

CENTERPIECES

CARROLLWOOD CULTURAL CENTER • 2015 • Vol. 8 No. 3

■ MAS is Up for More

The Center's MAS Community Theatre is reaching for *más*—more. MAS has previously been known for exuberant productions of Broadway musicals and heartwarming, sometimes offbeat comic dramas (most recently, *Things My Mother Taught Me*). This young company, founded eight years ago, is now reaching for more challenging material, a deeper talent pool and its place in the sun with other Bay area theatre companies. MAS's goal is to help nurture serious theatre—and theatre professionals—in Tampa Bay.

The theatre community is relatively small in our area. Theatre professionals who care passionately about their craft want to know each other and to know about all possible resources, including venues and support.

To show Tampa Bay what the Center and MAS have to offer, on November 16 the Center will host an Industry Night for theatre professionals. The Center now has two theatre spaces: the main theatre and a black box studio. And MAS is up for more; the evening will treat Tampa Bay's theatre community to a MAS Theatre experimental production of Cormac McCarthy's *The Sunset Limited*.

The message? This is what MAS can do and these are the performance spaces available to us. Come out and play!
(Continued on page 4.)



All Shook Up



Hairspray The Broadway Musical



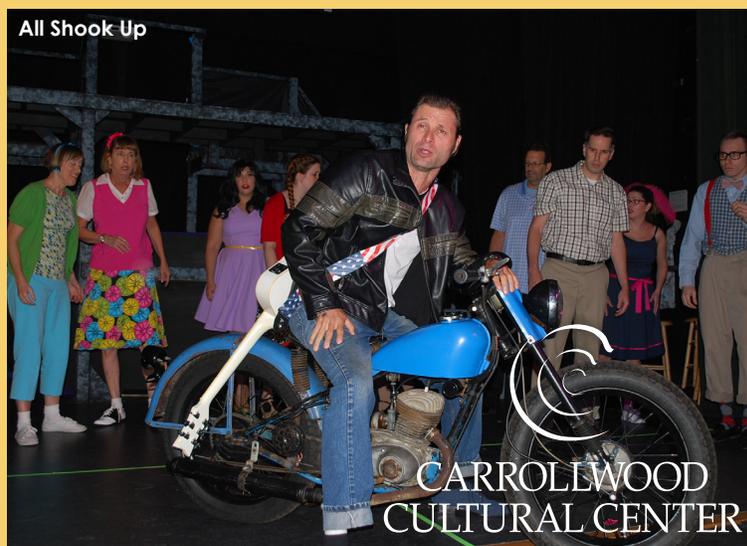
Plan 9 from Outer Space



The Andrews Brothers



A Funny Thing Happened...Forum



All Shook Up

CARROLLWOOD
CULTURAL CENTER

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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. As of October 22, 2015

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■ Centerpieces

Official Newsletter of the Carrollwood Cultural Center
Vol. 8, No. 3

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 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 contributors are welcome.

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■ Center Mission

The mission of the Carrollwood Cultural Center is to create culture through community and create community through culture.



CARROLLWOOD
CULTURAL CENTER



■ Culture & Community

A note from the Editor

This issue spotlights some of the new ways we are bringing culture and community together this Fall. The Center's mission is to create community through culture and create culture through community. Everything we do serves that mission; but if you've ever wondered what it means in action, here are three prime examples:

1 **MAS Community Theatre** is staging a one-night experimental production of *The Sunset Limited* for Bay area theatre professionals. It will be an evening of theatrical stimulation, surprises, socializing and networking (see page 4).

2 The Center now has a **Partnership with Carrollwood Village HOAs** where we stage a number of community events to help bring our local communities together (see page 11).

3 **The Holiday of Sharing Tour** performs on four weekends, between Thanksgiving and Christmas. Our performers will visit local retirement, assisted living and nursing homes to put on a show, socialize and leave gifts (see page 7).

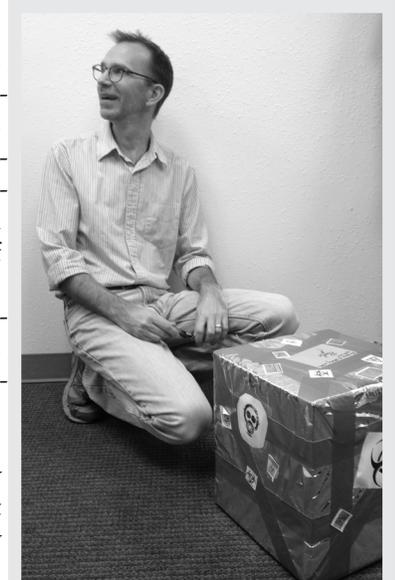
Happy reading and Happy Holidays to everyone from *Centerpieces*.

