

ONLY ARTS

A moose with large, brown antlers is the central figure. The antlers have white smoke or steam rising from the tips. The background is a teal color with a repeating pattern of gold-colored floral and vine motifs. Several monarch butterflies are scattered throughout the scene, some on the antlers and others in the background. The moose is looking slightly to the right.

Issue No. 15 | October 2018

ARTS WALK

FALL 2018

Grammy Winner

Keb'Mo'

at The Washington Center

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Broadway Olympia's

Rocky Horror

Pg. 31

THE CENTER 2018/19 SEASON

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SHOSHANA BEAN
SPECTRUM: SOULFUL STANDARDS

OCT 4 AT 7:30 PM
A: \$47, B: \$37, C: \$27

Shoshana Bean's powerhouse vocals are visceral and heartfelt, and have earned her numerous Broadway credits, including Elphaba in *Wicked*, and Fanny Brice in *Funny Girl*.



KEB' MO' SOLO
SPECIAL VIP EXPERIENCE

OCT 11 AT 7:30 PM
A: \$62, B: \$52, C: \$39

Singer-songwriter and guitarist Keb' Mo' has cultivated a reputation as a modern master of American roots music through the understated excellence of his performances. His 14 albums have garnered him 11 GRAMMY nominations and 4 GRAMMY Awards.



ANJALI SILVA
BLACK BOX JAZZ SERIES

NOV 2 AT 8:00 PM
All tickets: \$25

Anjali Silva has been recognized globally for her warmly sensuous voice. Her proficiency of world music genres, including Brazilian, American jazz, Latin American and East Indian vocals have allowed her to create music that is universal in its appeal.




NATIONAL GEOGRAPHIC LIVE!

WHERE THE WILD THINGS LIVE: PHOTOGRAPHER VINCENT J. MUSI

OCT 16 AT 7:30 PM
A: \$39, B: \$32, C: \$22

With his trademark witty sense of humor, Musi taps into his inner Dr. Dolittle as he shares stories from his encounters with some extraordinary animals.

Photo: Vincent Musi



BODYVOX
HALLOWEEN EXPERIENCE

OCT 25 AT 7:30 PM
A: \$45, B: \$35, C: \$25

Take a group of talented dancers, add a hint of Hitchcock, top it off with a healthy dose of ghosts and zombies, and you get BloodyVox, a dance theater experience that draws from cinema, folklore, and our collective nightmares to bring All Hallows' Eve to life.

Photo: Jingzi Photography



PUDDLES PITY PARTY
COMEDIC CROONER

OCT 27 AT 7:30 PM
A: \$52, B: \$42, C: \$32

The 'Sad Clown with the Golden Voice' is here with a suitcase full of all new emotional anthems and plenty of Kleenex! Puddles' set is peppered with a brilliant sense of the absurd, mixing humor with awkward, yet tender moments.

Photo: Richard Termine

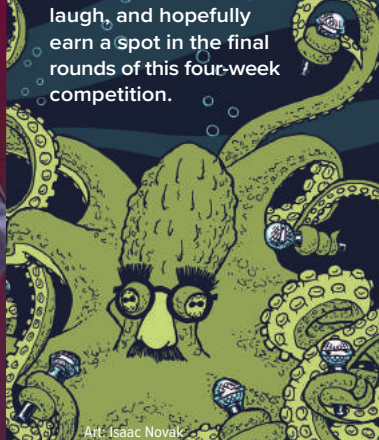


CAPITOL STEPS
ELECTION SPECIAL

NOV 3 AT 7:30 PM
A: \$52, B: \$45, C: \$35

Enjoy a hilarious evening of political satire as the nationally-acclaimed Capitol Steps sets out to put the "mock" in democracy! Digging into the headlines of the day, they create song parodies and skits which convey a special brand of satirical humor.

Photo: Richard Termine



SEATTLE INTERNATIONAL COMEDY COMPETITION
39th ANNUAL COMPETITION

NOV 15 AT 7:30 PM
All Tickets: \$30

Olympia will play host to the semi-finalists as they face off in an epic skirmish of punch lines and comedic timing. These talented comedians have 10 minutes to make you laugh, and hopefully earn a spot in the final rounds of this four-week competition.

Art: Isaac Novak

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Cover art: Mark Larson, *Monarch*

OLY ARTS ISSUE No. 15
October 2018

OLY ARTS

The Leading Guide to Arts and Culture in the South Sound

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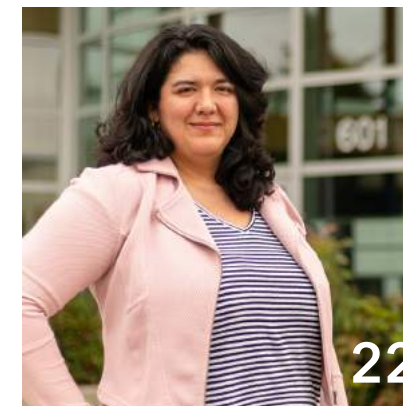
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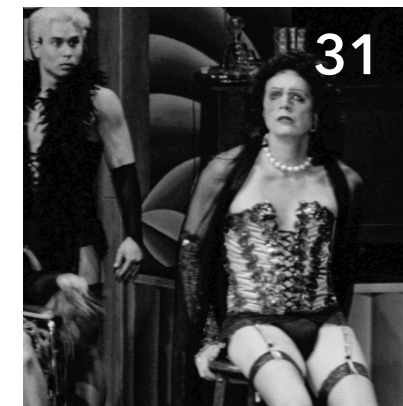
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Stephen Stills and Judy Collins Sell Out Olympia Performance

By Adam McKinney

In addition to being a legendary singer-songwriter – and the first person to put Leonard Cohen’s songs to record, even before the man himself – Judy Collins is one of the best storytellers around. For someone with such a momentous and fascinating life, it’s hardly surprising she’d have some great yarns to share. Coming of age in the folk scene of Greenwich Village in the 1960s, Collins quickly entrenched herself in the American music landscape, her effortlessly expressive voice being her secret weapon.

Around the end of the ’60s, Collins would find herself in a turbulent, torrid relationship with Stephen Stills of Crosby, Stills & Nash. Though their romance would be short-lived, the aftermath would make music history, with Stills penning two of CSN’s best songs in 1969 (“Suite: Judy Blue Eyes” and “Helplessly Hoping”) about the dissolution of the partnership. Though they were no longer romantically linked, they remained musically connected: When Stills wrote “So Begins the Task” about accepting rejection, Collins responded by covering it.

Over the last few decades, the pair found love with other people. Both found the power to put aside their tumultuous history and become great friends. Even so, it took until late last year for Collins and Stills to not only collaborate on an album together (*Everybody Knows*), but actually share a stage. Stills and Collins’ inaugural tour was a smashing success, with the duo pulling from deep inside their respective songbooks and regaling audiences with tales that could only come from two artists who have lived their lives to the fullest. This year, Stills and Collins are once again hitting the road.

