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*Issue 12
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SPOKE(a)N(e)

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Compulsive Chronicles photo by Sara Habein*

*We do our best to make sure all items are accurate and complete, if you notice a mistake, let us know at
spokenspokane@gmail.com. We will do our best to rectify the error.*

Contributions, story ideas, letters to the editor, love, hate, baked beans and cookies to spokenspokane@gmail.com

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And so here we are, entering into year two of SPOKE(a)N(e) Magazine. What to say? The first year was a learning experience for us. We learned that putting together an online magazine every month was a commitment in so many more ways than we imagined. We learned that deadlines keep us honest, and push us to do the work that we know we can. We learned that Spokane has an amazing arts community that we can't even begin to completely cover all. We learned that no matter how many issues we do of this magazine, we will always find something that we didn't know was there. We learned that there are a few artists who will appear over and over again in so many places in Spokane because they know how to get themselves organized and put together a show. We've also learned that you never know where a connection will lead you, one artist to another, or a business owner to an artist, or a friend to a grandmother to a friend of a city council person to an artist. We're all connected in some small way.

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Something that I personally have learned over the past year is that when I started out with this idea of an online arts magazine, I didn't understand how many awesome people were out there in Spokane. I also didn't understand to what degree people wanted a voice.

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Spokane wants a voice. But what Spokane needs to understand is that it doesn't need a voice. It needs a thousand individuals with their individual voices coming together in an overwhelming chorus of creation. Spokane doesn't need a voice, it needs a choir.

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Hopefully in the next year, we can all learn what parts we can play in that choir. We need to make this city hum with the sound of a thousand brushes and a thousand shutters clicking, a thousand pencils scratching and stringed instruments tuning. If we do it right, and we do it together, we'll cool ourselves in the warmer months by the breeze of a thousand doors opening.

Here's looking forward to those warmer months, and those thousand doors.

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Spokane could learn a lot from Shane Savage. Artists in general could learn a lot from Shane Savage. He could certainly teach a fair amount about photography and post-processing, but more importantly he could teach people about motivation.

One of the things that most impresses me about him is his dedication to working towards his goals. He knows that in a world filled with top-notch shooters, and indeed top-notch artists, the difference between success and failure is often work ethic. If he wants to shoot a musician, he goes out and finds musicians to shoot. If he wants commercial gigs, he makes calls, he puts his name out there, and he goes and gets them.

While so many of us are talking about the things we'd love to do, he's making what he'd love to do what he's doing.

We could all learn a lot from Savage. See more of his work at savageunlimited.com.

(While Savage and I are friends, the decision to include him in this issue was due to his work. Oh, and the compliment in his answers was entirely unsolicited. But I'll take it.)

Tell us about yourself.

My name is Shane Savage. I am owner and operator of Savage Unlimited Photography and Digital Imaging. I have always wanted to be a photographer, and I can remember as far back as the age of nine when I became interested in photography and videography. I enjoy all facets of the craft, from equipment to the complexities of lighting. Photoshop and post-production, it might be my favorite part.

Why do you stay in Spokane?

We love Spokane, my family and I, we live in a great city that has great people. Both of our parents reside in Spokane, so for the time being we want to stay close to them as well.

How would you classify your photography?

Right now, I'd say that my photography is evolving. For the last year I have been working on portraiture, but I like to shoot everything from people to landscapes, from sports to weddings, it really doesn't matter to me. I just love being behind the lens. The thing that excites me the most about photography is the whole process. I enjoy all of the stages of creating an image, from capturing it to turning it into a piece of art. I have been using Photoshop for eight years now, so there really isn't much that I can't do with an image. When it comes to photo editing, I study constantly — books, magazines or DVDs. Once a day, I am watching or reading something photo editing-related.

Who are your biggest influences?

My biggest influence in photography is Ansel Adams. I know, if you look at my current work, you'd be like, "Does this guy know who that is? Because he doesn't have many black and whites in his portfolio," but my passion is black and white photography. In today's world of photography with artists like Chase Jarvis, Joe McNally, Tim Tadder, Jeremy Cowart, Zack Arias, David Ziser, Moose Peterson — the list could go on and on and on — all of their work inspires me to develop and hone my skills. Each one of them specializes in different things, and that is what makes photography in the digital age so much fun.

