

ISSUE N°04 | WINTER 2017

# OLY ARTS

*Your winter guide to theater, culture, music and visual arts.*

## Winter Highlights

**FOLLIES!**

**05-12**

**Winter Theater**

It's cold outside but warm and inviting in local theaters.

**FIDDLERS!**

**13-22**

**Oly Old Time**

This popular festival revives classic American music.

**FICTION!**

**25-28**

**Books and Words**

Local authors and poets join Sarah Vowell on bestseller lists.

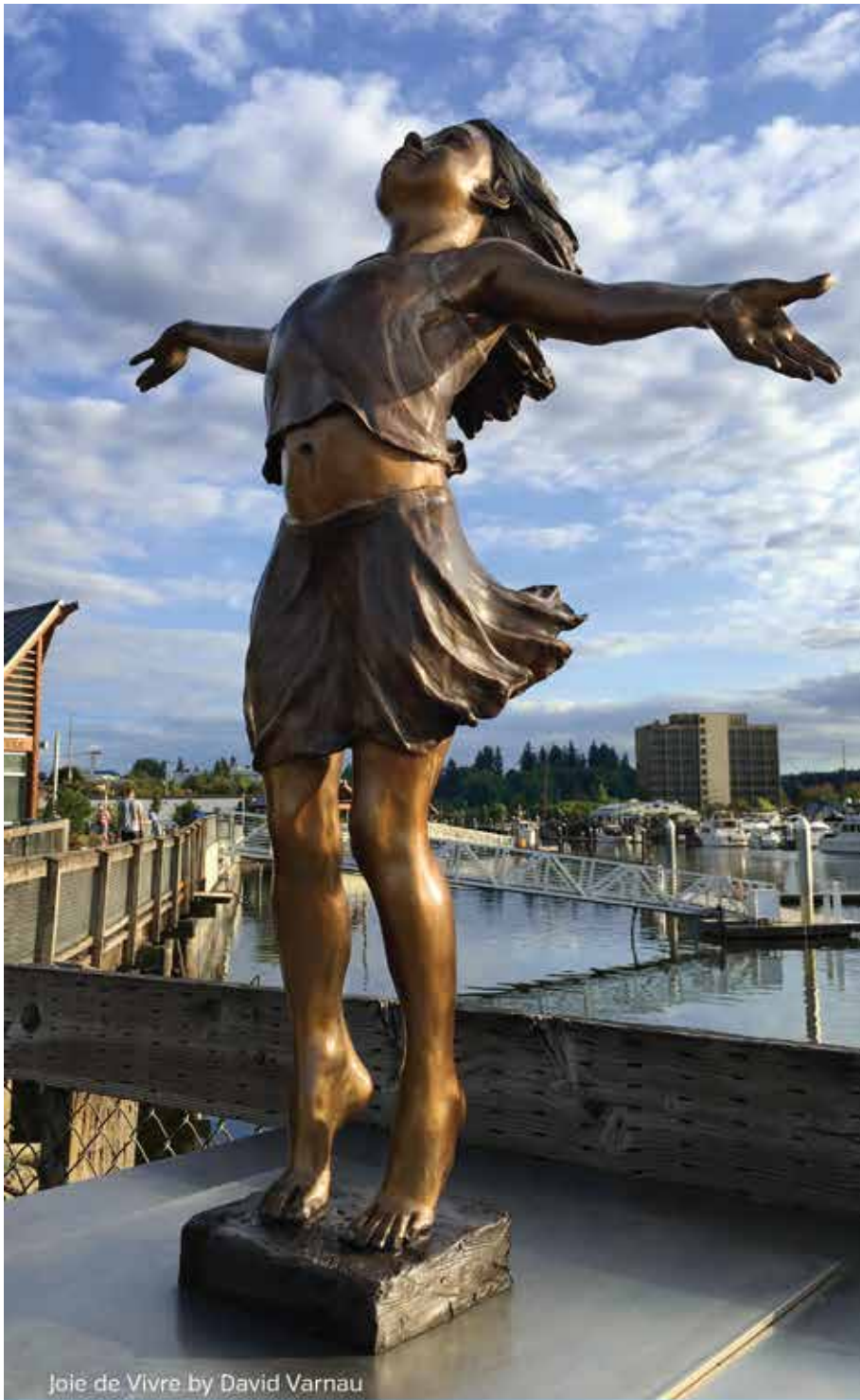
**FOODIES!**

**30**

**Our Table**

Our Table serves impeccable, locally sourced favorites.





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## OLY ARTS ISSUE No.4, WINTER 2017

FEBRUARY – APRIL 2017

*"All immigrants are artists, because they create a life, a future, from nothing but a dream. The immigrant's life is art in its purest form." – Edwidge Danticat*

In this season of change, it's worth noting the arts in Olympia have a long and storied history of diversity. For hundreds of years before Europeans settled here in 1846, the Coastal Salish tribes created stunning artwork that's still reflected in local exhibitions. What's amazing is even though our city was established by European immigrants on Nisqually and Squaxin land, the city has long welcomed a variety of ethnically diverse voices to its arts and culture. Native artists, Syrian musicians, Jewish thinkers, Mexican muralists and jazz artists of color have all enriched Thurston County. All too often, however, we don't know or reflect on this vital history.

One example is the experience of my wife's family, the Wren-Stanford clan. In the 1800s, the family owned the restaurant building now occupied by The Bread Peddler and 222 Market. In 1859, her family sold the Pacific Hotel & Restaurant to the first African-American restaurant owner in Olympia, Rebecca Howard. This prominent businesswoman is memorialized in a mural by Sara Calland, Ira Coyne, Arthur Crews, Christopher Ross and Vince Ryland. Every time I look at this mural I'm grateful for our town's uplifting of Howard's heritage, and we hope Olympia will continue to celebrate its rich cultural diversity. –Ned Hayes, Publisher

### OLY ARTS

#### The Leading Guide to Arts and Culture in the South Sound

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OLY ARTS is a proud member of the *Olympia Downtown Association*.  
DowntownOlympia.com

OLY ARTS is published by OlyWorks LLC, a limited liability corporation.  
OlyWorks.com 120 State Ave NE #304, Olympia, WA 98501-8212



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# OLY ARTS

# WINTER CONTENTS

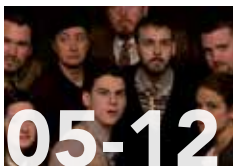
OlyArts.com/Calendar

## FEBRUARY

- 3 Our Town, Olympia High School**  
4 Rufus Wainwright for Pizza Klatch,  
The Washington Center
- 10 Heartsparkle Players: Our Passion for Books, Traditions Café**  
10 Whim W'Him, Minnaert Center, SPSCC
- 11 Emerald City Music: Strings Attached, The Washington Center**
- 12 Olympia Symphony Orchestra: Winter Shadows, The Washington Center**
- 16 The Oly Old Time Festival, Arbutus School, South Bay Grange, First Christian Church**
- 16 Or, Olympia Little Theatre**
- 17 An Evening With Sarah Vowell, The Washington Center**
- 17 Playhouse Creatures, Theater Artists Olympia**  
18 Tush! Burlesque: Sealed With a Kiss,  
The Washington Center
- 21 StoryOly: Freedom, Rhythm & Rye
- 23 The Irish Rovers and We Banjo 3,  
The Washington Center
- 26 Olympia Dance Festival, The Washington Center

## MARCH

- 2 The Understudy, Harlequin Productions**
- 3 The Mousetrap, Standing Room Only Theater, Yelm**
- 10 Heartsparkle Players: Forever Young, Traditions Café**
- 11 Dance to Make a Difference Charity Gala,  
Studio West Dance Theatre
- 11 Ethnic Festival, Saint Martin's University, Lacey
- 14 The Pirates of Penzance, The Washington Center**
- 17 Alice in Wonderland, Olympia Family Theater**  
17 Indigo Girls, The Washington Center
- 18 Emerald City Music: Bridget Kibbey St., Michael's Westside Church**
- 24 The Trip to Bountiful, Olympia Little Theatre**



### Theater

The Understudy  
Heartsparkle Players  
With Thunder  
Alice in Wonderland  
Or,  
The Trip to Bountiful  
The Mousetrap  
Playhouse Creatures  
Our Town  
Pirates of Penzance



### The Oly Old Time Festival

The REDS  
The Bow Weevils  
The Canote  
Brothers  
Anna & Elizabeth  
Uncle Wiggily  
Touloulou



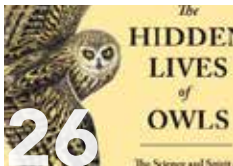
### Emerald City Music

Strings Attached  
Bridget Kibbey



### Sarah Vowell

Bestselling historical humorist Sarah Vowell visits The Washington Center.



### Local Authors

Recommendations  
from Andrea Y.  
Griffith of Browsers  
Bookshop.



### In Defense of the Arts

**OLY ARTS'** publisher and editor question proposed cuts to federal arts funding.



### Washington Poet Laureate

Tod Marshall reports on the state of the arts.



