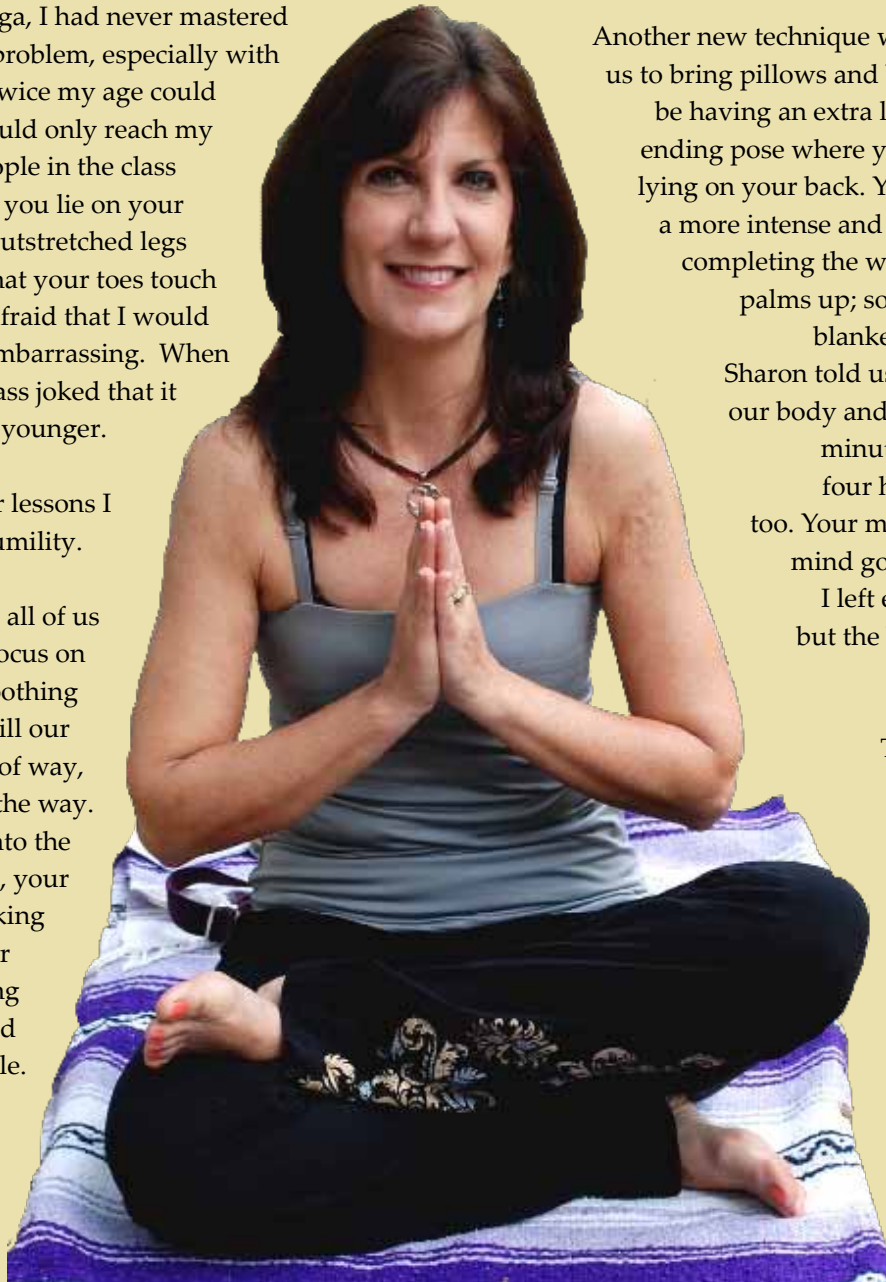
## ■ I, Yogini

Hatha Yoga, taught by Sharon Orbin, focuses on breath and stretching for relaxation. I had taken power yoga and intermediate yoga so I thought I would find this class easy—maybe a little too easy. Wrong. Grabbing my left ankle with my right hand, I leaned forward, extending my left hand out in Dancer's Pose. I thought I had struck the pose perfectly. Then Sharon came over and adjusted me. "Adjustment" means my leg, torso or arms (in this case, all three) were out of alignment with the pose. The other people in the class were twice my age and needed no adjustment. I realized I had a few things to learn.