But as far as people who drive me to get better everyday, it has to be the group of photographers here in Spokane that I associate with. Tim Thompson (www.timthompsondpi.com) and I started Inland Northwest Photographers Assembly in August 2008. We try and meet once a month and discuss photography tips and techniques. Tim and I have been friends for going on ten years, and we are both competitive in nature. We are always trying to out do one another. It is all in fun, and typically, I win. Just kidding.

But some of the other photographers in our group are: Jonathan Martinez, great HDR shooter who takes a different angle on every shot; Tyson Habein, he likes to work with older gear and creates out-of-the-box photos that are true art, not just snap shots; Matt Shumate is a great up and coming wedding photographer he carries so much energy to his weddings that the bride and groom can't help but have a good time; Lacey LaDuke, I'd say is beginning to specialize in outdoor photography, bike riding and climbing, along with some great landscape work as well. These are just a handful of people that drive me to get better, and every one of them I consider a friend. We have some great, undiscovered photographers in the group. I don't think Spokane knows how lucky they are to have some of these shooters in our city.

What are your long-term goals with shooting?

I hope that my future with photography leads me into shooting musicians. I have worked with a handful at this point. Spokane has a great underground pool of music talent that's just waiting to be discovered. If you have some time, check out the talents of Anthony Hall (he's actually out of Miami, but plays shows in Spokane often), Brett Hite, Tommy G and Dallas Parker. I have had the honor of working with these musicians. They're top-notch people and are all on the right path to having music as their careers.

What do you like about the Spokane creative community, and what would you like to see more of?

I'd like to see more of a collaborative effort in promoting one another. I think that we have some outstanding talents and that if we can all promote one another, it will be for the greater good of the group.



-Photo (left) and interview by Tyson Habein, Photos (above) by Shane Savage

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Yearning for Thundercats, vintage cruisers or the dirty comics you used to steal from your older brother? Have an unwavering need for space sounds, surf records and *Nevermind the Bullocks* on cassette? Your search ends at Time Bomb, Spokane's retro paradise.

Originally opened in the early 90s, then specializing in vintage clothing and bikes, Time Bomb bounced around different locations downtown before closing in 1999. By 2006, owner Joshua Scott reopened the shop at its current location, 711 N. Monroe. Though still carrying some clothing and plenty of bikes, he now focuses on toys and other collectibles.

For the terminally nostalgic, the shelves provide hours of entertainment. The Fisher Price farm set I played with as a kid sat next to arcade games and a selection of old lamps. Original and Super Nintendo games, though small in selection, were all reasonably priced.

In fact, just about everything in the store has great price. The original soundtrack for *A Hard Day's Night* went for \$30, as did George Harrison's *All Things Must Pass*, and though I did not check the vinyl for scratches, I've seen other shops charge between \$40 and \$70 for Beatles-related albums.

Most of the music falls in the \$5-\$15 range, and the shop carries everything from metal to Herman's Hermits to old Missoula new-wave favorites, Volumen. On blue vinyl, no less. My favorite? The section labeled 'Crap,' also known as the undefinable and not necessarily unlistenable, filled with educational oddballs and sound effects. The possibilities for an excellent DJ are endless.

Underground publications, rock biographies and odes to the hot rod? Pinup girls, tattoos and art retrospectives?

All there. Two women searched the bookshelves for a gift, while another man said, “I used to have something just like this,” over in the toy section. I spotted an early-80s leather jacket that was the same strange Sears-brand as the one I used to wear in high school.

Though I could have walked out with stacks of things I found interesting or amusing, I audibly gasped when I found The Jam’s first album, *In the City*. It’s a mod/punk blast, complete with a Batman-theme cover. The Jam don’t get enough love here in US, and I’ve found it difficult to find anything offline, outside of a Greatest Hits compilation. I love The Jam. My daughter and I watch the old videos and dance around the living room, and “That’s Entertainment” may be one of the best songs ever written. While I could easily fill up an Amazon cart with all their reissues and imports, I’m a firm believer in supporting the physical shop. I want to find the music on my own. I enjoy the thrill of the hunt, flipping through the bins and having a conversation with the person behind the counter. I want to share my crazy joy.