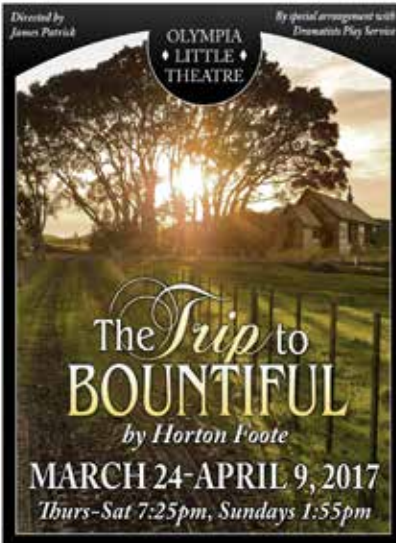
### Our Table

This downtown favorite uses locally sourced ingredients to make culinary magic.



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[www.olympialittletheatre.org](http://www.olympialittletheatre.org)



# The Understudy at Harlequin Productions

By CHRISTIAN CARVAJAL

The world of theater production is as diverse as its international cast and crew, but certain commonalities do exist. The stage manager, for example, is the most undervalued, overworked member of almost any crew. Actors date actors, so it doesn't take long before a town's theater community is encumbered with complex relationships. The casting of a movie star in a live stage show multiplies both the box-office take and the resentment felt by full-time theater actors.

Those are the problems faced by Roxanne, the stage manager of a fictional Kafka play in Theresa Rebeck's 2009 script, *The Understudy*. Scot Whitney, director of Harlequin's March production, does his best to explain: "It's about a three-hour, Broadway-smash, Kafka play starring two action-movie stars: one who makes \$25 million a picture and one who makes \$2 million a picture. The big star, Bruce, we never meet. Jake (Jason Haws) is the second-tier movie star, and he plays the standard Kafka character...Bruce could get another picture at any time, and it's a (union) show so they have to have an understudy. The plan is Jake will move into Bruce's role, and they're bringing in an understudy to play Jake's role. The new hire shows up—he's recently changed his name—and oops, he was engaged to be married to Roxanne six years ago. Two weeks before the wedding, he got on a plane and took off. And this is the first time they've seen each other since."

"I look for great stories I need to tell," says Whitney. "It gets harder and harder to find them. This is the most I've been looking forward to directing in years...All three characters are deeply flawed and absolutely adorable. The way they find their own lives and a way to carry on in the face of cataclysm is just beautiful." 0



Jason Haws in *Unexpected Tenderness* at Harlequin Productions

## WHAT

The Understudy

## WHERE

Harlequin Productions' State Theater,  
202 Fourth Ave. E, Olympia

## WHEN

8 p.m. Thursdays - Saturdays, March 2-25;  
2 p.m. Sundays, March 5-19

## HOW MUCH

\$20-\$34

## LEARN MORE

360-786-0151  
harlequinproductions.org



## Give a Listen to the Free OLY ARTS Podcast!

**StoryOly**, sponsored by Rhythm & Rye, appears on Tuesdays.

**Oly Amplifier**, a guide to local music, appears on Wednesdays.

**Sound Stages**, a guide to local theater, appears on Thursdays.

**Oly Update** is our preview of the weekend to come, appearing every Friday.

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Available now on Google Music, iTunes, Soundcloud and Stitcher

05

# Heartsparkle and the Thunders Have a Passion for Books

By MOLLY GILMORE

In "Playback Theatre," the action on stage comes not from books or scripts, but from the minds of audience members who are invited to tell their stories and see them come to life on stage. But at a Playback performance on Feb. 10, books and personal stories will share the spotlight. The Heartsparkle Players and the Thunders will perform *Stories of Our Passion for Books*, presented in collaboration with De Colores Bookstore. The story behind this collaborative tribute began 19 years ago, when the Heartsparkle Players shared the playback form with a group of young adults who were, as founder Debe Edden put it, "on the spectrum of ability and disability."

That group, dubbed the Thunders, has continued to learn from and perform with the actors of Heartsparkle. Each February, the Thunders train with the players and join their monthly public performance at Traditions Café. Some also act in the players' Compassionate Action Project, which performs stories of love and compassion at schools and senior centers.

Though the Thunders' membership changes from year to year, Simon "Si" Perretz-Rosales has been with the group since the beginning, performing nearly every February. "It's really important to him," said Robert Perretz-Rosales, Si's father. "It's something that he counts on each year. He loves all the people who are part of it." Si also loves books—he's a regular volunteer at Lincoln Elementary School, where he reads to students—and foreign languages. The Perretz-Rosales family owns De Colores, where Si serves as proprietor. The family was excited to be chosen as the partner for February's performance. Each month, partnering organizations and businesses get a donation and a chance to talk about their mission. "What we're trying to accomplish is really similar to what Debe and the Heartsparkle Players are trying to do," Robert said. "We have a lot in common."

Si shares his love of language at Playback performances. "He basically interprets what happens," his dad said. "When people say things, he'll say them again in French or Spanish, or if it's an expression he happens to know in Swahili, he'll throw that in." 0

## WHAT

Stories of Our Passion for Books

## WHERE

Traditions Café and World Folk Art,  
612 Fourth Ave. E, Olympia

## WHEN

7:30 p.m. Friday, Feb. 10

## HOW MUCH

\$5-\$10 suggested (no one turned away)

## LEARN MORE

360-705-2819  
traditionsfairtrade.net





**Doubt** Feb. 17 - Mar. 12  
**Rosencrantz & Guildenstern Are Dead**  
 (plus 15-Minute Hamlet) Apr. 17 - May 7  
**The Pirates of Penzance** May 26 - Jun. 25

**TICKETS**

**253-588-0042**

[lakewoodplayhouse.org](http://lakewoodplayhouse.org)

# Olympia Family Theater Discovers the Wonder

By KELLI SAMSON

Forget everything you know from Disney's version of *Alice in Wonderland*. Olympia Family Theater is about to bring forth the world premiere of local thespian Kate Ayers's original adaptation, and there will be nary a Tweedledee or -dum in sight.

Things are about to get "curiouser and curiouser." Ayers's fresh take is based upon author Lewis Carroll's book *Alice's Adventures in Wonderland*, while Disney's musical classic was based upon its sequel, *Through the Looking-Glass*. Directing OFT's silly adaptation is its co-founder, artistic director and veteran *Alice in Wonderland* director Jen Ryle. This is her third time directing this show at OFT, but the first time using an in-house script and a cast of strictly adult actors.

"A modern, nontraditional Alice arrives in Lewis Carroll's Wonderland and is really full of wonder and excited to be there," explains Ryle. "Our Alice is not the snooty Alice from the original story, and that's just one of our many spins on it. There will be many surprises in store for people who think they know what to expect." Audiences can count on lots of physical comedy and interaction with the dynamic cast. Korja Giles plays the Cheshire Cat, OFT co-founder Samantha Chandler is the Duchess, and the ever-hilarious Christine Goode is cast as the Queen of Hearts.

Steve Bylsma will transform the set from *Starry Messenger*'s Italy into Wonderland. Audiences may remember Bylsma's talent from last season's production of *A Year With Frog and Toad*. Says Ryle, "He loves botanical things and bugs, so this is the perfect production for him...Another thing I knew I wanted in this script—that is not usually done in the stage version—is that I wanted Alice to fall through the hole."

Even OFT's traditional raffle basket will be whimsical. "We're going to have a tabletop croquet set, because we have the croquet scene in the show. We use flamingo mallets, so we'll have to get a flamingo for the basket," says Ryle. "We're going to go down the rabbit hole." 0



## WHAT

Alice in Wonderland

## WHERE

Olympia Family Theater,  
612 Fourth Ave. E, Olympia

## WHEN

7 p.m. Mar. 17, 23, 24, 30  
and 31;  
2 p.m. Mar. 18, 19, 25 and 26,  
Apr. 1 and 2

## HOW MUCH

\$13-\$19  
(March 23 is  
pay-what-you-can)

## LEARN MORE

360-570-1638  
olyft.org



# | Or,

By MOLLY GILMORE

Olympia Little Theatre’s latest production, entitled *Or*, (including the comma), involves sexual freedom, lime-green fabric printed with butterflies and an invitation to tune in and turn on. “It’s a bedroom farce with a more serious message of love and tolerance,” said director Toni Holm.

Yes, it is set in the ’60s—the 1660s, when King Charles II was restored to the throne of England. He reopened the theaters, which had been closed by the Puritans. “A new era of hopefulness was dawning,” Holm said. “Arts were flourishing, and people could speak and love as they pleased. I was a child of the Woodstock generation, and I see a lot of resonance.”

The action centers on Aphra Behn, the first woman to become a recognized playwright. Though Behn (J Benway) and the play’s other major characters, the aforementioned Charles (John Tuttle) and actress Nell Gwyn (Shannon Agostinelli), are historical figures, Liz Duffy Adams’s 2010 play is as much fantasy as fact. Adams has imagined Behn as the lover of both the king and Gwyn, who was in fact the king’s mistress. That’s part of the reason this isn’t a show for children or the easily offended, Holm said.

The costumes, designed by Diana Purvine, also interweave fantasy and history. Purvine started with 17th-century patterns and then added plenty of imagination for a look that’s a little bit Austin Powers, a little bit Marie Antoinette. “It’s going to be a very visual show and a lot of fun,” Holm said. “It’s definitely a funny production.” Expect all that plus some much-needed peace, love and understanding.

