

A warm, intimate photograph of a man with a beard and mustache, wearing a brown shirt, playing an acoustic guitar. A young child with light hair, wearing a green patterned shirt and striped socks, sits on his lap, looking towards the camera. The background is softly blurred, showing another person in a plaid shirt. The overall mood is cozy and artistic.

**2019**

# Oly Old Time Festival

A program of the Arbutus Folk School

**Caleb Klauder  
& Reeb Willms**

Pg. 5

Get Involved!

**Event Schedule**

Pg. 6

Roots Meets Contemporary:

**The Horsenecks**

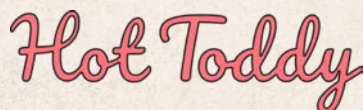
Pg. 8

A special publication of **OLY ARTS** magazine

## Festival Sponsors:



R.L. Ray Violin Shop



## An Oly Arts Special Publication: Oly Old Time Festival

A program of the Arbutus Folk School

### OLY ARTS

The South Sound's premier multiplatform arts publication.

All contents copyright OlyWorks LLC

All rights reserved 2015-2020

### Publisher & Executive Editor

Billy Thomas • [manager@olyarts.com](mailto:manager@olyarts.com)

### Editor

Christian Carvajal • [editor@olyarts.com](mailto:editor@olyarts.com)

### Advertising Sales

Tabitha Johnson • [advertising@olyarts.com](mailto:advertising@olyarts.com)

### Business Operations Manager

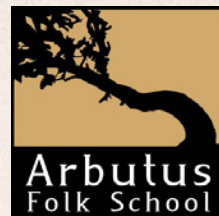
Cody Taylor • [business@olyarts.com](mailto:business@olyarts.com)

### Creative Director

Billy Thomas • [manager@olyarts.com](mailto:manager@olyarts.com)

### Founder & President

Ned Hayes • [business@olyworks.com](mailto:business@olyworks.com)



The Oly Old Time Music Festival is dedicated to teaching, learning, and participating in the sharing of traditional old-time fiddle music. The Oly Old Time Festival is a Program of Arbutus Folk School.



## 2019 Lineup:

### Performers

Allison de Groot

Nic Gareiss

Caleb Klauder

Reeb Willms

The Horsenecks

The Tallboys

Sassafras Sisters

Les Coeurs Criminels

Indivisibillies

Hey George

Cully Cutups



### Callers

Stephanie Noll

Kelsey Nelson



# Oly Old Time Festival Cranks Out a Good Time

By Melinda Minton



This year's Oly Old Time Festival brings food, music, workshops and new musical talents. Among its featured performers are Allison de Groot and Nic Gareiss. Making use of the South Bay Grange's beautiful dance floor, they'll hold a workshop called "Play a Tune/Dance a Tune." It's intended to, as Gareiss described it, "reveal intersectional insights and bash the pedagogical barriers that separate dance and music." Gareiss and de Groot will teach how to play a tune and to dance it. Some experience is helpful, but willingness to try is equally important.

Allison DeGroot is a master of folk music, a vivacious, technical wonder on the Clawhammer banjo. She holds a performance degree from Berklee College of Music in Boston. By touring globally she's learned and incorporated nuances of differing styles into old-time, Appalachian music. Originally from Winnipeg, Canada, she's played Celtic Connections, Hardly Strictly, the Newport Folk Festival, Rockygrass, Tønder Festival and Winnipeg Folk Festival.

Nic Gareiss was described by The Irish Times as "the human epitome of the unbearable lightness of being." The Boston Herald called him "the most inventive and expressive step dancer on the scene." He creatively re-engineers musical expression by taking cues from a number of dance traditions. Originally from Michigan, he was commissioned by the Cork Opera House in 2011 to create and perform two new, solo, percussive dance pieces in celebration of composer Steve Reich's 75th birthday. His setting of Reich's piece "Clapping Music" for percussive dancer and video installation was hailed by The Irish Times as "a left-field tour-de-force with irresistible wow factor." In 2013, Gareiss served as community liaison for the Wheatland Music Organization's 40th-anniversary production, *Carry It On...*, supervising a cast of 70 nonprofessional dancers from rural communities