Sure, you can find just about anything on the internet, but typing an item into the eBay search engine cannot possibly compare to stumbling upon what you want and holding it in your hands. The discovery is much more personal, more exciting. Going into Time Bomb, you might find what you’ve been looking for, but you might also find something unexpected, a little piece of happiness that reminds you of the journey there — without the fear of being outbid.

*Time Bomb is open Tuesday – Saturday, 12pm to 6pm
Find it at 711 N. Monroe Street or call (509) 326-6949*



-Photos and Text by Sara Habein

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At one in the morning, Andrea Parrish had an idea. A crazy idea, sure, “but maybe just crazy enough to work.” With piles of aluminum cans just sitting in the garage, she and her fiancée, Peter Geyer, couldn’t be the only ones who let them collect. And with recycling rates sitting between 35 and 38 cents per pound, that money could add up. With a July wedding on the horizon, why not use those cans to pay for it?

Thus, Wedding Cans was born. On December 7, 2009, Andrea and Peter set up a website, PayPal account, Facebook and Twitter profiles, and announced their mission to the world. They will come pick up any cans in the Spokane area and have organized drop-off locations both here and in Couer d’Alene. People living in other parts of the country are encouraged to find a recycling center in their area and kick some of the proceeds to Wedding Cans. “Saving the environment *and* throwing a killer party,” they said. “What could be better?”

To reach their budget of \$4,000, they would need 400,000 aluminum cans. Seven months, they figured, would be enough time to get the job done. Still, neither expected such an immediate and massive response. By December 30, Offbeat Bride featured their story online, and later that week, KXLY4 broadcasted an interview with the couple. By the next day, the Associated Press picked up the footage, and they found themselves on the front page of Yahoo! and promoted by media outlets across the world. They’ve spoken with a South African radio station, received headlines in Italy and New Zealand, and did a live interview with the CBS Early Show.

“It’s so incredibly overwhelming, to be honest,” Andrea wrote on their webpage. “The amount of love and support we have been receiving has made me tear up at least twice.”

A little over a month since their launch, the couple received news that the Pennsylvania recycling company Alcoa would donate 150,000 cans to their project, skyrocketing them even closer to their goal. At press time, they have collected 189,461 cans and received cash donations equivalent to 111,573, bringing them to 75% of their goal. Friends, family and strangers leave encouraging messages online, and some have started their own recycling-related missions. "While our goal has been to collect 400,000 cans for our wedding, we are even more excited about getting the message of recycling and helping the environment out to even more people," Andrea says.

The celebration will be a decidedly DIY affair, with a potluck dinner, handmade decorations, and homebrewed drinks. The couple plan to have a handfasting ceremony, officiated by the person who introduced them, and will launch the bouquet with a medieval catapult called a trebuchet. The garter? Released to the bachelors by bow and arrow.

Already, they've been able to put down a deposit for The Idaho Castle, a vacation home located in Hope, Idaho, for all of their wedding-related festivities. For about the same cost as renting a reception hall for 4 hours, they will be able to book the castle for an entire long weekend. By having the rehearsal, wedding and reception all in one location, they will accomplish both their goals of saving money and reducing environmental impact. They estimate that the amount of cans recycled equals 50 tons of carbon removed from the air. The average person consumes 19 tons of carbon per year.

Low-budget *and* a castle? Bridezillas, eat your heart out.

Drop-off locations for Wedding Cans can be found in the Spokane area at:

- The Instant Sign Factory downtown at the corner of Second and Post
- Orphaned Decor at 2030 N. Hamilton St.
- Translation Technologies at 1421 N Meadowood, Greenstone Building, Suite 40 in Liberty Lake

*For more information, please visit weddingcans.com
or email weddingcans@gmail.com*



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ART JOURNAL ANNOUNCEMENT



Maddison Colvin at Kress Gallery

This month there was no official First Friday artwalk. That said, I couldn't let another month go by without going out and about in downtown Spokane to see what folks had hanging.

