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*Issue 5
May 2009*

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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.

I

May is a time of transition. Spring begins to lean in the direction of summer, and all those April showers give way to those May flowers. Perhaps one of the most noticeable changes of May for those in the Inland Northwest is the change in clothing. People begin more regularly wearing shorts and T-shirts. Sandals come out of the closet and people seem to want the sun to hit every inch of their skin possible (or at least every inch allowed by current legal codes).

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It is with that transition to summer wear that we bring you the fashion, or couture issue of SPOKE(a)N(e) Magazine. Fashion is something that goes under the radar in Spokane more so than most things. Did you know that Spokane has runway shows? Have you ever attended one? Did you know that Spokane has multiple modeling agencies, some of international scope? The fact of the matter is that most people in the Spokane area don't know these things. Fashion in Spokane has traditionally been a bit of an oxymoron.

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I believe that's going to change in the near future. There is a younger generation in Spokane that values fashion in a way that perhaps those of an older generation did not. There is a new crop of young designers, models, thinkers, and consumers arriving (in both a literal and a growing-up sense) in Spokane. Spokane has a future in fashion. Are you ready for that future? Are you a part of that future?

A

In more SPOKE(a)N(e)-centric news, we now have a new policy in terms of contributors. All contributors, whether it be via photo or writing, will get a quarter page ad to do with as they please (within reason). We still intend to transfer all ad income from the magazine to those individuals who contribute, but contributors will now get this extra bit of payment.

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If you're interested in contributing to SPOKE(a)N(e) Magazine, or have something you think we should be covering in the Spokane area, let us know at spokenspokane@gmail.com

H

We hope you enjoy the SPOKE(a)N(e) fashion issue, and when the new fashion future comes, I hope you all won't blame me if I'm still wearing the same beat up sneakers, dirty jeans, and old hoodie. It's my look.

I

Tyson Habein
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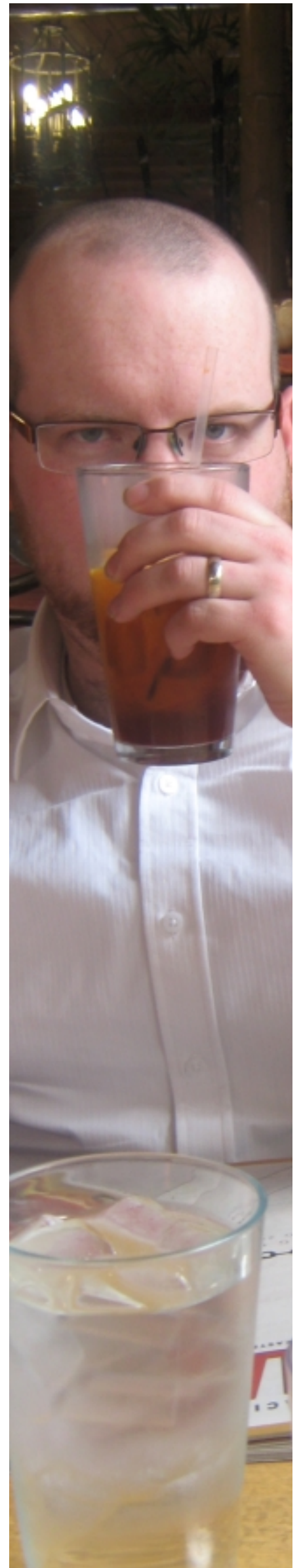
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P.S. A special thanks this issue to Peter Boden, for additional lighting, and Jennifer Olsen, for location access, on our fashion spread.

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*Tyson Habein loves Thai iced tea.
If anyone has a spare vat of it just
lying around, feel free to send it
his way. Thanks.*

Photo by Sara Habein



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I discovered Brandon Vasquez's photography before I discovered his drumming. A while back, I arrived at a Mon Cheri show and noticed that the drummer seemed somewhat familiar. I wasn't sure why. It wasn't until I arrived back home that I realized that drummer was one of the local photographers whose work I admired but who I had not yet met. I had been pulled in by his black and white environmentals; his often square shots that seemed to have a loneliness, or a longing to them. And while everyone in town is talking about the music of Mon Cheri (including us in last issue) I wanted to make sure we addressed the beauty of Vasquez's photography. Vasquez is going to be making as much noise with the camera as he is with the drums.

-Text and Portrait by Tyson Habein



"Fear Before" by Vasquez

The Basics: name, age, occupation, where you're from and if it's Spokane, what keeps you here?

Brandon Vasquez, 24. I work at KREM -TV as a production assistant for the morning news, so I get up real early... I grew up in the Medical Lake/FAFB area. I just bought a house on the South Hill. I just like the area, the change of seasons, and enjoy the small town feel; not too many people, but still plenty to do. I have a lot of friends and family around town, so that's a big plus. Even though Seattle has been calling my name for some time, I think this is a good place to stay and I'm satisfied with it.

Tell us what brought you to the photography you're currently working on.

I've only been shooting seriously (and with a nice camera) for a couple years, so everything is a learning process. I shoot what interests me, but I also like to expand my knowledge and try different styles and techniques. There is a list I go back to for ideas of things I want to try. I definitely don't confine myself to just landscapes, or just concert photos, etc. I'd like to think I'm fairly well-rounded, but I have plenty of room to grow for sure.