across Michigan. He received a traditional arts commission from the Irish Arts Council to create an evening-length, fiddle-and-dance-duo show with Caoimhín Ó Raghallaigh. The resulting piece, *Mice Will Play*, had a sold-out run at the Project Arts Centre during the 2013 Dublin Fringe Festival. In 2015 and 2016, Gareiss was recognized by Michigan State Museum's traditional-arts program as a master traditional artist. He holds degrees in anthropology and music from Central Michigan University and earned his master's in ethnochoreology at the University of Limerick. His thesis, based on ethnographic work with LGBTQ competitive-step dancers, was the first piece of scholarship to explore the experience of sexual minorities within Irish dance.

As usual, Oly Old Time Festival will feature traditional dance styles including flatfooting and square, Cajun and honky-tonk along with the music of Les Coeurs Criminels. A trio comprising multi-instrumentalists Brian Lindsey, Jesse Partridge and Alex Sturbaum will be a sight to behold, keeping toes tapping to traditional songs.

The tradition of the "crankie" also continues. Each year, festival organizers and "crankists" Shanty Slater and Emily Teachout teach a class on how to make and perform a "crankie." A crankie is a visual-art form that became popular in the mid-1800s. A crankie is an illustrated scroll that tells the story of a ballad or fiddle tune. It's illuminated from behind and unrolled before an audience. In the modern era of scrolling through electronic screens, it's a captivating, refreshing way for an audience to engage with music. It requires people to draw close, be quiet and slow down. Slater and Teachout will lead the performance of Friday's workshop creation for all to enjoy. 🍷





# Caleb Klauder and Reeb Willms

By Adam McKinney

In music, there are few pleasures so simple and satisfying as hearing two simpatico voices becoming sweetly intertwined in duet. For the singers, thought and care surely go into planning harmonies and other intricacies, but the effect comes across as effortless – The audience is free to be swept away by those bewitching sounds.

Caleb Klauder and Reeb Willms embody a certain archetype in the world of musical duos: Klauder's voice, dusty and a little travel-worn, meets and balances Willms' honeyed tune. The effect can be likened to bursts of sunshine peeking through the tree line onto a tucked-away mountain trail. Accompanying their voices is charmingly old-fashioned string music, with Willms on guitar and Klauder on fiddle and mandolin. Though they perform a number of original songs, those get mixed in with more traditional fare from the realms of folk, bluegrass and roots music, lending a certain timelessness to the proceedings.

Klauder's been a fixture in the Pacific Northwest music scene since the '90s, cutting his teeth with folk-rock powerhouse Calobo before forming outfits like the Caleb Klauder Band and Foghorn Stringband. Willms, meanwhile, got a late start to the professional music world, learning how to play guitar and sing in her early 20s. Klauder and Willms started performing together in 2008, but it sounds

as though they've been bandmates since day one. There's a playful ease that is felt between the pair, which likely comes from a combination of innate chemistry and the immersion that can come with the kind of extensive touring they do.

It's fitting that Klauder and Willms should be playing the Oly Old Time Festival: To hear their music is to briefly entertain the idea that you've stumbled upon a forgotten duo's long-lost record with a wealth of untold stories lurking in the grooves. 🎶



## Venues and Tickets

**South Bay Grange** - 3918 Sleater Kinney Rd NE, Olympia

**First Christian Church** - 701 Franklin St SE, Olympia

Main Sanctuary, Church Library and Koinonia Hall are located in the First Christian Church

**Arbutus Folk School** - 610 4th Ave E, Olympia

Prepurchase tickets are available through [BrownPaperTickets.com](http://BrownPaperTickets.com). There are no physical tickets. Preurchased will be added automatically to the will-call list. The will-call list will be at the check-in desk at the event (South Bay Grange) and each participant will get a wristband upon checking in. Wristbands are required for entrance into the Grange.

### **Ticket Prices (per person):**

- \$5 - Thursday Night Kick-Off Dance
- \$20 - Friday Night Concert
- \$20 - Saturday Night Square Dance
- Kids 12 and under are free. All workshops are free.