On an earlier trip to Riverpark Square, Sara and I noted the work of Maddison Colvin in the Kress Gallery behind the food court. Her work is interesting in its use of layering. On her website (maddisoncolvin.com), she talks of her interest in separating the human body from its function, and looking at it as a strange and alien thing. I thought this was an interesting idea, and some of her work has a touch of the macabre in it.

Sadly, the last time I was in, the name cards on the few pieces of hers in the gallery were down. While the pieces still hung at that time, they may no longer be there. While I always like to see an artist's work in person, Maddison's website is worth a visit as well.

Before heading further into downtown, I stopped off at the Chase Gallery. Don't get me wrong, I love that there is a set organization dedicated to bringing Spokane art, but I'm still waiting for the day that the Chase Gallery brings something interesting. While more than enough people are bound to gush over anything that goes in here, there has yet to be a show by which I was terribly blown away. This month is no exception. While I realize that the carousel in the Riverfront Park is an important piece of Spokane history, I don't see the need for an art show dedicated to it.

The carousel itself is a wonderful piece of craftsmanship and artwork, and the pieces in the show are in fact overshadowed by the horses from it, brought in for the display. If an art piece adds nothing to the subject, does it merit inclusion in any show? To further my issues with this show, the quality of some of the prints on display were not up to top gallery standards. You would have never seen these on display at Lorinda Knight.

Spokane has an amazing art scene, and the gallery in front of the city council chambers should represent it. If we want our artists to continue to seek local shows, rather than going elsewhere, we need to show them that we want them here. This is a gallery that has been poorly used in recent memory.



Spokane has great art. Let's show it.

As I walked through the downtown core, I happened to stop into the transit center. The display of art in this location has always interested me. It is a wonderful place to see a sometimes surreal combination of creative culture, and interpersonal relationships played out on a public stage. This month, the transit center was showing the photography of Lela Moore.

I know next to nothing about Lela Moore, as not much information was provided. Her work certainly shows potential. Pieces like "Bacon Shoe" are well done and interesting both in their styling and their photographic craftsmanship. Some of the portraits also work well. Other pieces do suffer from either heavy imitation and reliance on post-processing to provide a style. One of the many troubles that photographers run into in the modern era is the availability of technique and a vocabulary that they don't yet have skills to fully pull off.

The potential is pleasing, and with further work and a focus on generating pieces with her own personality in mind, Ms. Moore will be someone to watch in the area.



Lela Moore at STA Transit Center

I also stopped by Avenue West. Their featured artist was Sarah Prior. Honestly, I wasn't enthused by Prior's painting. While it certainly showed skill, it was something that I had seen a dozen times before. At no point was I taken aback by a piece or surprised in any way. At times, I could have almost guessed what the next piece would be without looking ahead.

The wonderful thing about Avenue West, however, is that when one artist doesn't excite you, another is always just around the corner.

Jack Lantz had work hanging just inside the secondary room of the gallery. His charcoal work is amazing. It is filled with an impressive mood and the light emanating from the pieces is great. Don't pass by the racks of small prints without taking a look. Only a few prints back in the stack was an image called "Oolong and T.S. Eliot". The piece is the cover of a pulp novel never created. It is a throwback to an earlier time with a beautiful, fresh light and style.

Immediately after Lantz's pieces, I was pleased once again by Dennis Smith's clayboard and scratchboard mixed media pieces. Mostly dark, Smith seems to use light in the way that many people use shadow. In looking at things in a different way, Smith's work had me leaning in closer, admiring the sort of art that Spokane doesn't see enough of.

While out, I was sad to hear that Art Music and More is no longer in business. It was a quality gallery space and music venue. They often had good turnout for their events, and as such, I wonder what happened. It seems that while Spokane's younger generations work to build so many good venues and good events for the arts community, so many others are going away. I hope that this trend improves. A community is only as healthy as its art scene.

