

■ A Lasting Impression

Each day, creativity seems to ooze out of every corner in the Center. Students, performers, staff, volunteers—everyone—is inspired. An example is the joyous, complex whiteboard designs that Diane Leeper created for each week of Summer Camp. An artist and new Center Board member, Diane offered to help out by doing weekly whiteboards as “welcome” signs.

Each week, she designed an illustration of the Camp’s theme for the week. On the weekend, she drew her design on the whiteboard. Next weekend, she erased it and drew on the next week’s design. Diane created a total of seven whiteboard designs, all of which were erased after completion. Here she comments on what it was like to create thoughtful, elaborate, short-lived art.

Why I Whiteboard

When I texted this photo [of the whiteboard] to a painter friend, he replied, “Diane, is that a whiteboard? Why didn’t you draw it on a poster so you could keep it?”

I see his point, but I actually love working on the whiteboards.

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Diane Leeper (center) and several campers posing with Diane’s whiteboard creations.

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CARROLLWOOD
CULTURAL CENTER

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■ Centerpieces

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■ Center Mission

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



CARROLLWOOD
CULTURAL CENTER



■ Life Events

I have often told potential staff members that what I am looking for, beyond a certain skill, is a personality that will fit in our family, because that is what we are: a family.



Executive Director Paul Berg

Like all families, we have witnessed and supported each other through many of life's major events: births, graduations, illnesses, anniversaries and even death.

It is with bittersweet emotions that I announce another life event for one of our very own: the retirement of Gilda Butler, our long-time Pottery Manager.

Gilda is one of our "originals," staff members who joined the Center shortly after we opened in 2008. She has been a part of our growth, building the Mudslinger brand for the Pottery Studio.

I was up-front with Gilda from the beginning. I told her pottery was one of the classes we offered that I know absolutely nothing about, and she has been determined to make me a Mudslinger ever since. I will miss her trying to educate me about cone 5 firings, luster finishes and the safety of Raku firings.

Gilda was more than a pottery teacher to her students. She was (and continues to be) a friend—providing her students with camaraderie and becoming the head of a secondary family within our Center. (Read more about Gilda's influence on one of her students, Rev. Marti Mattner, on page 10.)

Gilda is leaving us in the good hands of Miriam Zohar. Miriam, who has been teaching at the Center for the last year, will take on the responsibilities of Pottery Manager. She learned from the best: she used to be one of Gilda's students. (Read more about Miriam on page 8.) Miriam, along with new instructor Heather Rosenbach, have done amazing work and will provide our students with a wonderful experience.

Please join me in welcoming Miriam and Heather, as well as wishing Gilda a happy retirement.

Gilda, we love you and will miss you.

Paul Berg
Executive Director

A Letter from the Editor

■ Creative Centers

Many people talk about the Center as a gathering place. People are drawn here because of the shared creativity. You can find song, music, crafts, pottery, dance, theatre, visual arts and the spoken word. It's all here for you to participate in as both creator and viewer.

If you are an artist, you already understand the joy of creativity. If you come here to experience the creativity of others, you also feel that joy in your own way. Singing, playing music, dancing, painting, acting, watching a performance of jazz or of *9 to 5: The Musical*—all of them take you out of everyday concerns and focus your attention in new ways. Whether originating with you or others, experiencing the arts can put you in "the zone." In this sense, culture is its own reward.

This issue profiles a few of the ways that creativity has bloomed lately at the Center. Summer Camp was a particularly inspiring time, not least for the unexpected artistic gems that emerged from kids, staff and—in the case of Diane Leeper—a volunteer. Miriam Zohar, taking over for Gilda Butler as our new Pottery Manager, shares her love of the clay arts. Beth LaBaren-Root explains our new adult dance program, which is bringing unexpected delight to people who never imagined they could dance—and love—ballet and other dance forms. The Center is a constantly changing mix of activities and groups; what they have in common is that they commonly generate joy.

Evelyn Bless
Editor



Evelyn explores painting with oils and pastels in a class taught by Gainor Roberts.

■ A Lasting Impression

(Continued from page 1.)