"forgotten" by Vasquez

As both a musician and a photographer, do you find the two help each other, or do they use different parts of your creativity? Do you find any difficulty in making time for both?

I think music and photography work well together in a way. On one hand, they're very different forms of art, but on the other, they have things in common, such as timing, attention to details, the mixing of available elements (instrumentation & scenery/lighting), and a combination of planning and spontaneity. But mostly you have to remember that they're both forms of expression. When I play music, I play what I feel, and use the instrument to convey what I want it to in different situations... With photography, I look at a scene and think about what would look appealing, and try to compose the shot in relation to what I'm feeling at that very moment. I've come a long way from just point and shoot, and it's a fun challenge to be familiar enough with this instrument, the camera, as an extension of expression.

As for making time for each, I have to make trade offs here and there. I'm pretty busy as it is, working at KREM, being married, etc... but I always try to take a couple shots here and there if I'm busy, or practice drums for a few minutes one day. At the moment, photography has taken a backseat for a couple reasons, one being that the band has had a busy concert schedule as well as a CD release, and also moving into a new house that needs a LOT of care takes up a lot of time. But I know I'll be shooting plenty in the future, especially if the weather ever cooperates.

Where are you looking to go with your work?

Personally, it's satisfying to look at your own work and say, "Wow, that's actually pretty neat." I'm always interested in learning more about both the camera's abilities and different techniques in post-processing. Recently I've become very interested in film and various 'vintage' cameras, so I'd like to learn more about how things work in that regard, as well as get my hands on some different cameras and lenses.

I'm happy doing this for myself, but I would love to share my passion in a professional way, of course. It would be exciting to sell some prints

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and maybe contribute to some publications. As with any form of art that you dedicate lots of time and effort to, it would be nice to make something from it; if not for a living, then at least for validation, like “This is actually worth something to somebody other than you.” However, I haven’t exactly been aggressive with getting my stuff ‘out there’ either which would help, but I think I’ll definitely look into some opportunities in the future.

You use several different cameras. What pushes you to pick up one over another?

The camera I use depends on what I want to do with the shot, as well as what’s available. I like the digital cameras (Nikon D200/D40x) because they’re very versatile with what they can do as well as the post-editing benefits. Obviously the D200 is my first choice, but sometimes I carry both with different lenses for quick options. If I want a more natural or vintage feel to the shot, I’ll go with the medium format Holga or my dad’s Nikon F2. Film is getting to be an expensive hobby, but I really love the look, the tangible experience with it, and enjoy learning about what I’ve missed out on.

Who is your work aimed at? Is it a personal thing, or intended for audience consumption?

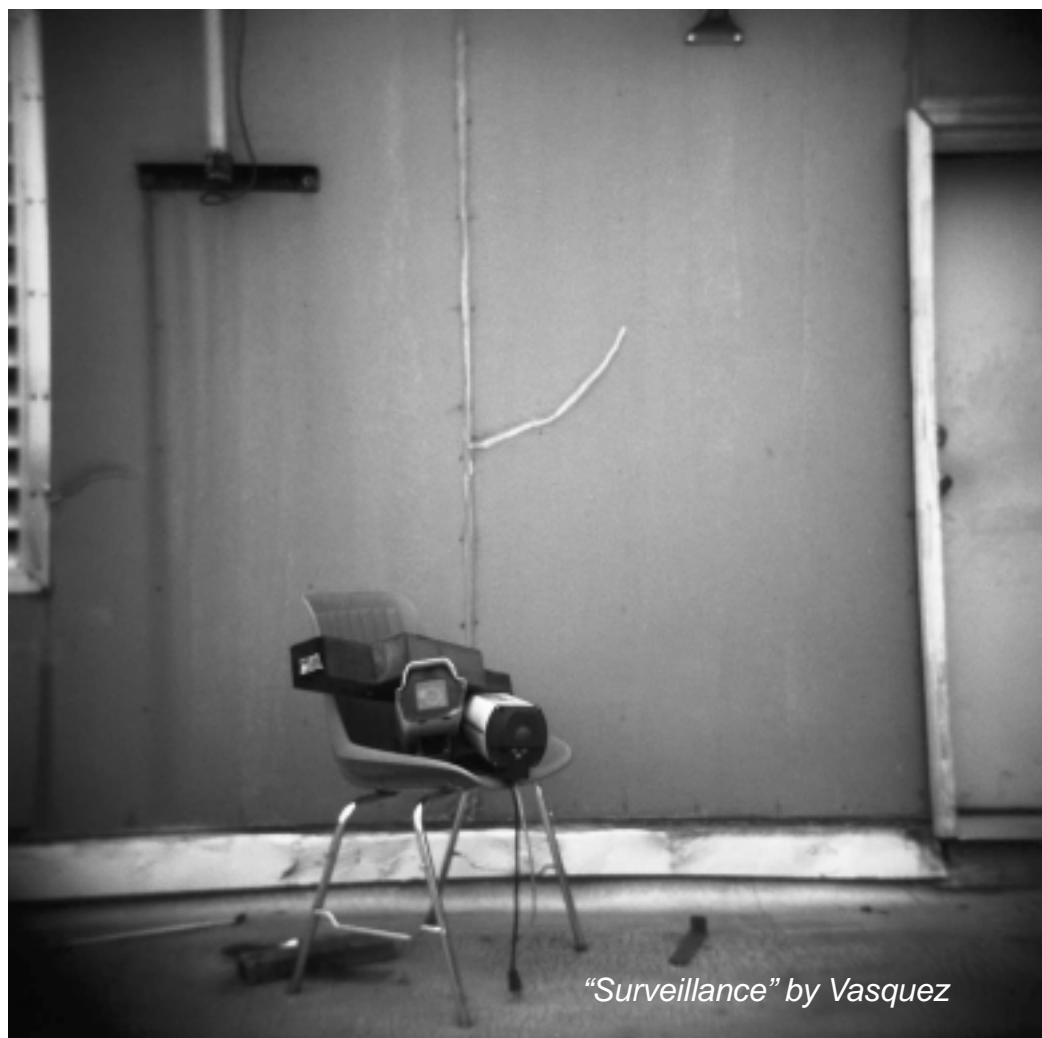
Primarily my work is for personal expression and memories, but I always keep in mind what other people might enjoy. The goal is to be really satisfied with your own work, but also have other people enjoy it as well.