## Concerts, Shows and Dances

### **Thursday, February 14:**

---

|                   |  |
|-------------------|--|
| <b>7pm - 10pm</b> | <b>Kick-Off Dance</b><br><b>South Bay Grange</b><br>The Tallboys |
|-------------------|--|

### **Saturday, February 16:**

---

|                  |   |
|------------------|---|
| <b>5pm - 7pm</b> | <b>Lounge Acts</b><br><b>South Bay Grange</b><br>Hey George<br>Crankie Show |
|------------------|---|

### **Friday, February 15:**

---

|                  |  |
|------------------|--|
| <b>5pm - 7pm</b> | <b>Lounge Acts</b><br><b>South Bay Grange</b><br>Sassafras Sisters<br>Hokumville |
|------------------|--|

---

|                   |   |
|-------------------|---|
| <b>7pm - 10pm</b> | <b>Main Square Dance</b><br><b>South Bay Grange</b><br>Band: The Cully Cutups |
|-------------------|---|

---

|                   |   |
|-------------------|---|
| <b>7pm - 10pm</b> | <b>Main Concert</b><br><b>South Bay Grange</b><br>Horsenecks<br>Caleb Klauder & Reeb Willms<br>Nic Gareiss & Allison de Groot |
|-------------------|---|

---

|                    |  |
|--------------------|--|
| <b>10pm - 12am</b> | <b>Late Night Cajun Dance</b><br><b>South Bay Grange</b><br>Band: Les Coeurs Criminels |
|--------------------|--|

---

|                    |  |
|--------------------|--|
| <b>10pm - 12am</b> | <b>Late-Night Square Dance</b><br><b>South Bay Grange</b><br>Band: The Indivisibillies |
|--------------------|--|

### **Sunday, February 17:**

---

|                  |   |
|------------------|---|
| <b>1pm - 3pm</b> | <b>Cabaret</b><br><b>South Bay Grange</b> |
|------------------|---|

Oly Old Time's traditional close-out of the weekend festivities. The Cabaret is open to anyone and receives a mix of festival performers, instructors, participants and kids. A sign-up sheet is usually floating around the registration table all weekend. Amazing things happen when we open ourselves up to possibilities.

# Workshops

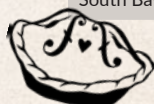


## Friday, February 15:

| Time                                   | Workshop                          | Instructor                      | Description   |
|--|-----------------------------------|---------------------------------|---|
| <b>Noon-1pm</b><br>Arbutus Folk School | <b>Clawhammer Banjo</b>           | Allison DeGroot                 | Learn an unusual version of Twin Sisters from banjoist Sidna Myers in an alternate tuning. Command of bum-ditty and drop-thumbing required.   |
| <b>Noon-2pm</b><br>Koinonia Hall       | <b>Make a Crankie</b>             | Emily Teachout and Shanty Slate | Illustrate a tune or ballad on a scroll of paper. We'll then perform it by illuminating it from behind and rolling it by in time to the music. We'll demonstrate a crankie we've made and then make one together. |
| <b>1pm-2pm</b><br>Main Sanctuary       | <b>Old Time Mandolin</b>          | Caleb Klauder                   | Klauder will focus on picking, as related to fiddle bowing, demonstrating options for backup and getting great tone. Students need a good feel for scales and using the pinky finger on the seventh fret.         |
| <b>1pm-2pm</b><br>Arbutus Folk School  | <b>Intro to Mountain Dulcimer</b> | Tom Murrett                     | Murrett will teach simple tunes, and will show a few basic chords and how to incorporate them into songs and melodies. There will be a couple of extra dulcimers on hand for those who want to try,               |
| <b>2pm-3pm</b><br>Church Library       | <b>Guitar</b>                     | Scuff Acuff                     | Put down the plectrum and get to fingerpicking. This technique is used in all of the early forms of American music from blues and beyond. We'll listen and work on a song from John Hurt or The Carter Family.    |
| <b>2pm-3pm</b><br>Main Sanctuary       | <b>Singing with Reeb Willms</b>   | Reeb Willms                     | Come sing with Reeb Willms. We will learn a song or two and maybe even put some harmony parts together.   |
| <b>2pm-3pm</b><br>Arbutus Folk School  | <b>Fiddle</b>                     | Sally Jablonsky                 | Want to learn a really crooked calico fiddle tune? Jablonsky will teach one, with an emphasis on bowing. We'll be in AEAC# tuning. Bring a recording device.  |
| <b>3pm-4pm</b><br>South Bay Grange     | <b>Dance</b>                      | Nic Gareiss                     | Appalachian clogging and flatfooting. Learn the idiomatic steps and gestures employed in percussive Appalachian dance. Wear comfortable leather-soled shoes for this class.                                       |