Here are the top five questions I get asked about why I like to create art on the whiteboards:

■ Why spend hours on something that's going to be erased?

First off, it's a way for me to participate even though I can't be there in person to help with the fun. This is my second year doing the whiteboard, and I absolutely adored how excited the kids would get about them.

Lots of schools have replaced the big green or black chalkboard at the front of the classroom with a white dry erase board. There's something playfully deviant about a funny, colorful drawing covering the whole thing. Anyone who's had to sit through a meeting presentation at work has the same reaction.

Second, to get personal for a moment, I have a really hard time getting the courage to make art. That sounds crazy, right? I just drew a lot of drawings and displayed them in public! But everyone has a reason for not doing what they love. You can call them excuses, creative blocks, scheduling conflicts... it all comes down to opting to do one activity over another. It's like exercise: when you haven't done it for a while and start back up: it can make you sore. When I start and feel like a drawing isn't "good," I get disheartened. But when you have a goal, a deadline and an audience...there's no room to back out. That show must go on. So you buckle down, do your best and usually end up surprising yourself.

Also, it will be erased next week. It's not like a bad tattoo. The fact that it's impermanent adds to the zaniness and keeps me from getting too precious about it.

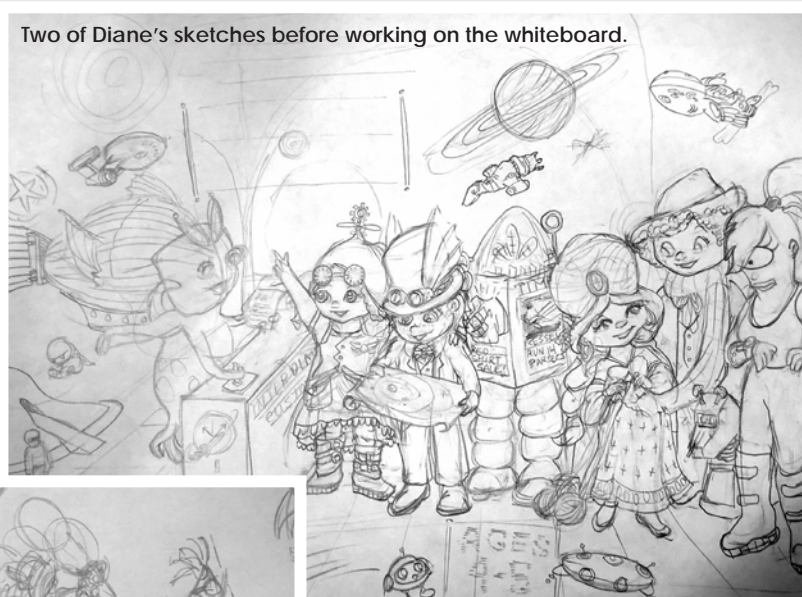
■ Is it hard to draw on a whiteboard?

Not at all. It's absolutely impossible... until you get the hang of it.

Pros: You get to erase and start over as many times as you like! And an awesome opportunity to use fingers as erasers.

Cons: The markers are STINKY, so you have to work in a well-ventilated room or risk an immediate and nasty headache. Drawing takes some planning. To keep your markers clean, you have to use your light colors first, then fill solid color forms, and then your black outlines. If you start with a black outline, you'll get black ink on all your markers' nubs. You

Two of Diane's sketches before working on the whiteboard.



"Every experience is ephemeral. Life is ephemeral. If life is worth living, then ephemeral art is worth enjoying."

- Diane Leeper

can't wash them off like a paintbrush.

I recommend a projector to check your outline while you color. If you don't have a projector, sketch the shapes in the lightest color you have. The ink dries very quickly, so wherever you draw over a dry line, the marker will lift the ink off — effectively erasing part (or all) of the first line. To make a flat color fill, you have to work very quickly and keep a wet edge.

I think I should mention that I'm a painter. I'm not sure if that last paragraph makes sense unless you paint.

In sum, there are a lot of cons, but you can totally be a pro if you practice.

■ How long do these take / How do you make these?

