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*Issue 2  
February 09*

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*SPOKE(a)N(e)*

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*We do our best to make sure all items are accurate and complete, if you notice a mistake, let us know and 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](mailto:spokenspokane@gmail.com)*

# OPEN EARS

At a recent party hosted by another local magazine, I witnessed yet another top notch performance by Spokane's Kaylee Cole. If you're one of the few unfamiliar, Kaylee Cole is a wonderful singer/songwriter who plays music far more sophisticated than would be expected from someone who has been performing for so little time.

The reason the performance was significant for me was not just because of Cole's skills, but also the reaction of the crowd at the party. In a crowd of 70-100 people, only perhaps 5-7 paid attention to the hired performance. Someone played amazing music at a free party, and only 5% of the people seemed aware. It wasn't that Cole's speakers weren't set high enough. The sound quality was perfectly fine. It wasn't that there was something more pressing distracting the crowd. I believe this is rather representative of Spokane's art community.

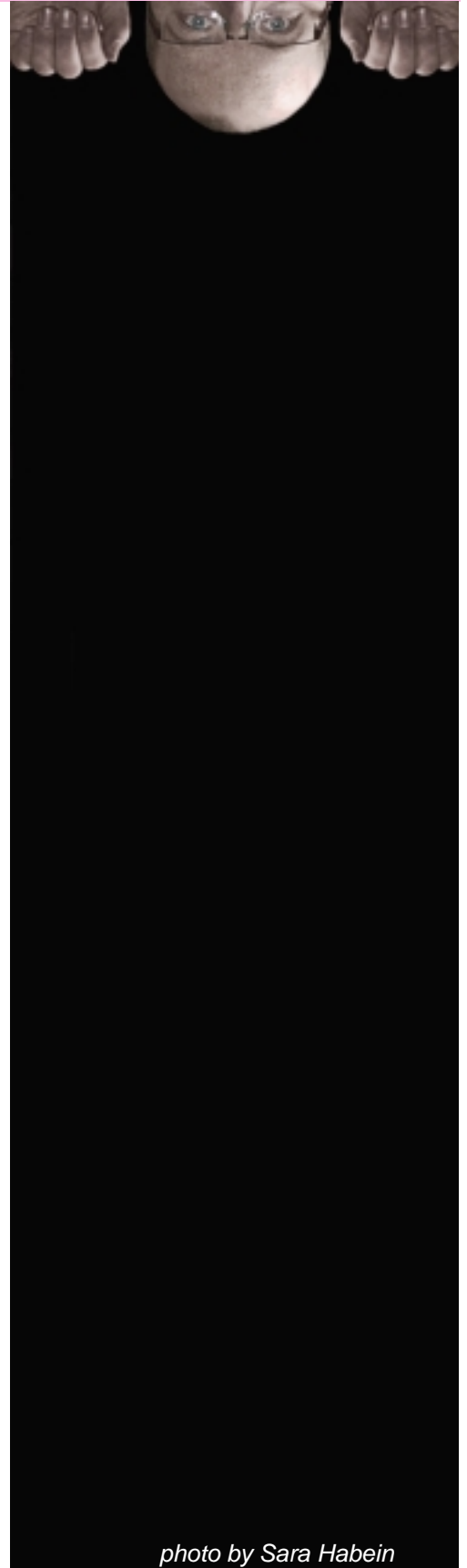
Cole acknowledged the distracted crowd, saying that a purposefully awkward joke she told was for the 5 people listening. "I'm sorry," she said. "I was just corrected. 4 people." Many musicians would have become distracted themselves, and their performance would have suffered. Cole continued to play. To her, it seemed it didn't matter if she played to five people or five hundred. She was playing her songs for the sake of playing them.

People like Cole are the ones who ultimately succeed in the Spokane community. Often times, when they succeed, they leave Spokane behind. How many artists, musicians, photographers, writers and other creative people have left for Seattle or Portland? More than I can count.