## Saturday, February 16:

| Time                                   | Workshop                           | Instructor                      | Description   |
|--|------------------------------------|---------------------------------|---|
| <b>Noon-1pm</b><br>Koinonia Hall       | <b>Kid Jam with The REDS</b>       | The REDS                        | Members of The REDS will lead a kid-oriented jam with familiar tunes. All acoustic instruments are welcome. The band will help all interested youngsters participate.   |
| <b>Noon-1pm</b><br>Church Library      | <b>Beginning Mandolin</b>          | Anna Sandys                     | The mandolin is a great percussive, rhythmic backup instrument. We'll talk about building basic two- and three-finger chords, strumming patterns and finger damping.  |
| <b>Noon-1pm</b><br>Main Sanctuary      | <b>Old-Time Songs</b>              | Piney Gals                      | Charmaine Slaven and Kate Lichtenstein are the Piney Gals, who love singing the harmonies of the Carter Family. They'll pull from the classic Carter Family repertoire, teaching the different harmony parts. |
| <b>Noon-1pm</b><br>Arbutus Folk School | <b>Cajun Fiddle</b>                | Lisa Ornstein                   | Dennis McGee is the Tommy Jarrell of Cajun music. His driving music is anchored in tradition and enlivened with improvisation. His "dance-orchestra-of-one" powers are at work on this cotillion.             |
| <b>1pm-2pm</b><br>Koinonia Hall        | <b>Resources for Teaching Kids</b> | Olivia Thronson                 | Come learn how to use, teach, and enjoy American folk music with children ages 5 - 85. Find resources for songs, books, dancing and games.  |
| <b>1pm-2pm</b><br>Church Library       | <b>Old-Time Guitar</b>             | Charmaine Slaven                | This is for the true beginner. We'll cover tuning, how to hold a pick, how to hold your guitar and strumming basic chords. Focus will be to work up to using chords to back up old-time tunes and songs.      |
| <b>1pm-2pm</b><br>Main Sanctuary       | <b>Rosin the Bow</b>               | Joe McHugh                      | Everything you wanted to know about the fiddle and forgot to ask. McHugh discusses the violin's fascinating history and folklore, sharing recorded interviews and collected tunes from his travels.           |
| <b>1pm-2pm</b><br>Arbutus Folk School  | <b>Ukulele</b>                     | Scuff Acuff                     | Acuff will bring 20 ukuleles and teach two simple chord shapes that are used to play three different chords, putting thousands of songs at your fingertips.   |
| <b>2pm-3pm</b><br>Koinonia Hall        | <b>All-Ages Dance</b>              | Steph Noll                      | This is a square dance especially geared toward inclusion of youngsters. Noll will lead us through a set of slightly simpler dances with the goal of having everyone included and having fun.                 |
| <b>2pm-3pm</b><br>Church Library       | <b>Cajun Accordion</b>             | Paul Denison                    | Learn Cajun accordion with Paul Denison from Les Coeurs Criminels.  |
| <b>2pm-3pm</b><br>Main Sanctuary       | <b>Old-Time Harmony Singing</b>    | Caleb Klauder and Reeb Willms   | Experience the magical vibration of singing in harmony with others. Practice lead and harmony singing: learning the melody, finding the tonic, building a chord and adding tenor and baritone parts.          |
| <b>2pm-3pm</b><br>Arbutus Folk School  | <b>Cajun Fiddle</b>                | Lisa Ornstein                   | Despite what the title suggests, "Two-Step de la Ville Platte" is actually a waltz. It's a beautiful, soaring melody and, if time allows, we'll learn both melody and seconding for this classic Cajun tune.  |
| <b>3pm-4pm</b><br>Koinonia Hall        | <b>Cajun Dance</b>                 | Joanne Pontrello                | Learn Cajun dancing: waltzes, two-steps and maybe a little zydeco.  |
| <b>3pm-4pm</b><br>Church Library       | <b>Clawhammer Banjo</b>            | Charlie Beck                    | While playing great old songs, Beck will start with basic techniques and then cover variations and some of the many interesting possibilities in playing clawhammer. All levels are welcome.                  |
| <b>3pm-4pm</b><br>Arbutus Folk School  | <b>Old-Time Fiddle Bowing</b>      | Sally Jablonsky                 | Jablonsky will teach the tune "Callahan," with a variety of bowings and variations. All skill levels welcome, but it will be geared toward people who know a handful of tunes. Bring a recording device.      |
| <b>3pm-4pm</b><br>South Bay Grange     | <b>Play a Tune / Dance a Tune</b>  | Nic Gareiss and Allison DeGroot | Reveal intersectional insights and bash pedagogical barriers that separate dance and music as two instructors teach a tune in the same room, simultaneously. Some percussive dance experience required.       |