-Photos and Text by Tyson Habein



Lela Moore at STA Transit Center



Lela Moore at STA Transit Center

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She held her hands out to the open sky and watched as the freezing rain splashed on her palms.

The crystals held there for tiny moments in time, sitting stationary before melting into nothingness. A thousand-fold, tiny universe held within the creases of her skin. She shook, and worlds shook. She felt a breeze that could change existence.

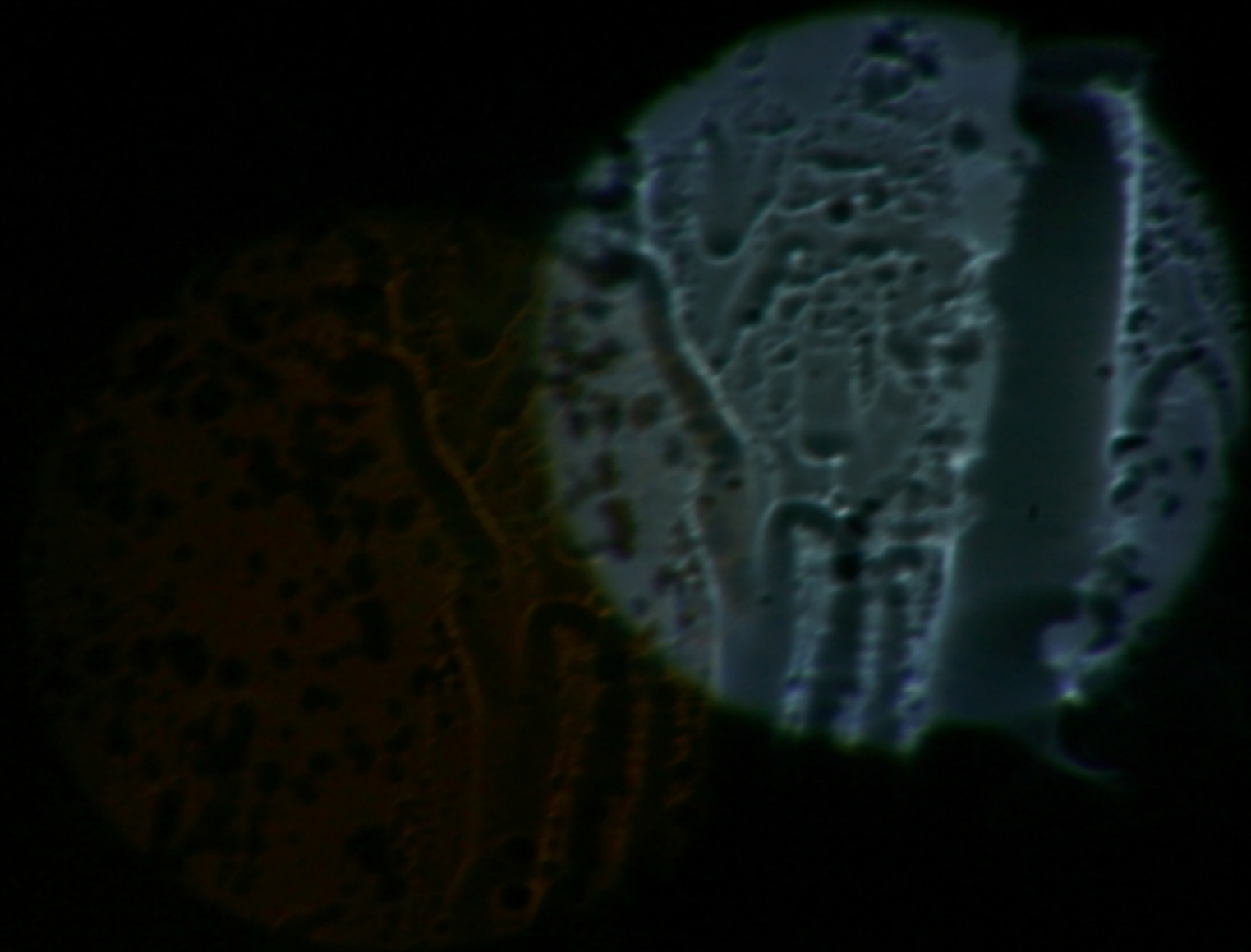
And one...
And two...
And three...
They all melted.