Those who succeed are those who are creating for creation's sake. They do it because it is a part of who they are.

But it is awfully nice to have more than 5% of the people listening every now and then. Maybe that's what Spokane needs to work on more than anything. We need to pay better attention. Until then, this issue is dedicated to the five --- I'm sorry, I was just corrected --- the four people who are actually listening.

Tyson Habein  
tyson@yellowhousephoto.com



*photo by Sara Habein*





## ARTIST PROFILE: JUSTIN AERNI

*I first came across Justin Aerni's work about a month and a half ago. Initially, I was taken aback by the grotesque nature of some of the pieces. I kept looking. Soon I realized that this was the work of someone passionate, work speaking by huge amounts both to and about the world. It wasn't until a few minutes later that I realized this amazing artist lived right here in Spokane. We need to promote more artists like him. Aerni may not be making artwork that your grandmother would love, but the best art often challenges its audience.*

*"Fight Off the Demons" by Aerni*



**The Basics: Name, Age, Occupation**

Justin Daniel Aerni. Age 24. Full time artist.

**Where are you from and what brought you to Spokane?**

Before I lived in Spokane, I lived in Oregon. My mother moved me here when I was a small child to run away from my cheating father. It was kind of surreal to have your mother tell you to destroy all of your father's possessions and write going away messages on the walls that would make him sorry for what he did to us. As a kid, I had no idea what I was actually doing, but she packed us up and moved to Spokane to live with her older brother.

**How long have you been painting/creating, and how did you get started?**

I've been making art all my life. My grandfather taught me how to paint and be creative from a very early age. I started getting serious about it in high school. That's when I started to sell my work make plans to do art full time.

**Where are you looking to go with your art?**

Professionally, I want to branch out and start directing independent art films. I also want to branch out into toys, something that would really get my art out there to the general public. I also want to make another graphic novel. I have always enjoyed doing those. Personally, I just want to grow more as an artist and develop my skills.

**Who is your art aimed at? is it a personal thing, or intended for a specific audience?**

That's kind of a hard question to answer. I don't think my art is aimed at anyone. That's not what I think about when I sit down and create a piece of art.

**Who or what would you say is influencing you right now?**

Just the vision soup flowing around in my head. Thoughts and memory and maybe the darker part of society in general. I think that's a good description of my influences.

**What do you like about the Spokane creative community? What more would you like to see?**

Wow- I could go on forever about this one but I'll try to make it short. Truthfully, there is not much I like about the creative community in Spokane. I would like to see more younger serious artists band together to achieve things such as group shows and collaborations. I would like to see MORE galleries in Spokane. I would like to see the galleries in Spokane open up to accept newer avant-garde artists such as myself instead of clinging to the old traditional landscape artists that they are obsessed with. I would love to see Spokane embrace its local artists more by making more activities like First Night and Artfest, and making some kind of website about its local artists.

**Where should we send people to see your work?**

Go to [www.justinaerni.com](http://www.justinaerni.com) and you can buy some of my originals on Ebay if you search my name.



*"Gross Handelson" by Aerni*





## ARTIST PROFILE: DARAHARVEY

*Dara Harvey's work is something you need to see in person to fully appreciate. Her paintings have depth to them that gives the characters she depicts life, in spite of their surreal nature. Harvey, like many artists in Spokane and elsewhere, works a day job to make ends meet. I wonder how many of her clients know what sort of amazing art is living inside her head?*

### **The Basics: Name, Age, Occupation**

My name is Dara Allison Harvey. I am 35 years old. I am an artist but in order to make art, I clean people's homes for a living. I'm currently offering myself as a private art instructor/tutor for one-on-one instruction to those wishing to learn how to paint. I offer sliding scale fees. Serious inquiries only please (270-0796).

### **Where are you from and what brought you to Spokane?**

I am an Army brat. My mother's in the Army, so I've pretty much lived everywhere, Montana, Arizona, Texas, Colorado, Minnesota and Washington. I moved to Spokane with my husband, Tobe Harvey, after we graduated from WSU. He got a job as an adjunct at SFCC teaching art, and since then I've been toiling away.