Evelyn Bless
Editor

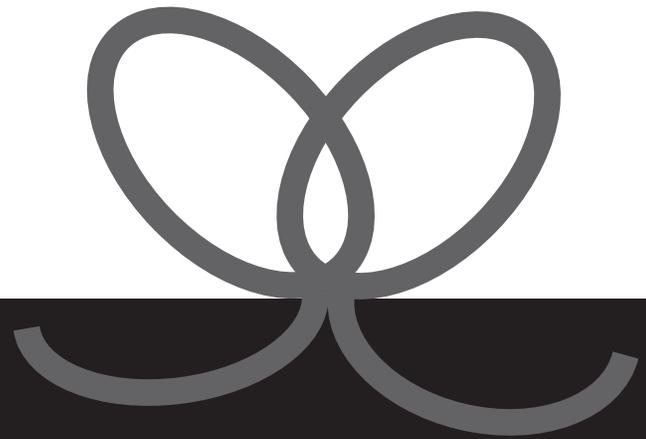
■ Building a Community

One of the things that I have truly come to cherish about this area is the strong sense of community pride. The Center sits in the middle of a great community and our patrons have created a great community within our doors. We are all aware of the treasure that we have in the Center but once in a while something happens that reminds us how special this place is to others.

This summer we were incredibly fortunate to receive the largest donation in the Center's history from Philip Passantino in honor of his father **C. Robert Passantino**. The donation allowed us to finish upgrading our theatrical lighting, install new gallery lighting on the second floor balcony, make sure that 13 pianos throughout the Center are kept in good condition and tuned for our performers, and improve our set building skills. (Continued on page 11.)



In celebration of National Boss's Day in October, the staff gave Paul something in a big shiny box. Want to know what was inside? Email us at centerpieces@carrollwoodcenter.org.



■ Give Something Unique

As the holidays approach, remember that the Center can be your unique, one-stop gifting shop:

CHRISTMAS TREES. Bid on one of the beautifully decorated trees in our lobby. Winning bidders will win the tree and the decorations (mid-November thru December 12).

GIFT CERTIFICATES. Purchase gift certificates for classes, programs and memberships at the front office.

WOODWORKING. The Center's Woodworking Club has holiday items for sale in the glass case in the room by the elevator. These are handmade sculptures and tools.

POTTERY. Exceptionally beautiful pottery by our instructors and students is exhibited for sale in the anteroom to the Main Theatre and in the Pottery Room.

ART. All the art on our walls is for sale unless marked otherwise.

PERFORMANCE TICKETS. Give tickets to an upcoming concert or play.

2016 CALENDAR. Calendars featuring work by artists who have exhibited at the Center are available for purchase. Email the Center's art curator at nancy@carrollwoodcenter.org to order.

the sunset

limited

by cormac mccarthy

November 16 • 7 p.m.

A free networking event and one-time-only theatrical performance.

Email aaron@carrollwoodcenter.org to RSVP. Reservations are required. Seating is limited.



James Rayfield



Joshua Goff



Aaron Washington
(director)



Keith Eisenstadt
(director)

■ MAS is Up for More

(Continued from page 1.)

■ The Illusion of the First Night

Theatre people talk a lot about “the illusion of the first night.” This is the sense of immediacy and freshness that a theatre production may achieve the first time it is performed—a sense that the characters are fully inhabited, in the moment and discovering each other as the play progresses. Experimental theatre, like improvisation, tries to mix elements of a production in new ways to create an unpredictable experience for the audience. Experimental theatre recreates the sense of randomness and the unexpected that you find in real life. The result can be a theatre experience that is so real, it seems hyper-real. Thornton Wilder called theatre “the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

For theatre professionals, an ambitious, creative production is akin to sunset-watchers experiencing the green flash. It’s always hoped for but rare, ephemeral, the product of a unique combination of circumstances—and when it happens, it takes your breath away.

A powerful two-actor play, *The Sunset Limited* is set in a one-room apartment. It was made into an HBO movie with Samuel L. Jackson and Tommy Lee Jones in 2011. How is MAS turning this play into experimental theatre? To understand, you have to remember how plays are traditionally produced: the actors rehearse together under a director and practice their movements on stage together. This production is going to be different.

■ On Board the Experimental Express

The Sunset Limited is about two men who have never met each other until an event brings them together. One man attempts suicide on a railroad platform. The other man instinctively grabs him back from the edge and invites him home to...shall we say, consider his options.

Imagine: The two actors rehearse separately, each developing his character and practicing his lines with a different director. The actors’ first performance of their roles together is on production night in front of the audience. MAS’s experimental concept is to present most intensely the pure “first time” encounter between these two deeply different characters.

