

Show Chime

March 2026

Brought to you by Anacortes Music Project



FROM EVAN WILLIAMSON
AMP BOARD MEMBER

March 2026:

Good people —

I could not be more excited about where the Anacortes Music Project is heading. We have a knowledgeable and diverse board of directors who complement each other's skill sets and feed one another's passions. We have the most amazing volunteers you could imagine. We are feeling the support of the community — and it continues to grow. If you haven't been here yet, know that we already like you, and we want you to come say hi.

In particular, I am thrilled to introduce you to the Big Everything Collective. It is a youth-led event programming group that is excited to begin inviting you to a wide variety of fun happenings. We want young people to know that this is a place for them. Bring your friends.

It's a place for you. Join us for events this month, come in during our open hours, and carve out a space. Put a song you love on the stereo.

We can't wait to see you.

Evan W

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Meet the Band: Yellow Crane

by Ricky Vance, Photo by Dana Brak

There's a particular kind of nighttime that only Seattle seems to know, the kind where the streetlights hum, the coastal marine layer hangs low, and everything feels a little cinematic. Yellow Crane lives squarely in that atmosphere. The Seattle-based and Anacortes born, this quartet builds noir-tinged rock songs that smolder more than they blaze, leaning into slow-burn tension, shadowy subdued textures, and a sense of drama that unfolds at its own deliberate pace.

At the center of it all is my baby sister, Katrina Rose Agnew, who spent many of her formative years working as a Montessori teacher as well as the lead in the ACT presentation of *Les Misérables* in our beautiful town of Anacortes. Her vocals carry the band's emotional weight with a kind of restrained intensity, cool on the surface, volcanic underneath. Around her, the band shapes a sound that feels both intimate and widescreen: guitar lines by musical Jekyll and Hyde guitarist Jonathan Hazan that dance like headlights through mist, rhythm work by drummer Lea Anderson that pulses with quiet urgency, and arrangements and low end by the most talented bass player I've ever met, Sharon Renold, that truly rewards listeners who lean in.

Yellow Crane has been steadily carving out their place in the region's indie ecosystem, appearing on bills that favor mood over volume and storytelling over spectacle. Their sets feel less like performances and more like scenes from a film you're suddenly part of.

For fans of music that takes its time, trusts its atmosphere, and leaves a lingering afterglow, Yellow Crane is a band worth following as they continue to rise.

RICKY: Your music is often described as "noir-tinged" and "cinematic." When you

think about the emotional world of Yellow Crane, what does that landscape look and feel like to you?

JONATHAN: It's funny because this noir-tinged aesthetic kind of happened on its own! When I met Kat I was fairly new to the US and the PNW, so a lot of the music that came out is just me reacting to Kat, whether it is her vocal delivery, her lyrics, or even shared inspirations. Maybe this noir-tinge is just me putting my own spin on this new world I have found myself in. As for cinematic, I like telling a story with a song. I think there's an artistry to it that is somewhat lost in the world of content and hooks. Kat is a natural storyteller so I had infinite material to work with, and this too just evolved organically.

RICKY: Katrina, your vocal delivery has this cool, restrained intensity — like there's a whole story simmering underneath. How did you find that voice, and what draws you to that kind of slow-burn expression?

KAT: I think a lot about dynamics and tension as compositional tools. Our music moves between dark, grounded tones with subtle distortion and brighter, forward tones, so I adjust resonance and vowel shapes to transition smoothly. For me, it's about shaping the vocals so it mirrors the arc of the lyrics

and controlling when and how the release happens so it truly serves the story.

RICKY: Yellow Crane seems to thrive in rooms where people really listen — dim lights, late sets, that kind of atmosphere. What kind of space brings out your best performance energy?

SHARON: We're still discovering that sweet spot, but so far we've felt most at home in more intimate rooms. Those environments leave room for the quieter moments as well as the heavier ones, and that tension feels central to what Yellow Crane does. As the band continues to grow, we're excited to see how that energy translates into larger and different kinds of spaces too.

RICKY: You're playing in Anacortes soon with We Were Heroes and Fanny Alger — two bands with very different energies. What excites you about sharing a bill with them for the Anacortes Music Project?