One of the main lessons Sharon taught me is that you can always improve a pose. You can hold it longer or try a harder variation. I had never taken beginning yoga. By skipping beginning yoga, I had never mastered the basics. This was a problem, especially with my flexibility. A man twice my age could reach his toes, and I could only reach my ankles. Most of the people in the class could do a pose where you lie on your back and swing your outstretched legs behind your head so that your toes touch the floor. Not I—I was afraid that I would hurt my neck. It was embarrassing. When I did poses well, the class joked that it was just because I was younger.

Maybe one of the other lessons I needed to learn was humility.

Each class started with all of us lying on our backs to focus on our breath. Sharon's soothing voice instructed us to fill our bellies with air a third of way, then halfway, then all the way. In yoga, you breathe into the pose. With each breath, your body feels like it is sinking into the ground as your muscles relax. Breathing relaxes, strengthens and makes you more flexible. We ignore this in daily life but in yoga, breathing becomes the main focus.



I became so relaxed, I didn't want to do any more poses. As I was thinking this, the woman next to me said it out loud.

During some classes we focused on balancing, and in others we focused on core strength. Our background music was either African drumming or the sound of crashing waves. The small class size let Sharon check each of us in every pose.

It also enabled us to do partner yoga. In partner yoga, I sat back-to-back and cross-legged with another student. I was self-conscious that my feet smelled and that I was too sweaty. As my partner and I twisted around so our left hand was on our partner's right knee, my worries dissolved. We both felt sweaty. Maybe her feet smelled too; I didn't notice. I remembered to focus on my breath and nowhere else. This wasn't just about practicing a pose; being that close to another person creates a connection.

Another new technique was Yoga Nidra. Sharon told us to bring pillows and blankets, because we would be having an extra long shavasana, which is the ending pose where you relax and recharge while lying on your back. Yoga Nidra is a meditation—a more intense and drawn out shavasana. After completing the workout we lie on our backs, palms up; some women were covered in blankets, others rested on pillows. Sharon told us to focus on certain parts of our body and breathe into them. "Twenty minutes of Yoga Nidra is equal to four hours of deep sleep." I felt it, too. Your mind empties; your body and mind go into a deep, peaceful place. I left every class in a better mood, but the best feeling of all came after Yoga Nidra.

This is what you bring away from yoga. It's funny how such a little thing as focusing on your breath takes your mind off of everything else. I started each class feeling stressed out, and finished each class wondering what I was stressed out about. *Arielle Waldman*

*Pictured: Sharon Orbin*

## Strategic Planning

The staff teamwork is made easier because the Center now has a strategic plan. It was developed by staff, Board members and volunteers over two Saturdays in April.

What, you may ask, is a strategic plan, and why does it matter?

Here's a comparison. Think of a football team. Let's say you are in the cellar. You are losing games. Team members don't play as a team; no one knows how to execute plays; you don't use your players' strengths; you're not even sure what your strengths are. You decide that you want to be in the Super Bowl in five years. *That's your strategic goal.* You come up with a plan to reach the Super Bowl. It identifies tactics and strategies that you'll use—bring in new players; develop strengths, teamwork and depth; build on them to improve your game. *This is your strategic plan.*

You follow the plan and bingo! Barring unforeseen circumstances, you have an excellent chance to reach the Super Bowl in five years. What if you don't have a plan? You may fumble away the next five years, not realizing what you are doing wrong.

We are not suggesting that the Center is in the cellar. It doesn't even have a cellar. In fact, it is doing well. But that's why a strategic plan matters. It identifies long-range goals and tells us how to reach them.

