



Art in Black and White

The Center is currently exhibiting “Art in Black and White,” almost 100 pieces of fine art in various media that use only black, white and greys.

Mary Ellen Bitner, the Center’s art curator, chose this theme because black and white art takes art back to the basics.

“Black and white is the fundamental of all art, because it’s how every artist starts out their training,” comments Mary Ellen. “Young artists always begin with drawing, which teaches you how to see.” In drawing, an artist learns how to represent three-dimensional space in a two-dimensional plane — how to simplify, lay out shading and arrange a composition.

Drawing has always been the cornerstone of artists’ work. Drawing is used to teach, to experiment and to develop ideas. Like the framework for a house, a drawing shows you the basic structure of an art piece. So does black and white art.



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Mary Ellen Bitner

Black and white media

From the 15th through 18th centuries, painters typically created drawings in chalk, pen and ink or brush and wash. The drawings were standalone works, studies in anatomy and expression, or preparatory studies for paintings. For example, Leonardo da Vinci’s famous “Vitruvian Man” is an exercise in ideal proportion. Leonardo also created many exquisite drawings, some of which later became subjects of paintings.

Artists’ drawings even have specialized names. Before a “cartoon” was something to watch on TV, it was the undersketch for fresco painting. Because fresco dries quickly and cannot be repainted, fresco artists produced detailed drawings on the surface to be painted. You can still see some of Michelangelo’s cartoons on the Sistine Chapel ceiling. Later master painters, like Rubens, drew cartoons and gave them to assistants to blow up onto a wall or canvas. *Grisaille* is a painting in monochrome, either in tones of grey or brown. These were standalone works, found as early as Giotto, or full size black and white studies that were done under the final painting — to complete the work, the artist added color.

Other distinctive black and white art forms include etchings, woodblocks, lithographs and monoprints.

And then there is photography. Even after the invention of color film in the mid 19th Century, many of the world’s great photographers have preferred to work in black and

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white. Think of the work of Ansel Adams. Can you imagine his monumental granite boulders or moon-ridden landscapes in color?

The lure of black and white

What is the fascination of black and white?

“Black and white art is always more dramatic,” Mary Ellen explains. “Black and white makes you simplify.” With the surface appeal of color gone, the design itself becomes paramount. The work depends entirely on the strength of its design to communicate. This is the basis of its appeal, both to artists and viewers.

“When you eliminate the distraction of color, you have to focus on line, composition and above all, on values.”

For those of us who are not artists, “value” means the gradation from light to dark. In black and white art, the deepest value is black. The middle values are greys. The lightest value is white. Black is heavy. White is light. The greys in the middle stabilize.

“Your values have to be in place in order to have a composition that is comfortable to the eye, where you’re not jumping around,” says Mary Ellen. “If an artist puts black and white together in adjacent squares, the edges look jumpy.” The polarities give the design tremendous energy. Greys contribute restfulness. She adds that the same visual energy can be seen when an artist lays complementary colors, like blue and orange, right next to each other — the edges vibrate.

Upcoming Visual Arts at the Center

- May 27 Art Lecture - Painting Acrylic Landscapes - Hernie Vann
- June 4 Art Reception - Tampa Realistic Artists
- June 17 Art Lecture - Post Impressionism - Mary Ellen Bitner
- July 30 Art Reception - CCC Student Faculty Show

Negative space

Now we get to the most interesting part — at least for people who do not think like artists.

“In this art, negative space is the most powerful element,” says Mary Ellen. “The white is what you look at, the space between the shapes. You are drawn to the light, which is usually more important than the positive [black] space. The experience of the picture lies in the white space between the lines.