KAT: I'm stoked to share the bill with Fanny Alger and We Were Heroes because, even with such different sounds, both bands have this incredible ability to move any crowd. Fanny Alger brings raw, chaotic punk energy. We Were Heroes have awesome shout-along hooks and fierce riffs that pull everyone into the music. Even though they're different energies, I always see multiple generations coming together to rock, and that's pretty sick.

RICKY: AMP shows tend to feel like community gatherings as much as concerts. What does community mean to you as a Seattle band building connections up and down the Sound?

LEA: It's really important to know that when you release music, or play a show, you have peers rooting for you. I'm pretty new to the city, but I feel both respected and seen in the music community and that is all the reason to fall deeper into it. The honesty and love from those people makes me feel human and is a huge factor in enjoying what I put out there.

RICKY: Your songs feel like scenes from a film — patient, moody, and full of tension. Do you draw inspiration from movies, visual art, or other non-musical sources when you write?

KAT: As a lyricist, I draw inspiration from the world I see, especially in nature. Having grown up in Whatcom County, and spending much of my twenties in Anacortes, I was surrounded by landscapes that invited reflection. Nature

taught me to observe, feel deeply, and speak honestly. I'm drawn to cinematic expression and to creating stories people can disappear into. Through poetic imagery and symbolism, I can paint emotional worlds that mean something different to each listener. Sometimes a storm can say what direct language cannot.

RICKY: Yellow Crane has a very defined aesthetic for a relatively young band. Was that intentional from the start, or did the sound reveal itself as you played together?

KAT: When I first reached out into the void, hoping to start a band, I met Jonathan and told him I wanted to somehow create a band that was "Lana Del Rey meets Tool." However, we both agreed not to confine ourselves to a genre and instead let the music evolve naturally. What emerged was shaped by contrast. Each member has distinct influences, Jonathan from his Israeli roots, Sharon through her work with the Berklee Indian Ensemble, and Lea, who also fronts her own band, Geneva. While intentions to blend genres was deliberate on my part, the aesthetic itself was revealed organically, an honest byproduct of who we are individually and what happens when we create together.

RICKY: What's the dynamic like within the band when you're shaping a song? Is it a slow layering process, or does someone bring in a fully formed idea that the rest of you sculpt around?

JONATHAN: Both Kat and myself have very high output in lyrics and music respectively, so we both have "vaults" in our shared band drive where we just dump all of our ideas. Whenever we feel like exploring, we'll open each other's vaults and try to react to what's in there. A lot of our songs came up just from me reading Kat's lyrics with a guitar in hand and seeing what comes out. Usually, I'll bring in a bunch of riffs or a verse/chorus. Then the entire band will chime in and just bounce off ideas: Sharon might come up with a bridge or a chorus melody, Lea might come up with a cool C-part, and we'll just let whatever makes us happy happen.

RICKY: Seattle's music scene is famously eclectic. Where do you feel Yellow Crane fits within that ecosystem — and where do you feel like you stand apart?

LEA: I think Yellow Crane's genre is pretty universal. We could probably compliment a bill with almost any rock band at any stage

CONTINUED ON PAGE 5 →

in the area, because it just works. So many artists here have really open minds and it lets us explore possibilities and the scene, like the bands who paved the path of that ecosystem before us. On the other hand, Yellow Crane is a super diverse band. Even though our genre is definitely familiar, our vibe is really unique. We all have totally different backgrounds which blend and contrast very well with each other in the music.

RICKY: Rumor has it, you'll be dropping an EP shortly after this goes to print. What can you tell us about it?

JONATHAN: As the band came together, we were just so inspired by one another that more songs came to life, and really fast. This first EP consists of three tracks out of a total of nine that we recorded and will be released later this year. Once we started working towards playing the songs live, we noticed a drastic shift in their energy that we really wanted to capture in the final recording. We recorded our live set at Sharon's home studio, and modeled the album versions of the songs after that live performance.

RICKY: This will be the first time we've played a show together. What a surreal moment. Our middle sister (Nicole Agnew) was in the now infamous Ladies of the Night, but we never got to share a stage together. What does it mean to you, to get to share the stage with big brother. I will tell you, it means so much to me to be able to do this with you and your insanely talented band. Full on bucketlist moment. So proud of you and what you are doing!

