



Shoah Scroll Detail 2, Bob Barancik

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Banner Images:

Friends and Stranger, Bob Barancik The Carrollwood Cultural Center (photo), Mark Pericot, *Horned Melon*, Gainor Roberts

■ From Conflict...Creativity

This November, the Center has several events rooted in creative response to the worst conflicts of the 20th Century.

Answering Violence with Art: Art Not Hate

"Art Not Hate" is a mixed-media exhibition that explores creative responses to conflict and violence. Created by artist, educator and video producer Bob Barancik, the exhibit opens at the Center November 8.

Art Not Hate is a continuation of the show held at the Florida Holocaust Museum in St. Petersburg last March. The exhibit features an assortment of award-winning digital prints, videos, paintings and handmade books.

"Like millions of other Americans, especially baby boomers, my life has been defined and changed by conflict," says Bob. "Over 120 million human beings have been killed in wars and genocides in the 20th Century. This carnage has challenged our notions of progress and the innate goodness of human beings."

"I believe that pictures and words can give meaning...art can help to transform ugly experiences into something beautiful — although it can be a harsh and painful beauty."

Over the last 15 years, the artist's work has been seen by over 140,000 students and adults at major U.S. museums, and his videos have been screened at major international film festivals.

Bob has been thinking about the Holocaust since he was 16, when his father took him to an exhibition of Mauricio Lasanky's monumental "Nazi Drawings" in Chicago.

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CARROLLWOOD
CULTURAL CENTER

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(as of October 2010)

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Carrollwood Cultural Center

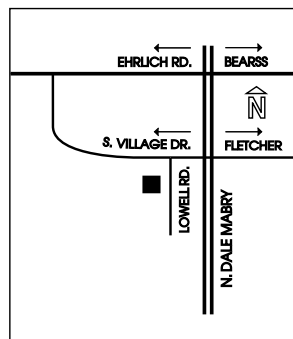
4537 Lowell Road

Tampa, Florida 33618

(813) 269-1310

CarrollwoodCenter.org

info@carrollwoodcenter.org



CARROLLWOOD
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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
Fall 2010 • Vol. 3, Issue 4

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 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: Kendra Langlie

Judith Schiavo

Adrienne Hutelmyer

John Byrnes

Proofreading: Barbara Kime

Photography: Bob Kerns

Graphic Design: Adrienne Hutelmyer

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

■ Center Mission

The mission of the Carrollwood Cultural Center is to offer cultural programs, services and events that encourage individual exploration and promote a sense of community. The Center plans to participate with several Florida interest groups to promote the arts and its influences throughout the community. These groups would offer a chance for individuals, both young and old, to enjoy the graphic and performing arts, continuing education and special community outreach programs.

■ Book It!

Books are dying, people say. This is the age of bite-size information, like the small mammals that followed the dinosaurs: web pages, blogs, email, text messages and tweets. While books have adapted to new forms—this summer, more ebooks than hardcovers were sold for the first time—the lament continues. Since the 1950s, when television became popular, people have been reading less each decade. In particular, they've been reading fewer novels.

However, if you hang out at Barnes and Noble or Borders, you may find that hard to believe. Tampa has even moved up in reading activity, rising from 29th in literacy in 2008 to 20th this year. In fact, Tampa is the top Florida city in measures of general literacy.

An informal survey finds dozens of reading groups in the Bay area. Two of the best can be found at the Center.

Women Authors Book Club

One group, started by Debbie Doliner about 13 years ago when Borders opened, has a core of six members. Attendance goes as high as 18. "I became a dedicated reader when I was 8 years old," says Debbie. Her family moved to Michigan, where she missed her friends. When her parents took her to the public library, it was a new world for her. "The books were my friends. I went through every section—biographies, children, adult—no one ever said I couldn't read everything," she said. "I'd go home each week with a big stack of books, and I've never had a lull."

Many book clubs specialize in a genre—for example, science fiction or mysteries. Debbie's group reads only female authors. The group selects its titles for each reading season in November, when they gather at Barnes and Noble to winnow down an initial list of 50 books. The 8 or 9 final selections are made by consensus. Comments Pam Thompson, "The group makes me read things I wouldn't read on my own. We like to meet

with women who think about things and express their opinions."