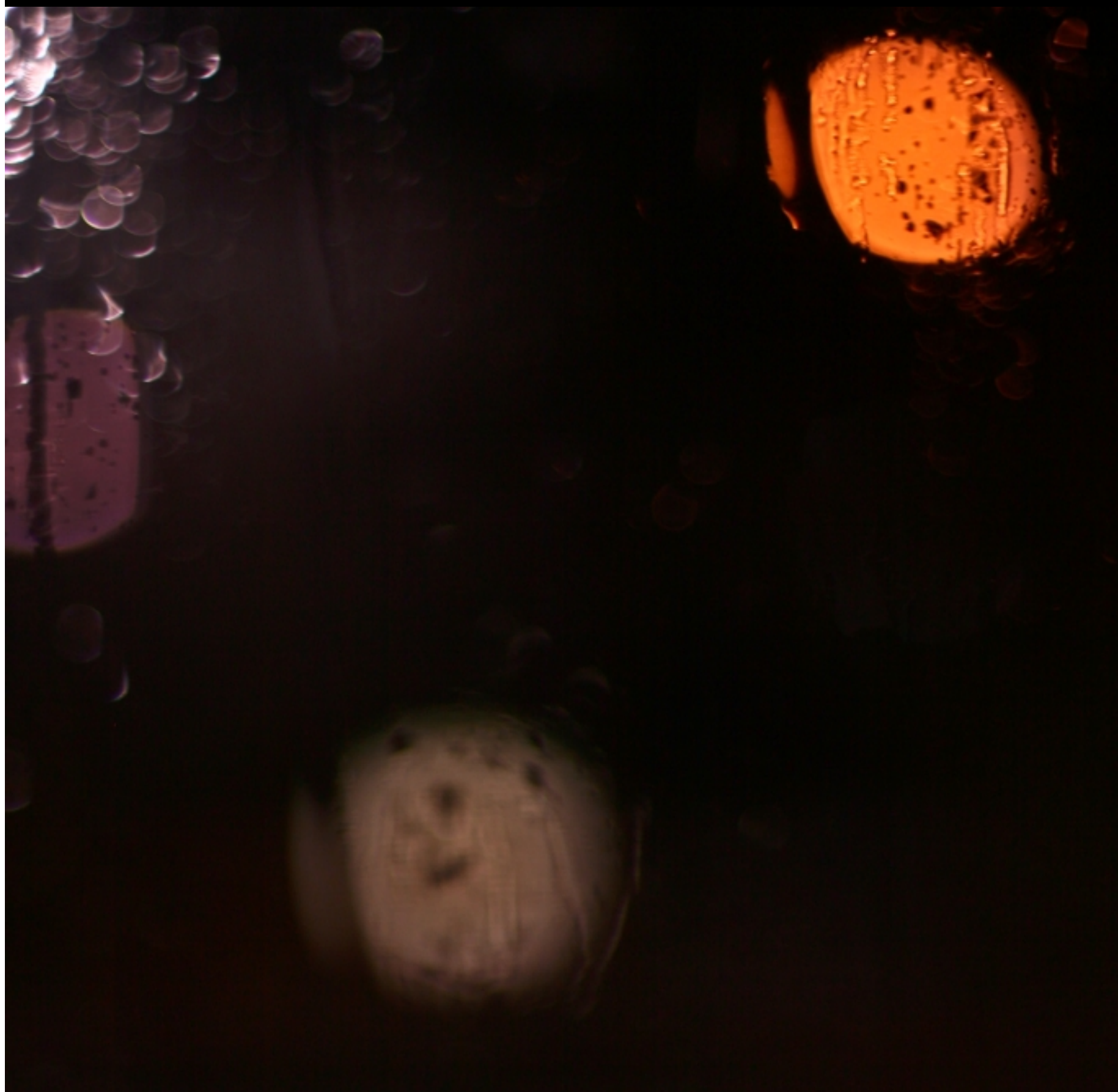
A thousand-fold, tiny universe, melting into the creases of her skin. A thousand-fold, tiny universe, held within her.