Most plays, especially two-person plays, have only one director. Not so in our MAS Theatre production. Two talented directors of previous MAS productions have agreed to work separately.

Director Keith Eisenstadt had the “crazy” idea for this experimental approach. Director Aaron Washington eagerly “got on board,” and *The Sunset Limited* train picked up speed. Though the two have collaborated on thematic interpretation, they

have not revealed to each other their actor's character development during the rehearsal process.

MAS is also incorporating a sharp switch-back turn on this train track. *The Sunset Limited* characters are named Black and White, for their respective skin colors. Director Eisenstadt has white skin, and director Washington a rich brown; each directs the character of the opposite skin color. Okay, that makes sense. When each actor takes the stage for the performance, he'll be interacting with a character of the same color as the director with whom he has rehearsed.

But wait ... there's a steep grade to climb ahead. Eisenstadt knows the play/movie well. Washington has never seen it. That could work well for actor James Rayfield, who plays White. His director's guidance (that's Washington) won't be muddied by ideas of how White "should" be played. But Eisenstadt has to rigorously forget what he has seen and heard from the directors and actors of previous productions so that he doesn't steer actor Josh Goff (Black) into a cookie-cutter interpretation.

Race is one element of the production, but only one. *The Sunset Limited* has been powering along the long, level stretch of separate-but-equal rehearsals. Eisenstadt has designed the set, lighting and sound according to the script, adding certain creative touches and avoiding influences from previous productions. Goff/Black has rehearsed in it—after all, it's Black's house. He needs to know it intimately. But Washington has never seen the set, nor has Rayfield/White; they know only the set elements described in the script.

Retaining the purity of the "first time" concept, White knows who he is, what he thinks and how he feels. But he has only the vaguest idea of what is in Black's apartment, much less where things are, until Black ushers him in. And he can't possibly be prepared for the ambient noise—or is it life's background music?—of Black's environment.

If this sounds unpredictable—it is. This production could be a magnificent ride, a train wreck or both. Whatever happens, it will be unique and fresh.

Only the stage manager, Heather Haskell, has attended all the rehearsals of each role after blocking began. Only she had the authority to tell the director or the actor that this character "can't do that." Of course, she couldn't tell them what it is that precludes this positioning or piece of stage business. That would corrupt the purity of the "first time." (After all, how many pure first times does anybody get?)

Most productions speed up precipitously through the dark tunnel of performance night preparation—makeup and

If this sounds **unpredictable**—it is. This production could be a **magnificent ride**, a train wreck or both. Whatever happens, **it will be unique and fresh.**

costumes—and then burst into the light of the stage set. Even in this last stretch, the show remains experimental. On performance night, Goff and Rayfield do not see each other until they meet on the stage. They have different arrival times for costumes and makeup, and separate dressing rooms. After the house lights dim, it's all about the actors. Like the audience, the directors have never seen this performance before. And nobody will ever see it again, at least not with these actors.

So why put all this work into a one-night stand? This article you're reading is the "kiss and tell." After all, it's just an experiment.

But there's no such thing in the arts as "just" an experiment. Experiments have results, and artists and audiences learn from them. They stimulate you. They scare you. They make you think.

The regional theatre professionals who attend our invitation-only Industry Event will hopefully think about experiments they might produce, how they might collaborate in new ways, and about what MAS Theatre and the black box studio space offers them.

The ultimate beneficiary of all this will be you, the theatre-loving audience. Más for you! Más for us all! Watch for upcoming performances that offer you new and unique experiences. Give it a try; your actors, directors and stagehands are. The more stimulated our theatre groups are, the more they try innovative approaches, the more they give us to play with.

Trude Diamond

The *Sunset Limited* sponsored by:



■ Aaron Washington

Aaron Washington is a happy man. As the Center's new Events Coordinator, Aaron is doing what he loves: bringing creativity out in other people. He is the mover behind many of the new programs and events at the Center, including MAS Theatre's Industry Night, Carrollwood Village Homeowner Association (HOA) community events, the Holiday of Sharing Tour (see the stories in this issue) and others.

Aaron may look familiar to you; you've seen him in *HAIRSPRAY: The Broadway Musical*, *All Shook Up* (which he directed) and other productions at the Center. He's performed at Busch Gardens, Straz Center-Jaeb Theatre, Show Palace Dinner Theatre, MAD Theatre, Event Show Productions and Stageworks Theatre. Even as a child, he wanted to perform. He grew up in Dayton, Ohio, where he first performed in a community center.