The Center's strategic plan states its mission, which is its function or purpose. The new mission statement is on *Centerpieces* page 2. Our earlier mission was drafted before the Center opened and needed to be revised. The mission makes it clear to staff, Board, visitors, patrons, members, volunteers and potential donors why the Center exists and what it does. The mission gives us a unified identity.

## Get Involved

You can read the complete Strategic Plan Report on [CarrollwoodCenter.org](http://CarrollwoodCenter.org). The strategic plan includes a number of ideas for five and 10 years down the road, and we will be considering how to develop these strategic goals in more detail. If you want to help or learn more, you are welcome to attend any Board or committee meeting:

- Development Committee: 1<sup>st</sup> Wednesday, 1 p.m.
- Nomination Committee: 1<sup>st</sup> Thursday, 1 p.m.
- Programs & Marketing Committee: 2<sup>nd</sup> Wednesday, 3 p.m.
- Finance Committee: 2<sup>nd</sup> Thursday, 6 p.m.
- Board of Directors: 3<sup>rd</sup> Wednesday, 7 p.m.

Our strategic plan also includes a vision, which is where we want to take this mission in about five years. (This is our Super Bowl.) We want to become more financially stable, grow to reflect and include our diverse region, and become a model of excellence and resource for others in cultural programming. The vision gives us a set of general goals to work toward. It will keep us pointed in the right direction.

No other entity in our region offers the combination of performances, classes, art and community events that we do. We are building a unique organization that enhances our area's cultural life, sense of community, creativity, ability to learn and overall happiness. (Studies have shown that the fuller community ties people have, the happier they feel.) This is your Center, members and readers. Please join us in creating the future.

The heart of our strategic plan is several business priorities. These are current-year tactics (remember, we're still a toddler) that will move the Center toward its vision. The staff, Board and volunteers plan to implement them by the end of this year:

### Finance

Increase philanthropy and operating budget.

### Marketing

Find out what the community knows and thinks about the Center, develop comprehensive marketing plan to reach target markets in 2012.

### Programs & Services

Ensure we have the right programs, offered at the right time, to serve our public by developing benchmarks and metrics, and assessing the overall mix.

### Customer Satisfaction

Develop and implement means of measuring customer satisfaction, including all programs and staff.

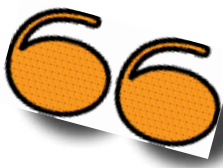
*Evelyn Bless*

## Más about MAS

Here's more (más) about the Center's new community theatre group, named MAS in honor of Mary Ann Scialdo, the Center's late Artistic Director. The group was founded by Vicki Cuccia, Mary Ann's sister. The first production will be *Come Blow Your Horn* in September; Itzy Friedman will direct. Auditions will be held in mid-July.

## The King and I

*The King and I*, the Center's annual community musical theatre production, will be performed July 15-16 and 22-23. The performance will draw on the considerable talents of the Center's Broadway Kids, Community Chorus, Community Band and other members of the Center's extended family (and if you are not a member of that family now, you will be by the time production concludes). Tiffany Sneden is the new director. The Center's previous community productions of *Oliver!* and *The Music Man* sold out, so we urge you to get your tickets early.



## Kings and Queens of the One-Liner

### ■ Comedy Quiz: Who Said It?

Henny Youngman (1908-98), "The King of the One Liners," had a famous opening line: *Take my wife...please*. Here are a few more classic zingers on the subject of domestic bliss. See how many you know—and if you know who said them. *Editor's note: So many good jokes, so little room!*

1. "My husband said he needed more space. So I locked him outside."
2. "Do you know what it means to come home at night to a woman who'll give you a little love, a little affection, a little tenderness? It means you're in the wrong house, that's what it means."
3. "I've had a wonderful evening – but this wasn't it."
4. "You can't have everything. Where would you put it?"
5. "My grandmother takes care of herself. She started walking 5 miles a day when she was 60. She's 97 today, and we have no idea where she is."
6. "I don't get no respect."

7. "As a housewife, I feel that if the kids are still alive when my husband gets home from work, then hey, I've done my job."