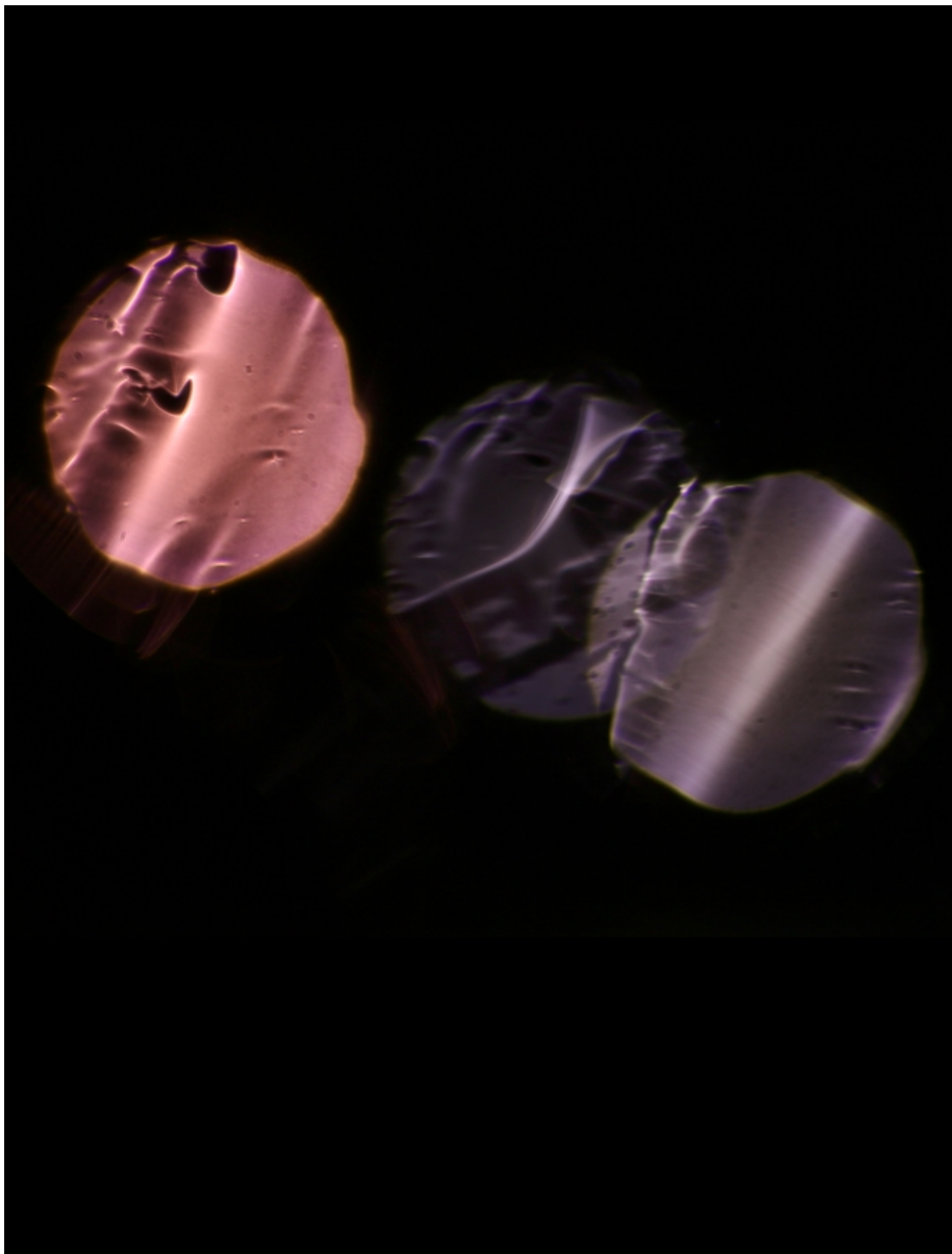
The photos on these pages are of ice melting on a car windshield, and streetlights reflecting through it. They are not retouched in any way. They were shot, cropped, and inserted here.