KAT: Growing up, I didn't see you and Nicole perform as much as I wanted, but I always caught the all-ages shows I could. Watching your dedication taught me to love what I do and approach it with discipline and respect. The DIY scene forced you to figure everything out, and that work ethic you inspired in me, built my foundation. While the music scene operates differently today, I take that DIY mindset with me wherever I go. I network, I value community, and I work hard. You taught me this! Music, starting with our mom's love of grunge and rock, carried us through the roughest moments of our childhood. I'm so grateful that we're all still connected by it. It's come full circle, brother! ■

Catch Yellow Crane live at Buxton's on March 7th at 6pm, along with Fanny Alger and We Were Heroes.

All in the Family

A Show You Should Not Miss

by Evan Williamson

Mark your god-damn calendars, or scratch it into your skin: **March 7th at 6pm at Buxton's. Fanny Alger, We Were Heroes, and Yellow Crane.** This is the "All In The Family Tour" — one night only, and you don't want to wiggle to your grave with this kind of regret on your conscience.

I know what you are saying, "Why's it called that if it's not my family and it's not a tour?" Hush, sweet princes and princesses and listen up — listen up to deets of this line-up.

For the uninitiated, you'd be best to not miss Fanny Alger. If somehow you don't know who Fanny Alger is, that's on you. They've been stitched into the fabric of Skagit and Whatcom's indie scene for years. They're not a nostalgia act. They're not chasing trends. They are spastic and fun, yet polished and practiced. They wear suits and play punk music with a ferocity, and once I saw them teaching the art of the performative high kick to a bunch of future musicians at AMP Camp.

Being here in person will also land you a chance to grab their *Vicious Badgers* album, which is one for the mantle or shrine. And when you get that album, take a solid look at the cover, because it is a clue to understanding this show's mysterious name, that I'll happily spoil in this article.

You'll see a picture of a lunatic on a tiny moped flying through the air over some poor, brave soul on the ground. That lunatic is Quinn Thompson — bass player, songwriter, and vocalist in Fanny Alger. But that freak on the ground? That's his stepson-in-law, Ricky Vance — bass player, songwriter, and vocalist in We Were Heroes, and he... well, he is on fire. I sought the story, and the reality is even more ridiculous than the photo suggests.

The "event" was a DIY benefit jump to raise money for a friend's medical bills. They managed to pull in \$500, but the real cost was nearly measured in more medical bills. According to Quinn, the original plan was to set the jump ramp ablaze, but his wife, Tracy, drew a hard line at burning the equipment. The compromise? They set Ricky on fire instead.

It was a family affair of questionable physics. While Quinn successfully cleared a plugged-in toaster (loaded with two slices of potato bread), two BB guns, a hatchet, and a hacksaw, Ricky's luck was a bit more volatile.

After successfully jumping a shark and a flaming acoustic guitar, Ricky decided to "change the math" on the ramp at the very last minute. The result was a spectacular wreck into a pile of empty Rainier beer cans. Quinn barely rode his landing out, and, realizing he had peaked in the field of moped-based pyrotechnics, retired on the spot.

"Whew," Quinn says, looking back on the wreckage. "Those were the days."

We Were Heroes is hard. Hard in tone. Hard to describe. The kind of hard that makes the listener put in earplugs halfway through the first song and, instead of retreating, step forward.

This isn't chaos for chaos' sake. It's the sound of musicians who learned their craft and then decided to weaponize it — precision underneath the distortion. They can shred, sure, but there's a deliberate weight to it now.

"We've definitely come around to the fact that not every song has to just shred," says Ricky Vance. "Just because you can do the things, doesn't mean you should. It will make a song better if you give it a chance to breathe."

And yet, these dudes probably gonna sweat.

And then — because this night refuses to sit in one lane — there's Yellow Crane. Yellow Crane doesn't punch. It haunts.

Their music feels like running from decaying urban landscapes swallowed by fog and bad decisions. Like headlights cutting through countryside gloom while a weary lead detective narrates what went wrong. And her voice? It's gorgeous and spooky at the same time — cinematic without trying

too hard to be. There is something Lovecraftian here. There are threats and we aren't sure if it's just the sharp edges of reality or the paranormal.

There's space in it. Air. Shadows. And Katrina Rose Agnew (powerhouse, demi-goddess, and Vance's little sister) commands that space and makes this jaded cynic say, oh sorry, what's happening in Seattle right now? How did this to come to be and *who are these people?*!