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

At the moment I am very interested in stark contrasts, minimalism, and juxtaposition... hopefully that comes across in some of my



“Lack of Communication” by Vasquez



“Surveillance” by Vasquez

work... For concert photography, I really love Ryan Russell (<http://ryanrussell.net>) and Autumn DeWilde (<http://www.autumndewilde.com>). Locally, it’s gotta be Rajah Bose, Rhea Beumer, Young Kwak, and a number of coworkers/flickr friends. Also, I’m really into the way Wes Anderson films look, the way a lot of shots are symmetrical and/or centered, so it kinda breaks the rule of thirds. I want to incorporate that more often. I think it creates a different feel.

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

Even though Spokane isn’t that large and has a small creative community, it seems like it’s a healthy creative scene. Artists have opportunities to grow and flourish, instead of getting lost amongst a sea of competitors. This also allows for a more tight-knit art/music community where everyone knows each other, or knows OF each other. It’s been said that Spokane has some hidden gems, art & music-wise, being the forgotten inland NW city, and I think that’s totally true. I think big things are in store for our artists in the future.

SPOKANE BABES OF MUSIC

A FEMALE MUSICIAN SHOWCASE PROCEEDS BENEFITTING TRANSITIONS

Jesi B and the Allrites Jenny Benson

Jennifer Cadence If I Had



June 11th 2009 8PM \$5

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Images provided by Dayle Sandborn



The Basics: name, occupation, where you're from and if it's Spokane, what keeps you here?

My name is Dayle Sanborn and although I'm not a "native" of Spokane, I have been here for 12 years and very much enjoy living here. I was a stay at home mom/commercial fisherperson while raising my family. They are now grown and on their own, pursuing their own professions, and I've decided to do the same! I joined Avenue West Gallery about 3 years ago. I do figure drawing with a group here in town, and I also work from my home making wedding and other "special occasion" attire. I also sell my work online.

Tell us about how you got into making fabric based goods.

I began expressing my self creatively through fiber/sewing at my mothers knee. My first successful project was an embroidered dish towel for my grandmother when I was 6. I grew up *sans* TV, telephone and other entertainments in a village in Alaska, so self-expression was my favorite past time. As I grew up, sewing and other fiber arts became a practical way to furnish myself and my family with clothing, household improvements and accessories. This was the time when I really worked to perfect my craft. It was a way to be creative and practical at the same time. As my skills and interest grew, I would do work for other people as well.

Where did the name ERINYS come from?

Well, I began doing some less practical, more purely creative work and discovered the wealth of material to be had "second hand", the variety of second hand is a huge inspiration, and the idea was just natural for me because I have always been a recycler/re user/composter. So I wanted a name for my artistic endeavors that expressed how I feel about the world, not just my interests. I think we need a social as well as an environmental conscience.

In Greek mythology, Erinyes was one of three "furies" thought to pursue wrongdoers until they went mad, kind of like we think of our conscience. My middle name happens to be Erin, and so it seemed like a great verbal expression for my work.

Where are you looking to go with your work?

Of course I would like to be able (as would all creative persons) to make a living from my work, thus enabling me to immerse myself in the creative process and still have my basic needs met. While that may not be possible, I will continue to try new things, and work to meet the challenges of making something attractive or meaningful from otherwise discarded materials. I



think I will just keep creating as long as I am physically able to do so.

Do you work from patterns, or is it all original pieces?

Most of the time I start with the fiber or medium that I want to use and take my design cue from that. I guess I have quite a few shapes, colors and textures floating around in my head that I would like to try, and I will occasionally see a pattern that inspires me. I will usually start with that pattern and modify it to my liking or to fit the materials that I want to work with.

Who or what would you say is influenc-

ing your work right now?

I tend to see ideas for work all around me, the colors that I see out my window or the shape of an object in a store window... I love the "feel" of everything. As for who is inspiring me, I would have to say my daughter, who is a print maker and fine artist over in Bellingham, is a huge inspiration to me. She got her masters in fine arts in New Mexico a few years ago and is very generous in sharing her encouragement and constructive feedback. My sons also allow me to bounce ideas off them and are a great source of encouragement.

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

The creative community here in Spokane has been great to me. I have been befriended, included and encouraged. Spokane is a tougher place to sell art than many other communities, and we all have to band together to create venues for showing and selling our work. There are some incredibly hard working artists and artisans in the region. I would love to see more patrons of the arts step forward and work along side us to continue to make our community a richer and more vibrant place to live.