It’s been 50 years since Stills and Collins began making their mark on music but, as *Everybody Knows* shows,

their voices are still in remarkable condition. Yes, the spry elasticity of youth may be gone, but in its place is a richness of character and the telltale signs of experience. It should come as no surprise that Stills – whose work with Crosby and Nash made glorious meals out of pristine harmonies – would mesh so well with Collins’ buoyant vocals, but there’s a special thrill in hearing such well-acquainted voices become joined on record. There’s a healthy mix of originals and covers, though Stills and Collins’ opening rendition of the Traveling Wilburys’ “Handle With Care” is like hearing a summation of an entire generation of artists. [0](#)

Stills and Collins’ performance at The Washington Center for the Performing Arts is, as of this writing, sold out, but those who are feeling lucky can contact the box office to inquire about getting on the wait list.

WHAT

Stephen Stills and Judy Collins

WHERE

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

WHEN

7:30 p.m. Tuesday, Oct. 2

HOW MUCH

\$69-\$127

LEARN MORE

washingtoncenter.org
360-753-8586

Coffee With Friends

By Molly Gilmore

On Saturday, Oct. 27, Emerald City Music invites you to the musical version of a Parisian café — warm and intimate. *Café Music* spotlights a group of 20th-century French composers known as “Les Six,” who hung out with other avant-garde artists at Paris’ celebrated Le Boeuf Sur Le Toit. It also showcases Emerald City’s mission to welcome devotees and novices alike to its series of chamber concerts. “Emerald City Music ... is expanding the traditional notions of classical music, making concerts more intimate, eclectic and easily accessible for the first-time listener,” executive director Andrew Goldstein said in an email interview. “As if having a coffee with a friend, you get to know each of the musicians personally throughout the evening as they perform and tell stories about the music.”

Concert audiences will make the acquaintance of some top musicians, said artistic director Kristin Lee. “James Austin Smith is the leading oboist of our time,” Lee said in an email interview. Both Smith and Peter Kolkay, whom Lee described as “my absolute favorite bassoonist in existence,” are making their Emerald City Music debuts in a program designed to showcase woodwind instruments.

The program begins with Camille Saint-Saëns’ Sonata for Bassoon and Piano, moves on to works by two of “Les Six” (Francis Poulenc’s Trio for Oboe, Bassoon and Piano and Darius Milhaud’s Sonatina for Oboe and Piano) and concludes with Paul Schoenfield’s *Café Music*, composed in 1986. Schoenfield has described the piece as “a kind of high-class dinner music — music which could be played at a restaurant but might also, just barely, find its way into a concert hall.” [0](#)



Oboist James Austin Smith, photo courtesy Emerald City Music.

WHAT

Café Music

WHERE

Kenneth J Minnaert Center for the Arts,
South Puget Sound Community College,
2011 Mottman Rd. SW, Olympia

WHEN

7:30 p.m. Saturday, Oct. 27

HOW MUCH

\$7-\$40

LEARN MORE

emeraldcitymusic.org
360-753-8586


Unique Musical Offerings at Rhythm & Rye

By Adam McKinney

Olympia has never been short on entertainment options, the city’s embrace of the arts and wide varieties of creative expression ensuring there’s something interesting to do and see just about every night. The sheer volume of options borders on overwhelming. It’s helpful, then, to know of one place in particular that always has something worthwhile to do.

Enter Rhythm & Rye, a bar and music venue that’s become an integral feature on Olympia’s nightlife landscape in its eight-year existence. Besides sporting an extensive catalogue of microbrews and a warm interior design that encourages lengthy stays, Rhythm & Rye has made it a goal to have something special to see every night of the week: jazz on Mondays, Rock Candy Burlesque or StoryOly Tuesdays, Americana Wednesdays, funky genre-fluid band Hotcabi on Thursdays, touring acts Fridays and Saturdays and “Stone Soup” mixed-jam nights the first and last Sundays of each month.

“We’ll have anything from a 12-piece funk band to some of the best bluegrass you’ll hear and some of the best jazz you’ll hear,” says Rhythm & Rye owner Andy Geertsen. “We even do some heavy metal sometimes, but we’re pretty picky with it. I love heavy metal, but it’s got to be good. ... We try our best to give you the best quality of stuff that we can find. I’ve been booking shows in downtown Olympia for a long time, and it was hard with other venues to keep it consistent. With this place, it’s nice to be able to have some consistency so you can kind of train the crowd to come down and know it’s going to be fun no matter what it is.”

Upcoming shows of note include blues veteran Dennis Hastings September 24 and a performance from rising indie darlings Kuinka and SISTERS on October 5. 

WHAT

Rhythm & Rye

WHEN

Kuinka and SISTERS – Friday, October 5, 2018

WHERE

311 Capitol Way N, Olympia

HOW MUCH

\$10

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Keb’ Mo’

By Adam McKinney

Legend has it – and legends have *everything* – that Robert Johnson sold his soul to the devil at a Mississippi crossroad at midnight. In exchange for his soul, the devil granted him the ability of a master guitarist. Regardless of whether this event actually took place, what we know from the story it generated, in the looming shadow of Johnson’s legacy, is when one person with one guitar can so completely captivate an audience, people are willing to believe just about anything as to why.

It’s fitting that Grammy-winning blues artist Keb’ Mo’ portrayed Johnson in the 1997 documentary *Can’t You Hear the Wind Howl?* Like Johnson, Keb’ Mo’ (the stage name of the Los Angeles-born Kevin Moore) can generate powerful magnetism with nothing but acres of soul and a guitar. Keb’ Mo’ grew up learning the fundamentals of Delta blues, but worked to modernize and diversify that sound beginning with his 1994, self-titled debut. That homespun, intimate sound of classic blues remained, but added were elements of folk, jazz, pop and soul. Instead of sounding pandering or phony like some modern, blues-rock acts, Keb’ Mo’ synthesized several decades of musical forms into a cohesive vision.

“Am I Wrong,” off that debut, demonstrates clearly what makes Keb’ Mo’ so compelling: The fingerpicking and slide guitar work on display are locked-in and propulsive, indebted to traditional blues while feeling distinctly progressive. It was begging to be remixed, long before that was common practice, and sure enough electronic producers have latched on to it. While Keb’ Mo’ does perform with a backing band, he’s shown he doesn’t quite need one, which makes this solo appearance by him all the more intriguing. A man and his guitar, as Robert Johnson showed, can indeed prove to be legendary. 