These people are: Kat on lyrics/lead vox, Jonathan Hazan on guitar, Sharon Renold on bass, and Lea Anderson on the drums. But don't let the "lead singer" title fool you — this is a shared haunting. Jonathan, Sharon, and Lea all jump on the mic, layering the sound with a vocal depth that matches their atmospheric weight.

Compared to the veteran pyrotechnics of her brother and step-dad, Yellow Crane is a relative baby. "I posted in a Facebook group called 'Musicians Seeking Musicians Seattle' on Feb, 8th 2025," Kat says. "Jonathan thankfully saw this post, and so it began!"

While this is Kat's first band, she's been the silent observer of the family's musical chaos for years. Being twelve years behind Ricky gave her a front-row seat to the grind. "My sister-in-law's stepdad, Quinn, plays in Fanny Alger. They are total legends!" she says. "A few years back I remember sitting with Quinn and Ricky and discussing how badly I wanted to form a band. I lacked the confidence to do so at the time, but both of them really encouraged me, always."

That encouragement manifested in a sound that is hauntingly collaborative. While Kat and Jonathan might spark the initial idea, the final product is a "fusion of perspectives" between Sharon and Lea. And while her family didn't write the songs, they certainly dictated the heartbeat of the music.

"Family did absolutely impact what I am drawn to," Kat explains. "BASS! Both my brother and sister play bass and you will quickly notice how central it is to Yellow Crane."

Many associate family with impossible expectations or absence. Come take a look at this one — all freaks, supporting each other and rocking the eff out. If you're needing a fam, just say hello. I bet they'll share some love. ■

Manieri Jazz Events March 2026

Sponsored by the Manieri Endowment.
Free and all welcome!

Second Sunday Jazz Delta Promenade Sunday, March 8, 2:00 PM

Delta Promenade is an acoustic blues band that celebrates the great blues guitarists of the 1920's through the 1940's. They fill their sets with the likes of Mississippi John Hurt, Robert Johnson, and Blind Blake. The band consists of Steven Dolmartz on guitar and vocals, Steven Harper on fiddle, Jim McLaughlin on harmonica, and Jim Matthews on string bass.

At the Anacortes Public Library

All Ages Jazz Jam Sunday, March 8, 6:00 PM

Join us on the Second Sunday of the month at Buxton's for an all-ages, all-abilities, Anacortes jazz jam! All are welcome. Bring something to play if you want, or just show up to learn something new. For those bringing sheet music, please bring three copies for the rhythm section. Listeners welcome.

At the AMP Space at Buxton's

Jazz Lecture Series Flying Under the Radar: Unheralded Jazz Singers Thursday, March 19, 2:00 PM

Long-time Seattle jazz singer Kelley Johnson presents "Flying Under the Radar," a chance to discover (or rediscover) lesser-known jazz singers who were revered by those "in the know" for possessing the essence of jazz.

At the Anacortes Public Library

MARCH 2026 Live Music Calendar

Ringing the Bell for Anacortes Music /// Brought to you by Anacortes Music Project

Tuesday, March 3

5:00 PM Dad's Diner
Ben Starner
Piano All Ages

Wednesday, March 4

10:30 AM Buxton's
Toddler Sing-along
Joyful Noise Toddlers

6:00 PM AMP Radio
That Reminds Me Of...
Live Radio Show All Ages
anacortesmusicproject.org

6:00 PM Rockfish Grill
Whistle Lake Jazz Quartet
Jazz All Ages

Thursday, March 5

3:15 PM Buxton's
Big Everything Collective
Sock Puppet Making All Ages

5:30 PM Guemes Island General Store
7:20 String Band
Island Strings All Ages

7:00 PM Buxton's
Acoustic Jam Circle
All Welcome All Ages

8:30 PM The Brown Lantern
Open-Mic
Local Talent 21+

Friday, March 6

6:00 PM Guemes Island General Store
Tenderpile's Smile Aisle
Jazz All Ages

7:30 PM Rockfish Grill
**AMP + Rockfish Present
Ebb Slack & Flood**
True Groove All Ages

Saturday, March 7

7:00 PM Buxton's
**All in the Family Tour
Yellow Crane, We Were Heroes,
Fanny Alger**
Eclectic Rock All Ages

7:30 PM Rockfish Grill
The Naughty Blokes
Rock and Roll All Ages



Sunday, March 8

2:00 PM Anacortes Public Library
**Manieri Second Sunday Jazz
Delta Promenade**
Acoustic Blues All Ages

