From Clarity Miller
AMP Board Member

June 2022

“Live in the sunshine, swim in the sea, and drink the wild air.” — Ralph Waldo Emerson

Welcome to summer, the most glorious season of the year. Although we are still in a pandemic, there is a re-embracing of community and togetherness. Things are happening! We’re seeing the bottom halves of loved ones’ faces!

In summer, everything is at its fullest. Trees are fully leaved and giving us fruit. Flowers are abundant. We have the most possible light in a day. Raccoons roam neighborhoods with impunity. Okay, that last one shouldn’t be celebrated, but the rest should.

Summer is pregnant with possibility. This is the perfect time to do something great, friends.

This summer, I plan to swim in lakes every day, work in my garden, sleep with all the windows open, and help put on some truly kick-ass AMP events. AMP is growing every day and I love being a part of it. We’ve got Shipwreck Fest and AMPFest coming up as well as some other great shows.

With so much love,

Clarity Miller

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Marathon Daze

A Conversation with John Van Deusen

by Joel Askey

Throughout his work, John Van Deusen seeks to holistically examine the human heart, starting with his own. Like with the three installments that preceded it, Marathon Daze — the final chapter in Van Deusen’s (I Am) Origami album series — illuminates the darkness and divinity that coexist in a life. It’s Van Deusen’s single-most encompassing artistic statement both musically and thematically. We caught up with him to get some deeper insight into this new album.

I really like how you’ve differentiated yourself with album cover art lately. I feel that Marathon Daze could be the cover of a coffee table book about classically influenced sculpture, or a modern translation of The Iliad. How has the recent album artwork come about?

Thank you! The artwork is from the public domain archives on the MET’s website, so your hunch is spot on. I was looking for a striking image that would represent the tension I feel as a person and as an artist. I’m a Christian who makes art that a lot of religious people wouldn’t consider appropriate or even “Christian”; but I also sing about my faith in a way that makes many non-Christians uncomfortable... and Marathon Daze lives in to that tension, thematically. The statue on the cover of the album is a sculpture of David about to kill Goliath. I love that David is fully nude and about to commit an act of intense violence and yet, this is a work of classic art that by some definitions could be considered “Christian”. I found this fascinating and very empowering. It’s provocative and beautiful. Also, because some would call me a “Christian artist” I think it’s great to feature the beauty of the human body (David’s genitals being a focal point) on the album cover especially in an era where many cultural Christians are uncomfortable talking about and championing sexuality, in general.

“Marathon Daze” is a very ambitious and diverse track, I think people will like it. You continue to explore themes that mix the deeply personal space around family and environment juxtaposed with the stresses of modern society. Tell us about your frame of mind and approach to writing it?

I wrote the first half of “Marathon Daze” in Nuremberg, Germany. I was thinking a lot about the passage of time and getting older as I approached turning thirty. The second half of the song was written in Beijing while I was experiencing some strong culture shock. I was craving peace and quiet. The smog was especially bad while we were there and I was feeling sensitive to all of the noise of the city. I ended up getting asthma because of the air quality which climaxed in a rough battle with the bird flu. I started craving peaceful scenes and people and memories from my childhood: my parents’ backyard, the fields of Skagit Valley, birds chirping, etc. I think this was a way of dealing with both the passage of time and also my culture shock brought on by a two month stint in a foreign city of 21 million people. I’m a small town boy at heart.

Tell us about the (I Am) Origami metaphor you’ve been releasing titles under?

The (I Am) Origami title is a way of saying “all of these albums might sound a little different or have different themes but they all belong together; they’re all made up of the same core substance.” Each part belongs with the other because they’re all intricately linked, just as four different origami shapes can all be made up of the same piece of paper but look very different.

Who was involved with the recording and performing of the album? Any Lonely Forest musicians or other locals?

I played nearly all of the instruments on this album, except for the drums which were performed by my talented lifelong collaborator from The Lonely Forest, Braydn Krueger. He has played on every single one of my solo albums! I recorded the bulk of Marathon Daze alone in the Keystone Building, downtown. I then finished things up at the Unknown with Nich Wilbur who also mixed and mastered the LP. Marathon Daze was co-produced by myself and Jonathan Keane. He helped me set up my recording equipment so that I could record alone. The album also features some contributions from the Salvation Choir (Kansas City by way of Congo and Tanzania) and my friend John Ringhofer (Half-Handed Cloud) who lives in Finland.

With family commitments and the pandemic winding down but still in the back of our minds, how ambitious are your touring plans to perform this new material?

No tour plans, but I daydream of taking my family on the road in an RV someday...