WHAT

Keb’ Mo’

WHERE

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

WHEN

7:30 p.m. Thursday, Oct. 11

HOW MUCH

\$39-\$105

LEARN MORE

washingtoncenter.org
360-753-8586



Swing by Eagles Ballroom

By Kameko Lashlee Gaul

Every Tuesday evening on the corner of Fourth and Plum Street, a cacophony of uptempo jazz music and foot-stomping emanates from the second-floor ballroom of the Fraternal Order of Eagles Ballroom and Conference Center. This weekly shindig, broadly known as Oly Swing, is a time capsule of sorts: a revival of 1950s-style dance halls available to beginners, swing veterans and everyone in between. Oly Swing is hosted and sponsored by Oly Dance, a performing organization co-owned by local dancers David Accurso and Madison Paguirigan. Each Tuesday night kicks off with a beginners' lesson on swing steps and fundamentals. The music begins at 7:30 as amateurs and aficionados alike dance with friends, partners and complete strangers.

Not only do Accurso and Paguirigan teach many of the workshops offered by Oly Dance, they hire other teachers from around the area and book local bands to

play at fundraisers they host. Their next live-music event is a SafePlace fundraiser July 31 headlined by musicians Jessica Blinn and Vince Brown.

Swing dance refers to, not a single set of dance moves, but an amalgamation of different dance styles: the Lindy Hop, West Coast swing and the Charleston that became popular along with the swing style of jazz music from the 1920s to 1940s. In the 1950s, when jazz was found more in lounges and less in ballrooms, the first era of swing dancing drew to a close. Within the last decade or so, however, many forms of swing dance have made a resurgence in cities throughout America. Olympia is no exception.

At its core, Oly Swing is an inclusive space for people to learn from each other, hone dance skills and cultivate community. An important aspect of modern-day swing, one differing from the first swing movement, is its diversity. "Part of our philosophy is that dance is for everyone," explains Accurso. "I love dance but I also love how it creates community. Dance is a time when we can have personal interactions with people. Young people dance with

old, Evergreen students dance with military ... I like that we've cultivated a space that gives people permission to dance without being professional."

Stop by the Eagles Ballroom and see what Oly Swing has to offer. It's like becoming versed in a universal language. 0

WHAT

Oly Swing

WHEN

7-11 p.m. Tuesdays,
beginner's lesson 7-7:30 p.m. Tuesdays

HOW MUCH

\$5; \$10 during fundraisers and live-music nights

WHERE

Fraternal Order of Eagles Ballroom and Conference Center,
805 Fourth Ave. E, Olympia

LEARN MORE

olyswing.com
olyswing@gmail.com

Masterworks Choral Ensemble Gets Back to Nature

By Molly Gilmore

Masterworks Choral Ensemble begins its 38th season by celebrating nature's glories. The singing group will wade in the water — and explore the elements of earth, air and fire, too — in *Sacred Elements* at The Washington Center for the Performing Arts. "I really resonate with the environment," said Masterworks artistic director Gary Witley. "My family got to travel to Iceland last winter and Finland, and we got to see parts of the world that we'd never seen before. The beauty of the environment is astounding."

What he saw on the journey inspired the selection of David Lantz III's *Fire and Ice*. "It's about the beauty of Iceland, which has the ice and the volcanic action, the fire," Witley said in a recent phone interview. The piece includes the use of PVC pipes as percussion instruments. Singers will strike the pipes, which are tuned to various musical notes, on the floor during the song. The piece called for a limited use of such pipes, but Witley created a more elaborate arrangement for the instruments, inspired by bamboo pipes used in many indigenous cultures.

The program opens with Steve Kupferschmid's *Hymn to the Earth and Sky*, an inspirational piece inspired by a Sioux Nation text. It includes James DesJardins' *Storm*, which uses body percussion and drums to mimic storm sounds, and Roger Emerson's rocking arrangement of the traditional

spiritual "Wade in the Water." Vocalist Sophia Janssen-Madden, 17, a North Thurston High School senior in the Running Start program at South Puget Sound Community College, will be the featured guest artist. Janssen-Madden, choir president of Olympia's Kids in Concert, was the high-school winner of the ensemble's 2018 Youth Music Competition. 0

WHAT

Masterworks Choral Ensemble's *Sacred Elements*

WHERE

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

WHEN

7:30 p.m. Saturday, Oct. 13

HOW MUCH

\$10-\$22

LEARN MORE

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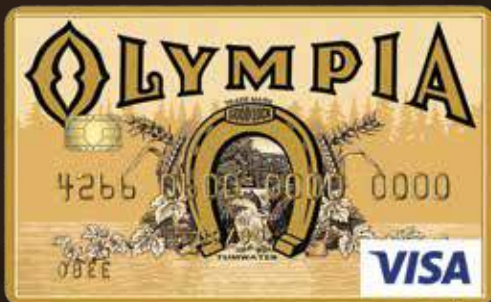
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Dry Powder: Explosive

By Christian Carvajal

In a surprise August move, Harlequin Productions cancelled its original play choice for October, the Chicago crime drama *A Steady Rain*. In an interview with Molly Gilmore for *The Olympian*, Harlequin's associate artistic director, Aaron Lamb, characterized *Rain* as "not the story we wanted to be telling at this moment." Instead, actor-director Ann Flannigan, familiar to Harlequin patrons from her dozen-plus appearances on that stage, was recruited to direct the timely (2016) Sarah Burgess dramedy *Dry Powder*.

As the show's curtain rises, we find ourselves in the fraught, Manhattan offices of KMM Capital Management, a private-equity investment firm. The tension stems partly from KMM's tenuous financial position, mostly from public outcry over founder Rick Hannel's lavish engagement party, thrown the same day his company incited the layoffs of thousands of grocery workers. If that seems far-fetched, a web search for Stephen Schwarzman of Blackstone should dispel any skepticism.

Dry Powder dramatizes a sociopolitical clash between those who believe the sole purpose of such a firm is to enrich its shareholders — personified in this script by co-

managing director Jenny (Helen Harvester) — and those who, like Jenny's colleague Seth (Brian S. Lewis), feel the overriding goal should be to support struggling, American businesses. Jeff Schrader (Ryan Martin Holmberg) is the CEO of Landmark Luggage, a company in KMM's crosshairs. Hannel's played by Brian Tyrrell, who's a gifted actor, retired Centralia College theater professor and distinguished director (*Starry Messenger* at Olympia Family Theater, *Urinetown* from Saint Martin's University). The flexible set was designed by Linda Whitney.