He is, however, much more than a performer. He's an accomplished actor, dancer, singer, choreographer, director and producer. He's also a certified drama teacher for grades 6-12 and a skilled organizer. "I see myself as a motivator, as opening doors for other people," Aaron says. "I've always been a team player. I don't need to be in the spotlight to be happy."

Aaron is a life-long learner of new skills. After becoming a performer, he wanted to learn about directing. He is currently trying an experimental production of MAS Theatre's *The Sunset Limited* (see page 4). "Being open to experimentation is essential to the vitality [and] joy of theatre production," he says. "That's what keeps this work from becoming just a job—that's why we call it 'play.'"

Like many in the arts, Aaron needed a more steady income. Although he's a mesmerizing dancer, he says that he's clumsy. "You'd never want me as a waiter!" he laughs. "But I can type. So I got a job in customer service." It developed his administrative skills.

The role of events coordinator has been a natural fit. Aaron is responsible for developing and coordinating all aspects of events so they unroll smoothly. It's a lot like theatre. He is both creative and methodical. "I don't like to waste people's time," he says. "I like to see ideas through."

"My mother taught me that success is what you make it, whatever you do. The confidence you get from being able to perform can be taken into any kind of situation."

He has applied his "outside the box" thinking to HOA community events. "We wanted a fresh approach to the HOA events. This is about bringing camaraderie into the community—branching out to bring people together." One new event will be "CarrollwoodStock," which will be held over a weekend in March. "We are going to have a good time! We have four stages; we are thinking of things like drum circles, guitars, bead-making..."

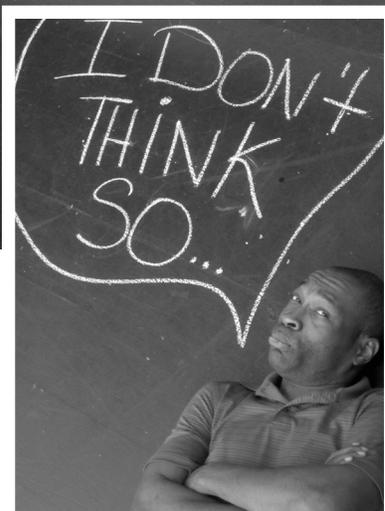


"I was so **thrilled to find this place**, because of the **warmth and supportiveness.**"

- Aaron Washington



The many expressions (and thoughts) of Aaron. "I saw an amazing talent in Aaron that I wanted to bring to the Center," said executive director Paul Berg.



He is also putting together Center events, such as “An Evening with Gilbert and Sullivan” next March. “I want to give MAS performers more musical opportunities,” he says. He’ll build the show around the talent, rather than around a preselected program; musical numbers will be based on the singers and dancers. It will incorporate multimedia; the Gaither High School Orchestra will provide music. In addition, this will be a formal, dress-up event. “We don’t do ‘formal’ often; it will be fun for people to bring out their fancy clothes for an elegant evening.”

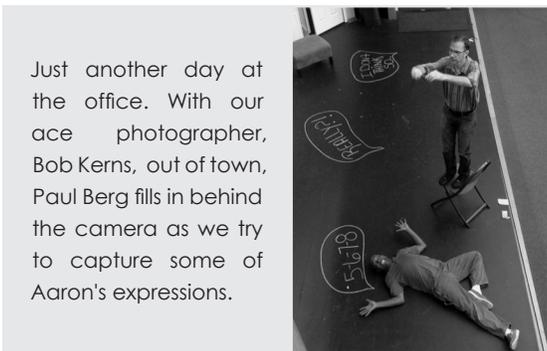
“We want to see how we can take everything in a new direction. We need to start including a younger audience, and giving our current audience new ways of approaching things.”

Aaron loves seeing other people light up from the arts. He finds the Center an ideal place to fulfill both his and other people’s creativity.

“I was so thrilled to find this place, because of the warmth and supportiveness,” he says. “It reminds me of home, in more ways than one. There were places like this in Ohio, but this is the only one I’ve found in Tampa Bay. Everything today is very rushed—you come in, you see a performance, you leave. Here you are part of a community. You don’t just buy a ticket; you make it an event. There’s socializing and networking.”

He feels very fortunate to be working here. “This place is a joy shop. Where else can you come to work and be surrounded by art, hear music, have great talks with people in the lobby?”

Evelyn Bless



Just another day at the office. With our ace photographer, Bob Kerns, out of town, Paul Berg fills in behind the camera as we try to capture some of Aaron's expressions.

Holiday of Sharing Tour
sponsored by:



■ Holiday of Sharing Tour

The Center wants to spread cheer this season to people who live in retirement, assisted living and nursing homes. Six members of MAS Community Theatre will perform songs, dances and skits for residents in homes throughout our area.

