

# CENTERPIECES

CARROLLWOOD CULTURAL CENTER • Spring 2012 • Vol. 5 No. 2

## ■ The Electric Poet

*"Can you imagine it. The image of a poem on a page in black and white? It is a graveyard. It is so dead for people. People want a little color and music out of life."* - Edmund Skellings

In the 60s Edmund Skellings billed himself as "The First Electric Poet," using audio manipulation to enhance his poetry readings. He made a voice concerto. He recorded with multiple sound channels. He performed on TV.

He was just getting started.

Dr. Skellings, Florida's Poet Laureate, is a poet, performer, teacher, inventor, entrepreneur and researcher. A film about his career, *Edmund Skellings: a Poet Ahead of his Time*, will premiere at the Center Theatre on January 25. (continued on page 8)

### Edmund Skellings: A Poet Ahead of His Time

#### Film Screening

January 25, 7 p.m.

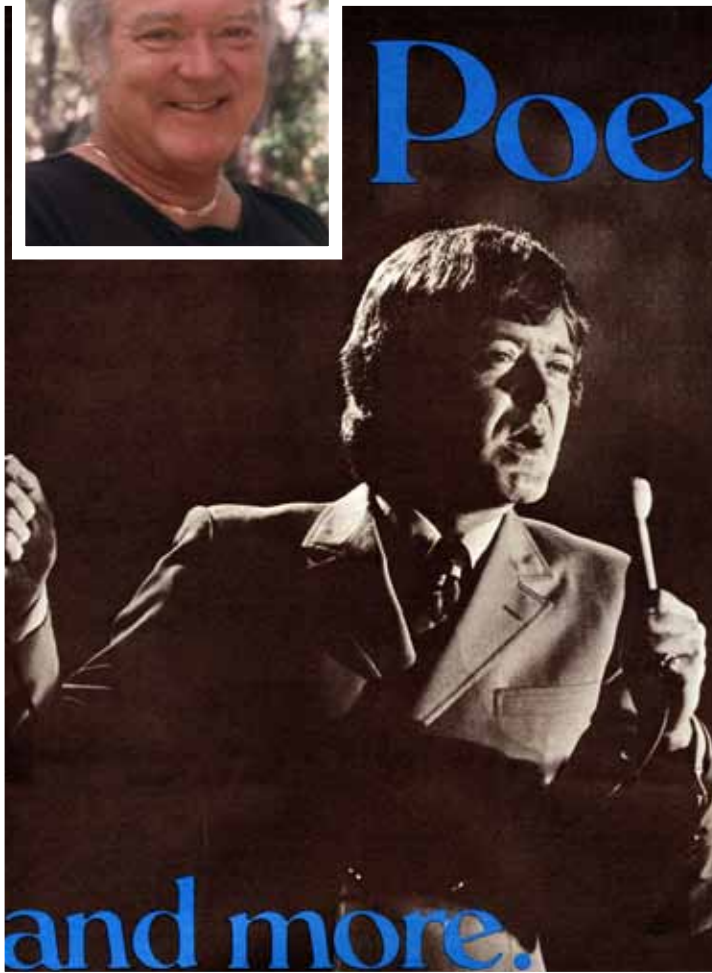
Sponsored by Florida Institute of Technology

Produced and directed by Diane Newman

Narrated by Bill Dudley

#### Visual Poetry Art Exhibit

In honor of Dr. Skellings, the Center's January art exhibit is Visual Poetry, a collection of 100 artworks showing the connection between visual art and poetry. Each piece will be accompanied by a poem that either inspired the work or was inspired by it.



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Banner Images: *Hothouse* by Susan Hanlon, The Carrollwood Cultural Center (photo), Mark Pericot; *Hats* by Mary Ellen O'Brien



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

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4537 Lowell Road  
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P: (813) 269-1310  
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## ■ Centerpieces

Official Newsletter of the Carrollwood Cultural Center  
Spring 2012 • Vol. 5, Issue 2

*Centerpieces* reports quarterly on activities, people and issues associated with the Carrollwood Cultural Center. Letters to the editor and reader submissions are welcome. Please email the editor at centerpieces@carrollwoodcenter.org or mail to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, phone number and the date. *Centerpieces* may edit your submission or withhold publication.

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

### Centerpieces Team

Editor: Evelyn Bless

Writers: Janet Bucknor

John Byrnes

Adrienne Hutelmyer

Kendra Langlie

Judith Schiavo

Janelle Torres

Proofreading: Barbara Kime

Photography: Bob Kerns

Graphic Design: Adrienne Hutelmyer, Todd Dunkle

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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

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



CARROLLWOOD  
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## ■ Arts Make You Smart: Leonardo da Vinci

Arts make you smart. This was the theme of last year's summer camps, which offered programs in math, science, technology, geography, movement, language, history and reading combined with the arts.