8. "If your parents never had children, chances are you won't either."

9. "I took my wife everywhere, but she always found her way back."

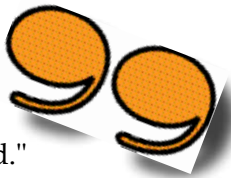
10. "Always be nice to your children because they are the ones who will choose your rest home."

11. "I've been asked to say a couple of words about my husband, Fang. How about short and cheap?"

12. "A man can sleep around, no questions asked, but if a woman makes nineteen or twenty mistakes she's a tramp."

13. "I haven't spoken to my wife in years. I didn't want to interrupt her."

14. "I used to be Snow White, but I drifted."



### ■ Shop 'till you drop...or go nutty.

#### Books on Sale

In case you haven't noticed, in the Center lobby in front of the elevator you will find a cozy nook with a table, chairs and bookcases full of books for sale. You can sit and talk, sip coffee or read. The books are left over from Arts in the Park and constantly replenished with new donations. There are some great reads; check them out. Money from book sales goes to the Tom Jones Tuition Assistance Fund.

#### Online Shopping

You can also shop your favorite online stores through the Center's website...and raise money for the Center at the same time! Here's how:

- Visit [CarrollwoodCenter.org](http://CarrollwoodCenter.org).
- Click on the Center Online Shopping Network logo (see below).
- Search for your favorite stores and start buying! The Center receives a percentage of your bill ...and it won't cost you a thing!



Quiz Answers 1. Roseanne Barr 2. Henny Youngman 3. Groucho Marx 4. Steven Wright 5. Ellen DeGeneres 6. Rodney Dangerfield 7. Roseanne Barr 8. Dick Cavett 9. Henny Youngman 10. Phyllis Diller 11. Phyllis Diller 12. Joan Rivers 13. Rodney Dangerfield 14. Mae West



## ■ The Feather Princesses

I walked into the Feather Princesses quilting group and found myself in a sea of oranges, yellows and pinks. A bonnet contest was on the agenda and the women came prepared. Ninety-seven women in colorful hats, boas, tiaras and even colorful glasses joined to celebrate Easter with a tea party. The entire room was full of round tables, each with a different centerpiece because they were having another contest judging the most creative centerpiece. Some centerpieces played on the tea party theme, with stuffed animals having a tea party; one had a purple and red bear, and others had homemade scones. The atmosphere was lively and loud as the women sat at their tables chatting, knitting and munching on cookies.

Dorothy Johnson, the President, Laura Booker, the Vice President, and I sat in an adjacent room to talk. The two were eager to tell me about their group.

*CP: How did the group start?*

**Laura:** We were in a quilting group together; then when it ended we started our own to finish the projects.

*How did you get the name Feather Princesses?*

**Laura:** The princess feather is an antique quilt pattern, so we turned it around to become the Feather Princesses. We do have one Prince Bryan.

*You mean you have one man? How did the group expand?*

**Laura:** Well, we started as thirteen and we are up to 200. People just heard about it through word of mouth. We have members from all over—St. Petersburg, Largo, Bedin, Newport, Hudson, Date City, Lakeland and Sarasota.

*Laura, how did you become interested in quilting?*

**Laura:** My mother and I were at Lake George driving along the road. There were tee pees selling quilts that caught my eyes. I begged my mom to stop and she did. Years later, I found a quilt shop in Tampa and I fell in love. That's when I took a quilting class.

*What kind of things does the group do?*

**Dorothy:** We focus on appliqué, which is a specialized form of quilting. We have circles which are monthly meetings, and we travel all over to our members' houses. Each member is very hospitable, always prepared with food and drinks for us. In the meetings we focus on wool appliqué. We also do community services such as donation drives to food banks and the Salvation Army.

**Laura:** We also do healing heart blocks for people who aren't feeling well. And we have Princess of the Month, which goes to the person who contributed most to the group that month. We have honorary princesses such as Elly Sienkiewicz, an expert quilter, who came and taught us. One of our goals is to have top appliqué teachers in the country give us lessons. At the main meetings there is always a theme, like there is today with Easter Tea Party.