### **How long have you been painting/creating and how did you get started?**

I've been painting for over 10 years, although I've always been interested in making art. Ever since I was five, I used to draw weird little cartoons. When I first started painting, I was living in Denver under a bridge and I made weird little water color and gauche paintings and sold them for \$10. After that, I got into some low income housing and my grandpa gave me his entire oil painting set up. A good friend of mine gave me some silk screen frames he found and I've been painting ever since. I guess that was in 1995?

### **Where are you looking to go with your art?**

Professionally, I am currently looking for representation in Spokane and elsewhere; Los Angeles, Seattle, Portland, etc. It hasn't been easy, but I keep trying. Rejections start to hurt after a while though. Personally, I would enjoy being a full time artist.

### **Who is your art aimed at? Is it a personal thing, or intended for a specific audience?**

I make art for myself, I always have. It's a compulsive thing, this need, an internal joy. I know I would become very depressed if I couldn't make art, like part of yourself dying if you couldn't do what you loved most in life, you could say. I still would make art even if no one ever bought anything, maybe not quite as much, but I would still be making it. But it's always nice to know there's an audience out there who like what I make and like the way I think.

### **Who or what would you say is influencing you right now?**

Many different things influence me. I am a product of my past and my environment. However, I am working on a new body of work and decidedly thinking of "trying on something new" yet still be me, if that makes any sense. I am looking at artists like T.L. Solien, Joan Miro, Max Ernst, and other things like graffiti, old master painting techniques of Grisaille and a little bit of surrealistic automatic thinking process. The goal is to keep myself interested in where I'm going. If something is crap or isn't working, I set it aside and try something different or end up destroying it. My most recent work in this new avenue of creation is in the Works From the Heart Auction titled "Time in a Bottle." [There's] Charles Bragg, Neo Rausch and Francis Bacon, not to mention that I respect and admire many other local artists as well.

### **What do you like about the Spokane creative community? What more would you like to see?**

As an artist, I like the feeling of belonging and being a part of something bigger than myself. I'm very much like a hermit crab and participating in the Spokane Art Walks and Visual Arts Tour helps me get out of the house and stay social. I like Spokane because it's a nice community, not too big, not too small. People are friendly. I have a few artist friends and it's nice to hang out with them too. I would like to see more galleries in the downtown area or quirky little hand made goods shops. I would also like to see another place like the Spokane Art School. It was really heartbreaking to see an icon of our community disappear.

### **Where should we send people to see your work?**

People can see my work online by visiting my website (<http://web.mac.com/darallison>). I try to keep it updated. They can also go to the Art @ Work Program at the MAC. I'll have a few pieces in Raw Space this year. I'll also be participating in Kay O'Rourke's Garden party this May, and I'll be having a show at the Kolva-Sullivan Gallery in October.





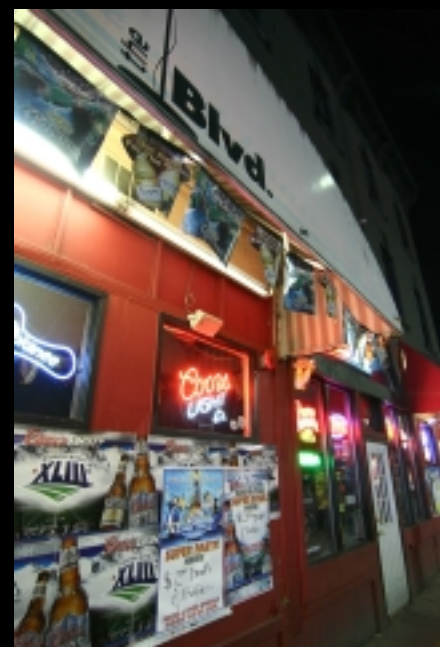
## VENUE PROFILE: THE BLVD.