Where can folks find your work?

I have my work at Avenue West Gallery (Located in Downtown Spokane, between The Spaghetti Factory and The Brooklyn Deli on Monroe). My work is also available online at <http://erinys.etsy.com> and <http://breathless.etsy.com>

-Interview and Portrait by Tyson Habein



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Jessica of Gutterpony

A monthly series of music showcases will be presented as a benefit for Transitions, a local non-profit which helps vulnerable women and children. The project, titled Spokane Babes of Music, was the brainchild of local musician/promoter Kari Knudsen.

"I can't think of a better organization in our community to receive the proceeds from the Spokane Babes of Music showcases," she writes on the project's website at www.myspace.com/spokanebabesofmusic. "We will really be able to help the women who are most in need in our community by partnering with Transitions."

The main theme of Spokane Babes of Music is helping women; not only through the proceeds' good cause, but also by expanding community awareness of the female musicians throughout the area and the various genres out there. "I didn't think there were very many girl musicians around," said singer/songwriter Colleen Rice, who participated in the first show. "All of a sudden they're everywhere!"

"I'm blown away by the number of women musicians in the area," Knudsen remarked in an interview with her band, Cure All Remedy. "I thought someone should do something like this [and] we basically picked Transitions because we were looking for something to benefit women." Her bandmate and songwriting partner, guitarist Sam Anderson, adds: "It's about bringing everybody together, and bringing them all together for a good cause."

The May 7th inaugural showcase presented an enjoyable collage of sounds: The acoustic music of Kristen Marlo and Post Falls' Colleen Rice, the pop and funk of Cure All Remedy, and an all-out punk attack by Gutterpony. This was also the first show in the newly expanded Lion's Lair, with Rice opening the show.

Easy-going and fun to talk with, Colleen Rice is originally from Tucson, Arizona, though she grew up in the Spokane area. Having performed music for about a year, she

credits her guitar instructor, Nate Ostrander, with giving her the strength to perform in front of an audience after first starting on the instrument five years ago. She's performed at the Tagaris Winery in Richland, Washington; Calypsos Coffee House in Coeur D'Alene; The Zombie Room with Civilized Animal and the Caterina Winery, among other places. "Music has always been a very important part of my daily routine," she writes at www.myspace.com/colleensguitar. "It doesn't matter what mood I am in, I can find a song that I can relate to."

Regarding how she met Knudsen and became involved with the showcase, Rice says, "I was friends with Matt [Loiacano, bass player for Cure All Remedy, also known as Matt Loi on Radio KCDA] and he introduced me to Kari. She said come down to The Swamp Tavern, I'll buy you a beer, and she told me about the Spokane Babes of Music."

Opening for such an important series of showcases would be enough to make anyone nervous, but Rice soon overcame the nerves and continued on like the pro she is. "Movin' On," from a 10 song CD she is currently working on with producer Dan Conrad, and the lovely "Waiting on the Rain," were highlights of her set and left the crowd wanting more. "Movin' On was the first piece I wrote that I really liked," she says. Of the planned 10 song project, it will be the only non-acoustic piece on the album. "I'm hoping to also have some free CD singles after it's marketed," she adds.

Representatives of Transitions also performed two poetry pieces during the first Babes showcase, followed by an acoustic performance from Kristen Marlo.

Kristen Marlo originally hails from New Mexico, and from there, "I joined the Air Force, ended up at Fairchild, and fell in love with Spokane," she says, having lived here since 2006. It was also during that time when she took up guitar.

As a guitarist, Marlo is self-taught, which explains the somewhat unorthodox, yet completely enjoyable technique I noticed. Later thinking about it, I likened it somewhat to that of a flamenco player. And as she smiled through her set, I could hear a percussive accompaniment coming through the speakers. This was not from her friend Steve, who accompanied her on djembe drum; the sound came from her guitar.

"I really don't know that many chords," she admits, "so I make up melodies and drums to make up for that." Don't know that many chords? That's not a problem! While listening to her often pop-ish songs, I accompanied them with piano, bass and guitar in my head. And the more I listen, the more I enjoy what I'm hearing. Her voice is powerful and unique, one which has earned her reviews as the best in Spokane. Add to that some outstanding, catchy and meaningful songwriting, and you have a real talent. "Sweet Love of Mine" could rival almost anything offered by the current crop of singer/songwriters on the radio today. Hear more at www.myspace.com/kristenmarlothegreat

-Text and Photos by Lloyd N. Phillips



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Lexi Carr is 17 years old. I'll give that a moment to sink in. 17 years old. She is creating interesting and unique designs that could be sold in a major retailer or boutique shops right now, and she's 17 years old. I first came across Carr's work online, in the portfolio of a local model who had worn some of her pieces. I was impressed by the clothing and excited to find someone local doing great design work. I've struggled over the past couple of years to find local clothing designers whose work excited me. Carr was interesting in that she brought a unique design sense to the table with a high-end fashion look that was still more visually accessible for a younger and more economically diverse crowd of clothing lovers. Lexi Carr is designing Spokane's couture. Be sure to check out some of her clothing designs in this month's photo editorial on page 14.

-Text and Portrait by Tyson Habein

The Basics: name, age, occupation, where you're from and if it's Spokane, what keeps you here?