It was time to go back and join the other ladies. As Dorothy and Laura walked on the stage, the room became silent. Dorothy introduced me to the Princesses, which I felt was a very gracious gesture.

When the bonnet contest started, the women with bonnets walked on stage and lined up. One after another, each contestant stepped forward so that the audience could judge by clapping. Some women twirled and spun around to show the backs of their bonnets and how well they handled movement. The women who received the loudest claps stayed on stage. Eventually only four women remained. The winner was Cathleene Tokish. She wore a bonnet adorned with a garden of flowers: orange, pink, purple, yellow and white blossoms piled thickly around the crown and sides, flowing out over the edges of her bonnet's brim.

Next Laura and Dorothy announced the Princess of the Month. The title went to Leesa Lloyd, a Civil War buff. This past month when she hosted a circle meeting, Lisa showed everyone her Civil War quilts and baked food for her guests, using only ingredients available during the Civil War.

All of the ladies kept offering me food and tea. Looking around, I had to agree with Dorothy, "The Feather Princesses are special because ladies can come together and have a good time and share their love of this specialized appliqué form." The bonnets, finger foods and warm Southern accents brought me back to an earlier time where women came together for such simple things as quilting. There was no music or entertainment; they entertained themselves. Their love for quilting and for one another's company was all they needed then, and all these Princesses need now. *Arielle Waldman*



### For More Info

The Feather Princesses meet the second Wednesday of every month at 11 a.m. in The Studio, 13345 Casey Road. For more information or to join, come to a meeting or visit [featherprincesses.org](http://featherprincesses.org) for a membership form.



## ■ The Paris Moment in Photography

On April 20 the Center presented a free art lecture, *The Paris Moment*, by Fine Art Photographer Marcia Treiger. Marcia has been teaching photography at the college level for over 25 years. As a photographer, she feels that she views the world differently: "I'm like a giant eyeball looking through a frame that sees light, shape and form," she comments. "To me, photography is magic." She is inspired by everything.

In *The Paris Moment*, Marcia shared her knowledge of photography and insight into what makes photographs great. Her focus was on the late 19th and 20th Century French photographers, mostly based in Paris, who developed the potential of this new medium as an art form. The early masters, such as Atget, Brassai, Doisneau and Cartier Bresson, created images of Parisian street life and environs that haunt our imaginations today.

What makes these photographs special? Here are Marcia's comments on two famous photographs:



### Cartier-Bresson: Cordoba, Spain

Cartier-Bresson is known as the father of modern photojournalism and "the Decisive Moment" in photographs. This photograph, however, is not typical of his action shots. The photograph is of a real woman in front of a poster of a woman. It's juxtaposing the real and the painted, and playing off the contrast—one dark, one light; one older and worn, one young and glammed up. Only a photograph could make the contrast between reality and artifice so "real."

### Doisneau: Wedding Couple in a Paris Café

Doisneau loved everything about the Paris streets. He has been said to "democratize intense feeling." In this photo, you see a laborer, off his shift, sharing the bar with a wedding couple and friend from the wedding. Notice how the two lovers are framed within the triangle of laborer, bartender and friend. Notice where people are looking—you follow their eyes around the painting, you see who is connected: the couple, the friend and the female bartender, the two women. The

The real woman in front echoes the gesture of the poster woman in back: both have their hand in front of their breast. The woman in front, the real woman, is as solid as the poster woman is insubstantial; she is part of the frame in which the painted woman exists. The woman in front seems to be saying, as she lays her hand on her chest, "this is me, this is the real," even while smiling at the contrast between them.

contrast in light and dark also leads your eye around and carries emotional weight. The laborer is at the side, set aside.

This photo reveals the "dichotomies of life in a nutshell," a commentator has said. You see both happiness and sadness, a joining together, a potential joining and aloneness. All of them coexist. The photo suggests, "it's true that sometimes ignorance is bliss, but sometimes bliss is ignorance too."  
*Janet Bucknor*

### The More You Know

**Camera obscura:** a room or box with a pinhole in one side. Light from outside passes through the hole into the room or box, where it produces an image, upside-down.