The fortuitous timing of this production is accidental. Holm proposed the show several seasons ago but then found out Scot Whitney of Harlequin Productions had the same idea. “I’ve been stalking this play for many years,” Holm said. “I wanted to do it in an era I thought of as a new renaissance.” 0

<b>WHAT</b> Or,	<b>HOW MUCH</b> \$11-\$15
<b>WHERE</b> Olympia Little Theatre, 1925 Miller Ave. SW, Olympia	<b>LEARN MORE</b> 360-786-9484 olympialittletheater.org
<b>WHEN</b> 7:25 p.m. Thursday – Saturday, Feb. 16-18 and 23-25; 1:55 p.m. Sunday, Feb. 19 and 26	

# | The Trip to Bountiful

By CHRISTINA BUTCHER

Set in 1940s Houston, director James Patrick's *The Trip to Bountiful* centers around Carrie Watts, an elderly woman trapped in her apartment and desperate to revisit her childhood home in Bountiful, Texas. Watts struggles to get out from under the thumb of her overbearing son and daughter-in-law, both of whom believe she’s too fragile to make the trip. Despite their best efforts, Watts manages to board a bus heading for Bountiful. What happens next is best left to the creative vision of the director, who spoke with **OLY ARTS** about what he hopes the audience will gain from watching the show. “I want the audience to come away thinking, “This is a good play,”” said Patrick. “It’s extremely well-written.”

Patrick praised Horton Foote, the late American screenwriter and playwright of *The Trip to Bountiful*. This play is one of his signature works. It premiered in 1953

on television, then Broadway later that year. Patrick explained why he chose to direct it over other works. “(Foote) wrote the screenplay to one of my favorite movies and plays, *To Kill a Mockingbird*...and I saw the film of *The Trip to Bountiful*,” Patrick said. “I was just blown away by it.” 0

<b>WHAT</b> The Trip to Bountiful	<b>HOW MUCH</b> \$11-\$15
<b>WHERE</b> Olympia Little Theatre, 1925 Miller Ave. SW, Olympia	<b>LEARN MORE</b> 360-786-9484 olympialittletheater.org
<b>WHEN</b> 7:25 p.m. Thursday – Saturday, March 24 - April 8; 1:55 p.m. Sunday, April 2, 9	



# | The Mousetrap at Standing Room Only

By JONAH BARRETT

No spoilers! Yelm's Standing Room Only theater production company is bringing Agatha Christie's classic murder mystery *The Mousetrap* to the Triad Theater this March, directed by Olympia actor Chris Cantrell. Starting in 2016, SRO has aimed to expand its creative muscles by bringing in new talent and artistry from outside of Yelm. Since 1996 Nancy Hillman has directed almost every play at SRO, and this will mark the first time in the company's history that an "outsider" to Yelm has come to direct. "I feel that I bring a range and depth of experience in theater that includes an alternate approach to the creative process," said Cantrell. "As a director, creating a common vocabulary to communicate ideas on character development has been one of the key elements."

Dawn Young, one of *The Mousetrap*'s two co-producers, stated she looks forward to witnessing SRO's evolution as the company's program develops and it welcomes more directors. "Chris Cantrell brings a completely different way of being and organization to the production of *The Mousetrap*," she said.

*The Mousetrap* is certainly a good choice for a director new to this facility; the play was chosen for its general appeal and public interest. "Agatha Christie is the queen of murder mysteries and we expect to have a big, appreciative audience," said co-producer Richard Frias. The murder mystery made its world debut at London's West End in 1952 and has been running ever since with over 25,000 performances.

A twist at the end is *Mousetrap*'s most famous quality, and it's common tradition to ask the audience at the end of the play not to spoil the ending for future viewers. "Agatha Christie murder mysteries, *The Mousetrap* specifically, (are) not performed in Olympia very often," Cantrell said. "This is an excellent opportunity to come see this classic story." 0



## WHAT

The Mousetrap

## WHERE

Standing Room Only's Triad Theater,  
102 E. Yelm Ave., Yelm

## WHEN

7:30 p.m. Fridays and Saturdays, March 3-18;  
3 p.m. Sundays, March 5-19

## HOW MUCH

\$17-\$20

## LEARN MORE

[thetriadartstheater.com](http://thetriadartstheater.com)  
[srotheater.org](http://srotheater.org)

# TAO Welcomes Playhouse Creatures

By CHRISTIAN CARVAJAL

Most theater fans are aware women were banned from the stage during the Elizabethan period, which meant all female Shakespearean roles were played by men in drag. Even lifelong Olympia theater artist Michael Christopher, however, knew little about the end of that male-only era. When the troupe for which he's current board president, Theater Artists Olympia, was unable to secure the rights for its intended winter show, Christopher turned to a book of *100 Plays for Actresses*. "I know we have a lot of strong female actors in town," he explains, "and I wanted to find something I could use to work with them." His pick was a 1993 script by April De Angelis called *Playhouse Creatures*, which looks both onstage and behind the scenes at London's first theater to showcase female actors.

"It was just fascinating to me when I started thinking about it," says Christopher. He was struck by the similarity between struggles presented in *Creatures* and those faced by actresses of our time, especially the gap in plentiful, meaningful roles for women aged between ingenues and seniors. "There's this period," the director notes, "when women almost feel like they've become invisible. That's very much spoken to in this show."

The all-female cast comprises Lanita Grice as Doll Common, Jesse Morrow as Nell Gwyn, Kate Ayers as Mrs. Betterton, Heather Christopher as Mrs. Marshall and Dana Winter (in her Olympia debut) as Mrs. Farley. Gwyn was a controversial star of the 1660s, famous for both her acting—in spite of her reputed illiteracy—and an affair with King Charles II. Christopher agrees Gwyn and her fellow actresses were perceived as the Kardashians of her age, "though I would argue they had a lot more impact on real life."

"There's an intimacy to this show," Christopher adds, noting it fits neatly into TAO's previously announced "season of sex." "(Its characters') sex lives definitely play into it," he says. "Even the selling of the shows in that period was based on the sexuality of these women. It was a huge draw to see these ladies come on wearing breeches, so men could actually see the shapes of their legs." 0

## WHAT

Playhouse Creatures

## HOW MUCH

\$12-\$15

## WHERE

The Midnight Sun Performance Space,  
113 Columbia St. NW, Olympia

## LEARN MORE

[tickets.olytheater@gmail.com](mailto:tickets.olytheater@gmail.com)  
[olytheater.com](http://olytheater.com)

## WHEN

8 p.m. Fridays - Saturdays, Feb. 17 -  
March 4;  
2:30 p.m. Sunday, Feb. 26



Nell Gwyn



# Our Town at Olympia High School

By KELLI SAMSON

Thornton Wilder's *Our Town*, long-heralded as the most American of plays, graces the stage at Olympia High School this winter under the talented direction of Kathy Dorgan. Wilder's play is simple, focusing on the citizens of a small, 1900s American town over a 12-year period. "It's always been on my list, but I've stayed away from it because I just love it so much," shares the director. "It always feels risky to tackle a show I revere."

Dorgan's decision was solidified when one of our region's most respected actor-directors, Brian Tyrrell, agreed to join the production. Tyrrell recently retired from 25 years in the theater department at Centralia College. He's graced stages from Olympia's Harlequin Productions to both the Alabama and Oregon Shakespeare Festivals to the National Shakespeare Company in New York. This will be his third time performing in Wilder's masterpiece. Says Tyrrell, "I'm ready to portray the play's 'Stage Manager,' a character who, in a Greek-chorus fashion, lives simultaneously in the present and the past, capable of connecting directly with the audience, providing information about 'our town'—but also willing, when necessary, to provide commentary about the play and the world at large. It's an absolute privilege to get to say Mr. Wilder's words."

Dorgan says the cast has been remarkable. "They listen to each other, they connect with one another, and it's been quite lovely to watch them grow into these roles. The characters they've created feel very real, and I think their experiences will be familiar to our audiences."

Even though the play is set over 100 years ago, assures Dorgan, "Our struggles and our joys are ever the same." Echoes Tyrrell, "To paraphrase Mr. Wilder, every moment of every day is full of wonder, impossible to fully realize while we're living it." 0

**WHAT**

Our Town

**WHERE**

Olympia High School,  
1302 North St. SE, Olympia

**WHEN**

7:30 p.m. Thursday - Sunday, Feb. 3-11

**HOW MUCH**

\$5-\$8

**LEARN MORE**

360-596-7000  
[olympia.osd.wednet.edu](http://olympia.osd.wednet.edu)

# The Pirates of Penzance at The Washington Center

By ALEC CLAYTON

The ever-popular *The Pirates of Penzance*, or *The Slave of Duty* is coming to The Washington Center this spring, performed by the New York Gilbert & Sullivan Players. *Pirates* is a witty comic opera in two acts, featuring what is popularly known as “The Major General Song,” a so-called “patter” song that begins with the famous line, “I am the very model of a modern major general; I’ve information vegetable, animal and mineral.” It contains what are possibly the most popular (and impossible-to-memorize) lyrics in all of musical history.

*Pirates* premiered in New York in 1879 and hasn’t gone out of style since. It’s about 21-year-old Frederic, who should be released from his apprenticeship to a gang of pirates, having signed up to serve until his 21st birthday. Technically, however, he has 63 years to go because he was born on February 29 of a leap year. He falls in love with Mabel, the daughter of Major General Stanley, but they can’t get married till his apprenticeship is fulfilled. She agrees to wait the necessary 63 years. Ah, true love!