6:00 PM Buxton's
**Manieri + AMP Present
All Ages Jazz Jam**
All Welcome All Ages

Tuesday, March 10

5:00 PM Dad's Diner
Ben Starner
Piano All Ages

Wednesday, March 11

10:30 AM Buxton's
Toddler Sing-along
Joyful Noise Toddlers

6:00 PM AMP Radio
That Reminds Me Of...
Live Radio Show All Ages
anacortesmusicproject.org

6:00 PM Rockfish Grill
Delta Promenade
Acoustic Blues All Ages

Thursday, March 12

5:30 PM Guemes Island General Store
7:20 String Band
Island Strings All Ages

6:30 PM Buxton's
**Live From the Snug
Adam SoRelle**
Acoustic Show All Ages

8:30 PM The Brown Lantern
Open-Mic
Local Talent 21+

Friday, March 13

6:00 PM Guemes Island General Store
Forrest Stoke
Country All Ages

7:00 PM Buxton's
**Mom's Closet Benefit
Otherwise Elsewhere,
King Lincoln, Honestly No**
Local Rock All Ages

Saturday, March 14

7:30 PM Rockfish Grill
Cascadia Groove
Danceable Groove All Ages

Sunday, March 15

4:00 PM Buxton's
Poetry Showcase and Open Mic
All Welcome All Ages

Tuesday, March 17

5:00 PM Dad's Diner
Ben Starner
Piano All Ages

Wednesday, March 18

10:30 AM Buxton's
Toddler Sing-along
Joyful Noise Toddlers

6:00 PM AMP Radio
That Reminds Me Of...
Live Radio Show All Ages
anacortesmusicproject.org

6:00 PM Rockfish Grill
Joe and Kelly
Classic Melodies All Ages

Thursday, March 19

2:00 PM Anacortes Public Library
**Manieri Jazz Lecture
Flying Under the Radar:
Unheralded Jazz Singers**
With Kelley Johnson All Ages

5:30 PM Guemes Island General Store
7:20 String Band
Island Strings All Ages

6:30 PM Buxton's
**Live From the Snug
hername was pricess**
Acoustic Show All Ages

8:30 PM The Brown Lantern
Open-Mic
Local Talent 21+

Friday, March 20

6:00 PM Guemes Island General Store
Ben Starner
Piano All Ages

Saturday, March 21

7:00 PM Buxton's
**Cory Vincent and the Electric
Band, The Opines**
Local Rock All Ages

7:30 PM Rockfish Grill
Margaret Wilder Band
Blues Rock All Ages

9:00 PM The Brown Lantern
Savage Blues
True Blues 21+

Sunday, March 22

1:00 PM Buxton's
Appalachian Jam Circle
All Welcome All Ages

Tuesday, March 24

5:00 PM Dad's Diner
Ben Starner
Piano All Ages

Wednesday, March 25

10:30 AM Buxton's
Toddler Sing-along
Joyful Noise Toddlers

6:00 PM AMP Radio
That Reminds Me Of...
Live Radio Show All Ages
anacortesmusicproject.org

6:00 PM Rockfish Grill
Charlie Partin
Americana All Ages

Thursday, March 26

5:30 PM Guemes Island General Store
7:20 String Band
Island Strings All Ages

8:30 PM The Brown Lantern
Open-Mic
Local Talent 21+

Saturday, March 28

6:30 PM Buxton's
**Friends for the Ghost
with Jake Navarro**
Album Release All Ages

7:30 PM Rockfish Grill
Bad Dogg Blues Society
Uptempo Blues All Ages

But wait, there's more!

For the full calendar of local music events in the Anacortes area, please see: anacortesmusicproject.org/calendar

Did we miss your event?

We strive to publish all Anacortes music shows! Send information about your event to theshowchime@gmail.com by the 24th of each month.

Happening at the AMP Space!

AMP Space Spring Open Hours!

Thursdays 2:30 - 8:00 pm
Fridays 2:30 - 8:00 pm

Join us in the AMP Space for practice spaces, instrument lending library, impromptu jam sessions, new friendships, and general good times. All ages welcome!

Upstairs in the Buxton's building
1904 Commercial Ave
info@anacortesmusicproject.org
www.anacortesmusicproject.org

Toddler Sing-Along

Moved to Wednesday mornings! Join Huckleberry and Katie for a joyful sing-along for ages 1-3! Older siblings welcome.