Debbie observes that a lot of personal stories come out during the meetings, as the members talk about how the book's plot or characters relate to their own lives. "It's a way of bonding with other women while learning about new things."

CCC Book Club

Kathy Smith, originally a member of the women authors group, came to the conclusion that half of the authors out there were being ignored. She founded the Center's other book discussion group in 2007. She notes that the group owes much to John Miley, who published the first "Who's Interested?" call to bibliophiles in *Village Views*. "We began with just 3 or 4 'acorns,' as John dubbed us, as he envisioned that maybe one day we would grow into those infamous mighty oaks. And he was right!" The club has average monthly attendance of 8 to 12, and over 60 people receive the online newsletter.

Members propose books throughout the year, which are posted online and voted on in December.

An extra attraction for members is that they usually do not have to purchase the books. Book club member Jean Kerns has arranged with the Jimmie B. Keel Library for copies of the books to be held for members to check out. Kathy explains that "we don't have this luxury 100% of the time—sometimes there are not enough copies—but it works out almost all of the time. This is really a great entertainment value."

What are some of the books these group members say have affected them deeply? *Ahab's Wife*. *The Poisonwood Bible*. *The Sparrow*. *Three Cups of Tea*. *Water for Elephants*. Kathy's group read *The Grapes of Wrath*, published in 1939, recently and was struck by the story's resonance in today's economy.

For more information about the book clubs, visit www.CarrollwoodCenter.org.

Tony Moore, Evelyn Bless

Center Your Events with Rob Curry *continued*

All of us should be selling the building, both programs and rentals, all the time."

"I loved that it needed me as much as I needed it."

- Rob Curry

Rob also manages facilities maintenance, both inside and out. He is the contact person with the County, which actually performs the work.

Rob typically puts in about 52 hours a week. "You do what's needed," he says. He downloads the calendar, which chang-

es constantly, onto two thumbnail drives that go home with him every night. He fields calls at home and during his son's school events.

He was offered four other jobs the same day he accepted the Center's offer. The Center appealed to him because of its small size and flexibility. He can spend more time with his son Robert IV, 8; his daughter Tatiana, 2; and his wife Michelle, who is a professional photographer. But the strongest pull for him is that the Center is new and he can create a program that helps it to succeed.

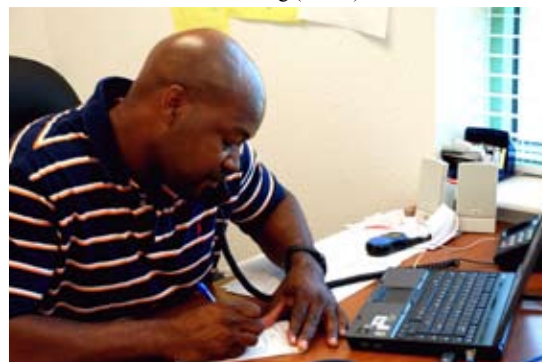
"I loved that it needed me as much as I needed it."

Evelyn Bless

Whether it is a performance, rental or class, all events have common characteristics.

"No matter who they are, I have to know the number of people expected, what they are going to do, and what they need in the way of facilities." All of these affect the room choice. "I work with them. For example, if you serve food, you will get more people than you think. As I put it, 'If you serve it, they will come.' If you send out invitations, you get more people than you invite. I ask people what kinds of tables and seating they need. You want to maximize the room but keep it comfortable for them. I also decide how the room will be set up."

Rob is the voice of the Center to many people who call here. When they come in the building, they remember him from the phone. "They'll say, 'I was talking to Rob...oh, you're Rob!'



Rob works hard, but he knows how to have fun too. Posing (center) with Laure Pericot.

Making rentals the best

"When I get a call about rentals, I'm going with them, talking, laughing," says Rob. "I will tell them, 'I need you here.' Once they've seen the building, it's sold."

The worst thing for him is the waiting. "I want everything to happen right now. For rentals, people want to make several stops. We may be the first place they come, and they love us, but they want to see more. I know people have to comparison shop. But we are much, much more reasonable than hotels, and the building is better. I tell them, but they have to look for themselves. Sometimes they call us back in a couple hours—yes, you are the best, I want to book you. Then they come back over."