*The Blvd. is a classic mid-sized music venue with a history of bringing great performing acts to Spokane, as well as providing a tried and true venue for local musicians to have their own shows. There's even a 50 cent beer night, which is hard not to love.*

*If you're into people watching, The Blvd. provides an interesting cross-section of Spokane -- from the frat boys, to the hip-hop crews, to the metal heads and everything in between. The same can be said if you're into a wide variety of music. The Blvd. has had singer/songwriter folk shows, hard rock and metal, hip-hop and just about any variation therein. The Blvd. is a little bit of everything.*

*I suppose the reason I've always found The Blvd. an entertaining spot to spend an evening is that it's a micro-cosm of Spokane. Hopefully with the impending move, that feel travels with it. The following interview is with Bill Powers, booking manager of the Blvd.*

*-Photos and interview by Tyson Habein*





**The Basics: Your location, a brief description of what you offer, and how big a venue?**

The Blvd. is located at 333 W. Spokane Falls Blvd. The Blvd. is a concert house that offers live music ranging from hip-hop to heavy metal, rockabilly to dance nights. The Blvd is also a BBQ restaurant, serving everything from ribs to burgers. [We are] a 300+ capacity venue.

**How long has The Blvd. hosted shows?**

Since it opened in 2004.



*Hip-hop act "Glue" performs at the Blvd.*

**The Blvd. has a lot of diversity with the shows that it's booking. Is that a conscious effort, or is it pushed by customer response?**

It's both, not only do the staff and the owners have musical preferences, but we totally cater to all bands that want to come and play here. When someone wants to play here, we'll always give you a chance!

**There has been some news lately about the convention center buying the Blvd. property. What's going on with that purchase?**

The City of Spokane has been working on acquiring the property since 2002 and have finally reached an agreement with its owner. They can now move forward on their imminent domain processes. We haven't nailed anything down for certain yet, but we're looking at a couple of locations and should know soon what we're doing with moving location. *[Since this interview, it has been announced that The Blvd. will likely move to the former home of the Zombie Room]*

**The Blvd. brings in some fairly big names for the size of the venue (Del the Funky Homosapien, Brother Ali, and several others). What do you think it is about The Blvd. that allows this kind of performer draw?**

It has a lot to do with the size of the place and our commitment to bring quality music to Spokane. After years of booking, we start building relationships with artists and their agents, and word gets out about our place. It's somewhat of a downhill motion effect. The more you book, the more gets sent your way.

**What are the goals in terms of The Blvd. as a music venue and just as a community focal point in the new year?**

Well, to continue to do what we do, by providing an outlet for local bands to grow and play, and to bring in artists from around the world that the people of Spokane want to hear. Quality is always a concern of ours, and we keep trying to find better ways to improve our live music.

**In terms of venues, bands, and nightlife, what do you like about Spokane, and what more do you think Spokane needs?**

Spokane has a wide range of artists and bands, which a healthy sized city should. What Spokane could use are bands that are really hungry to play, to work hard to make shows go off, and not count on the paper or the venue to bring people out. Nothing about playing a show is automatic; we all have to work hard to get people in through the doors.



*Story and photos by Lloyd N. Phillips*

## LOCAL ICON: 4000 HOLES

When one thinks of the local music community, we often tend to not look beyond the musicians, bands and venues of the area. Sometimes we tend to overlook those in the background, those hidden treasures within that community. In the Spokane area, such a gem exists in 4000 Holes, a record & memorabilia store, and in its owner/proprietor Bob Gallagher.

Since 1989, the store has been both a haven and hangout for shoppers, collectors, musicians, the curious & anyone interested in music. And although there isn't enough space on the bulletin board for the posters stacked on the side counter, Gallagher is happy to promote the local bands. Being a musician himself, he understands the need to promote local talent of all musical genres.