Any plans under discussion with the other folks in Buffet about projects? Perhaps some regional outdoor shows, either solo or with others?

Buffet has discussed making a second LP and I would LOVE to play another Buffet show soon. Ask us to play in your backyard. I will also probably play a handful of solo house shows this year.

Barnyard sounds at the end of “Marathon Daze”? Very Beatlesque. Where were they recorded?

Most of the field recordings in the (I Am) Origami series were recorded via Iphone while traveling. However, the farm sounds at the end of the song “Marathon Daze” are purposely taken from the internet; to me it represents the irony of how most of us have to search “countryside ambience” in order to hear the sounds of wind blowing through trees or birds and cows. The subtle noise guitar (played by Jonathan Keane) layered over the top of the farm sounds kind of gives it a sinister vibe, like “something is not right here”...and I really enjoy that.

Where can folks pick up a physical copy? The Business, anywhere else?

There is no physical version of Marathon Daze at the moment so I’d ask people to purchase a digital copy on my bandcamp (iamjohnvandeusen.bandcamp.com), if they’re willing. Once I’ve saved up enough money I’ll manufacture a short run of vinyl. Thank you so much for the support! ■

Photo by Robbie Jeffers. Artwork by Spencer Berghauser.

Hear more from John and Marathon Daze this month on The NeXt Show. Thursday, June 2, 7:00 pm Listen live at anacortesmusicproject.org.
Shock the Island!

Green Club and Key Club promised to shock the island last month and I think everyone can agree that they accomplished that!

We started the night by entering the Depot, a gorgeous venue. The century-old floors and beamed ceilings provided the perfect canvas for the music and lights. Excitement brewed as people flooded the space, chattering and talking. The anticipation was building!

Kaisson kicked off the night with several of their original songs, including “Squid Boy,” which is always a fan favorite! The crowd jumped and moved with the commotion of a roaring fire for much of the night, but when Kaisson was on stage, this effect was even greater. One thing that can be said is Kaisson is a master at interacting with the audience and sparking energy in the crowd.

Next in line, we had one of the strongest performers at Rock the Island, Metanoia. The Lead singer Hailey Claridge had a broken arm, but that didn’t stop her from rocking the crowd as she has done in the past. Her lyrics were as saucy as they were sweet, and it only melted and contoured the band’s typical punkish sound, fresh with teenage angst and yet strangely nostalgic.

Barely Functioning came on after a brief intermission, and while there was a change in audience and vibe, it was a welcome one. They played a variety of funk-esque music that sounded straight from the 1970s with its plucky twang and backdrop of classic electric guitar. The change in tone was a respite for the ears and a nice change of pace!

Next we heard from Lucy Shainin on behalf of all that the Green Club is doing to support our community, which was notable because the Green Club at our high school was foundational in creating this event. They partnered with the Anacortes Music project, and there was a strong presence of their involvement there that night, with Green Club members at the door offering sales to help garner support.

Directly after this, enter stage Shame! Many know that Shame was a co-winner of Rock the Island back in January and they showed up this event just the same. They played a few favorites, including Psychopathic Paradise. It is impossible to say that they were anything less than impeccable with the combo of Will McClintock’s guitar skills and the lead vocalist Michael Hanrahan’s charged lyrics.

Of course, the story of the night wouldn’t be complete without mention the fight scene! In the middle of Shame’s performance, two costumed figures, one dressed as the Dark Knight himself and one dressed as the Joker clad in green and purple, broke into the middle of the jammed crowd.

They seemed to almost ball dance across the floor as the joker started the fight and the entertained crowd looked on, phones whipped out. Obviously, this was a friendly event. There was no blood or actual punches thrown, and after the brawl, they dusted off, got up, and shook hands. But it definitely built on the jovial mood of the event and was quite a sight!

After an impressive solo performance of House of the Rising Sun by Jonah, we had to leave, but we heard good things about the last part of the show, which included a performance by Sudden Deth and a crowd performance of Fight For Your Right to Party.

To describe the entire affair would take lots more detail and many more pages; however, these are a few of the highlights. It proves a testament to how our community can come together and unite for a night of fun in a truly unique Anacortes way. The Green Club and the Anacortes music project both deserve kudos for the work they poured into it and all of the people unmentioned, musical guests, and those behind the scenes alike. It was a night of emotion and enthusiasm.

From May Cover Artist Jon Schmidt

by Laurie Racicot

Award-winning local sculptor Jon Schmidt has been working with stone for over a decade. Born in Texas, raised in Western Washington, and now residing on Fidalgo Island, he took a stone carving class on a whim in 2008 and was quickly hooked on the medium. We spoke with him about his art and his process.