The rentals program, which Rob developed, includes helping people plan the evening or event. "I'll ask them what else they want to use. Do they want a face painter? A clown? Music? What kind of food? Alcohol? We have preferred vendors for all of it. It's part of our service."

Rob personally interviews each vendor on the Center's list. "I need to see their fingernails, teeth and hair, so to speak, to be sure I'm comfortable representing them. If it's a restaurant, I'll visit and ask to look at the kitchen. Is it clean? Are there signs of anything?"

Rob goes to scheduled tastings and recommends that custom-

ers do the same. He says that the Center receives samples from vendors all the time, especially around the holidays. (*Note to readers: remember this, so you can drop by.*)

The Center rents out the main building and Studio for meetings, classes, rehearsal dinners, baby showers, birthday and anniversary parties, services, small and large graduation parties, weddings and performances. In the main building, the two upstairs meeting rooms each hold about 30 people. The larger upstairs room, called the Theatre, holds around 50. The Main Theatre will hold about 200 seats or combine seating and tables. The Center rents a portable dance floor if needed.

"We have lots of available space in the mornings and early afternoons," Rob notes. But at times, every room is busy. For example, on one evening, the Chorus, Band and SAT review all go on upstairs.

While rentals provide a community service, Rob tries to ensure they do not interfere with the Center's other programs. "In a perfect world, the rentals work around the programs. I try to schedule the Center and partnership events as early as possible." This is easier, now that he has previous years' schedules to work with.

Promoting the Center

Rob "sells" the Center at all times and levels. He suggests that rental customers join the Center, because they get a discount on rental price in addition to other membership benefits. And then he will ask them about plans for future birthdays and anniversaries.

He receives about two calls a week from people who have seen the phone number on the Center marquee and call for general information. The call typically comes from a cell phone, when someone is driving by.

"I say, 'Where are you? Come on by and I'll give you a tour.' I ask them, 'What are you interested in?' I tell about the programs. If they can't come right now, I'll say, 'So when am I going to see you?'"

Rob is a natural marketer. But this is also a strategy for him. "Look I hate to say it, but the crying baby gets the milk. You've got to get out there. Get their attention."

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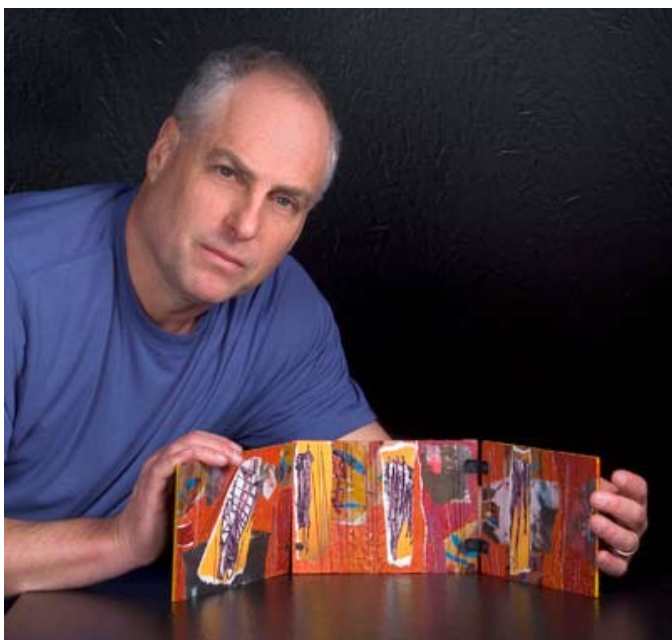
"Art can help to transform ugly experiences into something beautiful."
- Bob Barancik

The artist was inspired by the paintings and prints of Ben Shahn and Leonard Baskin, the drawings of Kathe Kollowitz, Lasansky and George Gross, and the photographs of Roman Vishniac and Margaret Bourke-White. "Their work embodies the humanity, craftsmanship, and integrity that is often missing for me in the contemporary art scene. These images inspire me to try harder, do more, and engage the spirit of our times.