NYGASP has been active since 1974, with over 2,000 performances throughout the eastern United States and Canada. It updates topical references whenever possible so the original intent won’t be lost on a post-19th-century audience. Typically, *Pirates* is produced as a large, lavish costume extravaganza. It blends naiveté, romance and sentiment with badinage and maritime spectacle. The result may be described as timeless joy. 0

## WHAT

The Pirates of Penzance

## WHERE

The Washington Center for the Performing Arts,  
512 Washington St. SE, Olympia

## WHEN

7:30 p.m. Tuesday, March 14

## HOW MUCH

\$23-\$70

## LEARN MORE

360-753-8586  
washingtoncenter.org

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# Oly Old Time Festival

THURSDAY, FEBRUARY 16 - SUNDAY, FEBRUARY 19

## The Oly Old Time Festival: Locally Grown

A short history, as told to OLY ARTS by The Oly Old Time Festival founders

In 2008, a group of people who enjoyed old-time music—music played with fiddle, banjo and other traditional stringband instruments—began jamming in Olympia homes. At one of the monthly jams, the idea for a local, winter festival was born. The first festival was largely organized by Carolyn Arnold, Billie Burlock, Ardas Hassler, Laura Hurson, Mischa Moren, Callie Jan Mills, Erik Neatherlin, T-Claw and Emily Teachout. The early team also had input from Vince Brown, John Flory, Anthea Lawrence and Ray Leach.

The originators of The Oly Old Time Festival knew many great musicians and square-dance callers. A limited schedule of eight workshops took place at The Evergreen State College. Dancers packed the floor into the wee hours, and there was jamming in every corner. The jamming went on literally all night long. The founders knew they'd created something special and would want to make it an annual event. Within the first five years, the festival team was able to bring in featured performers from the East Coast and Appalachian-Mountain states. The current planning committee is now a subcommittee of the Arbutus Folk School board of directors and is composed of Julie Bennett, Jerome Cox, Jerrod Davis, Juli Kelen, Tom Murrett, Erik Neatherlin, Jesse Partridge, Shanty Slater and Emily Teachout.

The festival is dedicated to learning, teaching and sharing traditional, old-time music and dance. It's supported by individual and business sponsorships as well as ticket sales. The event draws an audience from as far away as Alaska, California, Idaho, Utah and British Columbia. The festival's program of free workshops keeps old-time music and dance accessible, inviting and thriving. *A longer version of this history is available online at [OlyArts.com/OlyOldTime](http://OlyArts.com/OlyOldTime).*



### Oly Old Time Festival - Concert and Dance Schedule

#### THURSDAY NIGHT

**WHAT**  
Kick-Off Dance

**WHEN**  
Thursday, Feb. 16  
7-10 p.m.

**WHO**  
The REDS with Carol  
Pieing calling

**WHERE**  
South Bay Grange  
3918 Sleater Kinney Rd,  
Olympia

#### FRIDAY NIGHT

**WHAT**  
Concert & Square Dance

**WHEN**  
Friday, Feb. 17  
Concert - 7-10 p.m.  
Square Dance - 10 p.m. - mid

**WHO**  
**Concert** - The Bow Weevils,  
The Canote Brothers, Anna &  
Elizabeth

**Square Dance** - Dibble Street  
Stringband - Amy Hofer calling

**WHERE**  
South Bay Grange

#### SATURDAY EVENING

**WHAT**  
Family Dance

**WHEN**  
Saturday, Feb. 18  
4-5 p.m.

**WHO**  
The Bow Weevils with  
Caroline Oakley calling

**WHERE**  
First Christian Church  
701 Franklin St. SE,  
Olympia

#### SATURDAY NIGHT

**WHAT**  
Square Dance & Cajun Dance

**WHEN**  
Saturday, Feb. 18  
Square Dance - 7-10 p.m.  
Cajun Dance - 10 p.m. - mid

**WHO**  
**Square Dance** - Uncle Wiggily  
& Friends - Caroline Oakley  
calling

**Cajun Dance** - Touloulou

**WHERE**  
South Bay Grange

#### SUNDAY

**WHAT**  
Cabaret - This is our  
traditional close to the  
weekend festivities. The  
Cabaret is open to anyone  
and we get a mix of festival  
performers, instructors,  
participants and kids.

**WHEN**  
Sunday, Feb. 19  
1-3 p.m.

**WHERE**  
South Bay Grange

# Oly Old Time Festival

## |The REDS

By CHRISTINA BUTCHER

There's nothing quite as Pacific Northwestern as Olympia's teen fiddle-and-folk band The REDS. Comprised of Eros and Dante Faulk and River and Sage Scheuerell, The REDS have been playing bluegrass and old-time music together for five years. This year, they'll open the festival at the "Thursday Night Kick-Off Dance," where they'll bring the crowd the best traditional and old-time folk music they have to offer.

With no shortage of musical talent, The REDS perform a mix of original, popular and traditional music across Washington state using the bodhran, cello, fiddle, guitar, mandolin, requinto and ukulele. They've performed at the Bellingham Folk Festival, OLY Fiddle Fest and The Washington Center Young Ambassadors Showcase. Last November, they opened for the internationally known fiddling duo Alasdair Fraser and Natalie Haas. 0

### WHAT

The REDS

### WHERE

South Bay Grange,  
3918 Sleater Kinney Ave. E, Olympia

### WHEN

7 p.m. Thursday, Feb. 16

### HOW MUCH

\$5 (kids free)

### LEARN MORE

[olyoldtime.com](http://olyoldtime.com)



Photo courtesy of The Oly Old Time Festival

## |The Bow Weevils

By KELLI SAMSON

Olympia's Bow Weevils are returning to The Oly Old Time Festival, the site of their 2016 debut. Prior to forming The Bow Weevils, Ruby Neatherlin (bass, fiddle, washboard), sisters Annie (fiddle, songwriting) and Ellie Davis (fiddle, guitar) and brothers Hatcher (guitar, mandolin) and Rizley Cox (banjo, fiddle, mandolin) played in a variety of different bands. Those bands included The Bow Pullers, The Rosin Roasters and The Sassafras Sisters. The five have known each other since toddlerhood, as their families played music together. Says Emily Teachout, mother of Ruby and a founder of the festival, "They're the next generation. Hopefully they'll be passing it on to their kids one day."

The quintet ranges in age from 11 to 15. Explains Ellie, "It's not common that one can see a kid band like ours playing old-time music, when we could be doing other things on a Friday night. It's a unique experience that people should definitely see."



Photo courtesy of The Oly Old Time Festival

### WHAT

The Bow Weevils

### WHERE

South Bay Grange,  
3918 Sleater Kinney Ave. E, Olympia

### WHEN

7 p.m. Friday, Feb. 17

### HOW MUCH

\$20 (kids free)

### LEARN MORE

[olyoldtime.com](http://olyoldtime.com)



# Oly Old Time Festival Workshop Guide

FRIDAY, FEBRUARY 17 | SATURDAY, FEBRUARY 18

## Friday, February 17

	WORKSHOP	LEADER	LOCATION	DESCRIPTION
12-1PM	<b>INTERMEDIATE FIDDLE (HAPPY G TUNES)</b>	Greg Canote	Church Library	Learn a happy G tune: Greg Canote will let you in on one of his secrets to happiness with this intermediate fiddle workshop where he will impart the wisdom and joy of the G tune.
	<b>MAKE A CRANKIE</b> <i>Two-hour workshop</i>	Anna & Elizabeth	Church Koinonia Hall	Crankies are fiddle tunes illustrated on paper or fabric and cranked on a spool. We will demonstrate a crankie we've made and then make one together.
1-2PM	<b>INTERMEDIATE FIDDLE (C TUNES)</b>	Charlie Beck	Church Upstairs	Play some really fun, interesting and accessible old-time fiddle tunes in the key of C. Charlie will break 'em down at slow tempos, and then you'll play 'em together up to speed.
	<b>OLD-TIME GUITAR</b>	Jere Canote	Church Library	How to keep the fiddler happy! We'll work on a nice, solid boom chuck rhythm, some bass runs, and how to figure out which chords to play when!
	<b>CARTER FAMILY SING-ALONG</b>	Juli Kelen	Main Sanctuary	Come join a song circle where we'll celebrate the music of the prolific Carter Family, who brought old-time songs to wider American audiences at the dawn of the recording era. Lyrics sheets will be provided. Instruments and harmony singers welcome!