Every Wednesday, 10:30 am
\$5 donation

Manieri Jazz Jam

Join a professional backing jazz band on stage in a round robin fashion. Bring your song to play, or come to watch!

Second Sundays, 6:00 pm
Next Session Mar 8

Acoustic Jam Circle

Led by Kenny Holzemer. All ages, all experience levels, all instruments welcome.

First Thursdays, 7:00 pm
Next Session Mar 5 By donation

Appalachian Jam Circle

Free and open to all. We play old-time Appalachian and southern fiddle tunes.

Sunday, Mar 22, 1:00-5:00 pm

March Programs

Passion Project Poetry

Join instructor Lyssa in a cozy space to write, share ideas, and connect. All levels welcome, singer-songwriters encouraged. Eight week course, teen and adult groups, \$40 fee.

Sundays starting March 22

Community Choir

Learn unique arrangements of Led Zeppelin, Tina Turner, Queen, and more with choir leader, Kathy Moore! \$100 fee.

Tuesdays starting March 3

Visit our website to register for programs and purchase tickets for events!

AMP Radio

anacortesmusicproject.org/tune-in

That Reminds Me Of...

A weekly radio show hosted by Liz and Spencer Duffy, featuring Pacific Northwest music, musicians, and more.

Every Wednesday, 6:00-8:00 pm

March Events

Big Everything Collective Presents: Sock Puppet Making

AMP and The Big Everything Collective want you to come make a sock puppet!

Thursday, Mar 5, 3:15-5:45 pm \$5

All in the Family Tour

Featuring Yellow Crane, We Were Heroes, and Fanny Alger. Come early, grab a spot, and settle in for a special night celebrating local music and connection.

Saturday, Mar 7, 7:00-9:30 pm \$15

Live From the Snug:

It's a double-slug month! Enjoy a small, intimate, acoustic show — very limited seating. Tune in from home on our YouTube channel or our 24/7 streaming radio via our website! Band donations encouraged.

Adam SoRelle

Thursday, Mar 12, 6:30 pm

hernamewasprincess

Thursday, Mar 19, 6:30 pm

Poetry Showcase

Come to our first ever poetry showcase, with the opportunity for open mic afterward! Songwriters, poets, all are encouraged.

Sunday, Mar 15, 4:00 pm \$5 cover

Mom's Closet Benefit

Featuring Otherwise Elsewhere, King Lincoln, and Honestly No.

Friday, Mar 13, 7:00 pm, by donation

Cory Vincent and the Electric Band, The Opines

Some of your favorite local bands!

Saturday, Mar 21, 7:00 pm \$20 cover

Friends for the Ghost with Jake Navarro

Join us for an album release concert!

Saturday, Mar 28, 6:30 pm \$20 cover

MUSIC of ANACORTES



Calvin Johnson and Heather Lewis on Cap Sante, Anacortes. Photo by Bret Lunsford.

Answering a Local Music Question

Exploring this question of environment relating to art

Written by Bret Lunsford in response to a question about Beat Happening in 2008.

I wouldn't say that I formed Beat Happening, but rather that I joined Calvin and Heather's band. I was drawn to independent music from the moment I learned it existed. About 1979 I began seeing local bands that inspired me: x-15, The Accident, The Fartz, Anacortes' The Spoiled. I ventured to LA, Tucson, then Olympia, and acquired a cassette collection of bands like Rebel Truth, Les Seldoms, Conflict (USA), and Supreme Cool Beings. The Cassette Revolution really was liberating - but don't know if I'd have been bold enough to think that a few rough guitar chords were enough for song making without a nudge from Calvin.

It was great fun and spiritually satisfying to make, record and perform songs with Calvin and Heather: Their songs are our obvious legacy. For years, I don't think that we made sense...as a band...to very many people. But at some point in the late eighties people started to understand. In a way we were one of many bands that expanded the idea of who can make music and what music is.

By the nineties, we were seven years into our project and I had relocated from Olympia to my hometown, Anacortes. I loved the community atmosphere at the International Pop Underground Convention, but was somewhat intimidated by the expanded scope of the music scene as it evolved...attracting fewer wacky artist types and more young business-

men. I had relied very much on the friendships made with other creators of art and music, as a means of exploring my own identity. I began to realize that my attention was a limited resource, which maybe means I got lazy. Meanwhile there was so much independent music coming out that it became hard to keep track of. I decided to ignore the totality of the scene and focus on what somehow entered into my subjective field of vision.