What was this about? The arts—encompassing human expression and culture—incorporate everything. They are an interesting, lively road into any subject; they also develop creativity and critical thinking skills.

The link between the arts and intelligence, learning and self-esteem is well documented. (See *Why the Arts are Vital*, on page 8.) Smart people use both their right and left brains. They are logical; they may also be able to view problems in new ways that achieve a breakthrough.

Great scientific discoveries often come from a creative leap—think of Watson's dream about DNA. Apple's Steve Jobs often stated that his background in humanities was the source of his creativity in technology. Cross-disciplinary thinking produces new insights in artists as well. See the story about Dr. Edmund Skellings, Florida's Poet Laureate (*Electric Poet*) in this issue. Some of the world's greatest artists were among the smartest people of their generation. The smarts didn't necessarily lead them to art, but the arts helped make them smart. The premier example is Leonardo da Vinci.

Leonardo da Vinci (1452-1519) is world famous for *The Last Supper* (popularized in *The DaVinci Code*) and *Mona Lisa*. He was an accomplished painter. He was a relentless experimenter with paint technologies (many of which have caused his paintings to deteriorate). He was a musician and writer. He was a scientist and inventor before these roles existed.

To glimpse da Vinci's range, you need look no farther than the iconic *Vitruvian Man*. Showing the relationship between architectural form and human proportion, the drawing is a beautiful image; it is also a remarkably effective representation of concepts.

Da Vinci studied the anatomy of humans, animals and plant life because he wanted to paint these subjects more accurately. But he was also interested in how the world worked. He studied meteorology and geology. He combined his observations of nature with the technology of the day in new ways.

He designed architectural monuments and sculptures. He invented various machines, most of which were too far ahead of his time to be built: for example, a helicopter, a tank, a way to concentrate solar power, a calculator and the double hull. His automated bobbin winder and

machine for testing the strength of wire were actually constructed. He outlined a theory of plate tectonics. He made discoveries in anatomy, civil engineering, optics and hydraulics. It is said that da Vinci even had etchings for a scuba diving suit.

Yet da Vinci had a rudimentary formal education; he was trained as an artist. At that time, "natural philosophy" was learned more from books than from direct observation. Da Vinci applied his artist's eye to both nature and ideas. Without his training in the arts, he might not have been able to give his ideas visual form. He exemplifies the perfect combination of curiosity, creativity and rationality applied to the study of nature. He cast the mold for what we now call a "Renaissance man."

Janet Bucknor

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**Some of the world's greatest artists were among the smartest people of their generation. The smarts didn't necessarily lead them to art, but the arts helped make them smart.**

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## ■ Did You Know?

*Vitruvian Man*. Drawn in pen and ink by Leonardo about 1497, the work shows a male figure with extended limbs in both a circle and square. It is sometimes known as *The Canon of Proportions*. The drawing is based on the ideas of Vitruvius, who stated that ideal human proportions correspond with basic geometric figures and are thus the principal source of architectural proportion.



## ■ Message from the Editor

### Arts are a Gift

Throughout the new year, consider giving a gift that brings lasting happiness into someone's life. Give a Center class, tickets to a performance or a work of art. Give the arts.

Happiness research consistently shows that people get more satisfaction from experiences than from material things. It's the trip, the dance class, the theatre performance, the jazz session that leads to joy, more than new toys or jewelry. The reason is that new experiences stimulate the brain in new, pleasurable ways. They also generate memories.

Dr. Edmund Skellings said that the real fun and joy are in the creative process. "Process matters more than the art object — maybe to both the viewer and the artist." The process brings pleasure because you are making structure, pattern...meaning. And when a work of art communicates meaning, the audience shares in that process. You feel joy from connection, from deepening your experience of the world.

We might also note that the arts are good for you, no matter what your age. They improve creative thinking and learning ability. This is a theme that runs through several of the stories in this issue. Arts make you smarter. They are a gift that keeps on giving. So if your wife wants to take that yoga class, go to the folk concert or buy that painting on the Center wall... surprise her. If your best friend wants to take drumming... surprise him. If your kids sing and dance all the time... try out for Broadway Bound. A month from now, gifts of things will be forgotten. Memories of song, music and the magic of creation will live on.

And don't forget arts for yourself. You're worth it. Surprise yourself too.

From the Center volunteers, staff and Board—we wish you all a very happy 2012!

*Evelyn Bless*



# 2011 • 2012 THANKS FOR A GREAT YEAR! 1 • 2011



## ■ Of Sound Mind and Body

"Often people think about the Center for art classes, music, and theater," comments Adrienne Hutelmyer, Marketing & Community Relations Director. "But the Center is also a place for movement, where culture ties into exercise and fitness."