As soon as the Summer Camp info is posted on the Center's website, I read the themes and start daydreaming. When I'm waiting on something dull (like being "on hold" on the telephone), I doodle ideas or jot lists of my favorite words associated with the theme to see if I can work them in. (A knitting octopus, a steampunk spaceship?) I do an online

image search. I'll make a point to avoid copying anything directly even when it's under "creative commons" license. I'm more interested in my take on the idea. If what they did is brilliant, I can't improve it and don't want to "borrow" it. (Remember what Picasso said: "Good artists borrow; great artists steal.")

With a bit of luck, I can get a complete composition sketch done by Friday night. It takes about an hour to work out the design and details. I take my time on this, and always use the eraser more than my pencil.

On the Saturday morning before camp, I head to the Center to pick up the whiteboard and projector. I take a photo with my phone of my sketch, email it to my laptop, and then hook up the projector to trace the outlines. Tracing the design onto the whiteboard and filling it in takes about an hour—longer if the design is really complex or has a lot of colors.

On Monday morning, I swing by the Center's lobby to return the board before I head to work. Then I wait until it's time to pick it up again. Repeat.

So, altogether, about three or four hours of active drawing time.

It takes about 20 seconds to erase.

■ So, do you think this is Art?

I won't bore you with my theory of aesthetics, but the whiteboard is certainly intentionally designed to produce a reaction in the viewer. I think of these as "ephemeral art".

Ephemeral art projects have gotten a lot of contempt from the "establishment" art world. Some people argue that it's not art at all if it's designed to be destroyed or only exist for a short period of time. But I think that's hogwash. Every experience is ephemeral. Life is ephemeral. If life is worth living, then ephemeral art is worth enjoying. (This is where I should drop the mic and walk away, right?)

■ Are you going to do the boards next summer?

I sure hope so, but I'd also love to see what other people come up with. The Center is a beacon, attracting all sorts of creative people. It would be so fun to get a group together to egg each other on to be creative, courageous creators of fun stuff. What if we had a club that got together—to be out of the box, all the time?

Each class at the Center is like that, actually. I am very enthusiastic about the Center's art classes—particularly Inspiration Studio, Drawing from your Imagination, and Open Painting. Those are the types of opportunity classes that really kickstart creativity, which is a big part of why I challenge myself to do whiteboards in the first place.

Diane Leeper

■ Holidays Revealed

We have left behind Labor Day, which signified the end of summer. Long past is Memorial Day, the start of summer. They were three-day weekends, aka... holidays!

We are already starting "the Holiday season," which churns through our lives like an enormous, slow-moving tropical storm, gathering strength up to the brink of Christmas Eve, generating post-season squalls (aka "holiday sales") through New Year's Day, dissipating only in January. It's overwhelming; it leaves behind vast mounds of holiday debris (Christmas trees, wrappings, etc.).

What does it all mean? Today, holidays mostly mean time off and spending money. The great American marketing machine is all over the holidays as a way to boost sales. Was it ever different? Where did all these holidays and "special days" like Earth Day and Mother's Day come from?

Discovering the genealogy of holidays may not be high on your "to do" list, especially with the Holiday season approaching. But I am here to do the work for you.

Why holidays exist

First: the word "holiday" comes from "holy day." These are days set aside from normal activities for celebration and reflection. Every country in the world has holidays, which pre-date nation states; they were almost all originally religious holidays.

The days had two main purposes: reminding people of the powers shaping their lives and bringing them together as a community. Holidays were public celebrations of a group's central beliefs.

In earlier times, holidays also defined the year, creating a predictable order in people's lives that followed the seasons—e.g., if it's the dead of winter, the Saturnalia or midwinter festival or Christmas must be upon us.

Holidays helped create social cohesion. They were a change from normal activity that bound people together, encouraging them to see themselves as part of a "tribe." Before we had weekends, holidays were the only break from work. They were powerfully appealing: structured, linked to larger-than-life values and experienced as part of a community.

(Continued on page 11.)

Beth works with her ballet and tap students.



■ Dance! Dance! Dance!