His band Blue Canoe (with drummer Greg Kane and guitarist Mick May) performed last year at the Perry Street Summer Festival, closed the annual Spokane Fall Folk Festival and have returned to the clubs. "One of the reasons we've gone back to the bars is because there's no smoking," he says. At last year's Pig Out In The Park, Gallagher performed as both a solo acoustic artist and with his other band Calico, which he describes as "kind of like the Eagles under a different name."



Through the doors of 4000 Holes have passed actor/musician Corey Feldman, actor/singer David Soul, members of Badfinger and The Melvins. Local band Burns Like Hellfire has performed there. And while SPOKE(a)N(e) Magazine was there, Matt Cornett of Portland's Amy Bleu came in to browse, a stop he says he likes to make when the band tours the Pacific Northwest.

Part of the ambiance is the almost museum-like quality of the store, described in a recent Inlander letter-to-the-editor as "filled with collectible greatness", a place where albums, picture discs and memorabilia line the walls and more sits stacked behind the counter. But part of the attraction is also Gallagher, with his almost encyclopedic knowledge of music from several eras and genres, and who was praised in the same letter for his "friendly customer service, incredible pricing and 20 years of business savvy."

For years Gallagher was a fixture of the record swaps and Beatleests throughout the Northwest. But the income from that and his mail order business was unreliable.

"I *always* wanted a record store," he says, "and I was good at records so it made sense." He also found that people were driving to Seattle to buy them. After selling the family wholesale candy business, Gallagher opened a small store in late 1989, located on Spottford Street behind Zip's. "[Originally] when I opened, I planned to be just a used record store. But I found that there was a real need for an indie store, so I started to bring in new product." With that, he added CDs.

At the time, only Little Nell's record store existed, and Gallagher quickly found that he was in the right place at the right time. "The 90s were great," he recalls. "The grunge/punk thing happened and I loved the music, so it worked out better than I expected."



*Bassist Matt Cornett browses the bins at 4000 Holes during a break in on tour.*

After relocating just south of the present store, he moved to the current location at 1610 N. Monroe four years ago. As for vinyl, he's glad to see a comeback. "Records are really the best sounding medium," He pointed to the warmth many found missing once CDs took over the mass market. He also noted, "Vinyl has been selling really, really well; far outselling CDs. We'll bring in a few CDs we know will sell, but the bulk of the business is from records."

Gallagher was hard-pressed when asked about the most valuable piece he's had through the store: "We've had tons of The Beatles 'butcher covers', but I don't know if there's really any one thing. Just tons of wonderful stuff has come through here."

One tip he offers collectors? "[Monetary] value isn't always the criteria. Sometimes it's just cool."

*-Continued on page 12*



Probably the biggest thing that sets his store apart from the others is customer service. You won't hear "look over there" as a too-busy clerk waves their finger in the air. Gallagher knows his merchandise and often won't need to consult a computer to see what's in stock. In fact, he'll walk you right to what you've asked for and if he has time, tell you a story or suggest other items to go along with the request. "Hastings and the other stores do their job so badly, I can exist," he says, also citing the lack of knowledge for both the merchandise and subject that's become almost a staple in some stores. And if he doesn't have that obscure punk disc you're looking for, he's happy to special

order it. "I love special orders and I get them in quick. I can get anything in the world that's in print (and) I'm not limited to one or two sources."

"For 20 years we've done pretty good," he reflects when thinking about the store's upcoming anniversary this August.

But as with many businesses, 4000 Holes has also fallen victim to the hard economic times. This past holiday season was not nearly as good as those in the past, but he does not blame downloading.



Bassist Bob Gallagher & Drummer Greg Kane of Blue Canoe performing at the 2008 Fall Folk Festival in Spokane, Washington.

"I download," he says "and so do a lot of my customers. But many of us would much rather be holding a tangible object in our hands. Besides, the quality of downloads varies so much that it's iffy."

"For our end of it, it's more the economy." And despite what, as Gallagher told us, were a few misunderstandings in a recent issue of the *Inlander*, no target date has been set for closing the door. "We're STILL open! Business is consistent. We've had to cut buying, but business is consistent."