The Center's 2012 course catalog offers 14 different adult classes - including Zumba®, yoga, ballet, tap, jazz and ballroom dancing. Enough to get you moving almost any day of the week!

More appealing than a gym to many, the Center offers a relaxed and un-intimidating place for anyone to learn a new dance step or yoga position. You'll have an enjoyable experience while staying active. The dance room is beautiful, with its wooden floor, natural light and mirrored walls. And the faculty is excellent, most with national and international credentials and backgrounds.

Some classes are more high-intensity than others, and both advanced and beginning classes are available. Yet all of the instructors commented that any student can go at their own pace.

### Ballroom Dancing

Ana Rubenstein, who teaches Ballroom Dancing, spoke of the diversity of her classes. People from all walks of life, with an age span of decades between them, come to the Center to learn the classic steps of Swing, Waltz, Foxtrot, Tango, Rumba, Salsa, etc. "The music itself is a beautiful cultural mix," comments Ana. "My students don't just learn the steps, but also how to recognize the music they are listening to and identify what dance to apply." She notes that Ballroom Dancing is also a great activity for couples. "Many couples look forward to learning together and then putting it to use socially at a wedding or a party."

### Yoga

Yoga is famous for self-transformation. Sharon Orbin, the Center's yoga teacher, marvels at the changes she has seen in the bodies and abilities of her students (who range in age from 20s to 80s). Their strength and flexibility improve dramatically. She observes that people get hooked on the other benefits of practicing yoga, too—from stress relief to a good night's sleep—and tend to become long-term students once they start.

### Zumba®

At the other end of the spectrum, perhaps, is the Latin dance-based aerobic Zumba®. "By far one of the best cardiovascular exercise for the masses!" says instructor Alyssa Brown. Alyssa also teaches Zumba® Gold, a modified take on Zumba®, "so that beginners to exercise, people coming out of an injury or folks who have a more limited range of motion can still benefit from Zumba®'s calorie busting impact."



### Ballet, Tap, Jazz

In addition to the many children's classes and choreographic work she juggles at the Center, Teil Rey teaches adult Ballet, Tap and Jazz classes. Among the benefits of dance, she mentions that "physically, dance provides exercise, improved mobility, muscle coordination and reduced muscle tension." She says there are also emotional benefits—dance can be an outlet for communicating feelings. "The mind and body work together," she observes. "Some people can identify and express their innermost emotions in movement."

Kim Rostas, who already takes Tap and Ballet with Teil and will soon be adding Jazz to her class schedule, says she has noticed a big difference in her balance, tone and posture since she started the dance classes. She also feels more confident in front of an audience or on stage. Kim appreciates that the classes are "very personalized," so that even in the same class, Teil is able to challenge the students at their individual levels.

All of these teachers, each deeply passionate about their art form, made the point that their classes are very social, too, and are a bonding time for students. I thought to myself that this exemplifies the Center's mission, creating "a sense of community across groups and generations."

Alyssa Brown observes, "So much happiness can be created within the blank space of a fitness room or dance studio." Hopefully the Center can bring that happiness to many more members of the community as they make their resolutions to be more active in 2012!

*Kendra Langlie*

## ■ Drummer Man

We'd like to introduce you to Russell Williams, our new percussion instructor. He will be offering classes in drumming for all ages and skill sets, including stick and mallet, hand drum, drumset and rock, jazz and funk techniques.

Russell is what they call a drummin' fool. He's played all kinds of percussion. Originally from Delaware, Russell began playing in both symphonic and marching bands in middle school. He challenged himself to add jazz band in his junior year and joined the drumline in his senior year, earning first place in division competition.



While studying Music Education at the University of Tampa, Russell played for two years in the Pep Band and one year

in the World Drumming Ensemble. He also joined the Phi Mu Alpha Men's Social Music Fraternity, where he adopted the nickname "Candyman," which he continues to use on his compositions. Russell has played jazz for three years with Jim Burge and was a member of a wind ensemble, working with Dr. David Coash, "the coolest man ever."

A public school educator, Russell is a certified K-12 music instructor for middle and high schools. He currently teaches Band, Music Theory and Orchestra in the middle schools and serves as instructor, arranger and composer for Freedom High School. In addition he repairs musical instruments and composes, both of which help to lower the cost of school music programs. Russell started writing music in high school and has written several pieces specifically for Freedom.

Russell's diversity does not end with writing. Although drums and marimba are his favorites, he also has played trumpet, clarinet, tuba, French horn, trombone, flute, saxophone and piano and would like to learn the oboe and bassoon. Is it possible to add any more to his very busy life? "If I weren't a drummer and teacher, I would be a computer programmer or specialist."