Of Jenny, Flannigan says, "She's pretty far on the spectrum of absolutist, pro-capitalist. ... Seth, to me, is our audience's entry point ... into this world since he's the one struggling a bit more with the issues at play." Flannigan makes no bones about the play's provocative political discourse, but reveals the playwrights' primary goal was to give audience members an exciting night at the theater. "A good play starts with story, relationships, and builds from there," Flannigan adds. She considers *Dry Powder* an entertaining way of confronting our own consumerist choices: "We're kinda looking under the covers of something we don't necessarily like [but which] many of us benefit from in some way." 0



WHAT

Dry Powder

WHEN

8 p.m. Thursdays - Saturdays,
2 p.m. Sundays, Oct. 4-27

WHERE

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

HOW MUCH

\$20-\$35

LEARN MORE

harlequinproductions.org
360-786-0151



Fire & Ice by Mark Larson



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The Creative Thinking Behind Washington's Certified Arts Districts

By Christian Carvajal

WHAT

Certified Creative Districts

WHERE

Washington State Arts Commission (ArtsWA),
711 Capitol Way S, Suite 600,
Olympia

LEARN MORE

annette.roth@arts.wa.gov
360-586-8098

ARTS \X

We all know the state of Washington is proud of its creativity. Over 200,000 Washingtonians make their livings in the arts, adding **\$22.7 billion** to our state's domestic product. In order to be installed in Washington's new Certified Creative Districts program, however, a community must first meet clear criteria. Managed by Annette Roth of the Washington State Arts Commission (ArtsWA), this new legislative initiative aims to "help communities strengthen their creative sector, diversify their economy and enhance their quality of life." It certifies deserving communities and provides them with networking, training and technical assistance, then supports and tracks their creative economies for five years after certification. Goals include boosting tourism, attracting new artists, furthering investment in creative businesses, promoting communities' unique cultural identity and the proactive development of community hubs. The program currently operates on an annual budget of \$78,000, with an eye toward expansion down the road.

"About 12 states have cultural or creative-district programs," Roth explains, pointing to successful programs in Colorado and Rhode Island. Washington's program was signed into law in May of 2017. The certification process, she says, represents "an endorsement by the state of Washington of the cool activities that are happening in a community." A few cities are already receiving modest grants under a biennial budgeting provision. "We have about 25 communities across the state," says Roth, "in various stages of going through the process. ... Our goal is to have one or two communities certified within this year." In Thurston County, Roth adds, "the city of Olympia is very interested," with the authorization process already underway as part of Oly's arts and cultural-heritage plan.

Criteria for acceptance into the program include a designated district administrator responsible for Certified Creative District activities, a contiguous and pedestrian-friendly arts neighborhood, at least \$20,000 in annual operating funds, strategic planning for three to five years, broad community buy-in and a clearly defined cultural identity. In addition, a panel of program staffers and experts must visit the site and approve its designation. "The whole idea is that the program can be scalable," Roth continues, so a city the size of Olympia would need to meet higher standards than a smaller town of only a few thousand people. "There's a lot of interest in the program," she says. "A lot of communities, particularly outside of the Seattle metro regions, see this as a really important vitality tool ... so that a person who grows up in a small town doesn't necessarily have to leave that small town in order for them to have a successful life and be able to find opportunities, either as an artist or in a creative type of job."

Mike Reid, economic development director for the City of Olympia since December 2017, is leading the effort to qualify its "artisan-tech" and entertainment "character areas" (roughly the eastern half of downtown Olympia) for certification within the next three to six months. "We have a strong, creative economy," says Reid. "By getting a Creative District designation, we can even further amplify and grow that industry and economy." 0



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Arts Walk Highlights

Recommended stops on the Arts Walk route

By Alec Clayton

Barlow Palminteri, featured artist for Arts Walk at Art House Design, is well-known for his realistic, sharply focused paintings of interiors, often peopled by friends. The people and objects in his paintings tend to be interwoven like pieces of a jigsaw puzzle, and his paintings of his own studio become pictures within pictures. The paintings he's showing at Art House have some of these characteristics, but in many ways they're a radical departure from the work for which he's best known. For one thing, the sharp focus gives way to a hazy, soft-edged look, and the subject matter is only partially contemporary.

He's showing paintings that are homages to Italian Renaissance masters. "At the core of my group," the artist says, "are five large canvases that pay tribute to medieval Italian masters Duccio di Buoninsegna and Giotto di Bondone. The paintings have iconic images and devotional themes. Their shared characteristic is manifold composition — designs that extend beyond single panels, pictures within pictures, and cross-referenced imagery."

One triptych is a copy of the main front panel of Duccio's "Maestà," a Madonna and child flanked by prophets and angels. There's a small painting of his own canvases stacked on a fireplace hearth with, among other subjects, the "Maestà" and a picture of a striding Godzilla.

Art House Designs represents hundreds of artists. In addition to Palminteri's work in the main gallery, many of these artists will be on display throughout the building.

Chris Maynard's feather art has been shown often at Childhood's End Gallery, and it's been shown and purchased for private collections worldwide. Using such delicate

instruments as forceps, magnifying glasses and eye-surgery scissors, Maynard carves feathers into intricate art. Typically, a Maynard piece might be a single feather or group of feathers into which he's carved images of birds. Often the tiny, cut-out birds are mounted on the wall as a murmur flying around the larger feather.

Displayed at times in deep frames or shadowboxes, sometimes mounted directly on the wall, they can resemble paper-cut art or woodcut prints but with more detail. There's a lot of back-and-forth play between positive and negative shapes. Background becomes figure, figure becomes ground.



Appearing with Maynard for Arts Walk will be wire sculpture by Colleen Cotey and pastels by Mary Denning.

Local painter and art teacher Diana Fairbanks will show recent works at Blackbird Mercantile for Arts Walk.

"My work at Blackbird Mercantile is from a direction that I call 'Sienna Dreams,'" says Fairbanks. "Since my first trip there five years ago, I have fallen in love with Sienna, Italy. The paintings at Blackbird were done there."



Mia Magdalena of Blackbird Mercantile says, "Diana's work is dynamic and expressive. Her pieces on display at the Blackbird for Arts Walk vary from studies on a single image to moments in Sienna that truly make you feel like you are there. Diana's work resonates at a high frequency and we are thrilled to be able to show it off."

Also showing at Blackbird will be artists Ellen Becker and Cathy Pfeil.

Encore Chocolates & Teas will feature five visual artists and a couple of authors for Arts Walk. Since the shop is crowded with chocolates and teas, there will be few artworks inside, with most of the art displayed in the atrium.

Photographer Frank Hesketh shoots native wildlife and more. "Taking images of wildlife and landscapes," says Hesketh, "allows me to focus on the place we come from and to which we belong. Pointing my camera at celestial objects forces me to appreciate how small we are and how little we experience, how little we know of our universe."

Jannah Kirkland creates dense, abstract paintings. She was trained in realism for 20 years, she says, but now focuses mostly on abstract paintings: "My painting style is mostly intuitive and free-form, focusing on color and movement and painted largely on handcrafted canvases made for me by my partner."

Also being shown are Native American-style flutes by John Ames, animal art by Mariah Regina and paintings by Aaron Turcotte. Authors on hand to discuss their own work will be Simon Calvacchia and Martin Kimeldorf.