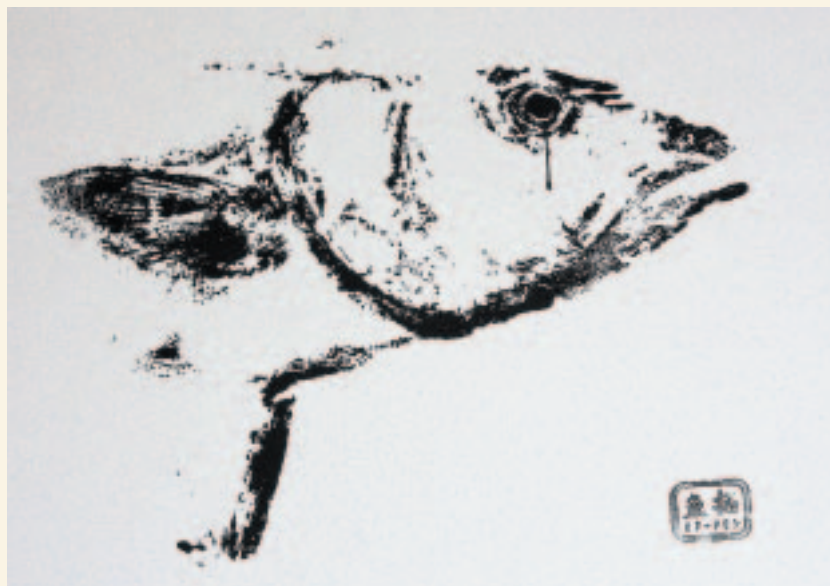
“The black and white is night and day. You see the white first — it attracts the eye. The eye is drawn to emptiness.”

Mary Ellen is aware that this sounds very Zen. “Understanding how and why you react to art is part of learning to appreciate it,” she says. “There are a lot of subconscious reactions going on in art, and especially in black and white art.” Because it simplifies so much, black and white art approaches abstraction — pure line and form — where we read in our own feelings.

“The eye sees the world in color,” she says. “When you take the color away, you are left with essence. It’s emotional, and it’s very powerful.”

Evelyn Bless

Thanks to Gainor Roberts and Mary Ellen Bitner for research help with this story.



CONVERSATIONS

WITH THE MONDAY MORNING LADIES

*Mondays. We all know them. Not all of us love them. In the midst of writing task lists, answering phones, greeting guests and cleaning up after a busy weekend of Center activities, I inevitably end up humming a few bars of the Bangles 1986 hit, **Manic Monday**:*

It's just another manic Monday

I wish it was Sunday

'Cause that's my funday

*Well, I take some of that back. While Mondays are certainly manic, they are actually a lot of fun — thanks to the overwhelming support we receive from **Dee Lehner, Gerry Ostroff and Ellia Sliwiak**. These three friends have known each other for five years and volunteer together at the Center. In fact, we even have a nickname for them: **The Monday Morning Ladies**.*

"We don't always see each other, so when we come to volunteer, we catch up," says Ellia. "We're like sisters." Gerry nods in agreement: "I look forward to Monday mornings because I get to hear about their weekend and families." Dee adds, "We work really well together and we're really compassionate about each other."

I sat down with the Monday Morning Ladies and gave them my very own pop quiz of silly questions.

Where are you originally from?

Dee Lehner: Dallas, Texas.

Gerry Ostroff: Tampa, Florida born and raised!

Ellia Sliwiak: Baden, Pennsylvania.

If you could have dinner with any famous person, living or deceased, who would it be?

Dee: Oprah. I find her very interesting.

Gerry: John F. Kennedy.

Ellia: Oscar de la Renta.

What talent would you like to have?

Gerry: I would like to be able to play a musical instrument...and sing too!

Dee: We try to recruit Gerry (for the Center's Community Chorus) all the time.

Ellia: I would like to be able to speak publicly.

Gerry: I wish I had that too, but I can't wish for everything!

Dee: I would like to continue my involvement in community service and provide help to women who really need it...although, men need help too!

Who would play you in a movie about your life?

Ellia: Oh boy.

Dee: Oh brother, that's a really difficult question.

Gerry: I would want Reese Witherspoon to play me.

Dee: I think Meryl Streep could play me.

Ellia: I would have to say my daughter, Renee.