Sounds like a man who knows himself, which is very cool. We urge you to check out Russell's classes, whether you're just starting with the drum or want to take it to the next level.

*Judy Schiavo*

## ■ Homegrown Trivia

How much do you know about Tampa Bay's homegrown artists? See how many of these questions you can answer.

### Who is Tampa's Poet Laureate?

James E. Tokley, Sr.  
(see [www.jamestokley.com](http://www.jamestokley.com))

### What Broadway play focused on a lector (person who reads to workers in factories) and cigar making in Ybor City?

*Anna in the Tropics* by Nilo Cruz (two Tony nominations and a 2003 Pulitzer prize for Nilo Cruz). The play is currently being adapted to film.

### Which nationally known saxophonists are from Tampa?

David Sandborn and Cannonball Adderley were born here. Eric Darius, who started composing at age 13, grew up in Tampa.

### Who was Harold Newton?

A well-known member of the Florida Highwaymen, self-taught artists who painted and sold Florida landscapes scenes in one or less hours in the 1950s (see [www.floridahighwaymen.com](http://www.floridahighwaymen.com)). Their paintings, which originally sold for a few dollars, are now collector items. The story is told in the film *The Highwaymen*, now in development. There were 26 artists in total; the sole female, Mary Ann Carroll, is still painting.

### What is the meaning of "Tampa?"

Tampa means "sticks of fire." While some may wish to believe this refers to Tampa's cigars, the word originates with

the Calusa Indians and most probably means lightning strikes. You all know that Tampa's homegrown lightning has given us the label of "lightning capital of North America," right?

### Name two actresses born in Tampa.

Lauren Hutton (*American Gigolo*, *Lassiter*) and Brittany Snow (*American Dreams*, *Hairspray*). Butterfly McQueen (*Gone with the Wind*) was also born here.

### What famous boy band had a Tampa native?

Backstreet Boys; Nick Carter was born here.

### What blind singer was born in Tampa?

Ray Charles.

*Janet Bucknor*

## ■ Volunteer Extraordinaire: Bob Kerns

"Everyone should have a hobby. The Carrollwood Cultural Center is mine," says Bob Kerns.

Attend any event at the Center and you are likely to see Bob, socializing and taking photographs. He is the Center's official volunteer photographer.

Pop into the Center on Tuesday and you are likely to see Bob in the lobby. He helps out with whatever is needed and jokes with staff, members and visitors. He's a regular daily volunteer.

Sit in on Board committee meetings and you're likely to see Bob. He's a voting member of the Development, Nomination and Program/Marketing committees.

Join the Chorus and you'll see Bob. He's an active member.

When not volunteering, Bob is taking classes. "It's an opportunity to learn new skills like pottery, watercolor, or music. Of special interest to me is the New Horizons musical group. It's an opportunity to get out the old French horn, not played since high school."

Who is Bob (Robert) Kerns? He's a retired USF Mass Communications professor, as well as an award-winning photojournalist for Midwestern newspapers and national magazines. One of his photos, hung in The Hague as a symbol of world peace, was nominated for a Pulitzer. He's talented, experienced and loves people. He's a boon to everything he touches.

Bob and his wife Jean are originally from Iowa. After serving in the Air Force, Bob graduated from the University of Iowa in 1956. He earned his Master's in Education from Syracuse University in 1970, then served on the Syracuse University Faculty in 1972 and became the primary designer of the photographic facilities there. He has published four books in the field of photojournalism.

Bob and Jean are the proud parents of a daughter who resides in St. Petersburg and a married son who lives in Columbia, SC. Their granddaughter attends the College of Charleston.

We had one burning question for Bob: how does his wife feel about him spending so much time here? "She likes it because she has commitments of her own," he said. "We each have things we enjoy. Besides," he adds in a deadpan, "it keeps me off the streets."