Welcome to the Center's new dance program! Its focus may surprise you: dance for adults. The program started with one adult tap class a year ago. Response has been so enthusiastic that several new classes have been added. The Fall lineup is:

- Ballet for Joy & Vitality
- Ballet Technique
- Modern Dance
- Jazz Dance
- Tap I and II

A dancer and choreographer, Beth LaBaren-Root, the Center's Education Director, teaches most of the classes. Beth has a special feel for what makes dance entrancing and accessible—no matter your age. She is delighted to craft classes that enable grownups to rediscover the joy of movement.



Loved the ballet class. Brought back memories of my youth.

Beth made it fun and made me forget about my little aches and pains.

- Jennie Murphy

In addition to the adult classes, the Center has added a new youth class, Creative Movement, and plans spinoff programs focused around the adult dancers. *Centerpieces* talked with Beth recently about her new program.

CP: Why are you focusing on adults?

Beth: Often it is difficult to find a good class as an adult. Sometimes you end up taking a class with much younger students, and a focus on movement that may be too demanding. The initial classes have had a very enthusiastic response. For some, dance was an item on their bucket list; for others, they wanted to return to something they had loved doing in earlier years. Now they have a place to achieve and return to those dreams at the Center.

CP: How do classes for midlife and older adults differ?

Beth: I design the class material specifically for the adult student. We need to consider physical capabilities and possible limitations in flexibility, muscular strength and balance. We no longer have the bodies of our 20s and 30s! But the body is an amazing instrument that remains very capable if you pay attention to the changes and focus on staying able-bodied.

We communicate through our bodies; although physically we may not possess the athleticism of youth, our artistry and expressiveness develop with maturity.

It's also important to stay connected to others and continue to do things that stimulate you socially, intellectually and emotionally. Dance provides all of this.



CP: Was it difficult to get word about the program out to potential students?

Beth: We offered free promo workshops in December to allow interested adults the chance to try a class and become confident that dance was something they could do. Both classes filled quickly. Because I customize the classes, set a warm, welcoming atmosphere and use a sense of humor, class enrollments have increased to where we filled the dance room upstairs. Ballet for Joy and Vitality has been so popular that additional class times have been added.

CP: How has dance impacted you on a personal level and who are some of your mentors?

Beth: It has filled me with joy in so many ways. My career has many facets. I learned early on that versatility was key to success. Besides skill and artistry, you can develop a keen business sense and professional work ethic. I continue to strive at every stage of my life in dance, transitioning between performance, teaching, choreography, arts administration and leadership.

Training from leading dance figures shaped my teaching and philosophy of dance education. Some of these individuals are Gus Giordano, Matt Mattox, Frank Hatchett, Patti Obey, Lou Conte, Joel Hall, Homer Bryant, Brenda Buffalino and Lane Alexander. This has allowed me to dedicate time to guiding students towards opportunities for personal growth and artistic expression in the arts.

CP: How about your former students?

Beth: Former students have gone into careers in performance, teaching, dance therapy and choreography.

CP: Let's talk about the additional dance programs. What is Creative Movement for young people?

Beth: In Creative Movement, students will learn dance concepts such as space, time and energy and how to manipulate these elements in creating and performing dance. It's a non-traditional approach that is accessible regardless of technical skill, in contrast to teaching specific forms such as ballet, jazz or tap. Summer Camp instructor Ashley Caraway used this method with the kids and they absolutely loved it!

CP: What is the "Dance Circle"?

Beth: The Dance Circle is part of building a community of adult dance enthusiasts. It gives students opportunities to



We have a wonderful time laughing,
enjoying all the new opportunities,
and we are looking forward to
another great year of dance.

- Elaine Bradford

connect outside of the studio. I organized two socials over the summer at local restaurants. These events encouraged new friendships and gave me a chance to listen to the students' preferences and plan the dance program based on their feedback. It is very important that everyone feels a sense of belonging and ownership.

CP: How about future plans?

Beth: Dance performance is gaining interest among the adult students. Those who would not have even stepped into the studio at the thought of getting on stage are now becoming more confident and open to the idea of performing.