If you were stranded on a desert island, what three things would you want to have? Well, since there are three of you, you each get to pick one thing.

Ellia: Water.

Dee: I would have to say protein bars.

Gerry: Is there reception there? I would like a cell phone so I can call someone to come rescue me!

If you could have one superhero power, what would it be?

Dee: To make all countries unite and have more peace in the world.

Gerry: I would like to be able to fly.

Ellia: I would like to have the power to help all of the poor children in the world. If I had the money, that's what I would do.

Dee: I'll connect you to Oprah. She can help.

Gerry: You are both so individualistic. I just want to fly. Without an airplane. That would be my super power.

If you could paint your current state of mind, what color would it be?

Ellia: Blue

Why? Are you feeling blue?

Ellia: No, I just like the color.

Dee: Purple.

Gerry: Green.

If you could go anywhere in the world, where would you go?

Gerry: I love Italy.

Dee: I would go back to the Netherlands and research my family history.

Ellia: I would like to go back to China.

What is your greatest extravagance?

Ellia: Traveling the world. It's been an adventure.

Gerry: I think I would have to say traveling too.

Dee: My most awesome extravagant thing that I ever had was my home overlooking the city in Mission Viejo, California.

What is your favorite word?

Gerry: Fabulous!

Ellia: Love.

Dee: Fine. F-I-N-E!



Left to right: Gerry Ostroff, Ellia Sliwiak and Dee Lehner.

Broadway at the Center



Behind the



After producing *Oliver!* last year, the Carrollwood Cultural Center's year-old Community Theatre company will perform the quintessential American musical, Meredith Willson's *The Music Man*, this summer. The theatre group is a combination of the Center Chorus and Broadway Kids, for whom it will surely prove to be another exuberant experience of personal growth and bonding.

But who makes this happen?

Would you guess that the show boasts a director mentored by Broadway maestro Leonard Bernstein? A stage manager who has managed and acted on Broadway? Choreographers who have honed their skills from London to Bangkok? And the lead will be played by an actor with experience on national TV and film?

The talent behind the scenes brings a unique weight and depth to this fledgling theatre group. Here are their snapshots.

Mary Ann Scialdo, Director

Mary Ann Scialdo, the Center's Artistic Director and the driving force behind Broadway Kids, the Chorus and the theatre group, has always been immersed in music. By age 6, Mary Ann was accepted on full scholarship to the Julliard School Pre-College, which she attended until she left at age 15 for college at Seton Hill University. She received her master's at Pius XII Graduate School of Fine Arts in Florence, Italy and continued doctoral studies at Peabody Conservatory in Baltimore. She has received numerous awards and performed concerts from New York City to Moscow.

Yet what the Center's artists gain most from Mary Ann is perhaps more anecdotal. Although her background is in classical piano, at Julliard she was surrounded by gifted classmates of all disciplines, which sparked a profound respect for the arts across the board. "You learn to admire talent and genius in other people," she says. "That appreciation enlightens you."

Her beloved Julliard teacher was world-renown conductor and composer Leonard Bernstein. Called the "Village Explainer" for his tireless lectures on music and culture, he has clearly left a deep impact on her as well. If you spend more than a few minutes with Mary Ann, you see her urge to put the subject matter at hand into the broader context of history, life and the human spirit. Her students invariably find that not only are they becoming better performers — they are being educated on a far deeper level.

Vicki Cuccia, Stage Manager

Vicki Cuccia, who happens to be Mary Ann's sister, will stage manage *The Music Man* as well as perform the role of Mrs. Eulalie MacKecknie Shinn, the wife of River City's mayor.

Vicki always leaned toward the dramatic rather than the musical.