“We want to do something special for the elderly,” says Aaron Washington, the Center’s Events Coordinator and leader of the tour. “They often can’t get out, so we will go to them.”

The tour group will visit two or more locations each Saturday from Thanksgiving to Christmas. In addition to putting on a show, they will socialize and distribute small gifts.



■ You can help

The tour needs donations of small gifts to give residents.

Possible gifts include new books (regular and large print), puzzle books, books on tape, picture frames, photo albums, calendars, board games, stationery, stamps, portable radios, suncatchers, socks, soaps, decorative tissue holders, bathrobes, slippers, pajamas, blankets, quilts and pillows.

Please bring your donated gifts, unwrapped, to the Center lobby Gift Box by November 30.

Tour stops so far include Carrollwood Care Center, Weinberg Village/Tampa JCC, Manorcare Health Services/Carrollwood, Buena Vida Residence, Brookdale Bayshore, Horizon Bay at Hyde Park and Elmcroft of Carrollwood.

“We plan to do it again in the spring,” says Aaron. “We’ll do spring songs. This isn’t just about the holidays. We want to share with our community.”

Evelyn Bless



Matthew Jones



Jamie Jones

■ Classes with the Jones

Drawing: Anime, Manga & Comic

Book Heroes with Jamie

Winter I & II: Tuesdays • 5 - 6:30 p.m.
ages 8-12

Bucket Brigade Workshop (Free!)

with Matthew

February 9 • 5 - 6 p.m.
ages 6-12

Bucket Brigade Drumming

with Matthew

Winter II: Tuesdays • 5 - 6 p.m.
ages 6-12

NOTE: "Bucket brigades" are improvised drums made from empty containers.

■ Meet the Jones Brothers

Isn't it ironic?

It was only by chance that Matthew Jones became a musician. His brother Jamie was the one who was supposed to play the guitar. Matthew says, "Jamie was given a guitar for Christmas one year. My parents scheduled the lessons, but by the time the first lesson came around, Jamie was in the cast of the high school musical and couldn't make it. I went to hold the slot for him, and now I play the guitar and Jamie doesn't know anything about guitar."

Matthew Jones has gone on to become an accomplished musician. He performs with his band the MJ3, a '90's rock trio, and as a solo performer. In addition, he is a member of the Latin Guitar Guild of Tampa Bay and plays flamenco/jazz regularly in Ybor City and beyond. He was the guitar soloist in MAS Theatre's production of *All Shook Up*.

Jamie, on the other hand, became a comic book artist. His work can be seen in various comics such as Dynamite Comics and Image Comics. He is the artist for "DODGER," a Western saga geared to all ages, which he co-owns with writer Tres Dean; it's available digitally at <https://gumroad.com/l/OgeDn#> and in print at comic book conventions.

Matthew and Jamie Jones are two of the Center's newly discovered instructors. While Matthew taught music at the Center's Summer Camp, Jamie is looking forward to sharing his passion for comic drawing with kids in the next Center class session.

Recently, I had a chat with the brothers to discover more about their backgrounds. Both are from Vero Beach, moved here to attend USF and then "just stayed."

What did you study at USF?

Matthew: I decided to go to USF not because I had any desire to go to school, but because I wanted to be in Tampa where I could play the guitar. I went to school for Tech Writing, which I've done some of. (But I still end sentences with prepositions!) I've only taken two music theory courses. Everything else, I learned from my guitar teacher in Vero Beach.

Jamie: I studied English at USF. I'm self-taught as an artist, but I've had some training from certain industry professionals over the years. I haven't actually worked at the Center yet. Living here is cool! There's a big comic book community in Tampa."

How did you discover your talent?

Matthew: I don't think I'm talented. I'm working too hard at it to think I have any talent.

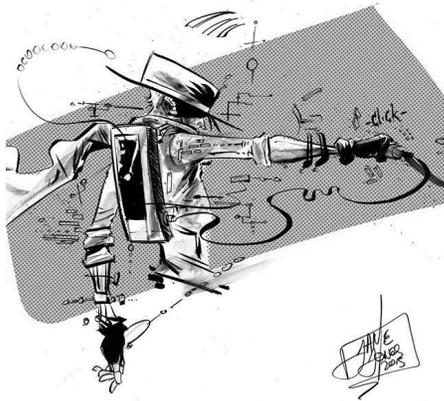
Jamie: I never really discovered it. I've just been drawing forever.

Do you have different or the same interests?

Both: "Same interests: comics, super heroes, storytelling, mid 90's 'ska music.'"

OK I'll bite—what is ska music?