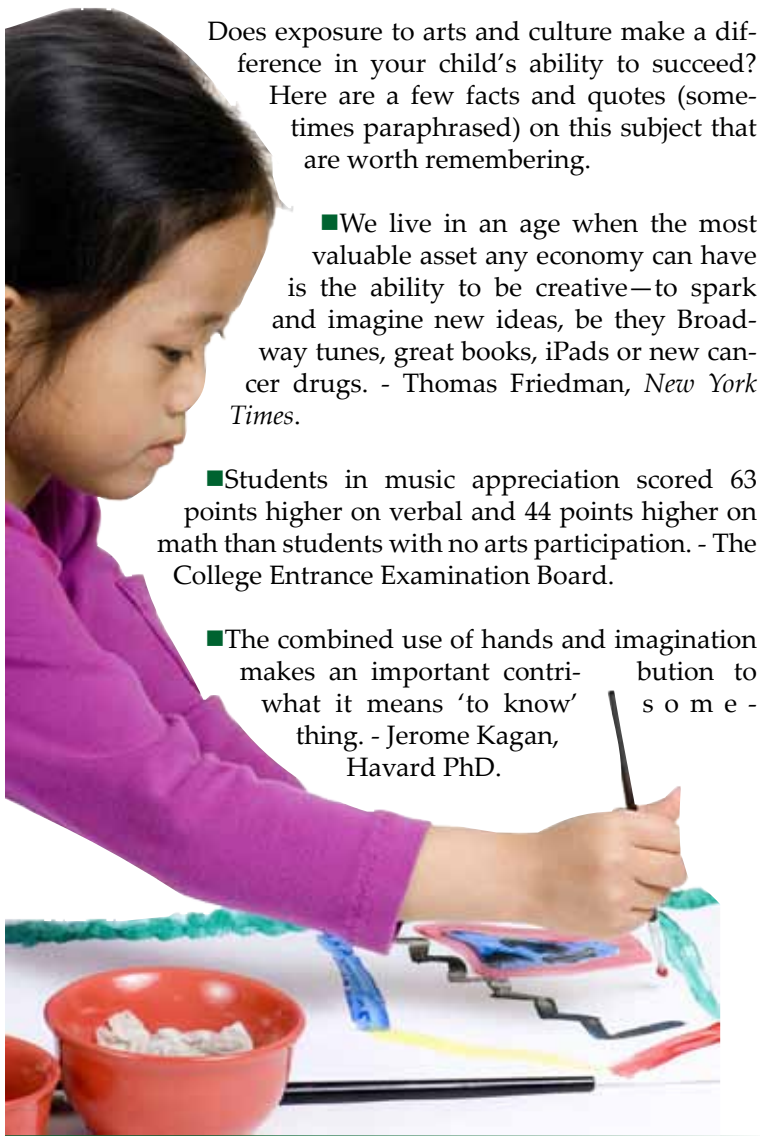
By the way, Bob is the Centerpieces photographer and a vital part of our editing team. Everyone at the Center—volunteers, staff and Board—wish to thank him for all he does. *Judy Schiavo*

**"Everyone should have a hobby. The Carrollwood Cultural Center is mine."  
- Bob Kerns**



Above Center: Bob with members of New Horizons. Above Right: Bob with Adrienne Hutelmyer

## ■ Why the Arts are Vital



Does exposure to arts and culture make a difference in your child's ability to succeed?

Here are a few facts and quotes (sometimes paraphrased) on this subject that are worth remembering.

■ We live in an age when the most valuable asset any economy can have is the ability to be creative—to spark and imagine new ideas, be they Broadway tunes, great books, iPads or new cancer drugs. - Thomas Friedman, *New York Times*.

■ Students in music appreciation scored 63 points higher on verbal and 44 points higher on math than students with no arts participation. - The College Entrance Examination Board.

■ The combined use of hands and imagination makes an important contribution to what it means 'to know' something. - Jerome Kagan, Harvard PhD.

■ Music majors are the most likely group of college grads to be admitted to medical school. - L. Thomas, "Case for Music in the Schools."

■ Sustained involvement in theater arts is associated with gains in reading efficiency, self-concept and motivation, empathy and tolerance. - James Catterall, "Involvement in the Arts and Human Development."

■ Students with high-arts-involvement watched fewer hours of TV, participated in more community service and reported less boredom in school. - James Catterall, "Involvement with the Arts and Success in Secondary School."

■ While students in art classes learn techniques specific to art, such as how to draw, how to mix paint, or how to center a pot, they're also taught a remarkable array of mental habits not emphasized elsewhere in schools. - Lois Hetland and Ellen Winner, Harvard University *Project Zero*.

■ The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail. - Elliot Eisner, Arts Education researcher and scholar.

■ Memorizing facts does not lead to long-term learning. On the contrary, the ability to analyze, structure and integrate ideas—taught by the humanities—is the key skill needed in today's world. - Richard Arum, "Academically Adrift."

■ Humanities courses are precisely those that train people best for leadership roles in a rapidly changing society...These skills are valuable not only for research and new knowledge on which our economy is now based, but for new initiatives in all fields. - Scott Nygren, *St. Petersburg Times*  
*Kendra Langlie*

### The Electric Poet *(continued from page 1)*

"Electricity is for excitement, power and anything else you want to read into the word. I have worked all my life to broaden the message of the meaning of poetry because I want poetry to be alive and exciting to everybody. Because it IS alive and it is exciting. If I can communicate that to a broader audience, if I can move the poem onto television, if I can move it to the computer, then maybe I can keep it surviving."

Sponsored by the Florida Institute of Technology (FIT), the film is produced and directed by Diane Newman, Archive Manager FIT's Evans Library. The Edmund Skellings Collection at FIT, Ms. Newman said, shows "the multiple worlds he inhabited." (See <http://research.fit.edu/edmundskellings/>.)