As a choreographer, I create artistic, intellectual and emotional dance dramas, narratives and concert works that reflect the human condition. There is a beauty in the human body as an expressive instrument that transcends age. We hope to provide more adult dances with performance opportunities, but in the meantime we'll just keep dancin'.

Janet Bucknor

"This is **where I'm supposed to be** right now."

- Miriam Zohar



■ New Head Mudslinger

Having written for *Centerpieces* about many of the Center's staff, performers and members over the years, I am always surprised by the diversity of their skills and interests: a retired photojournalism professor who plays the French horn; a landscaper with a passion for trumpet; an artist whose favorite medium is metal welding; and many other interesting men and women who have a rich past (and present) in the arts. The Center is full of active, vibrant personalities who are always willing to share their interests and knowledge.

Miriam Zohar, our new Pottery Manager and pottery instructor, is no exception. Miriam welcomes the opportunity to share her love and knowledge of the art of crafting pottery on the potter's wheel.

"This is where I'm supposed to be right now," she says. "I always wanted to teach, and I always wanted to come back to clay."

Clay is her favorite medium. "It can be easily molded into virtually anything you want, and the feel of it in your hands is just something you must experience," she says. "It is a medium that is forgiving, yet it also tells you what it wants to do."

A family of artists

Miriam comes from a family of artists. Music was part of every family gathering: aunts, uncles and cousins would all play the piano and sing together. Her mother, a musician and singer, worked as a music teacher in several schools and later became a Cantor. Miriam's father was an architectural draftsman who loved to draw and prided himself on his impeccable lettering skills.

She grew up in Queens, New York and in Miami. Miriam's parents took her to museums and supported her interests in all kinds of art. She remembers thriving in an arts and music summer camp, even though she was forced to take swimming lessons ("which I really disliked").

In school she particularly loved sculpture, so her high school art teachers sent her off-campus to sculpture workshops. "There was one workshop at a local college where, as the only high school student there, I was given a chunk of stone and the instructor asked me to start chiseling away to reveal what I saw in it. The adult students were busy working on a sculpture of the model standing in the center of the room. Meanwhile—I created my own!"

A ceramics teacher in high school introduced her to the pottery wheel. "He was one of the football coaches; he also taught the school's ceramic classes. He saw how much I loved working with clay and encouraged me to learn how to throw on the wheel." She's never forgotten his time and patience.

Something new

At the urging of a friend, Miriam took a class in wheel throwing at the Center a few years ago from Gilda Butler, the Center's original Pottery Manager. She's been working with Gilda ever since. "I am grateful for Gilda's expertise, guidance and understanding," she says. "Gilda has built our pottery studio and program into what it is today."

"I was really nervous and fearful when I first came in," Miriam says. "I didn't know what to expect and was afraid of how I'd do." From the first minutes, however, she was hooked.



Miriam works with a student on the potter's wheel. Several original pieces created by Miriam.



"Everybody can be nervous when starting something new," she observes. In contrast to children, adults who start a new craft often want to be "perfect" right from the beginning. No matter what your skill level, Miriam is approachable, supportive and patient.

As a teacher, she particularly enjoys seeing students break through to control the clay with the wheel. "A new student just learning how to center the clay on the wheel can struggle a little at first, trying to get the feel of their hands on the clay and where to position their arms and fingers. It is the most wonderful thing to see them finally get it centered, to see them get that feeling of accomplishment. It's like the clouds in the sky move away to let the sun shine through."

Another magical moment comes every time she opens the kilns after loading the students' work to be fired. The pots are fired for a day and then cooled for a day without opening. "After waiting so long for the results, opening them up to see the beautiful transformations is like opening up a load of presents!"

As Pottery Manager, Miriam orders supplies and glazes, schedules classes and oversees other pottery teachers. She's also available during "open times" when advanced students come in to work on their own. "When you are ready to move on from classes or want hours to work on your own, you can do it in the Pottery Studio."