Upstairs at Bucks 5th Avenue, Devon Damonte will show a collection of cyanotypes, commonly known as sun prints, made using photograms or shadowcasts of objects placed on paper and washed out by sunlight. Calligrapher Sally Penley will show new works in sumi and collage alongside her new

CAPITOL THEATER

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BAD REPUTATION
Sept 26, 7:00pm

RODENTS OF UNUSUAL SIZE
Sept 30, 7:30pm



THE DEAD SOUTH
Oct 5, 8:00pm

A DEADLY WIND
WITH LOCAL AUTHOR
JOHN DODGE
Oct 8, 7:00pm



OLD TIME RELIJUN
Oct 12, 8:00pm

JENN CHAMPION
Oct 24, 8:00pm



SHAUN OF THE DEAD
Oct 26, 9:00pm

Coming Soon: LEAVE NO TRACE SEPT 28 - OCT 3, THE MISEDUCATION OF CAMERON POST SEPT 29 - OCT 4, MADELINE'S MADELINE OCT 6 - 11, PICK OF THE LITTER OCT 6 - 11, SADIE OCT 13 - 18, BLAZE OCT 13 - 18, THE 35TH ANNUAL OLYMPIA FILM FESTIVAL NOV 9 - 17

text mobiles, which she calls “haikus I’ve written from a cat’s or dog’s perspective.”

Penley’s kitty and canine haiku are sweet line drawings of cats and dogs with such pieces as “I can be naughty / You forgive and I forget / Endless, boundless love” printed in calligraphic style.

The indomitable Susan Christian returns to Salon Refu, the arts space founded and once managed by Christian and now run by artist and costumer Lucy Gentry. Christian’s paintings will be shown at Arts Walk and continue throughout the month of October.

She will show a lot of familiar work, some possibly reworked, such as her stick paintings and the long paintings with curtains that have graced the walls of Stable Studios and Childhood’s End Gallery and Salon Refu. Add something new described thusly by Christian: “Lucy and the great John Corzine and I are figuring out how to do some stuff that some people might call ‘sculpture.’”

The stick paintings are made from old sticks that are painted and stacked or hung from the ceiling. The long paintings are contemplative works that represent longing and emptiness or waiting.

Christian says, “We scraped off Salon Refu from the front door. Maybe there will be a new name. We should think about that.” Whatever the name, the art will be both new and familiar.

“Arts Walk is a preview for my Olympia friends and collectors of my new collection of work,” Debra Van Tuinen says, speaking of her show at Waterstreet Café. “This collection will be shown in Vancouver, British Columbia, for a show by five woman painters at Artworks Gallery; at Ledger Law in Tacoma opening October 18 and Butters Gallery in Portland for my November solo opening November 1 and 2. This collection of deeply textured, watery surfaces is more about color and light, yet brings to mind icy glacier melts, polar bears and the bays and beaches of the Northwest.” 0

EMERALD CITY MUSIC



CAFÉ MUSIC

Minnaert Center, Olympia

Oct. 27 (7:30pm)

WASHINGTONCENTER.ORG

WHAT
Barlow Palminteri
WHERE
Art House Designs,
420 Franklin St. SE,
Olympia
LEARN MORE
360-943-3377

WHAT
Chris Maynard
WHERE
Childhood’s End Gallery,
224 Fourth Ave. W,
Olympia
LEARN MORE
360-943-3724

WHAT
Ellen Becker, Diana
Fairbanks and Cathy Pfeil
WHERE
Blackbird Mercantile,
430 Washington St. SE,
Olympia
LEARN MORE
blackbirdmercantile.com
360-357-7799

WHAT
Artists’ group show
WHERE
Encore Chocolates &
Teas,
116 Fifth Ave SE,
Olympia
LEARN MORE
360-350-0833

WHAT
Devon Damonte and
Sally Penley
WHERE
Bucks 5th Avenue,
209 5th Ave. SE, Olympia
LEARN MORE
360-352-9301

WHAT
Susan Christian
WHERE
Salon Refu,
114 N. Capitol
Way,Olympia
LEARN MORE
360-280-3540

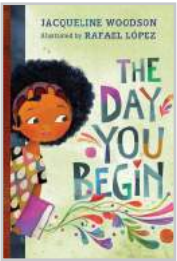
WHAT
Debra Van Tuinen
WHERE
Waterstreet Café,
610 Water St SW,
Olympia
LEARN MORE
360-709-9090

WHEN
5-10 p.m. Friday, Oct. 5,
Noon – 5 p.m. Saturday,
Oct. 6
HOW MUCH
Free, artwork for sale



Fall Reading

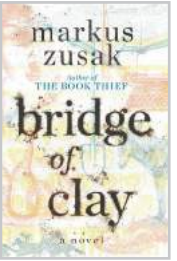
Andrea Griffith suggests eight books to fall into this fall.
Brought to you by Browsers Brookshop



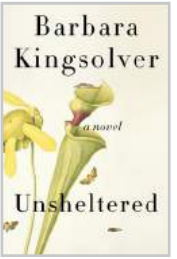
The Day You Begin
Jacqueline Woodson
Even high school teachers are reading this poignant, new picture book to their classes. Woodson writes beautifully about courage and taking the first steps to connect with others, even when you feel scared and alone.



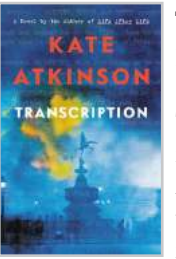
Louisiana's Way Home
Kate diCamillo
Newbery Award-winning Kate diCamillo has a new novel coming. This is a companion novel to *Raymie Nightingale* —the tale of Louisiana Elefante and her grandmother, a middle-of-the-night flight, and a generational curse (October).



Bridge of Clay
Markus Zusak
From the bestselling author of *The Book Thief* comes his first novel in 13 years, about a band of brothers and their missing father, the brother who builds a bridge, and the hardships of creating (October).



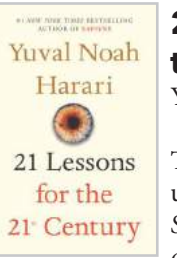
Unsheltered
Barbara Kingsolver
Willa Knox arrives in middle age with little direction. She has inherited a house in Vineland, N.J., where her father-in-law and two adult children live. She investigates the history of the house and finds a kindred spirit in the past, Thatcher Greenwood, a science teacher in the late 19th century who found himself besieged by the town (October).



Transcription
Kate Atkinson
This highly anticipated novel follows Juliet Armstrong, who transcribed covert meetings for MI5 during World War II. Ten years later, as she produces radio programs for the BBC, she finds her present threatened when secrets from her past resurface.



Becoming
Michelle Obama
The former first lady tells of growing up on Chicago's South Side, working as an executive while raising kids, and what it meant to be the first African-American first lady (November).



21 Lessons for the 21st Century
Yuval Noah Harari
This is Harari's follow-up to bestselling *Sapiens: A Brief History of Humankind*. In this book, the historian and philosopher advises readers about how to navigate war, migration, terrorism, climate change, nationalism and other 21st-century challenges.



A Deadly Wind
John Dodge
A former reporter for *The Olympian*, John Dodge is coming out with his first nonfiction book, which details the 1962 Columbus Day Storm. Come to the Capitol Theater in downtown Olympia 7 p.m. on Monday, Oct. 8, to celebrate its release.