My name is Lexi Carr, and I'm a full time student, although I do take commission work for clothing, bags, etc. I'm 17 years old, and a Junior at Lewis and Clark High School. I'm originally from Spokane, though I moved to Arizona for a few years. I really like Spokane because of the people here and the scenery. I also like the cooler climate. A lot of things about the area inspire me, such as the changing seasons that give me a new view each time I look outside. I also like doing things like camping.

Tell us about how you got into making/designing clothing.

I have always been artistic, and as I began to get more into drawing as a kid, I wanted to find other mediums to express myself with. My grandmother used to sew a lot, and she's where I got my start. She'd always have scraps of fabric around for me to make things with, which I did frequently. Eventually, I got really interested in fashion and using interesting color schemes from an art class I took at school. In my freshman year of high school, I got really into sewing, and started making my own clothes. One of the first things I made was a corset for myself from a pattern. After that, I was hooked, and I still sew just for fun all the time. As I got into sewing more, I started designing my own outfits when I couldn't find patterns for the things I wanted, and it just expanded from there.

Do you have regular models you work with to get sizing and fitting right?

I have a few models that I work with fairly regularly, so I have their sizes written down so I can make things for them easily. I still do fittings, though, just to make sure everything falls the way I'd like it to, even if I know it will fit correctly. I'm still able to make clothes for people of other sizes accurately, since I bought an adjustable mannequin recently. It makes sewing so much easier! I don't know what I'd do without it now. I do like to choose my own models when I make clothing, however, because I like to keep the outfits in synch with the model's personality, since the way they hold themselves in clothing that they love is much more flattering than if they aren't so sure about the outfit. Knowing each of my models at least a little bit really helps with that.

Where are you looking to go with your work?

I would like to go to an art school to major in fashion design, then open up my own boutique or something like that. I'd also like to start doing more commission work, and do more collaborations with local artists. I find that working with others is much more rewarding than doing projects on my own, partially because I get more input and I can learn things from the people involved, rather than just doing things my way. I'd also like to expand into making more men's clothing, and further develop my own style.

Do you work from patterns, or is it all original pieces?

I work from patterns occasionally, but I often alter them in different ways, so it's still unique when I'm finished, and pieces I make with patterns I normally just make for myself. I also like to take pre-existing clothing and cut it up, bleach it, rip it, sew it

back together, and otherwise modify it to create entirely new pieces. I make my own patterns too, and other times I just create clothing from images I have in my head. The mannequin really helps with that process since it allows me to see the fit and drape of the fabric before I sew it together, and it can help me make my vision more concrete before I do any cutting or sewing. Sometimes I create pieces just by draping them on the mannequin as well. I use it even when working with patterns.

Do you do pieces on commission, or can people order custom clothing from you?

I actually really like creating pieces for other people. I haven't done it a lot, but I'd love to get into it more. I like to get to know people a little bit before I make their pieces though, since like I said before, the outfits just work a lot better when I know what the person who will be wearing them likes and dislikes. I can make things other than clothing too, but clothing is the most fun for me.

Who or what would you say is influencing and inspiring your work right now?

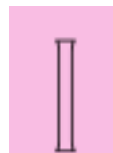
I take inspiration from a LOT of different sources. Right now, I'm strongly influenced by Victorian and Steampunk styles. I also take a lot of influence from the music I listen to, like Morrissey, Modest Mouse, Iron & Wine, and Nirvana. The weather conditions outside also strongly affect the work I want to do, as does random art that I see. Oftentimes, I can find inspiration just by walking around town, or by seeing an article of clothing that I'd like to modify. I don't look at a whole lot of professional work though because I like the edginess and raw feeling that is generally more evident in street fashion, though I usually take it to another level.

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

I like that the Spokane creative community seems like it is growing a bit, and I love the support that I've been getting from it, though I know that many artists, especially young ones, don't get the kind of help and opportunities that I have. I'd like to see more artsy places downtown, where art from people who are new to the scene can be displayed and purchased, and where new bands can play, and where new designers can show their work. I've noticed that there isn't a whole lot of fashion art in Spokane, though I know there are many talented designers. A venue for them would be fantastic.

Where can folks find your work?

I don't have a website of my own (yet), but my work can be found at <http://www.modelmayhem.com/LexiC>. I also plan on making a page on Etsy soon. If people would like to contact me about my work, they can do so by emailing me at lexi.carr.clothing@gmail.com



SPOKANE COUTURE

Photography: Tyson Habein

Clothing Design and Styling: Lexi Carr

Models: Lilia Kondo and Shyla Carter-Braxton

















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Photos and Text by Lloyd N. Phillips

Spokane musician Brian Griffin accompanies himself with both pre-recorded looped tracks and those recorded while onstage. "He's really very good," Seth Everts, owner of Art, Music & More said to me during the guitarist's First Friday appearance there. I knew he was; I've seen him before.

Overall, but with exception, this May's First Friday artwalk was somewhat disappointing. Maybe it was me, maybe it was the fear of the swine flu, but this month's event was definitely not as well attended as April's, despite the nicer weather. Two popular galleries on the regular route have also recently shut down, but others will take their place. Problems also seemed to besiege my evening; everything from car problems, to camera batteries, to an argument with a store manager where I purchased my new dead batteries.