Outside of clay

Miriam and her husband Dan have three children: Gabriel, 25, who works in New Jersey and New York as a mechanical engineer; Jacob, 24, in business with his grandfather; and Bailey, 19, a UF student who is majoring in wildlife ecology

**"This is a place to get
your creative side on;
you really can 'find your
center at the Center'!"**

- Miriam Zohar

and conservation with a pre-veterinary track of study. "They all have their own artistic abilities that they have only explored a little." They each have a few of their mother's pottery pieces.

Miriam graduated from the University of Florida College of Architecture with a Bachelor of Design in Interior Design. "Interior design was appealing to me because of its relation to structure and artistic creativity. One can associate designing pottery in much the same way." After completing college, she worked with an interior design firm for several years in Tampa, doing space planning and office design for what used to be GTE. She then took time off to raise her family and volunteered with a number of community organizations, serving on several boards as well as working on and running fundraisers.

When Miriam isn't at the Center, she can be found at her home studio, where she has her own kiln and wheel. She loves to add to her thrown pots, embellishing with designs like grape leaves.

Like so many other people with diverse interests, Miriam has another passion—she loves to cook. She has worked with a friend in her catering business for several years and finds that it can be very satisfying to creatively feed many people at once. Her personal specialties are challah bread (which her family calls “the absolute best”) and salad, which seem to be the meal of choice now that her children are out of the house and she’s back to cooking for two.

Miriam calls the Center a treasure, both to participate in and share with others. “It truly is an amazing place.” Since the Pottery Studio is located just to the side of the Main Theatre, she and the students enjoy hearing rehearsals of all kinds as they work on their pieces. They may listen to an orchestra practice one evening and the next day to an audition for one of the Center’s shows. “We’ll comment on the music and see if we recognize the songs,” she says.

“This is a place to get your creative side on; you really can ‘find your center at the Center!’” In addition, “Everyone at the Center is always there with a smile and a hello.” How great is that?

Judith Schiavo



Miriam glazing a piece in the Pottery Studio.

■ Thank you, Gilda

It has been so enriching and fun to have Gilda Butler as my ceramics teacher. She is so good at what she does, both in terms of her technical skill and knowledge, as well as her ability to help her students learn and enjoy working with clay. I especially appreciated how she encouraged each person to follow their heart and creative spirit rather than everyone making the same things, the same way.

When I first started taking ceramics classes at the Center, I was a bit nervous because it had been a very long time since I’d done anything with clay, and even then, it was not handbuilding. In junior high school art, we poured slip into molds and then glazed what came out. In Gilda’s classes there were people with all sorts of different backgrounds and skill levels. In the first classes I took, most of the people were at a far more advanced level than I was, but that did not matter. Gilda encouraged each person to grow and advance at their own speed. She made me feel good about those early lopsided pieces so that I wanted to keep learning and improving.

Gilda also made it fun. She fostered an atmosphere that was both creative and social, like we were a bunch of friends hanging out and working with clay at the same time.

I am deeply indebted to Gilda for all that she taught me and how she helped me grow in my appreciation of ceramic art. The Center is a much better place because of her work



Gilda, surrounded by many of her ceramic pieces.

founding and developing the ceramic program and studio. Best of all, for me, she has been a good friend who has richly blessed my life in all kinds of different ways.

– Rev. Marti Mattner
Ceramics Student

■Holidays Revealed

(Continued from page 5.)

How we celebrate holidays

Gods may be spiritual, but people live in a material world. We have always celebrated holidays with eating, drinking and public gatherings. If a holiday calls for fasting, the eating and drinking come afterward.

In ancient Greece, public festivals honoring the gods included processions, a sacrifice and competitions—both athletic (think of the Olympic games, held in honor of Zeus) and theatrical (the Greek plays were originally performed at festivals for Dionysius).

Roman religious festivals were staggered throughout the year and included many different types. By one count, nearly half the Roman calendar year consisted of a holiday of some sort. As a very large, multi-cultural civilization, Rome recognized that its public festivals generated both entertainment and shared experience. The Romans set aside days for games (*ludi*) that were not attached to any god; these were holidays in the modern sense. You could argue that the Romans invented the concept of Super Bowl Sunday.