**Camera lucida:** a drawing aid that reflects the image of the object in front of the artist as he or she works.

**Photomontage:** the process of making a composite photograph by joining photographs together.



## ■ Tom Jones Tuition Assistance Fund

Have you ever bought a book from the racks in the Center's lobby? Or a snack during a performance? Did you know that these purchases are helping families enrolled in summer camps and classes through the Tom Jones Tuition Assistance Fund?

Tom and Betty Jones, who were instrumental in the creation of the Center, established the program in 2008. At the time, interested families who did not have the means were asking how they might be able to enroll their children in Center classes. Tuition funds may cover all or part of a summer camp session or a class, based on available funds and the family's needs.

The Center provides scholarship information to area schools and welcomes applications from anyone who feels qualified to apply.

If you or someone you know is interested in the Tuition Assistance program, please contact Executive Director Paul Berg.

## Part of a Community

Tom and Betty Jones were active members of the Center's Community Chorus. The Community Chorus and Community Band are open to all. No membership or fee is required. Chorus and band members often speak warmly about the bonds of mutual respect that they form. If you want to renew or practice your music skills, you are welcome to join at any time.

*Judith Schiavo*



*Pictured: Tom & Betty Jones*



## Meet Our Intern

This issue of *Centerpieces* contains stories about yoga and the Feather Princesses by our intern, Arielle Waldman, who just graduated from the University of Tampa. A Writing major who hopes to become a professional writer, Arielle joined us for a couple of months to gain journalism experience. She is from Massachusetts and hasn't yet decided if she will return north or stay in Florida to look for a job.

## It's a Girl!

We don't usually include personnel news but this is an exception, since it impacts a third of the staff. Paul Berg, Executive Director, and Adrienne Hutelmyer, Marketing and Community Relations Director, are the proud parents of their first child, Liliana Marie Berg, born April 30. We have evidence that Todd Dunkle, Development and Marketing Director, wanted to auction off naming rights to the baby as a Center fundraiser.

Welcome to the family, Lily!

## ■ Upcoming Art Events

### June through July

Student & Faculty Art Show  
Reception on June 10

June 16  
Art Lecture with Peter Stilton

### August

TESA (The Exhibiting Society of Artists) Art Show  
with featured artist Frank Bolock  
and 2011 Summer Camp students  
Reception on August 19

### September

NTAL (North Tampa Artists' League) Art Show  
with featured artist Gainor Roberts  
Reception on September 9

September 15  
Art Lecture with Gainor Roberts  
"American Impressionism"



## Summer Camps

### ■ Art Play Works!

What would summer be without summer camps? *Centerpieces* caught up with Helen Michaelson, our Education Director, to find out more about the Center's new and innovative summer camps program, called "The Arts Make Me Smart."

*CP: What is special about the program?*

**Helen:** Our summer camps' overall program is "The Arts Make Me Smart." We have camps in Art, Dance, Theatre, Music, Technology and many more. The titles include "Math and the Arts," "Science and the Arts," "Technology and the Arts," "Geography and the Arts," "Movement and the Arts," "Language and the Arts," "History and the Arts," "Reading and the Arts." You can go online at [CarrollwoodCenter.org](http://CarrollwoodCenter.org) to see the listing of our camps, or call (813) 269-1310.

*You are applying the arts to education in many new areas. What is the ultimate goal of this program?*

**Helen:** I came up with the idea for the camp last year, based on my interactions with the kids. I became very concerned that so many of the arts programs in schools have been dropped and their budgets diminished. I felt the community should be aware of the importance of the arts and the fact that education through the arts could definitely help our educational programs in general.

*So you are combining arts with other fields to teach both! How are you getting word out about the camps?*

**Helen:** Our camps are listed on many websites and on two digital signs. We also have an ad in "Families on the Go." And we attend kids festivals, etc.