Matthew: It's a music genre that originated in Jamaica in the late 1950's and was the precursor to rocksteady and reggae. Ska combines elements of Caribbean mento and calypso with American jazz and rhythm and blues. It is characterized by a walking bass line accented with rhythms on the upbeat. You can watch a video on this website: <https://www.youtube.com/watch?v=9NxMIG3M40k>.



ABOVE: A piece from DODGER, a comic by Tres Dean and Jamie Jones. DODGER is available through gumroad.com.

MIDDLE: Matthew at Hard Rock in Tampa, performing with L.O.T.P. (Life of the Party).

RIGHT: An image by Jamie Jones, which appeared on the back cover of "Five Ghosts Annual #1". Jamie did pencils and inks on one of the stories in the book.

You're both in the arts, but one in music, the other in visual art. Do you collaborate?

Matthew: Well, Jamie doesn't play an instrument, but he is a killer singer. We've never seriously collaborated on anything musically: just for fun, or when family insists that you have to sing them something.

Jamie: Matthew writes. I draw. Never at the same time.

How are your personalities alike or different?

Matthew: If Michael Buble and Zachary Levi somehow had a child, that child would be Jamie.

Jamie: You know Uncle Pecos from the Tom and Jerry cartoon? That's Matthew.

What is the funniest (or most memorable) story that you would want to tell kids who are "drawn" (pun intended) to drawing or performing?

Matthew: Like...advice? I can't think of any stories exactly, but if I were going to give advice in a really broad sense, I'd say: "Practice when it's time to practice and don't worry about it when it's not time to practice. Otherwise, you'll drive yourself nuts."

Jamie: If I have to give advice, it'd be that you have to produce. Produce something, anything! If you're spending hours every day working on a craft, but you don't actually produce anything, you've done nothing.

What do you find special about teaching kids?

Matthew: I really enjoy teaching and figuring out the proper way to scaffold the information so that it makes sense to the kids. For instance, if I tell the kids to hit the drums four times,

I've already failed because I assumed that a 5-year-old knows how to hold a drumstick, and they probably don't. To make it fun for the kids, I have to figure out how to give them all the information they need to be successful without boring them. That challenge is fun for me.

Jamie: I would find ways to teach comics and sequential art. That's my expertise, and that's the "regular" class that I'll be offering at the Center (although I think we're calling it "Superheroes, Fun, Zap! Fun-Time Drawing" or something like that). I'll teach it very simply. Just, "this is how you draw a face," and then, "this is how you draw a body." Then we'll tell stories with pictures. It's really not a difficult thing to do if you think about individual pictures as sentences. We'll make short comics or do one as a group.

What impresses you about the Center?

Matthew: The A/C system! No...I really like how friendly everyone is who works there. The Center has been great! I loved working Summer Camp...and Beth (Beth LaBaren-Root, educational director) has been great about getting the private lesson program up and running. Only a few months after Summer Camp ended, and I have students already! Now, with teaching private guitar lessons, the Center is starting to feel like "home base" and it's awesome!

What would you like to see in future classes?

Matthew: More youth-oriented classes. Summer Camp was such a big hit! I'd like the public's perception of the Center to shift a little so that we can really have awesome programs.

Jamie: Ditto!

Judith Schiavo

■ Drum it Up

Feeling insane in the membrane?

A *membranophone* may have just the right vibe for you. That's a drum. Drums are members of the membranophone musical instrument class, producing sound primarily via a vibrating stretched membrane. You can further classify drums by shape (for example, barrel, conical, kettle), parts (such as a frame, used in the tambourine) or manner of producing sound (such as friction, like the Spanish *zambomba*).

But enough of formal "drum-ology"! Modern "drums" usually mean a drum set (or kit), played by a drummer in a band or orchestra. It wasn't always so.

■ Drums in Primates

Drumming came before any drum. Apes (and humans at sports matches) make drumming sounds by chest beating or hand clapping. Macaque monkeys beat drum-like objects to demonstrate social dominance. Research shows that their brains process drumming similarly to vocalizations, suggesting that drumming evolved as part of hominid (that's us) social communication.

■ Drums in Culture

The drum is the oldest known musical instrument. Cylindrical drums appeared in 6000 BC in Mesopotamia; drums were used in 4000 BC in Egypt. Drums have been found in Chinese Neolithic cultures (5500–2350 BC).

The reasons that people drum are as varied as culture. Drums have always been used for more than music. Chinese armies used drumming to motivate troops, set the marching pace and convey orders. In Africa, tribes beat drums to communicate over miles; you could think of the drum as the first form of telephone. In Peru, cave drawings show drums in domestic settings. In Viet Nam, drums were



made specifically for ceremonial use. Throughout the Americas, tribal ceremonies included drums.