How did you get into stone carving?

I took a stone carving class at Pratt Fine Arts Center in Seattle in 2008. The class was a great experience and led me to several years of in-depth classes at Pratt.

Most people don’t have any first-hand experience with stone carving, can you tell us a little bit about what it’s like to work with stone?

Carving stone is somewhat similar to carving wood. Stone has grain and bedding planes similar to the grain in wood. The simpler the pattern in stone (ie, granite or limestone) the more it carves in a uniform manner. If the stone has a complex pattern (like knots in wood), I need to be cognizant of how it could fracture.

What is your favorite type of stone to work with?

I like to carve “crazy” stone. Stone that is highly patterned, fossil or microbial based and very colorful. That said, most of the pieces that have won awards for me are sculpted from marble or basalt.

Tell us a little bit about the piece on the cover.

“Vortex” was carved in 2019 from orange calcite mined in Utah. I obtained several hundred pounds of the calcite and each sculpture I’ve made is so very unique. Being mostly transparent, when sunlight passes through this stone it creates wonderful patterns that change as sunlight moves. “Vortex” now resides in a west-facing window on Maui.

What is your creative process? Does music ever play a part?

I’m a “free-carver”. That means I usually don’t have a pre-conceived idea for the stone when I begin carving it. I let the stone tell me what it wants to be. Ya, that sounds really quirky, but it is very true.

Music is always present in my studio and gallery. It helps free my mind and allows me to focus on creativity in the early stages of a sculpture and relieves the boredom of the hours and hours it takes to polish a piece.

Do you have any connection to the Anacortes music community?

I hope to become much more active in all aspects of art in Anacortes in the future. Between Covid, sculpting, and building and rebuilding my house, gallery and studio I’ve been the definition of a homebody.

What’s in process in your studio at the moment?

I always have four or five sculptures in process at any time. That helps free my mind and problem-solve at a constant pace. I recently returned from the Tuscon Gem and Mineral Show (TGMS) where I brought back several hundred pounds of stone from many parts of the world. Right now they’re all talking to me saying they want to be carved...

You can see more of Jon’s work at his gallery (call 425-330-2415 for appt.) or his website (jschmidtsculpture.com). He’ll also be featured in two local studio tours this summer — NW Art Beat in July and 98221 Artist Studio Tour in September.
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AMP Punk Prom 2022

After a two-year hiatus, Anacortes music lovers dusted off their best duds and showed up to party. Enduro and Fanny Alger rocked the fancy socks off the crowd. Images courtesy of Corin Norohna.

Cherry’s Best Dressed

It was a tie for best dressed prom couples because Cherry couldn’t choose just one of these fabulous pairs: Jensen Lovelett and Teresa De La Rosa, Camie Velin and Jeff Elliott.
Verse/Chorus/Verse

Anyone who has ever gotten lost in the liner notes knows that reading the lyrics of a song can give you a whole new perspective on a band or musician. Here we highlight the words of one song. Each piece of writing featured here has a unique Anacortes connection. This month we have lyrics from John Van Deusen’s latest album, Marathon Daze. A song about the passing of time and the need to be alone.

Marathon Daze
by John Van Deusen

I'm stuck in a haze, these marathon daze
Over and over
I open my eyes deep in the night
To cough rolling thunder
There’s smoke on my tongue
And I'm no longer young
I visit the river
To cool off my mind under the Rhein
Sweet blueberry shivers

And I'm over analyzing every bloody thing
King of nothing more than words
that fail to bring meaning to my life
I could use a little cabin in the woods
Watch some birds and maybe smoke away the “shoulds”
Perhaps then I'd find some quiet

No more car alarms
Crowded subway cars
Indoor cigarettes
Pressure on my chest
No more mystery meats
Suicidal streets
Vomit by the door
Sticky bathroom floor

I miss the places that I know
The places that I go to be alone
I miss the places that I know
The places that I go to be alone

I miss endless fields
Early family meals
Peaceful dusk and dawn
Barefoot on the lawn
Walking with my mom
Coffee with my dad
Sisters laugh at me
Climb the cherry tree

To be alone…

Sponsor Spotlight:
Anacortes Wanted to Know How It Works

by Karl Blau

293-3515... I'm pretty sure that's the same number How It Works had when they set up shop in 1994, located next to the Brown on the beer garden side facing the cinema. (Soon to be the new art building!) For the last twenty years it has been located on Fourth Street, behind the Rockfish. When it first opened, Chris Terrell, founder and president, stood in the large and vacant space and I remember asking, “So, what’s How It Works?” Without hesitation he answered “What would you like it to be?”