Photo courtesy of The Oly Old Time Festival

# Oly Old Time Festival Workshop Guide

## Friday, February 17

	WORKSHOP	LEADER	LOCATION	DESCRIPTION
2-3PM	<b>MANDOLIN: ELLA HALEY'S MANDOLIN</b>	Daniel Ullom	Church Upstairs	Look at different ways of banging out rhythm on a mandolin, as inspired by the playing of Ella Haley.
	<b>INTERMEDIATE BANJO</b>	Paul Silveria	Church Library	Build a tune from the ground up. Learn the chord structure of our tune, then lay the basic frailing pattern over the top. Lastly, we'll add right-hand and left-hand techniques to create a rich arrangement.
	<b>BEGINNING OLD-TIME FIDDLE</b>	Charmaine Slaven	Main Sanctuary	Charmaine will cover how to play some cool old tunes that are great for jams or dances! You'll learn the tunes by ear, part by part. You'll discuss a bit about chords and bowing on the fiddle.
3-4PM	<b>INTERMEDIATE BANJO: STRAIGHT-AHEAD CLAWHAMMER</b>	Johnny Fitzpatrick	Church Upstairs	Go over basic clawhammer techniques including drop thumb use, and pick one or two simple tunes to play directly and also accompany.
	<b>MANDOLIN TUNES AND TECHNIQUE</b>	Jack Dwyer	Church Library	A repertoire class for old-time mandolin, with pointers on picking and rhythm. Start with an old-time reel (2/4) and finish with a waltz (3/4).
	<b>CELLO AND FIDDLE IN OLD-TIME</b>	Dante Faulk and River Schuerell	Main Sanctuary	Learn a tune or two and the chords on both cello and fiddle, and adapt old-time fiddle techniques and bowing for the cello.
	<b>SHAPENOTE SINGING</b> <i>Two-hour workshop</i>	Kate Fortin	Church Koinonia Hall	Shapenote singing is an uninterrupted 200-year-old tradition of American vocal harmony. Sung a cappella in four parts and LOUD, shapenote singing has been called "gospel punk."
4-5PM	<b>INTERMEDIATE FIDDLE: HOW TO END IT!</b>	Brittany Newell	Church Upstairs	Come learn a few tags and strategic endings that can fit with just about any fiddle tune. We'll do one ending per key--G, D, A and C--and try them out in the context of a tune.
	<b>OLD-TIME BALLADS</b>	Maggie Neatherlin	Church Library	Learn one or two ballads and what techniques are traditionally used for ballad singing. If there is time, we will also work on old-time harmonies.
	<b>UKE TILL YOU PUKE</b>	The Canote Brothers	Main Sanctuary	Make that insistent strummy sound that keeps the fiddle tune percolating right along. Learn easy chords in the fiddle tune keys of A, C, D and G. Bring a uke or banjo-uke tuned gCEA.



# Oly Old Time Festival Workshop Guide

## Saturday, February 18

	WORKSHOP	LEADER	LOCATION	DESCRIPTION
12-1PM	<b>KIDJAM</b> <i>Especially kid-friendly</i>	Anthea Lawrence & Jesse Partridge	Koinonia Hall	A kid-oriented jam with familiar tunes. All acoustic instruments welcome. The instructors will help all interested youngsters participate.
	<b>CAJUN FIDDLE DUET</b>	Lisa Ornstein	Church Upstairs	Learn a Cajun tune on fiddle and how to "second" the piece with another fiddler.
	<b>OLD-TIME GUITAR</b>	Patrick Lind	Church Library	Playing music takes commitment, but the workshop is free... So come on down!
1-2PM	<b>FIDDLE TUNES FOR DANCES</b>	Dave Mount	Church Upstairs	For intermediate fiddlers who want to play dances or improve their dance-fiddling skills. Learn one sure-fire dance tune and touch on what makes a good dance tune.
	<b>BEGINNING BASS</b>	Tony Mates	Church Library	Come learn about instrument setup, tone production, ear training, scale relationships and playing with others.
	<b>HARMONY SINGING</b>	Anna & Elizabeth	Main Sanctuary	Anna & Elizabeth will teach a few of their favorite songs from the folk traditions of Appalachia and New England, and get the group to listen and make sounds together!
2-3PM	<b>ALL-AGES DANCE</b> <i>Especially kid-friendly</i>	Bow Weevils and Caroline Oakely	Koinonia Hall	This is a square dance that is especially geared toward inclusion of youngsters. Caroline Oakley will lead us through a set of simpler dances to include everyone.
	<b>INTRO TO APPALACHIAN DULCIMER</b>	Tom Murrett	Church Library	Tom will teach a couple of simple tunes and show a few basic chords and how to incorporate them into songs and melodies. There will be extra dulcimers on hand.
	<b>FINGER-STYLE BANJO</b>	Charlie Beck	Church Upstairs	Fun, practical approaches and uses of the finger-picked banjo. All experience levels welcome. Bring your banjo, any banjo questions you may have and your voice!
	<b>INTERMEDIATE FIDDLE: MUSIC FROM THE FIDDLER'S GREEN</b>	Joe McHugh	Main Sanctuary	Joe will share tunes and tips from his mentors who play their music for the ancestors: J.P. Fraley, Craig Johnson, Donald Riddell, Lee Triplett, and Melvin Wine.
	<b>CAJUN ACCORDION</b>	John Hurd	Arbutus Folk School Front Room	John Hurd will teach a simple tune and demonstrate different techniques for adding ornaments, connecting phrases and triplets.
	<b>CAJUN LEAD FIDDLE</b>	Karen England & Steve Perry	Arbutus Folk School Back Room	Karen England and Steve Perry will teach a simple tune or two and talk about the melodic side of the fiddle in Cajun music.

# Oly Old Time Festival Workshop Guide

## Saturday, February 18

	WORKSHOP	LEADER	LOCATION	DESCRIPTION
3-4PM	<b>SQUARE DANCE CALLING 101</b>	Amy Hofer	Koinonia Hall	Have you never tried square-dance calling before? Then this workshop is for you! Everyone will have an opportunity to practice teaching moves and calling to music.
	<b>INTERMEDIATE BANJO: SINGING WHILE PLAYING</b>	Maggie Lind	Church Library	For intermediate players who have a pretty good grasp of the basic clawhammer “bum ditty” rhythm and want to work on singing while playing the banjo.
	<b>PROFESSOR BANJO CONCERT</b> <i>Especially kid-friendly</i>	Paul Silveria	Church Upstairs	Perennial favorite Professor Banjo returns with fun and interactive music for kids and grown-ups. Listen, sing, dance and play along!
	<b>SONGS OF ADDIE GRAHAM &amp; TEXAS GLADDEN</b>	Anna & Elizabeth	Main Sanctuary	Learn a couple songs from each singer. Hear some stories about these great traditional singers and a few other songs from their repertoire.
	<b>CAJUN BACKUP (FIDDLE &amp; GUITAR)</b>	Karen England, Steve Perry, Elena DeLisle	Arbutus Folk School Back Room	Learn about fiddle "seconding" and rhythm guitar. Presenters will cover playing chords on the fiddle, other aspects of backup, and the role of guitar.
4-5PM	<b>BEGINNER OLD-TIME FIDDLE</b> <i>Especially kid-friendly</i>	Anthea Lawrence	Church Library	Just getting started on the fiddle? We'll go over some basics of playing and learn a simple tune!
	<b>BEGINNER OLD-TIME RHYTHM GUITAR</b>	Charmaine Slaven	Church Upstairs	Tackle things from the ground up... from how to hold your guitar and pick, how to tune up your instrument, basic chords and right-hand strumming technique.
	<b>STORYTELLING: FINE TIMES AT OUR HOUSE</b> <i>Especially kid-friendly</i>	Joe McHugh	Main Sanctuary	Joe will share a Jack tale and perhaps a tall tale and then discuss what makes a told story work or not.
	<b>PARTNER DANCING 101</b>	Jack Dwyer	Koinonia Hall	An intro to partner dancing for beginners and regulars alike. We'll cover all the basic steps out on the dance floor and how to be better in your role as lead or follow.
	<b>CAJUN JAM</b>	Touloulou	Arbutus Folk School Back Room	Touloulou will host a jam and give participants a chance to play the tunes learned in the previous workshops.





# Oly Old Time Festival

## | The Canote Brothers

By ADAM MCKINNEY

Greg and Jere, twin brothers, have been performing old-time music in the styles of bluegrass, folk and ragtime for over 30 years. Their music has a stripped-down quality, with the two brothers singing and providing instrumentation via fiddle and guitar. This is no postmodern take on the Americana genre. The Seattle-based Canote Brothers take care to be as true to the art form's rustic fundamentals as possible.

There's no stodginess to The Canote Brothers. There's a wry charm to their songs, a mix of originals and long-lost classics. Their performances are a celebration of the American songbook, in much the same way Tiny Tim would offer a giddily encyclopedic exploration of music from the early 20th century. With a lightness and joviality, The Canote Brothers approximate an intimate jamboree.

In their storied career in music—which includes a 13-year run as sidekicks on the *Potluck* radio show, which reveled in roots music—The Canote Brothers have never been anything but delightfully themselves, even as they reach back into American history for sonic inspiration. 0

### WHAT

The Canote Brothers

### WHERE

South Bay Grange,  
3918 Sleater Kinney Ave. E, Olympia

### WHEN

7 p.m. Friday, Feb. 17

### HOW MUCH

\$20 (kids free)

### LEARN MORE

olyoldtime.com  
canote.com

## | Anna & Elizabeth

By MOLLY GILMORE

When they perform at The Oly Old Time Festival, Anna Roberts-Gevalt and Elizabeth LaPrelle won't simply play and sing. They show as much as they tell, accompanying their songs with "crankies," rolls of fabric or paper with illustrations that move with the turn of a crank. The duo's music—and their picture shows, based on the moving panoramas popular in the mid-19th century—was the talk of the festival in 2013. "They played a concert that left everyone with jaws dropped and, as one attendee put it, 'goosebumps on their goosebumps,'" said organizer Emily Teachout.

If they're best known for the intricate visuals they create, LaPrelle and Roberts-Gevalt are also widely recognized for their haunting, close-harmony singing and sparse arrangements of traditional songs. In 2015, they were featured on NPR's Tiny Desk Concert series. Offstage, they're dedicated researchers, with a shared love for traditional music and musicians at the heart of their art. "We definitely acknowledge ourselves as historians," LaPrelle said in a phone interview. "When we count up the hours we've spent looking into old songs and singers, that's a big part of the process."