I've been exploring this question of environment relating to art. I remember the poster "Music Through Karl Blau" and liking that idea that we are receptors of nature and nurture, and those things find expression in our music. I respect innovators as well as those who are blessed with a natural beauty. We are on the edge of so many mysteries here...ocean, mountains...and beyond that...great plains and northwest territories. And historically, we are still very much settlers here, so that the past meets the future in exciting, unnerving ways.

In my youth I was encouraged to have an imagination, both personal and social. Also, people believed in me and community. So I ended up enjoying humanity. Kids tend to be some of the most human people, so I do try to encourage that in them. But a lot of old folks have kept their humanity stoked, too. I believe there is exciting work and play to do in the area of sustaining the Humane.

These songs that enter my world, especially from friends, touch my soul. They are spiritual sacraments. Bible verses. I am very fortunate.

The hardest part of the artistic endeavor is meshing it with profit, or even income. Don't be discouraged. Making a meaningful song, even if you only sing it to yourself, is a good way to feel alive.

My older sisters probably defined my earliest conceptions of art, and their record collections and counterculture philosophies had a huge influence. I'd say that I lost my pretension to artistry during adolescence, but thankfully got it back via Punk and Beat Happening. ■

This article was first published on an Anacortes Music History Substack curated by the Anacortes Museum, as part of the ongoing Music of Anacortes history exhibit. You can find the original article here: anacortesmusic.substack.com/

Anacortes Museum

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 or poem with a unique Anacortes connection. This month we have original lyrics from Eddy Blau of Grizzly Troubadour.

"Magic mirror is kind of a political, class struggle song. I started the lyrics by searching through an old 1960s National Geographic and found a full page car ad for a GM luxury sedan. A big old honker. Some of the lyrics are snippets from the ad that read like a magazine article. Starts out from the perspective of a worker making the car, who's also being fed the ad of beauty and class, wondering about their individuality.

'Your thumbs are gone' is a reference to the *Even Cowgirls Get the Blues* character with the giant thumbs with the super power to hitch hike. The worker has their individual talent that is not who they are as a worker but has now lost their ability get around and ironically working on car manufacturing for the upper class.

The second verse is asking people to question society's emphasis on envy and yearning for comfort or individually having all you want, and what is that ultimately worth?"

Magic Mirror

by Eddy Blau

Standing here in a line, with your tires fading in the field. You can't stop production. You won't brake to yield

One more look and it tells you. You got a whole new take on a drive, from the overhead curved wind. To the sheen of your magic mirror

*In which you ask yourself
All the little things that you do
Could be still you
All the little things that you say
Could just float away*

*You could fade so fast. Out of sight
You were made to last. For so long
Now you're running on fumes and your thumbs are gone. Now you're left face to face with your eyes in the glass of your magic mirror*

*So ask yourself these questions, is your comfort all that safe. Bigger better cooler. With a solid body line
Do your wax and your polish to discover what's fresh and fine. You must have seen in come, in the shape of your magic mirror
In which you ask yourself, all the little things that do you do, could be still you?
All the little things that you say, could just float away*

*You could fade so fast. Out of sight
You were made to last. For so long
Now you're running on fumes and your thumbs are gone. Now you're left face to face with your eyes in the glass of your magic mirror*

March Cover Artist Jeff Albertson

by Laurie Racicot

Our cover art this month comes from musician, photographer, and father, Jeff Albertson. Fairly new to Anacortes, Jeff caught our attention with his candid black and white photographs of local music shows.

Tell us a little bit about yourself as a photographer.

I've always been interested in taking photos and have always had a camera around, but never really thought much about how to properly use one. In 2023 I picked up a 35mm Yashica point and shoot film camera at a yard sale for \$5. I took it to Shipwreck Days and shot one roll of black and white. After that I was hooked and started collecting vintage film cameras. Most of what I own comes from yard sales, estate sales or thrift stores.

Initially I was really drawn to the delayed gratification of shooting film. There's some magic in not immediately knowing whether the photo is good. It takes time and patience to shoot a roll, send it off to be developed and then wait a week or two to see the results. As the price of film/developing has gone up, I find myself mostly shooting digital now. I know how to take photos, but I'm now trying to learn more about being a photographer. Digital allows for more practice of that.