Of the eight venues attended that evening, Art, Music & More was once again the highlight. Of the first four random listings I attended (The French Quarter, Grande Ronde Cellars, The Baby Bar & Kolva Sullivan Gallery); one had a guitarist and no art, two others had none of the artists represented present, and the fourth (although listed) had neither art nor artist.

In all fairness to The French Quarter, music is art and while they had not listed themselves as having artwork per se, they did have the wonderful music of blues guitarist Brad Keeler to entertain those sampling wines & handmade chocolates. Had they set out bars instead of small pieces, I probably would've overdosed on their delicious, handmade chocolate. And it's always a treat listening to Keeler perform, whether he's playing guitar or talking the history of the blues. Co-owned by Deverne Augustus and Stacy Blowers, Augustus told me that they've been open since October and that they specialize in Pardelle's handcrafted pasta out of Denver and single vineyard estate wines in addition to the handcrafted chocolates.

A quick stop to shoot pictures at Kolva Sullivan Gallery (watercolor artist Sandy Ayers was not present) and it was off to the Baby Bar to see the works of Mike Ryder & Ryan King. I honestly could not find the art listed! A large painting did hang behind a table of people – not that any viewer could get close to see it- but I felt as if this and another print were part of the small room's décor. My camera and notepad must've given me away, as

I overheard two waitresses talking about others who had come in to view the art. Frankly, I didn't consider this listing as anything but free advertising.

The blown glass display at Grande Ronde Cellars by Seattle artist Callahan McVay was interesting (although poorly lit) and my favorite piece was "Nestled Bowls," resembling the head of a large purple flower. But why show in Spokane when you're from Seattle? Again, the artist was not present and the work was explained to me briefly by a lady from behind the counter who was definitely more interested in the wine tasters at the counter.

Was it the luck of the draw or what? So far, I missed the display of 1940s Native American photographs over at the Brick Wall Gallery and photographer Dean Davis' "Interior Views" for this? I was the only one out photographing for the magazine and had little yet to show for my evening.

The Gallery of Thum' had a nice crowd and listed the work of 5 artists. Included were new pieces by Cecile Charles (one of which I managed to drop!) and paintings by Zackery Depue and al-

though I had the chance to speak with Cecile briefly, it was all too brief and I went slinking out of there after my stunt.

The large scale "Body of Work," a group of massive, almost sculpted drawings on translucent fabric layers by Gail Grinnell, made an impressive and far better use of the expansive wall space at the Lorinda Knight Gallery than seen the past two events. The previous small prints symmetrically displayed seemed almost dwarfed by the huge walls and to me, created a vision of wasted gallery space. While drawing has remained her main studio occupation since 2005, Grinnell's beautiful multi-piece showing combines collage, imagery and the art of clothing construction to further her exploration of the relationship between body and spirit.

While "Body of Work" was enjoyable, having your camera batteries die and shelling out \$16 for a new package of dead ones was not. True, it was my fault for forgetting to grab my recharged set, but I have never been forced to purchase a new set that was already gone. Plus, I'd tossed both the receipt and wrapper in the garbage when I left the store. I immediately returned to the Rite Aid, only to find that they were closing the door

Spokane photographer Hanne Zak appears to watch over the First Friday activities at the Art, Music & More gallery. Having received her 1st camera at age 11, Ms. Zak had traveled to and photographed each of the 7 continents by the time she turned 18.





First Friday visitors to Spokane's Kolva Sullivan Gallery view watercolors from the 'Pleasant Places' collection by Sandy Ayars. Ayers was the gallery's featured artist at this month's event.

(Although I'd heard no such announcement when I was in there 15 minutes before.) The conversation with the manager basically escalated into an argument after he claimed that they're supposed to be dead and that you recharge them for 24 hours before usage. Sorry, but I've never purchased dead, rechargeable batteries in my life, even from there! I needed batteries then and of course, he wanted the receipt and packaging and I wasn't about to dig through the grungy garbage can just outside the store. (Think of this: Why is it when you throw something in the garbage, it will almost certainly not be on or near the top if you have to retrieve it right away? It's almost a given.) Eventually (and probably to get rid of me) the manager had a clerk return my money. Another clerk was kind enough to grab a pair of regular alkalines from the shelf to "lend" me and that got me by, although they didn't power the flash very effectively. But a 'thank you' to him and a big raspberry to their store manager.

Inside Art, Music & More, owner Seth Everts was busy directing traffic. "Come on in," he shouted, waving his hand in recognition and before I could make it to the snack table added, "Come here, I want you to meet someone," and he introduced me about the room. This is the Seth I've known ever since our first meeting at the venue's grand opening in March – busy, upbeat, optimistic, introducing people to each other. Art of all styles covers the walls. Spinning-wheel demonstrations & paintings in process have graced the front-area stage. In a back corner hangs a projection screen above a stage where musical acts perform. There's always something going on and always something to do. And Seth makes sure you're not alone.

"It's not busy right now," he pointed out, although I arrived just before the official end of the art walk, "but it will be busy later," he added reassuringly. At the time he said that, his venue was pretty much the busiest I'd seen all evening.