LaPrelle, who lives in rural Virginia, and Roberts-Gevalt, of Brooklyn, New York, taught the festival's first crankie-making workshop in 2013. So popular was it that the festival has since offered an annual crankie workshop. This year, LaPrelle and Roberts-Gevalt will teach again, leading participants in creating a crankie together. Most crankie workshops begin with a song, but LaPrelle and Roberts-Gevalt once led a group in illustrating a story in which Harry Potter defeated a band of ninjas. "That was with some pretty young kids, as you can probably tell," LaPrelle said. "It depends on the age group that shows up." 0

### WHAT

Anna Roberts-Gevalt and Elizabeth LaPrelle

### WHERE

South Bay Grange,  
3918 Sleater Kinney Ave. E, Olympia

### WHEN

7 p.m. Friday, Feb. 17

### HOW MUCH

\$20 (kids free)

### LEARN MORE

annaandelizabeth.com  
olyoldtime.com

# Oly Old Time Festival

## Uncle Wiggily and Touloulou

By JONAH BARRETT AND ALEC CLAYTON

Originally formed by the late Bill Martin and friends, Uncle Wiggily's sounds encapsulate the music of old-fashioned square dances of the 1920s and '30s. Today Uncle Wiggily is Amy Hofer and Dave Mount on fiddles, Maggie Lind on banjo, Patrick Lind on cello and Martha Thompson on guitar. They've been brought back together for the first time in five years at the request of Oly Old Time's booking coordinator, Emily Teachout. Since its last show, Uncle Wiggily added the cello. While that instrument was common in bluegrass bands a little under a century ago, it's a rare sight these days, usually replaced with an upright base.

"When we first started the square dances in Portland a lot of college students would come," said Mount, "and that kind of tickled us. It was a little surprising, but it kind of made sense because of the whole DIY aesthetic that I think a lot of young people have nowadays."

Seattle-based Cajun quartet Touloulou is Elena DeLisle on guitar, John Hurd on accordion and Karen England and Steve Perry on fiddle. They've been together since 2013 but would've felt right at home in the house dances popular 100 years ago. "Elena, John and Steve came together out of the old-time music world," said accordionist Hurd. "Steve also plays bluegrass and old-time banjo. Elena spends her days as a music teacher and is an accomplished guitar player in many styles. Karen is one of the Northwest's finest Cajun fiddlers." 0

### WHAT

Uncle Wiggily (7 p.m.);  
Touloulou (10 p.m.)

### WHERE

South Bay Grange,  
3918 Sleater Kinney Ave. E,  
Olympia

### WHEN

7 and 10 p.m. Saturday, Feb. 18

### HOW MUCH

\$20 (kids free)

### LEARN MORE

bubbaguitar.com/wiggily/audio.html  
touloulouband.com

# 20



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THE OLY OLD TIME FESTIVAL

# Oly Old Time Festival

## Gimme That Old-Time Music

By ADAM MCKINNEY



As an art form, one of music's most admirable traits is its ability to adapt: Trends come and go, and styles emerge in a sort of call-and-response pattern. New sounds blaze trails in response to old ones, lending us revelations like the rise of punk in the face of '70s excess. The contradictory quality that makes music great, though, is its embrace of tradition. Yes, invention is to be strived for, but nothing really gets erased—at least in our age of persistent documentation.

The Oly Old Time Festival is doing its part in preserving and observing a style of music the United States can claim as its own creation. While the U.S. may have adopted scores of genres from other countries, what remains unequivocally ours gets held under the umbrella of Americana. This includes forms like country, bluegrass, blues, gospel, jazz, ragtime and swing.

As they tend to do with any genre, new artists have glommed on to the broad term of Americana and added contemporary flourishes. That aside, it's the starkness and accessibility of old-time music that lends it lasting power: This is music that benefits from live performance and intimacy. Plucked strings and close harmonies provide a tactile feeling of communion. As is true of many aspects of the oral tradition, old-time music will carry on as long as there are ears to hear it. 0

**OOTF is presented by the Arbutus Folk School**

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# Oly Old Time Festival

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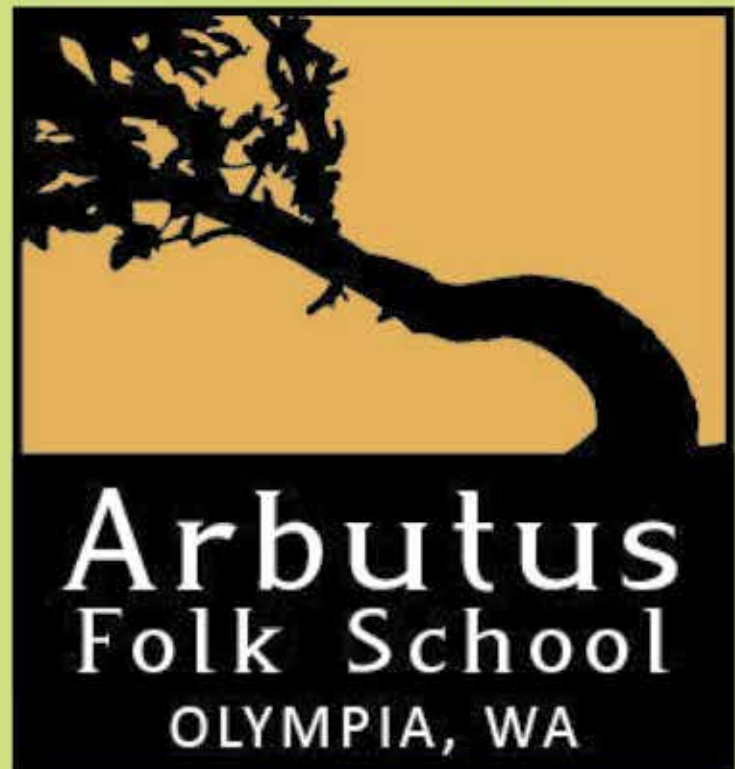
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- Acoustic Open Mic

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- Kaleidoscope World Fiddle Class  
with Deb Collins, starts 2/23
- Introduction to Floor Loom Weaving  
with Marjorie Erickson, Feb 25/26
- Beginning Wood Carving with Neil Harris, starts 3/4
- Handmade Felt Yardage with Faith Hagenhofer, 3/18
- Harmony Singing with Sue Thompson, 4/29
- Seasonal Natural Dyes with Faith Hagenhofer, 5/6
- Itajime Shibori with Laura Hunter, 5/21



Go to [ArbutusFolkSchool.org/Current-Classes/](http://ArbutusFolkSchool.org/Current-Classes/)  
for details and registration information.

Sign up for emails to stay informed!





New York Gilbert & Sullivan Players:  
***The Pirates of Penzance***  
March 14 at 7:30 PM

This delightful operetta is one of the most lovable pieces of musical theater in the world! A hilarious, hopeful farce, it follows young Frederic as he disavows the pirates' way of life and falls in love. Featuring one of Gilbert and Sullivan's most famous songs, "I am the Very Model of a Modern Major-General," this classic comedy promises laughter and fun for all ages!

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Photo: Bennett Miller

**An Evening with Sarah Vowell**  
FEB 17 / Friday, 7:30 PM

Sponsors: Capitol Florist, Green Lady, Northwest Public Radio, Phillips Burgess PLLC, Virgil Adams Real Estate



**The Irish Rovers and We Banjo 3**  
FEB 23 / Thursday, 7:30 PM

Sponsors: KCTS 9, Law Offices of Harold D. Carr



Photo: Lois Greenfield

**BodyVox: Urban Meadow**  
MAR 3 / Friday, 7:30 PM

Sponsors: Capitol Florist; Surgical Associates, PLLC; VUE Vision Uniquely Experienced  
Supported by: NEA, Washington State Arts Commission, WESTAF



Photo: Colin Brennan

**Black Violin**  
Mar 28 / Tuesday, 7:30 PM

Sponsors: KBTC Public Television, River's Edge  
Supported by: NEA, WESTAF



**An Evening with Garrison Keillor**  
APR 10 / Monday, 7:30 PM

Sponsors: Law Offices of Harold D. Carr, Northwest Public Radio, Sustainable South Sound, Virgil Adams Real Estate, Washington Military Resource Media



Photo: Eric Mogenssen

**Under the Streetlamp**  
APR 14 / Friday, 7:30 PM

Sponsors: Axia Home Loans, KBTC Public Television, KGY Radio, Little Creek Casino, Pellegrino's Catering & Events, Virgil Adams Real Estate



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MAY 5 / Friday, 7:30 PM

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# Emerald City Music: Strings Attached and Bridget Kibbey

By ADAM MCKINNEY

It's a sad fact that a lot of people, even those who would consider themselves passionate fans of music, still have a blind spot when it comes to classical and chamber music. Perhaps it's possible that years of classical music concerts being big-ticket affairs have conditioned people to view the genre as inherently snooty or exclusionist. These biases tend to be erased once you actually experience a good night of entrancing musicians playing pieces that have survived centuries for a reason.

Emerald City Music is a fairly new chamber music series, having had its first season of concerts in late 2016. It understands the importance of exposure with regard to converting new fans to the classical genre. Emerald City Music tries to appeal to "all music lovers, not just people who already appreciate classical music," according to its website. This attitude of welcoming not just aficionados but newcomers is a step in the right direction of making this music available for a wider audience to find enrichment in it.