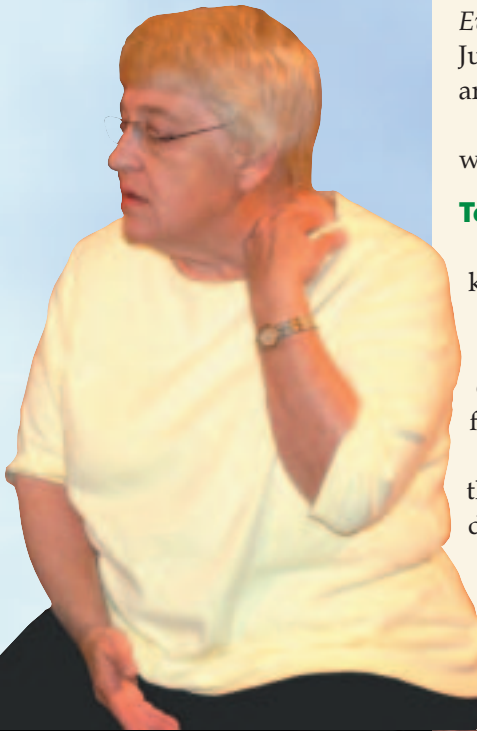
*Mary Ann Scialdo,
Director*





Behind the Scenes

by Kendra Langlie



Growing up, she wanted to be an actor. She studied English at Ithaca College but couldn't get the theater bug out of her mind. She went on to get her graduate degree at the Yale School of Drama, studying with Broadway actress-turned-professor Sara Farewell.

Vicki acted in major productions on Broadway and Off-Broadway, including three plays by Pulitzer-prize winning Neil Simon: *The Good Doctor*, *Plaza Suite* and *Lost in Yonkers*. "She'd upstage God," comments Mary Ann, referring to Vicki's acting abilities. (On a side note: Neil Simon also wrote *The Odd Couple*, which Vicki and Mary Ann seem to play out in a sisterly version every day.)

Finding that she preferred working behind the scenes, Vicki became an accomplished stage manager. In New York, she stage managed *Nunsense*, *Catholic School Girls* and *An Evening with Rosie O'Donnell*. She also worked as stage manager with the acclaimed Julie Harris in several productions, including *Gin Game*, *Belle of Amherst*, *Mrs. Lincoln* and *Currier Belle Esquire*, as well as with Morgan Freeman in *Driving Miss Daisy*.

"To me, theater is like church," she comments. "A sacred entity. A place to pass on what you were taught, to give it to someone else."

Teil Rey Guilford, Choreographer

Raised "in the business" and trained as a classical ballet dancer, Teil Rey Guilford knew from a young age that choreography was her future.

"Choreography is like painting, a moving picture, placing all of the strokes — a hand, a foot — knowing they are moving, too! And...that they all have minds of their own!" she says, clearly imagining the scene. "Sometimes a piece of the puzzle doesn't fit and yet you have to make it work. There is a lot of psychology to it."

Her parents, Frank and Betty Lee Rey, owned one of the largest dance schools in the Southeast, Tampa's Frank Rey Dance Theatre. When Teil's brother, at age 6, was dropped off for dance class, the 4-year old Teil, desperate to join him, would jump out of the car window.

She studied all aspects of dance under her parents as well as with the best and brightest in Europe, Latin America and Asia. Her father would pick an artist and

*Vicki Cuccia,
Stage Manager*

Watch for The Music Man!

The Center's Community Theatre will present *The Music Man* July 16-17 and 23-24. Set in the early 1900s, the Midwestern folk of River City, Iowa want to avoid trouble at all cost! Will they let Professor Harold Hill sell them a boy's band?

The Center's Broadway Kids and the CCC Chorus have come together to bring you another high-energy musical, and this year the show will star the Center's very own Paul Berg!



Article continues on next page.

country, and as a family they would travel — to London, Bangkok, Argentina — and spend weeks with the dancer, learning the rhythm, technique and culture of the national dance styles. The family spent the rest of their summers performing in Paul Green's historic outdoor dramas. Quite a childhood.

Teil became a soloist in the Florida Ballet Company, but always kept her eye on choreography. She began to diversify, choreographing pieces at the studio, taking on casting calls in New York to help her father. She taught master classes for dance instructors in Chicago; she even had a minor role in the movie *A Flash of Green* as Ed Harris' wife.