*What credentials are needed for instructors?*

**Helen:** I hire all of our teachers. I look for new ideas and enthusiasm. Many have college degrees and belong to art groups. Some come from the school system.

*What is the maximum class size and duration?*

**Helen:** The camps are either 1½ hours or 3 hours, with different numbers of students in each. The largest camp will have a maximum of 15.

*Is there a cap on age?*

**Helen:** 4 – 12 years.

*Do you have any success stories?*

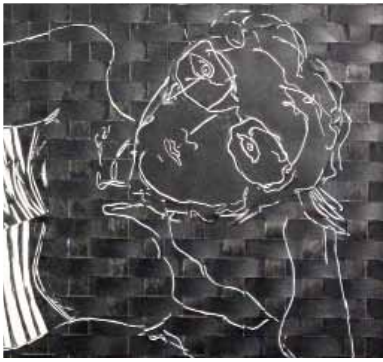
**Helen:** We had a girl named Jane. Jane came to the Center from a referral from a friend on tuition assistance. I will never forget the look on her face! As she came in, her first words were, "I hate this place and I won't have fun." The next day she was a little less vocal. However, she still had her eyes covered with hair and a hat. Two of us were telling her she had pretty eyes and did not have to cover her face. By the end of the week, the kids put on a show. To my delight, she did a cartwheel across the front of the students. She performed with confidence and a smile! Jane hugged me that day!

The parents give us good feedback, and many of our students are repeat enrollers.

*What are some future plans for this program?*

**Helen:** I hope the camps will be the talk of the community! I don't know what's next, but I dream the arts will make a difference in our world.

*Janet Bucknor*



## Message from the Editor

### ■ A Look at the Future

We want to share with members and readers our excitement at the plans being made at the Center over the past few months. Change is in the air. And it's good. The Center is still a toddler (3 years old), but it feels like the child is starting to run.

Let us tell you what is going on.

Turn to page 4 for more!



*Evelyn Bless, editor*



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### ■ Mark Your Calendar!

Here is a sample of some of the new performances coming to the Center. Post on your refrigerator and visit us at [CarrollwoodCenter.org](http://CarrollwoodCenter.org) for a complete list and details about these and favorites such as **Jazz with Jim**, **Sounds of Swing**, **Masquerade Ball** and **Music Reborn**.

#### Center Productions

July 15-23 *The King and I*  
September 10-18 *Come Blow Your Horn* (MAS Theatre)

#### 2011 Summer Concerts

July 1 Johnny Cash Tribute  
August 12 Blues Brothers Tribute  
August 13 Midnight Bowlers League (Elvis lives!)  
August 20 Americana Festival: Have Gun will Travel,  
Rebekah Pulley and Ronny Elliott

#### Children's Theatre

June 26 *Wacky Kitchen Wizardry*  
July 31 *Sunshine State in Song for Kids*  
October 9 *Rumplestiltskin*  
November 20 *The Fairy Tales of Grimm*  
December 23 *Shana Banana Holiday Show*  
January 22 *Beauty and the Beast*  
April 1 *City Mouse and Country Mouse*  
April 5 *Going Green: The Musical!*  
May 6 *Jack and the Beanstalk*

#### Salerno Theatre Company

October 28-30 *Dean Martin: At It Again*  
January 6-8 *The Legendary Bobby Darin*  
February 3-12 *The Songs of Oklahoma!*  
April 13--22 *The Producers*  
March 16-18 *Islands in the Stream: Kenny & Dolly Show*

#### Classical Music

November 2 Bay Area Saxophone Quartet  
January 28 Junko Ueno Garrett  
February 18 Strings in the Spring  
March 31 Strings in the Spring  
April 28 Kyoung and Won Cho

#### Featured Entertainment

October 7 Gypsy Star (flamenco/jazz/folk)  
November 25 Motown Christmas  
December 22 Country Homecoming Holiday Show  
March 30 Sarasota Slim/Nitro (blues)