"Before we can really change the world of the 21st century for the better, we must confront the bloody history of the 20th century," Bob adds. He considers his website, www.ArtNotHate.com, a "seed crystal" for continuing exploration of creative responses to violence.

He believes that art experiences can make a difference in solving intractable social problems. "The creative arts let us engage the world in new and vivid ways. We can re-frame our perceptions of others. For instance, a book full of statistics and lofty ideas is not likely to change an anti-Semite's prejudices toward Jews. But the movie *Schindler's List*, *The Autobiography of Anne Frank*, and Bourke-White's photos of the Nazi death camps can often soften even the hardest and coldest of hearts."

The show runs through December.



Bob Barancik with *Shoah Wall*

Heroes of the Human Spirit: Confronting Terror & Indifference

On November 10, 7-9 p.m., Bob Barancik will give a free public lecture on the new series in Art Not Hate, "Heroes of the Human Spirit: Confronting Terror & Indifference." The images were created at his summer studio on Long Island, Maine, which was a major fuel depot for the U.S. Navy's North Atlantic Fleet during World War II.

The lecture will commemorate people who dedicated their lives to combating injustice against others. The artist's talk will be followed by a personal tour of the Art Not Hate exhibit.



Bird at Sunrise, Bob Barancik

Art Not Hate Workshop: Transforming Conflict into Creative Resolution

On November 13, 10:30 a.m.-12:30 p.m., Bob Barancik will lead a free workshop for children and adults on ways to use art to understand the feelings that lead to conflict and generate creative solutions. Participants will use the arts in exercises that teach empathy and consensus-building. The workshop is open to all, but space is limited. Please call 269-1310 if you wish to reserve a seat. Bring colored markers and paper, glue stick, and scissors.

Evelyn Bless

Also coming to the Center: Music Reborn III

On November 9, 7:30 p.m. the Tampa Ameet Chapter of Haddassah and the Center will present "Music Reborn III." Music Reborn was founded by pianist Nancy Rubenstein, who collected rarely played, often unpublished scores of Jewish composers, many of whom perished in the Holocaust. This year's concert will feature chamber music and song.

Music Reborn is a benefit in remembrance of Kristallnacht, "The Night of Broken Glass." This was the night of Nov. 9, 1938, when Hitler encouraged stormtroopers and ordinary citizens to break into Jewish homes, businesses and synagogues, burning, looting, beating and murdering. The event signaled the opening of the Nazi war against the Jews.

The concert is dedicated to the memory of Mary Ann Scialdo, the Center's late Artistic Director, who was instrumental in arranging the previous two versions of Music Reborn.

■ Notes from a Master Class

"Sweetie, are you ill?" inquired Marlene Dietrick when she first saw the young Donald Pippin, who was to perform with her in London as a conductor for the first time. In fact, he was extremely nervous. "Don't confuse excitement with nerves!" was her advice. "That excitement really helped me," he now recalls.



Don Pippin (Photo: Tornweisphoto.com)

This was just one of many golden rules of performance that Emmy- and Tony-award winning Broadway conductor and pianist Donald Pippin (*Oliver!* *A Chorus Line*, *Mame*) generously imparted to the students and audience of his intimate master class September 10 at the Center.

"I like to run a master class like an audition for a casting agent," he explained. "A casting agent hears your talent—what are your strengths, are you an ingénue?"

(continued on 8)

* Notes from Donald Pippin

- Nerves can destroy you—instead, recognize excitement.
- Understand that a casting call is a friendly environment—the agents want you to be good (so they can all go home or to party as soon as possible).
- From the moment you are seen, you are already being auditioned—your attitude, dress, overall impression
- Think of yourself in the most positive way you can—prepare, practice, know your strengths and showcase them.
- Emulate, yes. Impersonate, no.

- Make choices and create surprises—decide what is important in your song and bring it out with different techniques, especially in phrases or words that repeat and in "list" songs.
- Use "dramatic beats" when you are singing—you need to be consciously acting, telling your story through your expression, movement and voice.
- Maintain flow, don't leave dead space even when the song pauses—you are still acting, connecting.
- Whenever you close your eyes, you are closing out the audience. Sometimes you want this effect, but be conscious of it.