Choreography has remained her mainstay and passion, and it is obvious to see it is her nature as she seamlessly weaves the Center's children and adults — non-dancers — on stage into her moving work of art.

Betty Lee Rey, Co-choreographer

Betty Lee Rey, Teil's mother and mentor, is the theatre group's co-choreographer. In addition to her pioneering work with the Frank Rey Dance Theatre, she has had an extensive professional career. She too, toured as a soloist, with Ballet Today and The International Dance Company, and studied with Ruth St. Denis, a world-class dancer. Betty choreographed innumerable shows and was particularly active in Tampa's Spanish Lyric Theater. Betty knows dance movement from another perspective as well: for more than two decades, she operated her own costume shop and was costume designer for the Florida Ballet Theater.

Working with her daughter on choreography is rewarding. "Gone are the days of the 'ballet mother'," comments Mrs. Rey. "Now the mentors come from the outside — a dance teacher, a school teacher. But you still need a mentor to get ahead."

Paul Berg, Lead

And last, but not least, this production of *The Music Man* will include the person perhaps most "behind the scenes" for everything at the Center — Executive Director Paul Berg, who will perform the role of Professor Harold Hill. "Mary Ann kept asking, since the first time I met her," he comments with a smile. He finally gave in.

Paul started acting in theatre at age 9 and quickly began doing three to four productions a year in community theatres and high schools. While studying for a degree in Acting and Directing from Illinois State University, he continued to work professionally in theatre, radio, television and film. Paul has performed in shows and films that you may have heard of — *ER*, *Chicago Hope*, *Early Edition*, *A Thousand Acres*, *Natural Born Killers* and *Chain Reaction*. He has also directed and co-directed numerous plays. Not bad for a kid from Steward, IL, population 300.

"I was very shy as a child, and that was one of the reasons I turned to acting," Paul says. "If I can do this, anyone can."

"Every step of the way, I had a director shaping who I was going to be, artistically. Just by pulling me, teaching me different things, pushing my boundaries and what I thought I was capable of. Being from a small town, it is easy to think that that is it," says Paul. "They showed me anything was possible."

It's all there ...

Two themes that came up with all of these professionals are that mentoring was critical in shaping who they have become and that "giving back" is fundamental to each of them.

What luck for all of us. Don't miss the show.

Goin' on vacation

Centerpieces is taking the summer off to plan a new, bigger and better format. Watch for changes in the Fall/Winter issue!



Upcoming Theatre Events

June 11-13
July 16-17, 23-24

Seriously Sinatra (Salerno)
The Music Man (CCC)

Centerpieces

Newsletter of the Carrollwood Cultural Center Vol. 3 Issue 2

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

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

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

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New Horizons for Musicians

The band is playing *Chariots of Fire*, but it sounds more like a collection of instruments being tuned. The flute is on the wrong note. The trombone is slow. The saxes are a measure off. Helen Michaelson, the Center's Educational Outreach Director, starts counting time for the band members. One, two, three, four. "Let's do measure 31. Now measure 32. Again. Again. Now let's hear the French horn do it alone." Over and over again, the band paces through the music. By the second hour . . . the band IS playing *Chariots of Fire*. They've found the harmony.

It's a remarkable accomplishment, considering that last Fall, none of these people had ever played with a band. Most hadn't picked up an instrument in decades. Beverly Roy had never played a flute. Laddy Alvarez had never played any musical instrument. Welcome to New Horizons band, where the horizon is limitless for people who want to be musicians.

New Horizons is part of Horizons International Music Association, a group dedicated to helping adults with little or no music experience play in a band. The New Horizons Music Project was founded by Dr. Roy Ernst, Professor Emeritus of the Eastman School of Music in Rochester, N.Y. Dr. Ernst, who spends winters in St. Petersburg, has visited the Center and invited band members to visit their sister New Horizons Band in St. Petersburg. "We were treated like royalty," comments Ron Manning (alto sax), who went with his wife, Nancy (an occasional clarinet player with the band), Bob Kerns (French horn) and Helen. "We hope to return the favor by having them play with us."