Many cultures drum as a spiritual practice: drummed rhythms are interpreted like spoken language or prayer. The tradition continues today; we have drum circles, drum websites and use drums as an aid to meditation.

■ Drums in Sets

Today, most drummers play in a musical group. The modern drum set greatly expands their playing styles and range of sounds. The drummer conveys, interprets and punctuates the musical rhythm, playing to other musicians as well as to the audience.

A drum set consists of drums and percussion instruments—anywhere from four to 20, played by one person. Drum sets began in the late 19th C., with the invention of the bass drum pedal. Drummers in New Orleans jazz

clubs added the hi-hat cymbal, African-derived tom-toms and Turkish- and Chinese-style cymbals. Rock drummers added more tom-toms and cymbals, and another bass drum to increase speed. Electronic drums, which are sometimes included in drum sets, generate sounds that traditional drums cannot produce.

■ Drums in Us

The drum is the most physical of instruments—our bodies are wholly involved in making and listening to the beat. Drumming affects us powerfully. We drum for everything from music to rituals, from making war to finding inner peace. Drums are low frequency and loud; the sound gets into our heads and resonates in our trunk. When we "feel the vibe," we literally *feel the vibe*.

No matter where or how you hear drums, you will feel it. So bang the gong, get it on!

Trude Diamond

■ Center Spotlight on YOU!

Do *you* want to learn how to drum? Turn to page 8 for information about our new Bucket Brigade workshop and class coming in 2016.

We want to offer classes tailored to *you*. Think about it. What do you want to learn, or experience? Tell us. If we can, we'll make it happen. Email education director Beth LaBaren-Root at beth@carrollwoodcenter.org with your ideas.

■ Drummers go Far

Drummers are passionate about drumming, whether part-time or full-time. Many of the talented local drummers associated with the Center play only part-time, but have "big time" experiences. Here are a few:

By day, **MIKE CUSUMANO** is an optometrist who treats patients in long-term care facilities. But he lives for the weekends. He plays drums with The Lint Rollers, led by guitarist Joey Donovan of Donovan Audio Designs, a corporate sponsor of the Center. (In fact, Craig Nowicke, a Center Board member, often joins them on-stage.)

Mike started drumming in junior high school so he could make the Plant High Marching Band. "The band was led by a former FAMU Marching One Hundred member. I said to myself, 'Man, I've got to be in that band.'" His most memorable experiences include two weeks in Tokyo and, in 1984, a trip to Istanbul. "They treated us like we were rock stars! It's a privilege to be on a stage."

Some of us remember **WINK WARREN**, half of *A Tribute to the Blues Brothers* show at the Center. "When I was five, I used to peek into the window of my neighbor who played drums for a military marching band. He invited me in to watch and then gave me my first snare drum." Wink now drums with his own band, Main Street Band. His most memorable experience was opening for Kool and the Gang in Galveston, Texas in front of 150,000 people.

JEFF HENSON of the Center's Jazz with Jim combo began playing the drums in middle school at age 13. By day, he is an elementary school music teacher. Jeff's fondest memory is from when he was with the jazz band at Hillsborough Community College. Ed Shaughnessy, then with *The Tonight Show* band, came to the college to conduct workshops. He

"In 1963, I saw Ringo Star on *The Ed Sullivan Show*... I said, 'That's for me!'"

- Scott Peterson

challenged Jeff to a "duel." "Being the gentleman that he was, Ed declared it a draw! He was a kind, great guy!" says Jeff.

DANNY DIPIETRA is a Supervisor of Logistics for the Hillsborough County Schools. On the weekends he plays smooth jazz with the Mark Barrios Band. "I grew up in Ybor City, and someone was always playing the drums. I started when I was seven and got my first set when I was twelve." He also has a *The Tonight Show* band story: he once played on *The Tonight Show* with Roger McGuinn from The Byrds.

SCOTT PETERSON of The Quivering Rhythm Hounds remembers being the headliner for the announcement celebration in Vinoy Park that Tampa Bay was getting its own baseball team. He played with *Ruckus*, with Hulk Hogan on bass guitar. "In 1963, I saw Ringo Star on *The Ed Sullivan Show*. I said, 'That's for me! I'm going to replace him in The Beatles!'"

Finally, a word from the Center's Carrollwood Winds' drummer, **PATRICIA PAPADOPOULOS**, who is a registered nurse by day. She plays the bass drum, triangle, tambourine, cymbals and mark tree (chimes). "I took two years of lessons and have an AA degree in music," she says. "I'm still learning. I've been with the group for two years, and there's nowhere else I'd rather be."

Pat Keeley

■ Building a Community

(Continued from page 3.)