Chris Terrell has interacted with the community in that manner for nearly 30 years, asking the question “What do you need?”. HIW became a hub of artists, poets, and musicians and Chris would always be there to help them figure out How It Works. I want to thank Chris and Keith and all the folks at How It Works for showing up and being there. Thank you for all you do for the community — programming the Heart of Anacortes shows, coordinating Seafarer’s Summer music series, and printing every single Show Chime issue since it’s inception in 2014. Not to mention all of the poster they’ve printed for musicians and artists in town. Chris and How It Works have been a huge boon to the community for their continued dedication, nurturing, and support. ■
Share the Local Music Love!

**Call for Contributors**
Show Chime is looking for volunteer contributors to help us cover the local music scene. Cover one show or become a regular contributor. Contact us at theshowchime@gmail.com to start the conversation.

**Get in Touch!**
Want your music projects or shows mentioned in the Show Chime? Want to submit a piece of art or an article? Have ideas for Show Chime you’d like to share? Show Chime only happens because of people like you. We would love to hear from you! theshowchime@gmail.com

**Anacortes Music Channel**
Do you know about the Anacortes Music Channel!? One great pool of Anacortes music just churning away—24/7! Tune in day and night at anacortesmusicproject.org.

**Call for Band Bios**
The AMP archive of Bands, Venues, Shows, Compilations, Events, and Players is just getting started! We are compiling photos, videos, and music, along with details of each artist/band. We need help from the community to build out this amazing resource. If you want to have your band included, just fill out our Archive Questionnaire!

**New Releases**

**from Anacortes Music Project:**
**Terribly Quiet**

TERribly Quiet is an album that celebrates the women singers, songwriters, and performers of Anacortes. These songs were recorded amid the anxieties, losses, reflections, and unexpected joys that came when we were forced to collectively slow down and pay attention.

Released June 3, 2022
Recorded, engineered, mixed and mastered by Nich Wilbur at The Unknown, with the exception of “Inside” which was recorded, engineered, and mixed by Pearl Tottenham. Cover by Clancy Miller and Laurie Racicot.

**from John Van Deusen:**
**Marathon Daze**

The final installment in the multi-album project (I am) Origami, Marathon Daze is a confession and a prayer. It recognizes that brokenness is innate but that restoration is also near at hand. It’s a balancing act, but one that ultimately tilts towards hope.

Released June 3, 2022

**Represent!**

Here at AMP we have big plans for the future. In addition to the promotion, publication, and distribution of the SHOW CHIME music calendar, AMP is committed to creating events that feature local musicians, developing a scholarship and mentoring program, continuing the development and collection of archives past and present, and shaping exciting visions for the future, such as a physical space for our community’s very own radio station and music space. Your support amplifies the music and musicians of Anacortes.

**GO TO ANACORTESMUSICPROJECT.ORG AND CLICK ON THE SPONSORSHIP BUTTON.**

**Become an Amplifier!**

Becoming a monthly donor is easy, you can scan this code with your phone and choose the amount you would like to contribute to AMP each month. Your donation helps us pay our musicians and artists, fund our events and festivals, offer AMP music camps, and move into an amazing new venue space for all to enjoy!

**Stay in Anacortes**

Coming to Anacortes for a show? Stay the night! Check out the range of options at Anacortes.org/stay

**Thank You!**

Thank you to our generous community donors: Don Bird, Paul Sherman, Henry Rose, Peter Delaney, Victoria McNeill, Sarah Sibley, Derek Eisel, James and Martha Harper, Steve and Stella Clarke, Patti Pattee, Eric Hinton, Jessica Redman, Brenda Treadwell, Jenn White, Camie Velin, Lisa Jackson, and Jensen Lovelett! Thank you to our sponsoring businesses: Mugsy at The Red Snapper, Hal and Sheryl at The Brown Lantern, Nick and Carolyn at Bikespot, Mark and Willie at Guemes Island General Store, Clay Christofferson at Farmstrong Brewing Company, Rick Star at Rockfish Bar and Grill, Barrett Community Caring Project, and the good folks at the Anacortes Food Coop. Thank you Manieri board, Chris Terrell, and Keith Eyer at How It Works for putting us in print. Thank you to our June cover artist Jon Schmidt. Thank you to Laurie Racicot for editing and design. This June issue of Show Chime was printed by How it Works and made possible by a grant from the Anacortes Public Library Manieri Endowment. Getting the Show Chime to you each month is a community effort! This issue was written, edited, printed, distributed, and probably read on the traditional lands of Samish, Skagit, Swinomish, and Puget Sound Salish people.

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