And how about this photo on the cover?
This photo of Chance Hansen was shot using a 1992 Olympus Stylus Mju — which is very popular among street photographers and film enthusiasts. It's tiny and fits in your pocket easily, making it a fun camera to take with you. It's great for taking candid photos. I've used it a bunch while shooting live music — which is what I mostly like to shoot. There are some really amazing local bands right now and I'm having a blast taking photos at shows. I plan to do as much of that as possible.

What is your connection to Anacortes?
How did I end up here? In the summer of 2023, my wife, son and I moved to Anacortes from Seattle. We wanted to be closer to her family, who are all here. It's been great to have that extended family help while raising a rowdy toddler who loves Ozzy

Osbourne as much as The Beatles. We love the small-town aspect of Anacortes and the surrounding natural beauty, but also miss some of the excitement and opportunities of the city. Getting to see local and touring bands at the Anacortes Music Project and occasionally at the Unknown Recording Studio has helped fill that void.

Are you a musician yourself?

I am also a musician and play bass in the Seattle band, The Lights. We were active from 1998-2013, but we're now in the process of reissuing our albums on vinyl and playing select shows around the Pacific Northwest.

What music is in your queue right now? Anything you've been listening to on repeat?

The Stooges, Spacemen 3, and EARTH have been in heavy rotation as of late. The Opines, Fanny Alger, and Pretty Much Nothing are some of my favorite local bands, but I generally like everything I've seen so far.

If you could book any band to play a show in the AMP space, who would it be?

Fan Club, is a newish band from Seattle. They have an old-school punk vibe.

AMP has a way of drawing people in. How did you first hear about us and get plugged in?

I think I first heard about it by picking up a Show Chime at either Pelican Bay or The Business. I went to AMP Fest in 2023 and took some photos of Collins Beach. My first show at Buxton's was The Enthusiasts in December 2023. That's when I kind of knew this could be a really fun space for people to see shows. The crowd was having such a blast that night, it was easy to get drawn in by that.

I am passionate about the value that live music brings to a community. There's something magic that happens when you get a room full of people together with a white-hot band on stage. As a father, I look forward to raising my son in a community that also values that. The Anacortes Music Project has been a welcoming space for all people to experience that and I can't wait to see more of it in the future. ■

You can listen to Jeff's band, The Lights, on Bandcamp at the-lights.bandcamp.com/album/beautiful-bird.

AMP Fundraiser and Fleetwood Mac Spectacular

SAVE THE DATE: MAY 30

AMP is thrilled to present a truly unique fundraising extravaganza. Our first fundraiser will raise money for the continuation and expansion of youth and adult programming as well as improvements to our space. The AMP Fundraiser and Fleetwood Mac Spectacular will feature a performance by Seattle's Wild Rumours, a Fleetwood Mac Experience. May 30th at 7 pm at Buxton's. We will also have live and silent auctions, raise the paddle, and other activities. Your \$100 ticket includes a live concert, hors d'oeuvres, dessert, and a signature cocktail.



Have a band? Want to make a band? Prepare two original songs and come compete in the annual Rock the Island battle of the bands at Buxton's! Winning bands will get a performance slot at a future AMP event and a professional song recording.

Apply by March 6

Email questions to ahslive@asd103.org



Are you in a band? Want to play at the Lincoln Theatre? Join in the fray at the 2026 Battle of the Bands! On Saturday, April 4, six bands will fight it out onstage to see who's the best — and you could be among them. There will be cash prizes!

Apply by March 13

Email questions to mike@lincolnthatre.org

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Thank You for Your Support of Local Music

Here at AMP we have big plans for the future. In addition to the promotion, publication, and distribution of the Show Chime music zine, 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. 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! 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 keep our doors open!



Stay in Anacortes

Coming to Anacortes for a show? Stay the night! We are supported in part through Lodging Tax grants and every stay contributes to that. Check out the range of options at Anacortes.org/stay

Get in Touch!

Do you want to be part of the fabulous Show Chime team? Show Chime only happens because of people like you. We would love to hear from you! theshowchime@gmail.com
Are you interested in getting involved with AMP Space programs and events? Email us for opportunities! info@anacortesmusicproject.org

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Barbara Jillwell Baker

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