On the precipice of the spring months, Emerald City Music will hold two events of particular interest: first, taking place on February 11, is *Strings Attached*, a show that highlights unusual combinations of stringed instruments over the course of four pieces. The performers for that evening are all decorated musicians, including cellists Ani Aznavoorian and David Requiro; violinists Ani Kavafian, Tessa Lark and Kristin Lee and violists Roberto Diaz and Yura Lee.

March 18 sees master harpist Bridget Kibbey taking the stage. For anyone worried chamber music might be too uptight, one listen to Bridget Kibbey should assuage that concern. She absolutely shreds on the harp, as much as anyone can be said to shred on a harp. Impossibly dexterous fingers fly nimbly across strings in complex arpeggios, achieving a melodic percussion that draws the listener in to a reverie.

Both of these shows will have two performances: one in Seattle, and one in Olympia. With Emerald City Music just getting started on the good work of singing chamber music's praises, now is a great time to dive in with open ears. 0



## WHAT

Strings Attached

## WHERE

The Washington Center for the Performing Arts,  
512 Washington St. SE, Olympia

## WHEN

7:30 p.m. Saturday, Feb. 11

## HOW MUCH

\$7-\$40

## LEARN MORE

info@washingtoncenter.org  
emeraldcitymusic.org

## WHAT

Bridget Kibbey

## WHERE

St. Michael's Westside Church,  
1835 Overhulse Rd. NW, Olympia

## WHEN

7:30 p.m., Saturday, March 18

## HOW MUCH

\$10-\$28

## LEARN MORE

info@washingtoncenter.org  
emeraldcitymusic.org



# | Sarah Vowell

By CHRISTIAN CARVAJAL

To read Sarah Vowell's bestselling nonfiction works or hear her frequent appearances on public radio is to experience our history through the eyes of, in her own words, a "partly cloudy patriot." Her most recent book, *Lafayette in the Somewhat United States*, is a quirky biography of a French marquis who arrived in the colonies at age 19 to turn the Revolutionary War around, then went home to cowrite the Declaration of the Rights of Man and of the Citizen with Thomas Jefferson. At age 67, when he returned to visit all 24 then-existing American states, three-quarters of the population of New York City turned out to meet him at the dock. Then a four-day party ensued.

OLY ARTS spoke to Vowell less than a week after the new presidential administration took office. "There are things to be learned from dead people," Vowell notes about tumultuous times. "What was supposed to just be a book about Lafayette ended up being about Americans bickering...When old Lafayette comes back on his victory tour in the 1820s, it's during what's probably the most rancorous presidential election in our history. Whether any of us like the rancor in our country right now, it's always been who we are. We are a country founded by argumentative tax protesters from a bunch of different regions with a bunch of different religions. That's still what we are. Sometimes we beat ourselves up because of all these differences."

"That book ends in my favorite place named after Lafayette, which is Lafayette Square," she continues. "Whether one is excited about the new occupant of the White House or not—especially if you're not—you should know that he lives across the street from Lafayette Square, which is basically the capital of protest in this country...Garden-variety protests in D.C. happen across the street from the White House; and our president, no matter who that person is, for the last hundred years has basically had to live across the street from an Internet comments section. It's just where the people go to yell at the president. And not just our people: People from other countries where they're not allowed to protest go there to protest their own leaders. I'm just trying to look on the bright side of all of this, but this has always been who we are. It's kind of our inheritance as Americans."

When Vowell visits The Washington Center, she'll read from *Lafayette* and her other works, then field questions from the audience. "They sort of propel that conversation," she says. "No dancing. No magic tricks." If you've never read one of her books, do yourself a favor and pick up *Lafayette*, *Assassination Vacation* or a revealing look at the Puritans, *The Wordy Shipmates*. But even non-history-buffs may be familiar with one of Vowell's side jobs: She intimated that her vocal performance as Violet in *The Incredibles 2* is underway for a mid-June 2018 release date. "I got very territorial about that character," she says. "I just didn't like the idea of somebody else doing it." 0



## WHAT

Sarah Vowell

## WHERE

The Washington Center for the  
Performing Arts,  
512 Washington St. SE, Olympia

## WHEN

7:30 p.m., Friday, Feb. 17

## HOW MUCH

\$16-\$45

## LEARN MORE

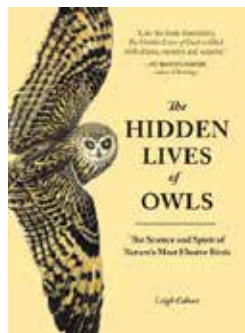
360-753-8586  
washingtoncenter.org

# Pacific Northwest Book Picks for 2017

By ANDREA Y. GRIFFITH

## THE HIDDEN LIVES OF OWLS

Leigh Calvez



Bird books are huge in Olympia, and Seattle-area author Calvez recently held a jam-packed reading at the Olympia Library. A

beautiful book about the mysterious world of owling and owls.

## RARE BIRD

Maria Mudd Ruth



Speaking of bird books, read Olympia resident Ruth's fascinating book on the marbled murrelet. A look at the history and current state

of this endangered seabird.

## THE EAGLE TREE

Ned Hayes



A powerful, empathetic novel about a boy with Aspergers who loves trees. A national bestseller set in Olympia, recommended by Temple

Grandin. Now in paperback.

## BEFORE THE WIND

Jim Lynch

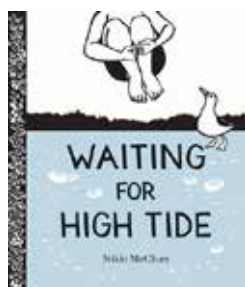


Lynch's fourth novel focuses on the Johannssen family and the eccentric, obsessive world of sailing and sailboats. Warm and laugh-out-

loud funny. Paperback out Feb. 21.

## WAITING FOR HIGH TIDE

Nikki McClure



Our favorite McClure picture book. A boy builds a raft with his family while waiting for high tide—

and then finally gets to go swimming! The Salish Sea near Olympia comes alive in McClure's detailed, papercut illustrations.

## DEAD FEMINISTS

Chandler O'Leary & Jessica Spring

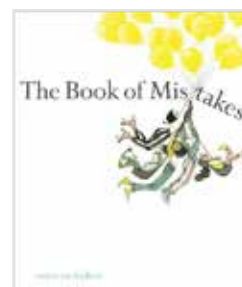


A gorgeous letterpress-inspired book about women who made a difference throughout history. An excellent gift for young

feminists in your life.

## THE BOOK OF MISTAKES

Corinna Luyken

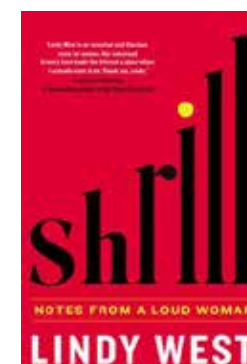


Luyken just moved to Olympia with her family. This, her first picture book, comes out April 18. It explores the

creative process and how mistakes can lead to interesting places.

## SHRILL

Lindy West



On a high from the Women's March and wondering what to read? Every feminist should read this hysterical memoir by Seattle writer

West. Unique and fiercely entertaining.

**Andrea Y. Griffith**, a former medical librarian, is the owner of Browsers Bookshop in downtown Olympia. She's realizing her dream of foisting books she loves on other readers and finds it ridiculously fun. She lives with her husband, two daughters and her dog, George.

## WHAT

Browsers Bookshop

## WHERE

107 Capitol Way N, Olympia

## WHEN

10 a.m. – 6 p.m. weekdays;  
10 a.m. – 5 p.m. Saturdays;  
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## LEARN MORE

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# In Defense of the Arts

BY NED HAYES, PUBLISHER  
AND CHRISTIAN CARVAJAL, MANAGING EDITOR

*"The arts...are essential to the prosperity of the state and to the ornament and happiness of human life. They have a primary claim to the encouragement of every lover of his country and mankind." — George Washington*

**O**LY ARTS echoes the words of Thomas Jefferson when he wrote the following words to James Madison in September 1785: "I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen." Like Jefferson, we are arts enthusiasts.

We stand for the arts. As a publication, we honestly don't take a position on many public policy issues, and we don't weigh in on matters of state or federal governance. That's not our job. We're not an activist organization. However, it has already been announced that one of the first cuts our newly elected president will enact is a complete dissolution of the National Endowment for the Arts and National Endowment for the Humanities as well as the Corporation for Public Broadcasting.

It is worth noting that both the NEA and the NEH were originally created by both Republicans and Democrats. As NEA documents indicate, President Richard Nixon's support for the Arts Endowment transformed the NEA from a tiny program into a significant policy leader in the arts. Under Republican president Ronald Reagan, NEA National Heritage Fellowships were established, and they've become the most important honor in the American arts. Under Reagan and George H. W. Bush's tenure, the budget increased. The arts matter to everyone, regardless of political affiliation.

Art is breath and life and human soul. As Walt Whitman did, we artists sing the body electric. With Joaquín Cortés and Sylvie Guillem, we dance into eternity. With Sherman Alexie we find our heritages; with Zora Neale Hurston we turn our eyes to God; with Alice Walker we learn new colors and new songs. Filmmakers like Spike Lee and George Lucas and Julie Taymor show us new worlds on screen, while visual artists like Yayoi Kusama and Nikki McClure and Andy Warhol create new worlds in two and three dimensions. Playwrights like David Mamet, Lin-Manuel Miranda and Ntozake Shange challenge us to step into other worlds, other times and new experiences. We become one through the arts, and we become fully alive through the arts.