- Always remember who you are singing to and look at them. Don't sing over their heads even when the stage is situated relatively low, such as ours.
- Become assertive, get more information, participate in everything you can, search out theatre companies, read scripts, don't be afraid to think BIG!
- And finally...
DO NOT neglect your education to go into theatre. An education makes you whole, it develops your brain: if you can't "hear" something, you can't perform it.

—Kendra Langlie



■ Boys Who Dance

"I've never had so many boys!" comments Teil Rey Guilford, veteran dance instructor at the Center.

This year, she even has men in her adult ballet class. Teil and Betty Rey teach ballet, tap and jazz at the Center, and although it is still a relatively small group of students, in some classes the boys actually outnumber the girls. As a mother of boys who dance, I thought it was worth a second look. (*Full disclosure, dear readers: my sons are students in one of their classes.*)

I remember being shocked by adults' reactions when my preschooler first started dancing at his school. He was the only boy among 10 little girls in tutus, all of whom warmly welcomed him. However, it was clear that several mothers and even some teachers thought I was incredibly, even dangerously, open-minded. "Oh, wow – I think it is great you are doing that. I'm sure he'll be fine," they would say unconvincingly – as if I had allowed my 3-year-old to cross Dale Mabry or wade in an alligator-infested pond by himself. Some mothers confessed that their sons would like to dance too, but their husbands wouldn't hear of it. Luckily, we had an excellent dance teacher who continued to foster my son's interest.

This is hardly a unique story. An article in the *New York Times* a few years back reported on an effort by one of the country's most prominent ballet academies, the School of American Ballet in New York, to attract more boys. The school waived tuition for boys in the children's division—no questions asked. The story underscored how typical it is for boys to be "alone" in any dance class. Yet according to the article, professional opportunities for top male dancers are nearly equal to those for women, and often are filled by foreign-born dancers due to the scarcity of American male dancers.

We all know at least a handful of male dance icons, right? Mikhail Baryshnikov, Fred Astaire, Gene Kelly, Alvin Ailey, Sammy Davis, Jr., Patrick Swayze. And surely we've all heard about the benefits of dance for other sports. So why is it that

dance still seems to have perception issues for boys?

In his book, *The Dance in America*, Walter Terry calls it "the hangover" from the days when men were considered props for women dancers and dance a feminine activity.

It's been one heck of a hangover. Nearly 100 years ago, Ted Shawn started to create his own movement in dance with his wife, Ruth St. Denis, one of the biggest names in American dance. They were the pioneers of modern dance. Ted Shawn is credited with revolutionizing the world of dance for men. In the 1930s he launched his own small company of male dancers, called (what else?) "Men Dancers," an historic concept. He was determined to change the image of male dancers and to bring prestige, strength and above all, unquestionable masculinity to the art of dance as performed by men.

(There is a neat local tie-in here: Teil Rey's late father, Frank Rey, became a Ted Shawn protégé and danced alongside Barton Mumaw, one of Shawn's original and most acclaimed Men Dancers.)

Could it be that the reputation of male dancers is finally turning a corner? "The TV shows are helping," Teil says, referring to the ubiquitous reality shows *Dancing with the Stars*, *So You Think You Can Dance* and *America's Got Talent*. There is also *Billy Elliot* and a number of television shows for children with serious young men performers.

When I asked Teil's older male students ("older" meaning tweens to early teens) about why they were dancing, in addition to having fun, they all listed the dance virtues of building muscle, discipline and enhancing their skill on stage as actors.

From the younger group, 6-year-old Maxwell Ng had a wonderfully simple explanation. "In school, you just dance to get the wiggles out," he said. "Here we get to dance to the beautiful music!"

Kendra Langlie

■ Meet Our New Choral Director

The Center is pleased to welcome our new choral director, Mary Jo Hahn. Mary Jo took over music direction for *The Music Man* this summer. She now directs the Carrollwood Cultural Center Community Chorus, which will perform a winter concert with the Center's Band in December.

"Choral music is my biggest passion!" comments Mary Jo. "I think there is a reason when a group of people make music together; it is a gift to have music in our lives."