Bringing positive change through creative energy is what the Art, Music & More venue is all about. One of the most fascinating things I've found there is table top painting, where visitors create their own work of art on top of those of the past. With all those built-up paint layers upon each other, I began to wonder what happens at some point in the stacking process. Then again, I imagine you can just sand it down and start over. Seth made sure I got a photo of a young lady painting a table and I got to tell the story about how, at their grand opening, I'd stuck my knee on top of a bag filled with paints while taking a photo (and was lucky I didn't get paint on my pants).

Seth then introduced me to the photographer whose work I'd been admiring since their grand opening. "Hi, I'm Hanne Zak," she said, extending her hand and flashing a killer smile. "Over here, over here," Seth called out in the middle of our conversation, pointing to the projection screen above the stage. "Here - watch this film." And there she was on the screen, narrating a brief biography of her life.

Having received her first camera at age 11, Zak had traveled all seven continents by the time she turned 18, all while building her portfolio and credentials.

"The beauty of digital is you can show these people who have never seen a photo of themselves something right away," she later told me while we talked about her travels abroad.

Professional doesn't even begin to describe the inspiring quality and beauty of her images, which include sports, wildlife, landscapes and portraiture. Her professional sports shots of the Seattle Syncro swim team, Gonzaga University Athletics Department events, and the Spokane Shock alone are certain to rival those inside the pages of Sports Illustrated. My personal favorite in her showing was one I remember asking about at the grand opening; an untitled black & white photo of some railroad tracks she said was taken at Auschwitz.

Judging by the photos from countries all over the world and her own somewhat exotic look, I inquired as to where the Spokane photographer was originally from. "Seattle," she answered with a laugh.

This is only a portion of Lloyd's blog on May's First Friday festivities. Be sure to check out the remainder of his evening and other goings on about town at <http://blogs.myspace.com/lloydnpillips>

If you would like to join the writers and photographers of SPOKE(a)N(e) Magazine on a First Friday walk next month, email us at spokenspokane@gmail.com

*A young lady photographs pieces from *Body of Work*, a showing by artist Gail Grinnell at the Lorinda Knight Gallery. The beautiful translucent large-scale pieces made good use of the gallery's wall space.*



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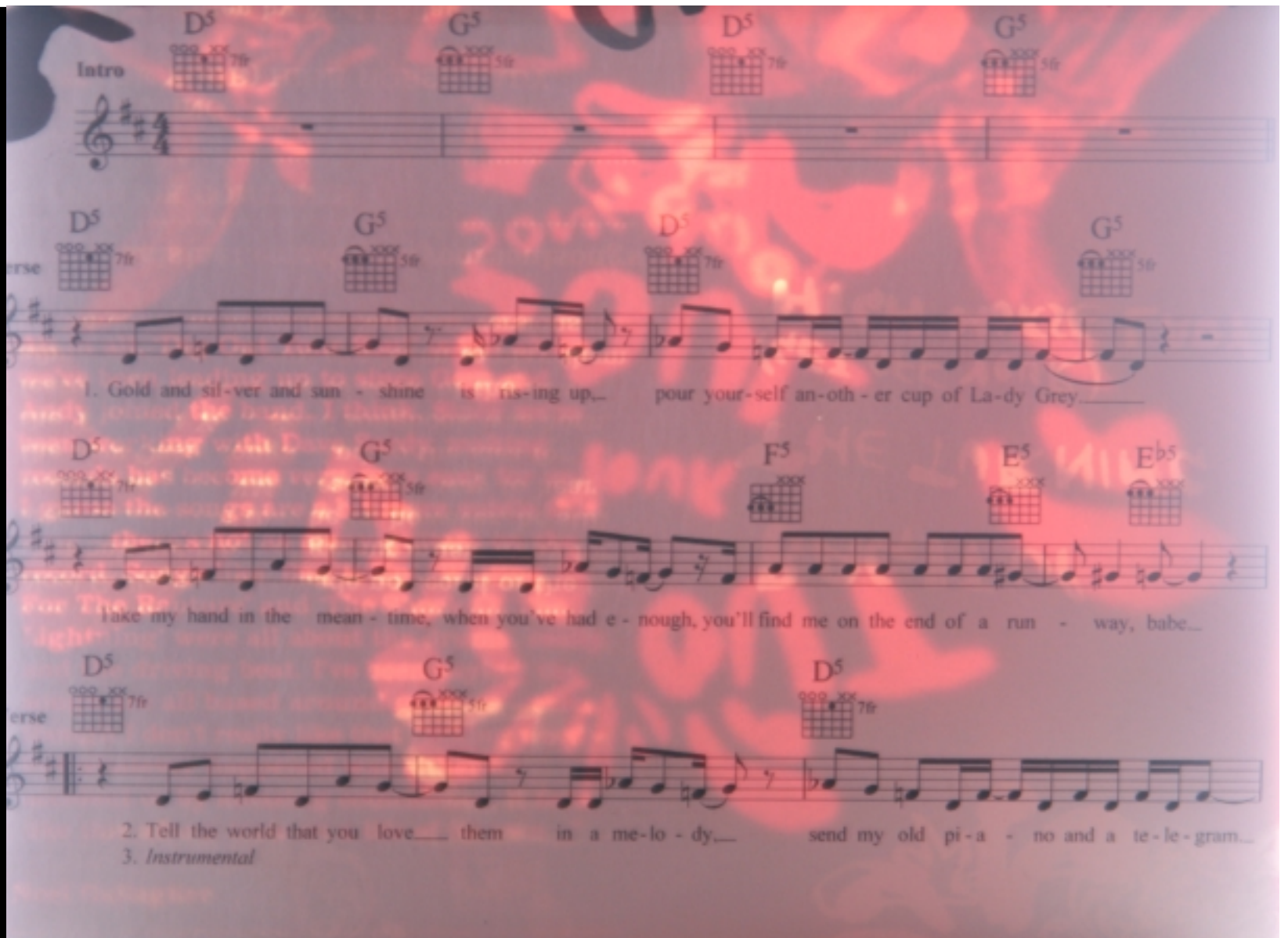
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“Listen to this,” I said to my friend Kristen, one summer afternoon when we were 14. Careful not to disconnect the spiral cord held tenuously to the wall with tape, I stretched the phone to one of the large speakers in the basement. Reaching over to the turntable with my other hand, I let the needle drop. Black Sabbath’s “Iron Man” filled the room.