While he's currently liquidating stock, plans for the future of 4000 Holes seem somewhat up in the air. Gallagher told us that he has no intention of closing and never did, and that he has plans to involve more local bands by doing in-store performances. A local radio show host has also expressed interest in broadcasting live from the store.

However, should the worst happen and we end up driving to back to Seattle to buy our records, Gallagher's proud of what he's accomplished with the store and adds, "I always hoped I made a difference." (LNP)



**10 Strangers**  
**A Portrait Series**

By Tyson Habein

*10 strangers photographed on the streets of Spokane*

**Jim**





*Trudy and Randy*





*Chris*





*Curtis*





*Sean*





*Chris B.*



*Matt*





*Ron*



*Rick*



*First Friday Artwalk:  
February*





(Left) First Friday Artwalk participants enjoy artwork at Constant Creations Tattoo shop on Feb. 6. Constant Creations provided a venue this month for art pieces that often times would go under-represented in the Spokane area. The artists taking part often appeared influenced by pop culture and comic book art, along with graffiti and tattoo work.

To compliment the atmosphere of the show Constant Creations had a DJ spinning.

The mood of this show was very positive. It invited art lovers of all ages to view the pieces, with many providing an easily accessible entrance to the alternative art world for the first time viewer. SPOKE(a)N(e) highly recommends this show for repeat visits and we'll be visiting any time they offer something new during First Fridays in the future.

(Right) An example of the all-ages nature during the Constant Creations show: Four-year-old Grace Habein draws on paper hanging in a small wall space. All visitors to the show were invited to leave their own personal piece of artwork in the collection by contributing to the sheet with black markers. Children seemed especially pleased with this idea, as it loosened up the often button-down aspect of art shows and encouraged their own creativity.







(Left and Below)The Lorinda Knight Gallery is oft regarded as one of Spokane's premier, high-end galleries. On First Friday this February, they displayed artwork in the main space that matched the venue. Both came across as stiff and slightly pretentious. If I'm to be entirely honest, I see this sort of show as a problem in Spokane. A city with a struggling art community needs more shows that allow a visual and intellectual entrance for the casual observer as well as providing something for the art scene veteran. The primary pieces on the main floor were nearly identical boxes with different varieties and colors of paint on their insides. While this artwork has its place, the Spokane scene hurts for more artwork on display with which people can really connect and thus generate larger support. The Lorinda Knight Gallery had far more interesting pieces in the upstairs area, which ranged from silver photographic prints of a high quality, to slightly abstract expressionist landscape pieces. The upstairs is recommended; the downstairs is worth passing by.

Not pictured but wonderful were the displays at the Brickwall Photographic Gallery. Richard Heinzen and Tony Roche are both producing epic photos of the Eastern Washington landscape with a finesse not often seen amongst regional photographers. Jesse Swanson likewise deserves an extended view for his photographs packed with color that slaps you in the face . . . in a good way. (TH)





(Left) Jen Richmond and her Lilac City Rollergirl teammates mingle with visitors during a reception for their first art exhibition. The artists' reception was held as part of the First Friday art walk at the Browne's Addition Wellness Center (2013 W 4th Avenue) in Spokane. Call 509-208-6195 for more information or an appointment to view the artwork.

(Bottom) Spokane artist Timothy Phillips, now with the Gallery of Thum' (159 S. Lincoln), takes a break from showing his work by painting. In addition to exhibiting in the current "Around the World" exhibit, Phillips is also the gallery's resident art instructor and classes are held every Wednesday from 3:30pm – 5:30pm. Call 294-9234 for more information.