Holidays today

While we may not think much about why we have holidays today, they still serve the purpose of bonding us together. In ancient times, we walked in religious processions; today we have Thanksgiving and Fourth of July parades. In ancient times, we decorated altars; today we adorn veterans' memorials, plant flags and hang holiday decorations. Holiday meals continue to have special significance and are a reason for family and friends to gather.

We still use the holidays to mark passage through the year. Most of us plan our calendars around major holidays, whether they bracket a

season (Labor Day) or are the major event (Christmas, Easter). In this, we are following in the footsteps of generations before us.

And now for a few facts...

In the sense of "time off," the only nationwide creator of holidays is the U.S. government. The ten federal holidays are days when post offices and federal offices are closed. Only six of these days (New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving and Christmas) are widely observed as holidays for all workers.

Little-known federal holiday facts:

- Most federal holidays are on a Monday in order to give workers an extended weekend.
- Contrary to belief, Thanksgiving does not honor the Pilgrims. Lincoln created Thanksgiving in 1863, in gratitude for the Union victory at Gettysburg. Franklin D. Roosevelt moved Thanksgiving to its present date in 1941.
- New Year's Day is the oldest celebrated holiday in the world.

Many other days that we think of as holidays, like Mother's Day, Father's Day, National Teacher Appreciation Day, are commemorative days. They were established by Presidential proclamation or special interest groups.

Earth Day, celebrated around the world today, was created in 1970 by Senator Gaylord Nelson of Wisconsin. It is considered the birth of the modern environmental movement.

■Holiday Event Schedule

■ **October 29-30** • *Nightfall with Edgar Allan Poe*

■ **October 30** • The Night of the Carrollwood Winds

■ **November 6** • A Concert for Veterans presented by Carrollwood Village HOAs

■ **December 3-4** • Tidings of Comfort & Joy with the Carrollwood Community Chorus

■ **December 9** • Jazz with Jim: Jim's Holiday Party

■ **December 11** • Bah Humbug! with the Carrollwood Winds

■ **December 15** • A Dixieland Christmas with the Cypress Creek Dixieland Jazz Band

■ **December 17** • Big Band: A Pre-New Year's Eve Party with the Sounds of Swing

■ **December 18** • Mr. Tommy's Rockin' Robot Reindeer Holiday

Visit CarrollwoodCenter.org for show times, tickets and more.

Halloween, St. Patrick's Day and Valentine's Day are not federal holidays or commemorative days. They have entered popular culture from the large groups that enjoy celebrating them. We don't get time off (in the U.S.) but in other respects, they are quintessential holidays—special days and ways to eat, drink and be merry in the company of others.

Evelyn Bless



■ High Five!

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

■ Student Art Show & Showcase

December is a month for our students to shine! Join us on December 2 at 5 p.m. for the Gallery Opening of our Annual Student/Faculty Art Show. Then, come back on December 6 at 7 p.m. for a student showcase featuring our performance art students.

■ A Concert for Veterans

Help us say "Thank You" to our Veterans by joining us for a free concert in the park on November 6 at 4 p.m. in their honor. The concert will feature members of the Carrollwood Community Chorus, Carrollwood Brass and special guests. Presented by the Carrollwood Village HOAs.

■ Christmas Trees

Stop by the Center after Thanksgiving for some holiday cheer. In addition to several fun holiday events and performances, we will display — and auction — a dozen beautifully decorated trees.

■ Listening Devices

Special thanks to Tampa Veterinary Hospital for purchasing five assistive hearing devices to be used during concerts and performances in our Main Theatre. Devices are available to our patrons on a first-come, first-served basis through the box office.



■ "UnCentered" Online Video Series

What goes on behind the scenes at the Carrollwood Cultural Center? Watch our video series, "UnCentered" and find out! Episodes can be found on YouTube or CarrollwoodCenter.org.



**CARROLLWOOD
CULTURAL CENTER**
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■ Featured Art

The art featured on the front and back banners of this issue is *Under the Big Top* — one of the whiteboards created by Diane Leeper for Summer Camp.