A native of Ohio, Mary Jo brings more than 25 years' experience with directing and accompanying singing groups and musical theater in the North Tampa area, including Van Dyke United Methodist Church, Singlive USA, The Heralds of Harmony and the Voices of Liberty. She also is currently the music director for Keystone Community Church. *Kendra Langlie*



Calling all Songbirds!

The Carrollwood Cultural Center Community Chorus is actively seeking new members with "a song in their heart"—especially bass and tenors. If you are interested, please join us Monday nights at 7 p.m. No audition is required and there is no fee.

Interested in joining the band? Contact Helen Michaelson at (813) 269-1310 ext. 205 or email helen@carrollwoodcenter.org for information about the New Horizons Beginning Band, Carrollwood Cultural Center Community Band or the newly formed Big Band under the direction of Jim Burge!

"Choral music is my passion...it is a gift to have music in our lives."

- Mary Jo Hahn

Notes from a Master Class *continued from page 4*

This splendidous class was held the evening before Pippin's "Legends of Broadway" performance at the Center with film, television and Broadway star Ron Raines (*Chicago*, *Showboat*, *Guiding Light*).

Open to serious vocalists, only a handful of performers participated in this extraordinary opportunity. Each person "auditioned" with two Broadway songs of their choice. From the audience perspective, there is no way to describe this experience other than an absolute treat. We were able to watch Pippin's kind—but exacting—interaction with the young singers and its immediate effect on their performances, which he would ask them to repeat after his critique.

One vocalist, Kelli Geoghegan, was classically trained in opera. She flew down from Boston for the workshop, because she hopes to shift her career from opera to musical theater. "This was very helpful, having someone with his intuition is just wonderful," she said. All of the participants received brief and private one-on-one comments, as well as the invaluable asset of listing a master class with the legendary Donald Pippin on their resumes. *Kendra Langlie*



A student "auditions" for Donald Pippin during a Master Class on September 10.

■ As the Center Turns

A Message from the Executive Director

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

As we approach another holiday season, I am reminded of the importance of friends and family. Since our inception in 2008, the Center has developed into more than a place for classes, plays and concerts, and more than a venue to hold parties. It has become a Center for the community, made up of the community.

It has been an interesting year for the Center. We have lost some very dear friends and made some wonderful new ones along the way. We have been in the news for some great things and we have received some media attention highlighting our challenges. As with life, everything that we go through makes us a stronger organization.

As of early October, the Center is at a break-even point financially, an impressive feat for a startup non-profit in this economy. In the first quarter, the Center financials were approximately at a \$40,000 loss for the year to date. Since that time, through our programming income and cost cutting, we have made up that loss.

**"So here is my challenge to you:
Bring in 5 new members to the
Center each month in 2011."**

- Paul Berg

In 2011, we will continue our move towards financial sustainability. With the introduction of a Marketing & Development Director, Marketing & Community Relations Director and a Fundraising Director, we will expand on our fundraising capabilities including finding sponsors for our events, expanding our individual giving and membership programs and, as always, we will continue to examine our expenses carefully.

We also have some exciting programs coming up next year and will be expanding our marketing efforts to bring in new patrons. We will celebrate our fourth anniversary in March with the annual Arts in the Park, as well as welcoming a few new theatre groups, such as MDHF and Brave New Stage, to

our Center. In July, the Center will produce *The King and I*, the third production that we have produced on our own. After very successful sold out runs of *Oliver!* and *The Music Man*, I encourage you to get your tickets early.

The true potential of the Center can only be realized if we all do our part to validate the decision that the County made when it decided to invest in North Tampa. We have been handed an incredible opportunity by Hillsborough County, an opportunity that affects everyone's quality of life and helps property values.

So here is my challenge to you: Bring in 5 new faces to the Center each month in 2011.

Introduce us to your guests and we will put your name in a chance to **win a \$120 gift certificate** to the Center. The programs that we offer are available to everyone and are a great way to build relationships with your neighbors. **We also have a membership referral program where you can get gift certificates for bringing in new members.**

The Center is an important jewel in Hillsborough County. We are committed to offering a comfortable, safe environment for the community. It has been incredible to watch new friendships form among the thousands of patrons. To see new families and individuals find a home and to know you are giving someone an opportunity to escape everyday life...even if it is only for a few hours.