Dr. Skellings weaved together his twin fascinations with poetry and science in ways that prefigure much of what we take for granted today.

### Poet of Science

"I am a poet of science," Dr. Skellings said. "I have chosen science as what I want to write about." He notes that very few modern poets have written about the relevance of science to our world. As a teacher, he is adept at stating things clearly. Many of his poems talk about black holes or evolution, usually with his characteristic humor and simple language. (See the excerpt from *The Double Helix*, page 9.)

Dr. Skellings feels that poetry, as the most compressed and intense form of writing, needs to be heard more today.

"Poets go past the veil and show things that we had not imagined were there. It is a poet's job to show vision: to add to the stock of available reality, to make an interconnected reality that is deep and rich. Poets are drilling guides to reality."

His poetry books were listed for Pulitzer prizes, and Dr. Skellings has been nominated for the Nobel Prize in Literature.  
*(continued on next page)*



## Poet of Technology

“First and foremost, he’s a poet,” commented Ms. Newman, who is a long-time associate of Dr. Skellings. “He uses technology to share his love of poetry with a wider audience. The goal was using technology to reach more people.”

In addition to audio experimentation in the 60s, Dr. Skellings used airplanes for outreach. A licensed pilot, he organized the Alaska Flying Poets, a group of five poets who flew to remote towns in Alaska and talked to high school students about writing. He later flew to towns in the Midwest and Texas. As Director of the International Institute for Creative Communication of Florida International University, Dr. Skellings organized programs on poetry for school students throughout the state.

His interest in technology to boost poetry’s power and reach soon focused on a new composition tool—the personal computer. The computer offered a way to combine audio and visual. Sound familiar? Dr. Skellings has been using concepts of multi-media since before multi-media was invented.

In the late 70s he bought one of the first computers available to private individuals. He immediately began writing a program that tied colors to letters, numbers and symbols. He received patents. In the early 80s he developed *Electric Poet*, an “authoring system” for poetry that used color and animation as an aid to composition. The goal was to give writers the visual dimensions of time and rhythm. The program was marketed by IBM in 1985.

“I think the poet should be free enough to be willing to use any technology, whether it’s a typewriter or a color video display. You’re trying to get control over your content. And what I’ve done is provided more tools of form to accomplish that. I think of it as three-dimensional, animated poetry—now you can visit words.”

A poet “visits” words by showing the meaning of words visually, like making the word “slow” appear very . . . s l o w l y.

“My desire is to break words open like an egg—you take a word like dive and break it open. As Karl Shapiro said, ‘Somehow poets have to break out ... break off the page somehow.’ The 8 1/2-by-11 page leads people to write 8 1/2-by-11 poems.” At the time, text processing was in its infancy. Today, color coding, visuals, audio and animation are standard features everywhere.

Dr. Skellings ran a lab that researched computer educational technologies. He published programs like CommaCAT, which used color to teach punctuation. As founding Director of the Florida Center for Electronic Communication at Florida Atlantic University; he ran a multi-media educational research lab and established an internationally-known MFA degree in Computer Arts. Every student had to produce an animated poem. Along the way, he developed the first large microcomputer email network, for the Florida House of Representatives and its districts.

### The Double Helix (excerpt)

We all rode many times  
On the ole D n A  
Up from the swamplands  
Out of the sea  
Ho ho honey  
You rode with me  
Now that you're here  
All that behind  
Down from the branches  
To see what you find  
Fear for your body  
Hope for your mind

*Edmund Skellings*

### Poet as Performer

He is known as one of the best performers of poetry in the U.S. Yet he felt that voice alone—even his voice—was not enough. “Poets used to sing and play the guitar. They need something to recapture that.”

Before the time of music videos, Dr. Skellings was making poem videos. He incorporated music, color and animation so the audience could experience a poem through sound, rhythm and images as well as words. In 2002 Dr. Skellings published *Word Songs*, the first collection of 3D animated poetry in the world. The disk won the Videographer Crystal Award of Excellence.

### Poet as Inspiration

Dr. Skellings is driven to make poetry more accessible because communication at a deep level enriches our lives.

“One must get into the process of creating—that’s where the real fun is, that’s where the real joy is. Process matters more than the art object—maybe to both the viewer and the artist.”

*Edmund Skellings: a Poet Ahead of his Time*, narrated by Bill Dudley, focuses on programs and ideas that have changed people’s lives. The film is being entered in the Southern Circuit Tour of Independent Filmmakers.