We urge you, readers of **OLY ARTS**, to call your representatives and plead for continued support for the NEA, NEH and PBS. Regardless of which side of the political equation you occupy, we believe in and echo your support for the arts. The NEA and NEH are national treasures that should not be diminished. These programs help make America a shining beacon on a hill whose light should not—indeed, must not—be dimmed. Please help us keep these lights alive.

*(A longer version of this article appears on OlyArts.com.)*

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# The State of the Arts

## INTERVIEW WITH WA STATE POET LAUREATE TOD MARSHALL

Poet Tod Marshall was appointed as the fourth Washington-state poet laureate by Gov. Jay Inslee in 2016. Marshall was the first in his family to attend college and has dedicated himself to bringing experiences with the humanities to underserved populations. Marshall is the author of three poetry collections, and his work won the Washington State Book Award. For the last year, he's been crisscrossing the state on a mission of poetry and literary awareness. He gave **OLY ARTS** an overview of what he's seen in his peripatetic year.

**OLY ARTS:** What is the state of the arts in Washington state?

**MARSHALL:** Artistic communities are alive and thriving. Everywhere I've gone in the state, I've encountered energetic poetry groups, musicians and visual artists. Yet the challenging part of the equation is the equally large lack of financial support for so many initiatives. Concrete, tangible, monetary support of the arts and the humanities is important because such support helps outreach; outreach increases audience; the larger the audience, the more people are engaging in the thoughtful interaction that the arts and humanities can provide. So much of our culture is pre-packaged media—television shows, primarily—that more often than not have, at their roots, the intent to turn viewers into good consumers.

**OLY ARTS:** What is the role of the arts under the new administration?

**MARSHALL:** I found it very disturbing that the new administration was making noise about ending—as in, eliminating—the National Endowment for the Humanities and the National Endowment for the Arts. These organizations are responsible for so much amazing work: funding museums, artists, outreach programs and literacy work. The loss of these programs would be culturally devastating. As citizens, we need to sound a barbaric yawp about how important the arts and humanities are to an informed and empathetic citizenry. I think that each individual will have to decide on personal responsibility, but I've committed myself to writing more editorials and more work to prepare myself, through awareness and education, to be able to act to protect the most vulnerable members of our communities.

**OLY ARTS:** Does poetry still matter?

**MARSHALL:** Poetry will never die. Our impulses to sing, to dance, to tell story and to try to make sense of our world—its cruelties and kindnesses—are deeply interwoven into our identities. Poetry, music, painting—the arts may change, may retreat to various margins from time to time, may even find strength in a stretch of silence, but they will never go away. Our need to connect with another is far too strong.



### WHAT

Poetry Out Loud state finals  
(Tod Marshall appearance)

### WHERE

Theatre on the Square,  
901 Broadway, Tacoma

### WHEN

1 p.m. Saturday, March 4

### HOW MUCH

Free

### LEARN MORE

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# | Cooking From Scratch at Our Table

By JENNIFER CRAIN

Since the summer of 2015, Our Table co-chefs and owners Mike Holbein and Brad Thompson have been building their farm-to-table restaurant the same way they build their meals: from scratch. They started small, selling bar-friendly food with a local twist through a window that links their downtown space with the Eastside Club Tavern. The arrangement allowed them to test-run recipes with Eastside customers and develop their concept for the full dining room, which opened a little over a year ago.

Our Table's breakfast and lunch menus feature classic diner food made with local ingredients—think eggs Benedict, savory oats, oyster po' boys and pork belly. These options stay steady throughout the year, transitioning as seasonal ingredients become available.

Dinner service at Our Table is where the pair's local-and-sustainable food philosophy takes full form. Every month, Holbein and Thompson develop a completely new dinner menu, one centered on Northwest ingredients. Quinault steelhead, oysters on the half-shell and carbonara with house-cured coppa have all made an appearance. Offerings include small and medium plates, entrées and desserts.

The restaurant's produce comes from Olympia Farmers Market vendors. Foragers bring in the best of the forest including Indian plums, loganberries, mushrooms, watercress and wild ginger. Chefs source specialty ingredients from such local and regional purveyors as The Farmstead, Hama Hama Oyster Company, Olympia Seafood Company and Tunawerth Creamery. Wild lox and sustainable meats ship from Portland. "We try to represent the ingredients as simply and as well as we can and let the food really speak for itself," says Holbein.

The restaurant makes house staples from scratch, says Thompson, "so we can have control over everything that's on that plate." Our Table makes its own bacon, bread, farm cheese, feta and syrup. It whips up a fresh batch of hollandaise sauce four times a day. The owners process raw cuts of meat themselves to save on butchering costs. "We've seen what happens when you have a great staff that all work together on a common goal," Holbein says. "If that goal is a happy, well-fed customer at the end of the day, then everybody wins." 0



## WHAT

Our Table

## WHERE

406 Fourth Ave. E, Olympia

## HOW MUCH

breakfast \$7-\$14,  
appetizers and salads \$5-\$15,  
lunch entrees \$8-\$13,  
dinner entrees \$19-\$28

## WHEN

*Dining room*

9 a.m. – 3 p.m. Thursday – Monday,  
5:30-9 p.m. Thursday - Saturday

*Eastside Club window*

4 p.m. – close Tuesday and  
Wednesday,  
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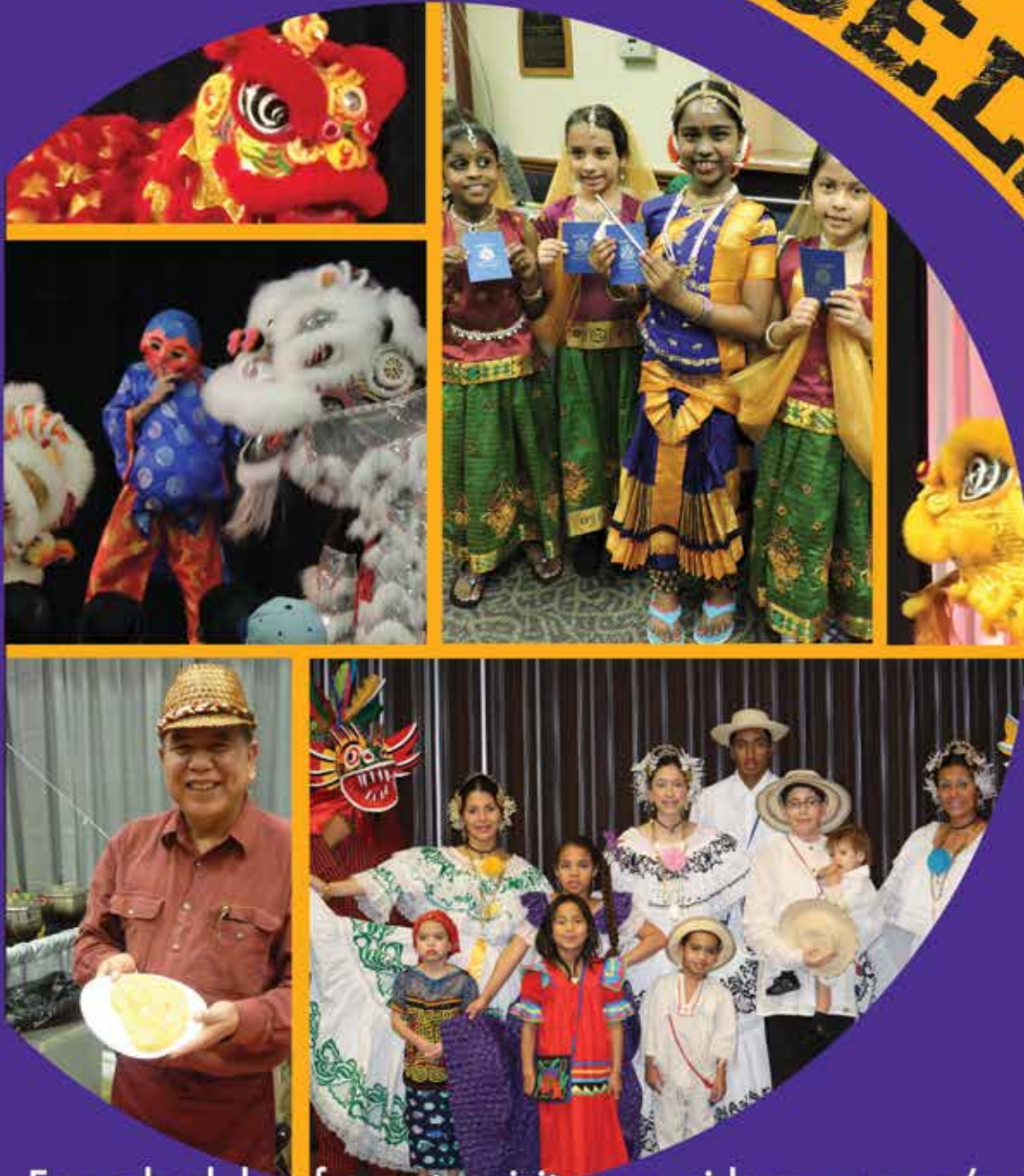
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