It is always important to remember our patrons are the heart of the Center. Without you the Center is merely a building, a shell with no heart. Thank you for your continued support.

See you at the Center,

Paul Berg
Executive Director



Paul Berg with conductor Donald Pippin at the Legends of Broadway event on September 11.

■ Jazz with Jim

The Piano Guy: Ron Delp

Who is the keyboardist—the guy sitting at the electric piano behind Jim Burge? Many of the people who come to the Center's performances of Jim Burge and the Jazz Directions look forward to watching him. At the September "Jazz with Jim" concert, showcasing songs from award-winning movies, several rows of audience members were mesmerized by the way the piano player's hands floated over the keyboard. Apparently without effort, he coaxed out the mellow tones of *Smoke Gets in Your Eyes* and the enchanting runs of *Under the Sea*.



His name is Ron Delp. He is a Tampa native who has performed with Tony Bennett, Frank Sinatra, Aretha Franklin, the Boston Pops, Boston Opera and Boston Ballet, as well as in stage productions in Boston and New York.

"The Carrollwood Cultural Center is a jazz lover's paradise," comments Ron Manning, beginning jazz musician and student of Jim Burge. "Ron is the central focus of Jim's jazz ensemble. I love watching Ron. He really enjoys himself and he's an incredible jazz historian."

Along with Jim, Ron regularly gives the audience interesting anecdotes during Jazz with Jim sessions. In the September performance, the two traded facts with each other and the audience about the songs, movies, composers and lyricists that were featured.

Ron's relationship with Jim began more than 30 years ago, when Jim was a musician at Walt Disney World. When Ron relocated to Pinellas County 10 years ago and started playing again, he contacted Jim when he needed a saxophone player for his performance group. Now Ron, along with bass and guitar player Mike Ruven and drummer Jeff Henson, make up Jim's group.

"Mike and Jeff are my guys," Ron commented. "We've worked together regularly as a trio for years. When Jim started

the Jazz with Jim series, he asked us to play, seeing as we have good communication and feel with one another, which is what makes jazz work."

Originally a drummer, Ron played in the Hillsborough High School band and in rock bands, adding nightclub performances in his senior year. He graduated from the Berklee School of Music in Boston in 1971 with a Bachelor of Music Degree in Percussion, Music Arranging and Composition. After graduation, Ron taught percussion, jazz ensemble, music theory and arranging at Berklee. (continued on next page)



Jazz with Jim: The Piano Guy *continued*

He has written and arranged music for the Public Broadcasting System (PBS) and created radio and television jingles. He is also the author of four music method books and a contributing editor on jazz harmony for *Musician Magazine*.

"The Carrollwood Cultural Center is a jazz lover's paradise...Ron is the central focus of Jim's jazz ensemble."

- Ron Manning, member

Ron is a man of many talents. When he returned to Tampa in 1976, he established an international correspondence business,

the Applied Music School. At age 30 he switched to piano, performing jazz and Top 40 music. In addition, he taught percussion and jazz band for two years at the University of Tampa.

In 1983 Ron changed careers, moving to the Florida Keys and working as a writer for the Miami Herald. In the 1990s, he worked in Communications and Marketing for the cities of Coral Springs and Largo. Ron "retired" in 2000 to move to Europe to perform again, but the stock market crash thwarted that plan.

Currently Ron lives in Pinellas County, teaching piano privately and playing with his own trio, quartet, and other groups—including, fortunately for us, Jim Burge and the Jazz Directions. Ron considers the Carrollwood Cultural Center a great asset to our area. "It is a fine facility and they're ambitious with their many concert programs, Broadway shows, classes and other activities."

Judith Schiavo

■ Center Your Events with Rob Curry

Rob Curry, the Center's Facility Director, is a popular man. *Centerpieces* sat down with him to find out what he does. Bob Kerns, a Center volunteer, came over and sat with us.

CP: *I'm interviewing Rob. Look at this head—I want to find out if he pulled out all his hair on this job.*

Rob smiles.