Ms. Newman summed up what she hopes the film will convey about Dr. Skellings with this anecdote:

“He told me a story once about his father, who was very successful in business. He asked his father, ‘What is the secret of your success?’ And his father said, ‘To elevate others. That’s the secret of success.’ That’s what Edmund does too. All his life in his various endeavors, whether finding ways for people to be more creative or spreading knowledge of poetry, he’s tried to elevate others.”

See what Ms. Newman means on January 25.  
*Evelyn Bless*

## ■ A Conversation with Craig Hartfield

On January 14 Tampa Bay's favorite baritone-tenor, Craig Hartfield, will premiere his new show, *Craig Hartfield's Broadway By The Numbers*, here at the Center. Artistic Director Richard Haerther spoke with Craig about his musical background.

*RH: Did you do musical theatre as a kid?*

I grew up in Rochester, MN, the youngest boy of four brothers. I did my first musical when I was in 6th grade, a school production of "It Takes a Wizard" where I was the singing and dancing Friar. I have since been in somewhere around 45 shows and musicals, not including concerts and singing gigs. I will say that many of the shows I did as a teen were in non-musical children's theatre with Rochester's Community Theater group. I didn't really start doing musicals until college.

*At what age did you start singing?*

Well, one of my first memories of actually singing in public was when I was around 8 years old—the Hartfield Boys used to sing as a small quartet at the First Baptist Church in Rochester. Then somewhere around 5th grade I auditioned for the All City Chorus and sang with them for a year or two before I got really involved in theatre and it started taking up most of my time. Once I got to high school I found myself back in the choir and really discovered how much I liked singing.

*Do you come from a musical family?*

Everyone in my family was in some way musical. I learned much of what I know about singing harmonies from singing hymns in the church with my mom and dad because they ALWAYS sang the harmonies. My father sang in quartets and played piano, my mother was an alto in the Church choir, all four of us boys played some instrument and have sung in choirs and shows. So ... yes I guess you could say we're pretty musical.

*Have you always sung Broadway tunes or have you sung other genres?*

Having spent years in school and church choirs, I have sung lots of beautiful classic pieces as well as everything else that fits into the broad scope of choral music. I also spent five years as a lead singer in a Classic Rock band, singing Creedence Clearwater Revival, Lynyrd Skynyrd, Eric Clapton and a whole range

of classics from the 50s, 60s and 70s. I also have done shows as recently as a few weeks ago from the Rat Pack era of music.

*If you weren't singing Broadway, what would you be singing?*

I think I would fall back to those classic 40s and 50s songs that Sinatra, Dean Martin and Tony Bennett did and redid for years, along with the big band styles. Crooning and big band would be my thing.



*Who are your favorite composers?*

This is a tough question. I truly love those composers of the "huge musical sound" like Lloyd Webber, Schönberg, Sondheim and Schwartz, simply because I love to ride the tidal waves of the music they write. It is like being a surfer flowing along on top of a huge breaker, really an amazing rush. That being said, if I had to pick a favorite of all time it would probably be Cole Porter. He has written so much great music and it all has such great sentiment to it. While I enjoy the rush of the "big waves" from the other composers, my greatest joy is singing to an audience while looking them in the eyes and making a connection.

*What are your favorite songs?*

Yikes. "Bring Him Home," "Gethsemane," "Night and Day," "Impossible Dream," the list goes on. Mostly they are the songs that mean something and really convey an emotion. I sing from my heart. It is those heartfelt songs that mean the most to me.

*What are your favorite shows?*

*Man of La Mancha* will always be at the top of my list of the shows I have had the fortune of being in, along with *Children of Eden* and *A Funny Thing Happened on the Way to the Forum*. But I, of course, love *Les Mis (Les Miserables)*, *Phantom of the Opera*, *Wicked*, *Next to Normal*—any show that can transport me to a different place through powerful music or stories. The list here could really be endless.

*What is the most challenging role for you to sing?*

Probably the most challenging role to sing was Don Quixote. NOT because of the difficulty of the music, but because of the complexity of the man himself. When a delusional man sings about his purpose in life, as in "Impossible Dream", it has got to be 100% believable and heartfelt. I feel similarly about "Bring Him Home" but I have never had the chance to play the part of Jean Valjean so I can't really say the "role" was challenging.

*(continued on next page)*

## A Conversation with Craig Hartfield *(continued from previous page)*

*What makes "By The Numbers" unique, compared to other Broadway concert shows?*

I think that what will make this show different is that we are inviting the audience to take some part in this show. I am not going to just come out and sing a set list of music, but rather I am going to allow the audience to participate (through random selection) in creating the show itself. My hope is for every song to be a "show stopper" and that the audience enjoys the ride more, because they are part of steering the ship.

*What songs do you sing to drive your family crazy?*

I make up little songs (usually to show tunes) about breaking a vase or what is for dinner. I believe it is the thing that will eventually get me put in a home.