Dr. Ernst was impressed with the Center's facilities and the band's teacher. "Helen has a lot of experience teaching middle school and community band; it gives her the necessary skills to teach a New Horizons band."

Helen's first lesson for band members is how to read notes and measures, so everyone can follow the music. As she puts it, "the band that counts together, stays together."

Then the band members must master — or remaster — their instruments. Helen is the kind of



Left to right: Barbara Port, Bob Kerns, Ron Manning, Beverly Roy and Ruth Alboth.

teacher who delivers critiques in a way that makes you feel good. She tells the group, "you are so engrossed in what you are doing — that's why you can't play as a unit." She helps individuals learn to play their notes accurately. Helen takes over Laddy's trombone for a moment to show him a slide position. She counts out the rhythm for James Strowbridge's

snare drum, then puts her hands over his so he can feel the drumsticks as she taps.

All of the players comment on Helen's patience. Ruth Alboth (flute) and Barbara Port (alto sax) say that Helen's teaching is the best part of the program for them.

The goal of all the lessons is to learn how to play in a group. Playing in a band, like singing in a chorus, is a powerful experience for musicians. You are making music as part of a team.

You must train your ear to hear harmony while you play. As Ron observes, "Playing in a band is about doing your thing and listening to everybody else at the same time." Adds Ruth, "You have no idea how much of a joy this beginning band is to me. Playing in a small band or ensemble is so much nicer than practicing alone." Barbara agrees: "It's about the joy of listening to other parts while playing your own part. It's exhilarating."

If you would like to learn to play an instrument and join the band, call Helen Michaelson at 269-1310.

John Byrnes, Bob Kerns, Evelyn Bless

Upcoming Music at the Center

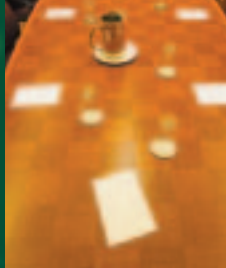
Jazz with Jim . . . May 21, June 25, July 9
 Broadway Kids, CCC Band and Chorus . . . May 22
 Dan Johnson and the Heartland Singers . . . June 27
 The Music Man . . . July 16, 17 & 23, 24





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The 2nd Annual Arts in the Park, held March 27th at the Center, was enjoyed by all!

CONVERSATIONS

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What is your least favorite word?

Gerry: Sour.

Ellia: Can't.

Dee: No. I don't like being told "no."

Gerry: I really don't like the word "stupid." That's such a terrible word. It's like a curse word to me.

What was the last book you read?

Dee: I usually read self-help books.

Gerry: *Shanghai Girls*. It was a good book. I really liked it.

Ellia: A book about Feng Shui.

If you were an animal, what animal would you be?

Ellia: A koala bear.

Dee: I'd be a cat because I love my Lucy . . . and she's smarter than most people!

Gerry: I would be a great blue heron.

What excited you most about the Center?

Dee: The different things to do and expand our minds. I love being in the Community Chorus.

Gerry: I like the cultural activities, plays and the people who work here.

Dee: Yes, we are like a large family.

Ellia: I think the ability to be creative. You come here and it is a different environment.

What keeps you volunteering here?

Gerry: It's a worthwhile and fulfilling use of my time.

Ellia: I like being able to communicate with members, prospective members and I enjoy all of the activities.

Dee: It's a very rewarding thing and you look forward to it!

Adrienne Hutelmyer

The Carrollwood Cultural Center invites you to a

CENTER SPOTLIGHT TOUR

Create. Connect. Get Inspired.

Spotlight tours are a new way to get more connected to the Center. Meet the staff and Board members, see what the Center is all about and tell us what would make the Center even better for you. This is your cultural center — come, learn and grow with us!

Schedule:

June 14, July 12, August 9, September 13, October 11, November 8, December 13.

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