Bob: *Well, he's probably better looking that way.*

Rob smiles.

Adrienne Hutelmyer, the Center's Marketing & Community Relations Director, walks over.

CP: *I'm interviewing Rob.*

Adrienne: *I have to tell you that he is the best office mate in the world!*

CP: *Office mate?*

Adrienne: *You know...he's great to work with. I like him. He's a terrific person, and he's great with everybody.*

CP: *So he's like a politician?*

Bob: *He jumps in when something is needed.*

Adrienne: *All the time.*

CP: *Does this make you blush?*

Rob smiles.



That's the way it went. As anyone who has hung around the Center knows, a constant stream of people comes through the building—staff, volunteers, visitors, students for classes. Everyone calls out a greeting to Rob. Executive Director Paul Berg pauses to exchange a few words. Todd Dunkle, the Center's Marketing & Development Director, sits down for a minute. Office Coordinator Gretchen Winfield brings over messages. Through it all, Rob is calm, friendly and focused.

Rob was formerly the Circulation and Marketing manager for the *Tampa Tribune*. He has brought his knowledge of marketing, demographics, sales incentives, space management and people to his current position. He needs them all.

Making the calendar

"I schedule all events, meaning I find a day, time and space for them—that's programs as well as rentals," says Rob. "We schedule all the rooms in the building, even the reading room." He writes everything in a notebook and logs it into the Center's online calendar, which sometimes lists 10 events for one day. *(continued on 10)*



■ Count on Center for Holidays (with apologies to Shakespeare)

Friends, patrons and neighbors, lend me your ears;
I come to praise the Center, not to pressure you.
The art that men and women do lives after them;
The good is oft enfolded in our bones;
So let it be with the Center.

Look to give your party here,
Because you like this place and willingly could spend
your time here.
Look to find your gifts and gelt,
Because our artists show such stuff as dreams are made of;
Look to share your joy,
Because if music be the food of love—here it plays on.

Evelyn Bless



**CARROLLWOOD
CULTURAL CENTER**

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■ Mark Your Calendar

November 2010

This Month's Art Exhibit:

North Tampa Arts League

Featured Artist

Bob Barancik, *Art Not Hate*
(Through December)

November 5-14

Music of the Knight:
The Songs of Sir Andrew Lloyd Webber & Friends
The Salerno Theatre Company
8 p.m. - Friday & Saturday shows
3 p.m. - Sunday shows

November 8

Center Spotlight Tour
Create. Connect. Get Inspired!
6:30 p.m. Please RSVP to (813) 269-1310.

November 9

Music Reborn III: A European Legacy
In partnership with The Tampa Ammeet
Chapter of Hadassah
7:30 p.m.

November 10

Art Lecture & Guided Tour
with Bob Barancik
Heroes of the Human Spirit –
Confronting Terror and Indifference
7-9 p.m.

November 11

Artists Reception
North Tampa Arts League
6-9 p.m.

November 13

Art Workshop
"Art Not Hate" with Bob Barancik
10:30 a.m.-12:30 p.m.

November 19, 21

Bullyproof: The Musical!
Play'n Around Children's Traveling Theatre
November 19 - SOLD OUT!
November 21, 3 p.m.

November 19

Jazz with Jim
Jazz Standards by Request
7:30 p.m.

December 2010

This Month's Art Exhibit:

International Society of Acrylic Painters

December 2, 5

The Nutcracker
Play'n Around Children's Traveling Theatre
December 2 - SOLD OUT!
December 5, 3 p.m.

December 3

Jazz with Jim
7:30 p.m.

December 4

Artists Reception
International Society of Acrylic Painters
6:30-8:30 p.m.

December 11

Christmas Songs and Stories
Tampa Bay Heralds of Harmony
3 p.m. and 8 p.m.

December 12

Bay Area Saxophone Quartet
3 p.m.

December 13

Center Spotlight Tour
Create. Connect. Get Inspired!
6:30 p.m. Please RSVP to (813) 269-1310.

December 18

A Winter Concert
1 p.m.: The Broadway Kids
4 p.m.: Community Chorus & Band

**Call us at
(813) 269-1310**