WHAT
Browsers Bookshop
WHEN
10 a.m. – 7p.m. weekdays;
10 a.m. – 7 p.m. Saturdays;
11 a.m. – 5 p.m. Sundays
WHERE
107 Capitol Way N,
Olympia
LEARN MORE
360-357-7462
browsersolympia.com

Angel Nava

Bringing a New Perspective to Fall Arts Walk

By Karen Lunde

Olympia brings artists and thousands of art lovers together each spring and fall for its semiannual celebration of the arts, Arts Walk. Angel Nava, arts-program specialist for City of Olympia Parks, Arts & Recreation, has taken the helm for the fall event, shifting responsibility from arts-program manager Stephanie Johnson.

Johnson pointed out the change is not necessarily a change in leadership so much as roles falling into place as they should. “Arts Walk has always been the responsibility of the department’s arts-program specialist,” says Johnson. “Fluctuating staff levels have meant that the arts-program manager takes on more or less responsibility to meet the need.” Nava is in her second year as arts-program specialist. Prior to joining the City of Olympia team, she served six years as arts and programs coordinator for Washington State University in Pullman and two years as commissioner on the Pullman Arts Commission.

Changing roles is both invigorating and a true test of strengths and teamwork, especially when it comes to a major event with many moving parts. “It’s exciting to see Arts Walk through new eyes,” said Johnson. “Angel brings a lot of event experience to the position and a fresh perspective.”

“What’s exciting about stepping into this role,” said Nava, “has been seeing the love our community has for the arts. The depth of community engagement is inspiring, and I see it as the heart and soul of Arts Walk. Stephanie and I have different leadership styles that complement each other well. The biggest challenge is having more ideas than we have the time and resources for. It’s been helpful to be able to learn from her about event challenges and to troubleshoot creative solutions together.”

Nava added, “I’m looking forward to continuing building on event infrastructure and promotion, as well as finding creative ways of supporting innovative arts experiences throughout the event.” Fall Arts Walk will introduce a pilot program: an event shuttle to increase accessibility and help visitors engage with more activities and events happening downtown. Arts Walk will also roll out a new interactive, searchable web map to help people navigate the event. For the first time, artisans can register online rather than on paper. “In the spring,” said Nava, “the hope is to continue fine-tuning the online registration process and adding experiences similar to the window-alcove performances we did last fall.”

WHAT

Parks, Arts & Recreation

WHERE

Olympia City Hall,
601 Fourth Ave. E, Olympia

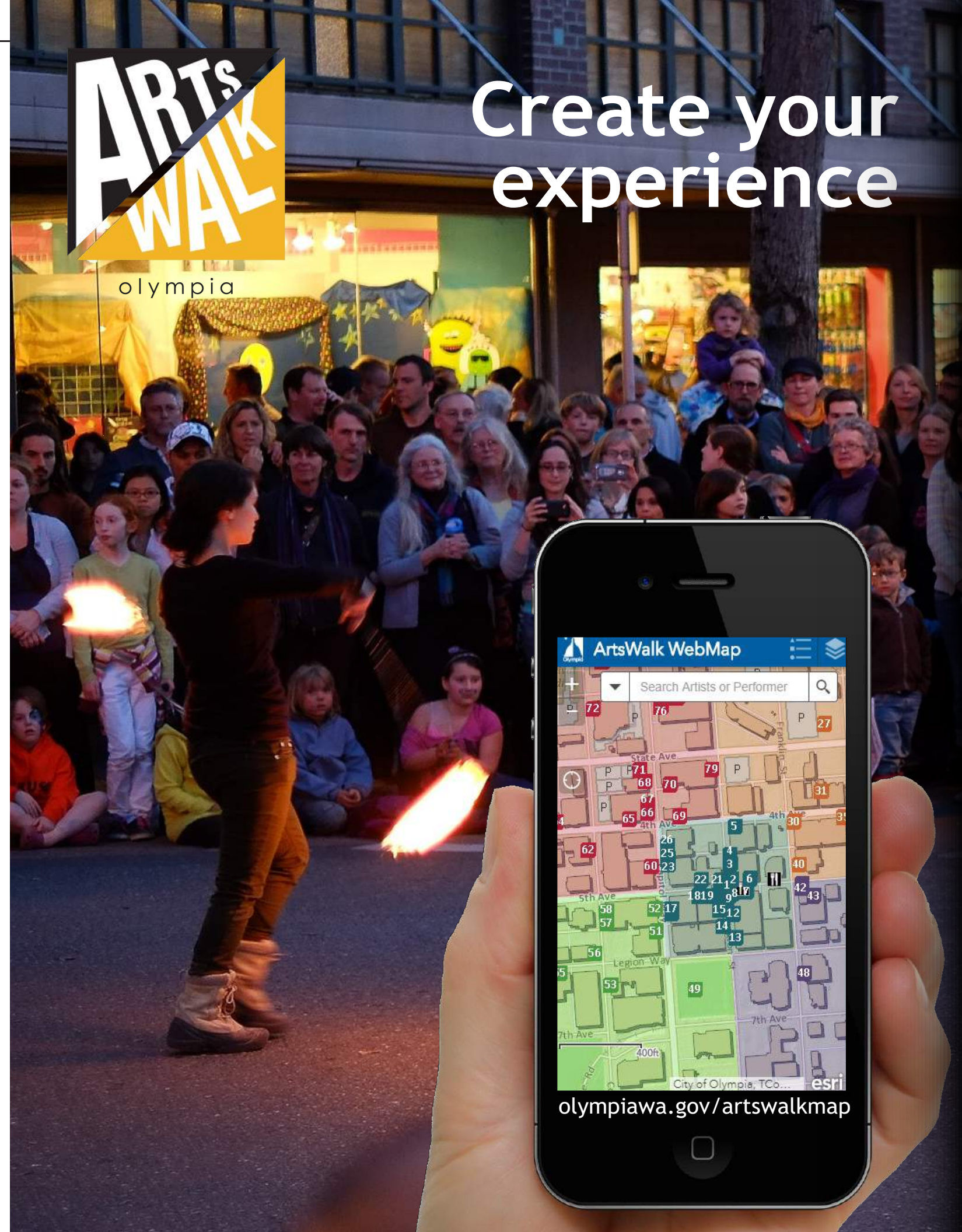
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ANGELS IN AMERICA

25th Anniversary of a Groundbreaking Drama

By Tom Simpson

Last June, the Broadway revival of Tony Kushner's *Angels in America* won Tony awards in multiple categories, including best actor for Andrew Garfield and best revival of a play. Director Lauren Love is now bringing this 25-year-old, groundbreaking drama to South Puget Sound Community College's stage.

Angels in America: A Gay Fantasia on National Themes – the full name of the seven-hour play – has not been seen locally since an Olympia Little Theatre production in 2015. The two parts of Kushner's epic extravaganza, *Millennium Approaches and Perestroika*, will be performed on alternate nights on the Kenneth J Minneart main stage.