I wasn’t supposed to be on the phone, grounded for, well, I don’t recall the specific offence that time. I also wasn’t supposed to touch the records without asking. But with parents not home, I had important work to do. Kristen and I had heard The Cardigans cover “Iron Man,” and we’d never heard the original. I’d risk the punishment extension.

It was not as though we’d never heard of “Iron Man” before buying The Cardigans’ second album; it just didn’t occur to us to care. Those Black Sabbath records had sat on that shelf since before my birth, and I’d noticed their faded spines long ago, but it took hearing a great cover before I’d any urge to slide one out.

We all may pretend that we’ve heard of *everything*. We’ve looked at our little brothers and said things like, “What do you mean, you’ve never heard of *Soundgarden*? Hand over your Audioslave albums immediately. You get them back when you’ve *learned*.” Then we did all the required muttering under our breath about kids these days.

At some point, even the most musically-versed have only a limited idea of what has come before. No one is born with the history of rock n roll in their veins. My 5-year-old daughter may know a song is called “Get on Your Boots,” but despite my reminders, she couldn’t tell you the band is U2. She doesn’t recognize Bono of the 80s and the man today as the same person. (Even if there’s an argument to be made that he’s not.)

We all start somewhere, and cover songs can provide a bridge. They can make us appreciate bands we’d never imagined would register or make us finally come around to the music we’d heard our parents and magazines mention but had never investigated. Hole covering “Gold Dust Woman” made me think that maybe I’d never given Fleetwood Mac a fair shake. Now I have 12 Fleetwood Mac albums, not counting solo stuff, though wouldn’t rate “Gold Dust Woman” as a favorite.

“I Am the Walrus,” “D’Yer Mak’er,” “Handle with Care” — these and scores of other cover songs had me consulting that basement library and eventually the internet, searching for source material. Part of me already knew that if I wanted to be let in on the secret to my favorite music, I had to hear what was played at its birth. The music a band likes always plays an influence, however obvious or not.

Sometimes, I prefer the covers. Duffy’s voice irritates me, but any time I hear someone else sing “Mercy,” I recognize that it’s a good song. Good songs are everywhere, and from there, it’s all about delivery.

Now, what I’m about to say may very well be rock n roll sacrilege, but I can’t pretend I feel otherwise: Most of the time, I’d rather listen to covers of Rolling Stones songs over the originals. Give me Rage Against the Machine or Oasis doing “Street Fighting Man” any day. Tori Amos does a great version of “Angie.” And with “Wild Horses,” The Sundays have their own floaty, sweet version that I enjoy, while Bush stays closer to the original.

I don’t know *why* I feel this way about the Stones. It’s not that I dislike them, and some originals I like just fine (“Paint It Black,” for example). Maybe I’m just the wrong age or the wrong temperament, but I never really latched onto them as a *band*. They’re great songs, but I guess I never really needed them to come from Mick Jagger’s mouth.

To my knowledge, the only time Bush performed “Wild Horses” live was on The Tonight Show, sometime after the release of *Razorblade Suitcase*. They were supposed to play the current single but changed their minds. I don’t recall the exact reasoning.

Being the mid-90s, I downloaded this song as a .wav file. On AOL. Probably took me hours to get it, but I’d missed the broadcast. (You can fill in all the required Old-Man-on-Porch ranting here about kids being spoiled now with the YouTube and the DVR and the fast interwubbery.)

Gavin Rossdale’s voice is in top form here, filling the song with all the right amounts of gravel, longing and melancholy. Call my opinion heavily biased, a preference influenced by a pretty face, but I invite you to track down the performance. Rolling Stones fans will never agree with me, and they may view the songs as untouchable, un-improvable. I understand — when so attached to one band, any attempts to replicate or pay tribute feel substandard. I’m just never going to feel that way about Mick Jagger. Though, can we agree that Mick’s a bit past the point where every fan counts?

The magic of a cover song lies in the connection between musician and listener. When a band I enjoy performs a song from someone else I like, that moment of recognition is special. It’s a reminder that we are all fans, that even though some of us stand on stage and some only listen, we overlap. We all know what it’s like to drop the needle or press play, then say to our friends, “*You have to hear this.*”



Sara Habein’s mother is calling her right about . . . now . . . with commentary regarding the first two paragraphs. Expect her to have no sympathy when Sara’s daughter is 14.

For the record, the Black Sabbath albums were hers.

Talk about your own favorite cover songs and see Sara’s at glorifiedloveletters.blogspot.com

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