-Photos and Text by Tyson Habein











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HELP ME
SELL OUT!
PLEASE



“The lyrics of some songs trace an arc from adoration to the desire to tear down the object of affection.”

— Davey Havok, on AFI’s 2009 album *Crash Love*

Go ahead, dislike a band for their sound. Dislike them for their trite lyrics, unsubstantiated arrogance or for caring more about the image than rehearsals. I’m with you. Hate them only for succeeding? Now that’s just your insecurity talking.

Are you musically insecure? Quiz time!

You read about a little California band in an underground magazine and track down the album. You love it, maybe another friend loves it, but for the most part, not too many people know who they are. Suddenly they sign to a major label and MTV and 14-year-olds love them. How do you feel?

A. I don’t care who they’re signed with, I already pre-ordered the new album.

B. That’s great for them, but is the new album good? Oh, I’ll buy it anyway, but this is going to make it harder to get tickets when they tour.

C. It’s unfortunate. It feels like they compromised their art. It should be all about the music and not the money. So what if they have better distribution?

:Compulsive Chronicles:

D. You know, whatever. My friends and I have already heard this other great band that plays here in town. I became a fan on Facebook because I had a beer with their bassist.

E. SELL OUTS! Why should they have to get all Disney-fied? Anything teenage girls like is NEVER any good. I only listen to their old stuff. They USED to be good, man.

If you answered A or B, congratulations! You're not musically insecure, and you don't need anyone to tell you that! You like the music for what it is, not how the band pays for it. Some of the new fans might be annoying, but they're not the sounds coming out of the speakers, so what do you care?

Answers C, D and E: I hate to break it to you, but musicians (or any other artists) do not aim for *your* definition of integrity.

If success were never the goal, there would be no point in bringing the music out of the garage. One band might define success as getting friends to show up at weekend gigs, another might want to reach that illustrious 'over \$10/ticket' level, and some — *gasp!* — might want bigger things. Without consulting you or anything! I *know*, how rude. Don't they know you dedicated all that blog space to them and now you're going to have to explain to your hipster co-workers why you like something so *mainstream*?

I mean, how in the world are you going to feel cool now? Being independent is such hard work, especially when you have to coordinate with your friends what commercial art projects you're going to decry. Let's all hug it out and feel better about ourselves knowing that only *we* know what has merit in this world. And for the love of your community, please, *please don't make any money doing it.*

I exaggerate a bit, but on behalf of creative people everywhere, can we retire the term "sell out?" It must be exhausted from the overuse by now. Can we quit wrapping up our street cred in the number of people who know the bands we like? There's no point in complaining about 'shit on the radio,' if you're going to immediately dismiss *any* music on the radio. If all of MTV is vapid, empty trash, are you going to include all videos played on *Subterranean* too? Really? Better delete the Grizzly Bear and Manchester Orchestra albums from your (highly marketed) iPhone. I'm sure the bands will appreciate your steadfast ideals.

Look, it's one thing if a band signs to a big company and starts using committees to decide their next haircut. Of course there have been many a band that got caught up in the corporate machine, completely changed their sound, and believed their own press. That's just another breed of musical insecurity, cashing a check at the expense of personal vision.

However, when a band that clung to a specific culture as developing musicians changes focus, can we stop acting like that's against the rules? They want to try something new, and maybe they'll lose a few fans with narrow tastes, but that's where their passion lies. Passion begets success. And if one band's definition of success can pay the rent, then by all means, forge ahead.

Stand Tall. Stand Proud. Outsell the haters.



Sara Habein is a good-natured pain in the ass. Her favorite band, Oasis, has sold over 70 million albums worldwide. She believes that an independent, punk rock sensibility isn't how you look or sound, but doing exactly what you love on your own terms.

To see her obsessive list-making regarding music from the past decade, please visit glorifiedloveletters.blogspot.com