*-Photos and text this page by Lloyd N. Phillips*







## FORGOTTEN TREASURE

My dad and I used to lose hours inside music shops, sorting through our mental lists of everything we'd ever considered buying, wondering what sort of rare find would jump out from the rows laid in front of us. Be it the used bins in our local Hastings, one of our regular pilgrimages to Rockin' Rudy's in Missoula, or investigating the shops listed in the phone book wherever we vacationed — we always had to take a look. Our tastes did not overlap much, but we both knew how to weigh our options. Stumbling upon some album or single not as easily found at home would always win out over purchasing something one could just as easily find at Target. If torn between two different items, the longer album often wins. We had standards, long and meandering things to consider while boring others who didn't know any better and decided to tag along. I wouldn't trade those hours for anything, always anticipating that catch in my breath when discovering something I didn't even know I wanted but now can no longer live without. To lose that excitement, that pursuit of something tangible and possibly perfect, is something I can't imagine.

And yet, the music-buying world seems ready to give up the hunt. When one can download anything they want and store it all on something no bigger than a deck of cards, the shops suffer. The amount of non-music merchandise grows in an effort to stay afloat. Big chains on down to the locally-owned retailers often have to cut back to the point where they're less likely to take a chance selling something that won't immediately move. The last time I was in Rockin' Rudy's, I was shocked to discover that the music section might not even be a third of the floor space anymore. They're still better than a lot of places, but it's not the same place we used to shop.

## *:Compulsive Chronicles:*

In the Spokane area, the once-bright 4000 Holes is trying to survive, selling off its merchandise on bargain terms. Wander into any Hastings and there's more junk than anything else — cheap gifts and discount bin books. The move away from the physical retailer began years ago, but as with everything else, this economy helps no one. It's hard to want to spend the gas and the time to peruse, then pay \$14 for something you could have had for \$10 from iTunes. Or why stop there? Pay a buck for the single and forget all about the actual product involved. And the space CDs take up? Forget it.

I understand. I own an iPod, I don't have much of a disposable income and man, do my kids get bored if I spend more than two seconds browsing anything. But does one get the same thrill from downloading and the automatic charge to a credit card?

Think about that time you scrounged up twenty bucks or so, then went to see what you could find. All the good music shops have a distinct smell — dust, cardboard, incense and smoke rolled into one. You walk in and know exactly where you are, ready to make the most of your money. You check all your favorites first, wondering if some odd bootleg or import single might appear. Maybe that rare first album, maybe the singer's old band no one cared about but you're still curious to hear. You wander the alphabet, scanning all the plastic dividers for any name that might jump out at you. Didn't someone just put out a new album? What about that band your friend keeps going on about — How much do they want for that? You flip through the used bin, that satisfying clip-clip-clip of plastic shifting, wondering whether \$7 is too much for a band you read about but haven't heard. Some ridiculous album cover catches your eye. \$2? That might just be worth it, whatever it is. Then you're back through the alphabet, asking for the millionth time why it is you don't keep an actual list of the music you've meant to investigate. If you're lucky, maybe you can keep yourself from going over your twenty-dollar limit.

After much deliberation, you make your final decision. Remember how it feels to crack open that case for the first time, sliding out the liner notes to see if they come with the lyrics and not just photos of the band. And are the photos any good? Are the thank-yous funny? You press play, and if all goes to plan, your world changes.

Why give that up? Can anyone honestly say they feel that way by clicking on a link? I've downloaded plenty of songs, but it's a lonely act. No one is going to form memories by light of the computer screen. We can't let the music shop die, turning *High Fidelity*, *Empire Records* and all of their kind into amusing cultural artifacts. 4000 Holes and The Long Ear in Coeur d'Alene are still fighting the good fight, waiting to give you exactly what you need. Let them.



*Sara Habein is a writer in the Spokane area with a disproportionate amount of 90s music in her collection. She can often be found loitering in the magazine section, coffee in hand, wondering if she really needs to spend \$9 on the latest issue of MOJO.*

*For Sara's 5 Favorite Music Shop Finds, please visit:  
<http://glorifiedloveletters.blogspot.com>*



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# Accepting Advertisements

In the current economic climate, targeted advertising is everything. Intelligent expenditure of advertising capital is everything. Advertise in the magazine for the Spokane creative community.

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