*Do you believe in ghosts?*

Why not?

*Santa Claus?*

Ho...Ho...How couldn't I.

*What about the Easter Bunny?*

It's either that or there is a cat burglar breaking in and leaving money under my pillow.

*What about Zuul, a demigod worshiped as a servant to Gozer the Gozerian?*

Of course, for I am the Keymaster.

*Thank you, Craig, for sharing your time with us.*

## ■ Extreme Guitar Duo



Two masters of fingerstyle guitar. One American, one Canadian. One known for his blend of Appalachian, ragtime and Delta blues. The other for an intense, wild

style of playing that has been described as "the acoustic Hendrix." On February 17 the Center welcomes the Extreme Guitar Duo.

The duo consists of Keith Knight (the American) and Don Alder (the Canadian). They are pairing up for an evening that will leave you mesmerized and breathless.

Keith's music ([www.bearclawmusic.com](http://www.bearclawmusic.com)) is deeply rooted in Americana traditions and modern fingerstyle guitar. A multi-instrumentalist, he switches between Kinscherff Highnoon 6-string, Taylor LKS12 12-string, and National Style 1 Tricone guitars, an OMI 60DS Dobro and a Daley F5 mandolin.

Don ([www.donalder.com](http://www.donalder.com)), who also writes his own songs, is considered to be the premier fingerstyle guitarist in the world. He has won more than two dozen international competitions — too many to list — including numerous first place finishes. His latest award was December 4 in London, where he won the Guitar Idol III Live Final 2011. (The winning clip is on his website; check out the duct tape on his guitar.) He uses a Yamaha LLX36C 6-string and a Duane Noble Harp guitar. Don is endorsed by Yamaha Guitars.

## ■ An Evening with C.S. Lewis

The year is 1963 and C. S. Lewis, the British author, is in declining health. On request from his friend, J.R. R. Tolkien, he has agreed to give an informal talk to a group of American writers who are visiting England. They have come to Lewis' home outside Oxford and are eager to hear the man who wrote *The Screwtape Letters* and *Chronicles of Narnia*.

In an intimate performance, actor David Payne recreates this evening of conversation on February 23.

## ■ Center's First Annual Meeting

Don't miss this opportunity to find out the Center's exciting plans for 2012, meet the Board and staff and give your 2 cents! Everyone in the community is welcome!

Join us, February 15 at 7 p.m.





## ■ Vincent, Vincent By Edmund Skellings

The green blue walls open wide  
Like a book. The red brown floor  
Tiles fall like a sprung trap door.  
The sunflower chair is hurled at you.  
Its color held him like a bee.

All day his brain turned slowly with the sun.  
He sat silent as Midas. Even  
The hot French wind on his face was yellow.  
No wonder he got lost in a starry night. But  
That chair is carved from flower stuff.

Gold enough, gold enough.

Read more about Edmund Skellings on page 1.



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## ■ Mark Your Calendar!

**Winter I Session Classes:** January 9-February 18  
**Winter II Session Classes:** February 27-April 7

### Special Events

January 25 *Edmund Skellings: A Poet Ahead of His Time*  
February 15 Center's First Annual Meeting  
March 24-25 Arts in the Park

### Featured Entertainment

January 14-15 Craig Hartfield: Broadway by the Numbers  
January 19 Gypsy Star with The Funky Seeds  
February 17 The Extreme Guitar Duo  
February 23 An Evening with C.S. Lewis  
March 15 Student One-Acts  
March 16 Magritte and Me  
March 30 Sarasota Slim/Nitro (blues)  
April 20 Rebekah Pully & Reluctant Prophets

### Children's Theatre

January 22 *Beauty and the Beast*  
March 4 *The Reluctant Dragon*  
April 1 *City Mouse and Country Mouse*  
April 5 *Going Green: The Musical!*  
May 6 *Jack and the Beanstalk*

### Classical Music

January 28 Junko Ueno Garrett, pianist  
February 18 Franz Mantini, pianist  
March 31 Strings in the Spring  
April 28 Kyoung and Won Cho

### Jazz with Jim

January 20, March 23, April 27, May 25, June 22

### Rick Gee's Jazz Jamm

April 6, May 11

### Big Band Concert & Dance with the Sounds of Swing

January 29 (First Annual Daddy/Daughter Tea Dance)  
March 10, May 13

### Community Band & Chorus

March 11 Carrollwood Winds  
May 5 CCC Community Chorus  
May 12 Carrollwood Winds

### MAS Theatre

February 3-12 *Murder's in the Heir*  
July 13-22 *Hairspray*

### The Gallery at Carrollwood Cultural Center

January Visual Poetry  
February Pastel Society of Tampa Bay  
March Suncoast Watercolor Society

*Schedules subject to change.*