# The Horsenecks

By Adam McKinney

Roots music has never really been far away from the contemporary American music landscape, but the past couple decades have seen it enjoy a resurgence in popularity and visibility. Some of this has to do with the indie-folk-rock boom we experienced about 10 years ago, which undoubtedly served to shed a light on more artists that hewed closer to a more traditional sound. Just as we were rediscovering roots music stateside, a similar trend was happening over in the U.K., with bands drawing as much inspiration from Americana as from their own history.

What better way to get a taste of both worlds than to listen to The Horsenecks? Primarily made up of Gabriel Macrae and Barry Southern (and joined by other musicians, depending on which side of the pond they're performing), The Horsenecks reflect an intersection between U.S. and U.K. old-time. Macrae, hailing from Portland, Oregon, brings an Appalachian flavor to her fiddling; Southern, meanwhile, comes from Liverpool, England, and lends a nimble banjo to dance with Macrae's fiddle. Their spritely debut album was met with acclaim when it debuted in 2015, leading to them becoming fixtures in this blossoming international roots scene.

Macrae and Southern share lovely harmonies when they choose to sing, but they seem just as happy letting their instruments do the talking, crafting dynamic, joyful ditties that free the mind to wander. Whether tackling standards or offering up their own material, The Horsenecks carry a carefree energy that never fails to get toes tapping and spines tingling. With a light touch and a spring in their step, The Horsenecks are here to put a smile on people's faces and get them dancing with their neighbor. At a festival as packed as Oly Old Time, this is a band one shouldn't miss. 🥂



# The Tallboys

By Adam McKinney

One may be forgiven for – after hearing that a band calls itself The Tallboys – envisioning a field of littered, cheap-beer empties after an ill-advised rager. In actuality, The Tallboys aren't quite that rowdy. Of course The Tallboys want the crowd to have a good time, and their primary focus is to get the audience up and moving. They've even got their guitarist, Charmaine Slaven, on hand to call dances and get the crowd on its feet.

The Tallboys don't just get the party started – They are the party.

This being the case, it's hard to imagine a better setting for them than the opening-night dance party for the Oly Old Time Festival. Slaven, joined by Joe Fulton on fiddle and John Hurd on bass, craft an atmosphere that evokes careless afternoons drifting into rip-roaring nights. Drawing from a well of early country, old-time and blues, The Tallboys are all about coming together in tightly constructed, delirious jams. Though we may only soon be emerging from the spare nights of winter, this band feels like the sweet kiss of a cool cocktail at the end of a humid day.

On releases like 2013's *Fresh Daily*, the Seattle-based Tallboys take infectious glee in inhabiting the time and place of old-time music, spinning yarns about jilted lovers, backroads hooch-peddlers, inebriated gunfights and remembrances of the bygone past. With propulsively strummed strings and a deeply felt sense of texture and attitude, the music of The Tallboys practically barrels by with a wild momentum. It's perfect for a barroom-brawl scene in a movie, complete with the shattering of beer bottles. 🥂