"*Angels in America* is a dream opportunity for a director and for actors to deeply explore the human condition in a cosmic context," said Love. Kushner's script has become a touchstone in American drama and launched Kushner's career as well as a new, epic format for contemporary theater.

A theological work of grief, an ontological comedy and a statement of homosexual self-empowerment, *Angels* is also a political drama about life in a Republican-dominated America. AIDS stalks the stage, as do the specters of McCarthy henchmen. Though the show covers many political elements from the 1980s, its themes resonate with contemporary relevance. The grand story has been said by many audience members to transcend theater itself.

"One of the most profound experiences I have had in the theater," explains Love, "was seeing the national tour of *Angels* when it came through Chicago in the mid 1990s. I have never felt so strongly a member of a community — one gathered for an essential collective endeavor — as in that audience. It is an experience I want to create for our actors and audiences, one that brings us together in tenderness and awe at the human journey."

The *Angels* story focuses on Prior Walter (Nicholas Main), a fiercely funny, wise and mortally frightened gay man striving for more life by fighting AIDS. It costars his lover, Louis Ironson (Mike Gregory), who's overwhelmed by guilt for his inability to face Prior's struggle. Also featured are Belize (Cameron Dyas), a black, gay nurse and former drag queen; Joe Pitt (Ethan Grabowski), a Mormon, Republican, law clerk; his wife Harper (Jesse Morrow), a Jack Mormon, agoraphobic Valium addict; and Joe's mother, Hannah (Sara Thiessen), who comes to Brooklyn from Salt Lake City after Joe drunkenly comes out to her over the phone.

Famous real-life characters who make an appearance include Roy Cohn (Jon Lee), the infamous attorney who sat at the right hand of Sen. Joe McCarthy during the Red Scare, and Ethel Rosenberg, an American executed for treason. The show's rounded out by the *Angel of America*, played on Broadway by Amanda Lawrence and Ellen McLaughlin, here by Kimberlee Wolfson.

Along with regular, weekend performances of alternating sections of the play in November, SPSCC is also hosting a special, day-long performance of the entire play on Sunday, Nov. 9. *Millennium Approaches* (Part One) will take the stage at 1 p.m., followed by a break for a catered dinner from the SPSCC culinary staff, then capped by *Perestroika* (Part Two) at 7 p.m.

"We are creating a community experience," Love says, "one that gets us closer to the function of theater as a collective journey that engages us emotionally, intellectually and socially. The theater program at SPSCC wants to provide these opportunities to gather community and make an impact on our lives through theatrical experience." 0

WHAT

Angels in America

WHERE

Kenneth J Minneart Center for the Arts, SPSCC,
2011 Mottman Rd. SW, Olympia

WHEN

Part One: Millennium Approaches

7 p.m. Nov. 8, 10 and 16

1 p.m. Nov. 18;

Part Two: Perestroika

7 p.m. Nov. 9, 15 and 17;

Complete performance with catered dinner:

Sunday, Nov. 18:

1 p.m. Part One

5 p.m. Dinner

7 p.m. Part Two

HOW MUCH

\$10-\$40

LEARN MORE

spsc.edu/entertainment

360-596-5200

Space Invaders at Lakewood Playhouse

Orson Welles classic War of the Worlds on stage

By Christian Carvajal

“Across an immense, ethereal gulf,” a voice intoned, “intellects vast, cool and unsympathetic regarded this earth with envious eyes and slowly and surely drew their plans against us.” It was Sunday evening, October 30, 1938. The voice was that of 23-year-old wunderkind Orson Welles, already a radio and stage star on two continents. The words he spoke into the microphone were paraphrased (by Howard Koch, four years later the co-screenwriter of *Casablanca*) from the first paragraph of H. G. Wells’ groundbreaking 1987 novel *The War of the Worlds*.

James Venturini, associate artistic director for Lakewood Playhouse, chooses, directs and performs live sound effects for radio-style plays every Halloween season. He’s adapted everything from vintage tobacco ads to *The Birds* and *The Day the Earth Stood Still*. Welles’ famed radio drama shares

a birth year with the playhouse, so Venturini often uses round-number anniversaries like 2018 to return to the New Jersey battlefield between red and blue planets. He estimates he’s directed the show seven or eight times over the last 20 years.

“I’ve always wondered about that with musicians,” Venturini jokes. “Don’t they get sick of playing the same damn song? ... I’m not sick of it at all. I continue to be utterly fascinated by it.” He’s not the only one. Research continues into the intensity of panic created by Welles’ broadcast. However widespread such response may have been, the story has enduring emotional power, especially in years like 1938 or 2001 when baseline anxiety runs deep in America. Venturini believes this is one of those years: “It’s gonna be interesting to see what kind of reaction, what kind of feedback, I get.”

He notes the proliferation of fake news and scare tactics online that dupe more people more disturbingly than Welles ever did. “I think it’s gonna make more of an impact than it usually does.”

Lakewood’s live radio shows rehearse a handful of times, then go up as a low-cost benefit for the theater. This year’s cast includes Kathi Aleman, Dayna Childs, Nicole Lockett, David Phillips and Ben Stahl, featuring Andrew Fox Burden as Welles. “The voice is important,” Venturini says of his casting process, adding with a laugh, “A lot of it is about getting along well and having fun, ‘cause the pay is lousy.”

WHAT

11th-Annual Live Radio Show: The War of the Worlds

WHEN

8 p.m. Friday – Saturday,
2 p.m. Sunday, Oct. 12-14

WHERE

Lakewood Playhouse,
5729 Lakewood Towne Center Blvd., Lakewood

HOW MUCH

\$25

LEARN MORE

lakewoodplayhouse.org
253-588-0042



Lakewood Playhouse’s 2013 production of *War of the Worlds*.

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Meet Olympia High School's **Dallas Myers**

By Kameko Lashlee Gaul

After 21 years teaching theater and directing school plays, Olympia High School's widely known and well-loved drama teacher Kathy Dorgan retired last June after the school's spring production of *Legally Blonde*. Her position will be filled by Dallas Myers.

Once Myers obtained his bachelor of arts degree, he took six years off to act professionally in Portland, Oregon, starring in such roles as George in *All My Sons*, Mercutio in *Romeo and Juliet* and Feste the clown in *Twelfth Night*. "It took me a long time to realize that you don't have to be the lead in a play to have a good time," Myers says of his favorite roles. "I love being the guy who comes in and shakes things up and leaves." Once he'd rediscovered his love of theater, he began volunteering at a local high-school-theater company. His dual passions for teaching and theater were simultaneously fulfilled. Myers decided to get his degree at 29 and has now been teaching theater for nine years. The shows he's directed are diverse, from *Hamlet* to *Urinetown*, once even adapting his own Shakespearean play. "Watching kids grow and create art — There's nothing better," he muses about past productions.