We were also contacted by the Carrollwood Village Homeowners Association (Phases I, II and III) to partner with them to produce a series of events throughout the year. In August, we



co-hosted a 5K with Miles for Minds and hosted a free concert in the park with the Carrollwood Winds. In early November, we collaborated with Vista Gardens on a Fall Festival. There are more events coming.

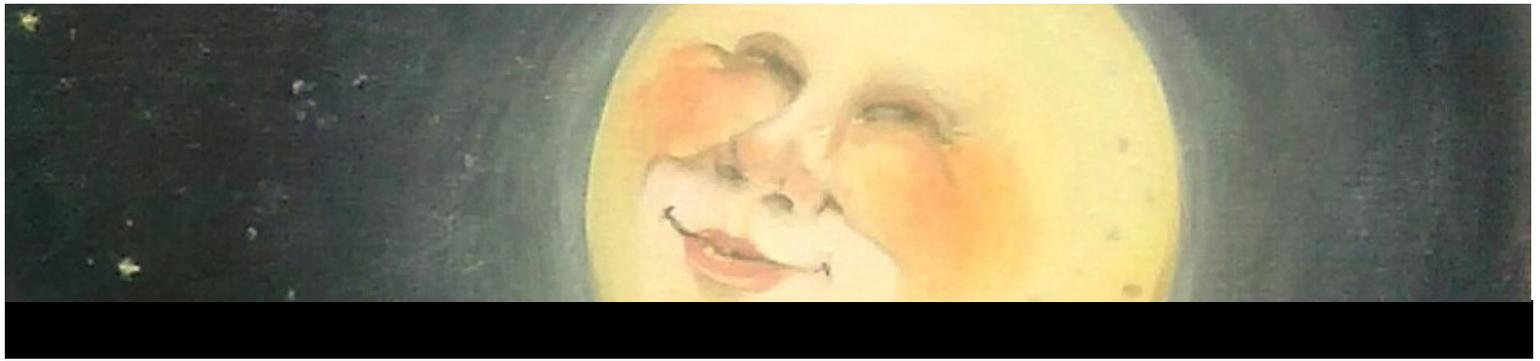
Looking ahead, we have a Holiday of Sharing Tour (more information on page 7), a new Carrollwood Village Lecture Series (our first guest will be bestselling author Tim Dorsey on January 8, co-hosted by Rex Henderson and Edward Jones), a Back to Fitness 5K on January 16, and a Treasures & Trinkets community yard sale on January 23.

We have a lot going on, and as always, we are open to *everyone*—not just the residents of Carrollwood Village.

Visit us at carrollwoodcenter.org for updates about these new events, live entertainment, classes, camps, and other programs here at the Center.

Paul Berg
Executive Director

PS: Please join us for our Annual Meeting on December 18 at 7 p.m.



■ High Five!

Here are five things to look forward to in the coming weeks (sign up to receive our weekly e-newsletters, or visit us at CarrollwoodCenter.org for details):

■ Holiday Specials

Celebrate the holidays with special concert events such as the Sounds of Swing (December 5), Jazz with Jim (December 11), The Carrollwood Community Chorus (December 12), The Carrollwood Winds (December 13) and A.C.T. for Youth's *The Brave Tin Soldier* (December 20).

■ Grow in 2016

New classes and more private lesson opportunities are coming to the Center in 2016! Classes start January 11.

■ Live Concert Events

Mark your calendars for Musical Expressions: Franz + {Bach + (Franz)3} with pianist Franz Mantini (January 16), Women of Motown with The Sounds of Soul featuring Sisters of Harmony (January 23) and Peace of Woodstock tribute band (February 26). Tickets on sale now!

■ Art from the ♥

A community-wide gallery event in February with artist Mark Gonzalez and other local artists who will donate pieces to help raise money for area charities.

■ The Inaugural Jim Burge Jazz Festival

April is Jazz Appreciation Month! Join us April 23-24, a weekend dedicated to jazz and the man responsible for bringing jazz culture into our Center: Jim Burge.

...and one to grow on:

Congratulations to The Carrollwood Community Chorus on being chosen to perform at *Busch Gardens*® Christmas Town™ and The Candlelight Processional at *Walt Disney World*® Resort!



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CULTURAL CENTER**
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■ Featured Art

The art featured on the front and back covers of this issue is from *Moon Magic* by Joose Hadley. *Moon Magic* won second place in the art show, 2015 Inspiration, and is featured in the 2016 Gallery at Carrollwood Cultural Center wall calendar.

Cover photos by Headband Jim, Allen Levy and Craig Nowicke; Handprint image by Lara Mukahirn, Nicolas Raymond and freestock.ca; Drum & Hand image by Marco Laython

Visit CARROLLWOODCENTER.ORG for upcoming events and activities.