As for his future with the students of Olympia High, Myers already has big plans. "We'll do something Shakespearean," he says, listing *Macbeth*, *Much Ado About Nothing* and *Taming of the Shrew* as possibilities "because the kids asked me to." 0

WHAT

Olympia High School fall play

WHERE

1302 North St. SE, Olympia

WHEN

7 p.m. Thursday - Saturday, Nov. 2, 3, 8-10

HOW MUCH

\$10

LEARN MORE

360-596-7000

olympia.osd.wednet.edu

Olympia Family Theater
presents:

Corduroy

By Lucy Volker

Family-friendly comedy *Corduroy* opens this month at Olympia Family Theater. The original book, written and illustrated by Don Freeman in 1968, was recently adapted for the stage by Barry Kornhauser. After seeing the play's world premiere this spring in Minneapolis at the Children's Theater Company, artistic director Jen Ryle knew it would be an exciting challenge for the troupe to take on this season.

The play alternates between scenes that follow Corduroy the teddy bear in a department store and scenes in the home of a little girl named Lisa. Lisa wants to buy Corduroy, but he's missing a button on his overalls and her mother says no. As Corduroy tries to find the missing button so he can go home with Lisa, he goes on a nighttime adventure through the empty store, climbing furniture, knocking over a stack of mattresses, and having a run-in with the night watchman. "It is a challenging show in that there is a need for a lot of theater magic to make the show work," says Ryle, "including an escalator, an independently moving vacuum cleaner, a climbable tower of toilet paper and much more." The engineering, props and set design are extensive for this production, with a lot of moving pieces to express Corduroy's playful nature as he moves through the space.

This brand-new play brings a sweet physicality to the beloved story of Corduroy, with the technical aspects adding a contemporary twist. The original themes Freeman explores in the book are still present in the play. "His goal," Ryle says, "was to create a story that juxtaposed the luxury of department stores with the relatively modest lives of their patrons." This is shown through the domestic scenes of Lisa and her mother, but the play also highlights the warm friendship between Corduroy and Lisa. 0

WHAT

Corduroy

WHEN

7 p.m. Fridays, Sept. 28 - Oct. 19 (Thursday, Oct. 4 is pay-what-you-can);

2 p.m. Saturdays and Sundays, Sept. 29 - Oct. 21

WHERE

Olympia Family Theater, 612 Fourth Ave. E, Olympia

HOW MUCH

\$15-\$20

LEARN MORE

olyft.org/corduroy/

360-570-1638



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BEST OF SOUTH SOUND 2017

Red

at Olympia Little Theatre

By Alec Clayton

The angst, artistic sensibility and intelligence of the great abstract-expressionist painter Mark Rothko will be on display — raw nerve ends and all — when Olympia Little Theatre brings to the stage John Logan’s dramatic, two-man show *Red*, directed by Jim Patrick and starring Christopher Valcho as Rothko and John Tuttle as his studio assistant Ken.

The artist has accepted the biggest commission of his career, a series of huge paintings for the New York restaurant The Four Seasons. In the play, which takes place in the artist’s studio, Rothko argues with Ken about art and life while preparing these commissioned paintings.

“As I worked on this play, something elegant emerged from John Logan’s choice to write about two characters,” Patrick says. “In a way, viewing art is a two-character experience: one person in communication with the art itself.” The play depicts the men’s evolving relationship in a working art studio over two years.

“What happens?” Patrick asks. “A lot. They talk, of course; it’s a play. They talk and argue about art and life and childhood. They talk and argue about paint and painters and painting. And they paint. Sometimes they paint with brushes, sometimes they paint with words. All of it is a painting. What I love about this production is that the audience is on three sides. It invites the audience into Rothko’s art studio. Rather than watch the play like you’re watching a painting inside a frame, the audience is watching it like you are in the room, like you are part of the painting yourself.”

Rothko completed 40 paintings, comprising three full series in dark red and brown. He later said his intention in painting those works, as quoted by John Fischer of *Harpers Magazine*, was to paint “something that will ruin the appetite of every son of a bitch who ever eats in that room.”



WHAT

Red

WHERE

Olympia Little Theatre,
1925 Miller Ave. NE, Olympia

WHEN

7:25 p.m. Thursday-Saturday
1:55 p.m. Sunday, Sept. 20-30

HOW MUCH

\$9-\$15

LEARN MORE

olympialittletheater.org
360-786-9484



The Rocky Horror Show

at Capitol Theater

By Molly Gilmore

Broadway Olympia’s production of *The Rocky Horror Show* — opening, oh so fittingly, on Halloween — was more than two decades in the making. That’s quite a feat considering the musical-theater company launched its first season just two months ago. It all began in 1995, when managing director Kyle Murphy first saw the sci-fi-horror-comedy musical. “I’ve wanted to be a part of *Rocky Horror* since I was about 16, when I first saw Harlequin’s production in the Black Box at The Washington Center,” Murphy said in a recent email interview. “You could probably say it’s the reason we have a season at all.” (The photo below is from that inspirational Harlequin production.)

Murphy immediately fell for the edginess and high-energy-rock score of the campy 1973 play that spawned the equally campy 1975 cult-classic film, *The Rocky Horror Picture Show*. “It’s a banger,” he said.

It’s also an eerily perfect fit for Broadway Olympia Productions, which stages its shows in the Capitol Theater, a space with a long history of hosting both films and live performances — including many screenings of *Picture Show*. After all, *Rocky* started its life as a play based on cheesy sci-fi films, then gave birth to a movie that became a backdrop to countless live performances.

Both film and play follow the misadventures of the newly engaged Brad (Guy Taylor Simpson III of Olympia) and Janet (Ashley Roy of Tacoma), who lose their innocence when they encounter transvestite scientist Frank N. Furter (Mauro Bozzo of Puyallup), his boy toy Rocky (Jimmi Cook of Gig Harbor) and other strangers — in every sense of the word. The cast also includes Olympia theatrical stalwart Bruce Haasl and *Rocky* regular John Tyndall of Tukwila.

The play differs from the film in some details including an extra song for Brad, director Chris Serface of Tacoma said in a phone interview, but film fans will recognize iconic moments they’ve come to love. As at screenings, the audience is welcome to talk back, and the theater will sell participation kits with approved props for use at key moments. Such classic props as water guns and toast are now frowned upon for fear of injured actors and flourishing pests but, though a modicum of restraint is asked of audiences, the frightfully funny antics on stage will be as over-the-top as ever.

WHAT

The Rocky Horror Show

WHERE

Capitol Theater,
206 Fifth Ave. SE, Olympia

WHEN

8 p.m. Wednesday - Sunday, Oct. 31
and Nov. 1, 2 and 4;
Midnight Saturday, Nov. 3;
2 p.m. Sunday, Nov. 4

HOW MUCH

\$22-\$25

LEARN MORE

broadwayolympia.com
253-961-4161



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