

# Classic Posters

The Interviews Book Two

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by Michael Erlewine

# Classic Posters – The Interviews Book Two

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## DEDICATION

This book is dedicated to poster artist Bob Fried, whose work to me is inspirational and grand.

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*Cover poster art from 1967 by Michael Erlewine*

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### **ClassicPosters.com - History**

I have been in love with music concert posters since 1965 when I ended up in charge of advertising for my group the Prime Movers Blues Band. I guess no one else was interested or could figure out how to advertise but me, so before I knew it I had converted a small attic room in the Prime Mover House at 114 N. Division in Ann Arbor Michigan to a silkscreen shop.

It was there I spent who-knows-how-many hours cutting Rubylith screens and printing band posters. Replicating an image you love for a band you love was a slow but deeply satisfying process. The rest of the band (and me) would then take the freshly printed posters and put them up all over town. The posters didn't last long either. The next day many of them would be gone and we would have to do it all over again. I wonder where those posters are today.

This was in the mid-1960s and concert music posters were reaching a new audience and a new era. Of course, the main poster scene was in San Francisco. Eventually we heard about the poster artists there and saw their. Wow! We loved it.

So it is no wonder that my love for concert posters remained later when I became an archivist of popular culture and started AMG: the All-Music Guide, the All-Movie Guide, and the All-Game Guide. When I sold AMG in 1998 I had plans for the All-Poster Guide, but the company that bought AMG was not interested in my ideas once they purchased my company. The All-Poster Guide was canned from day one, but I never forgot about it.

Some years later, after I was kind of pushed out of my former company, as entrepreneurs often are, I decided to create the All-Poster Guide all by myself. However that URL on the web (by that time) belonged to someone else so I settled on ClassicPosters.com and dug in.

Some years went by as I assiduously compiled data on rock posters. I also began to photograph posters so that years from now scholars could study them. In the basement of my library/studio I built my own vacuum table and paid \$5000 for the latest professional camera in 2001, the Nikon D1x. Today that same camera is worth maybe \$300.

With my vacuum table to hold the posters in place, special lights to illuminate the posters, my Nikon D1x, I began to photograph and measure concert posters. Before I was done I had photographed over 30,000 posters, handbills, postcards, and original art.

Collectors from all over the country eventually trusted me enough to either bring their collections to my studio themselves or (while holding their breath) dare to send this priceless art overnight by FedEx.

And I made a number of trips to San Francisco and the Bay Area to meet the artists and collectors of these posters, those that were still with us.

To make a long story short, although I built a wonderful poster site, because I was delayed in my original impulse and idea, by the time my site was operational I had competition in WolfgangVault.com. They had something I did not have, which was deep pockets. I had no way to compete

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with them and they built a wonderful site and also bought up almost every major poster collection I know of.

It was disappointing but that is the way life works sometimes. You snooze, you lose. I was a day late and a dollar short, as they say. Anyway that is all water over the dam at this point.

I seem to keep getting older and I am told that is a good thing compared to the alternative, so it is time for me to share some of my work with anyone out there interested in concert posters. Now I am careful to say “Concert Poster” because I have no interest in what are called “Promotional Posters,” however beautiful they may be. I only ever cared about actual posters that were made and put up around town for a real live music concert. We won’t be discussing promotional posters here.

This is the first of what I hope will be several volumes of material on concert posters. I apologize in advance for any typos and the less-than-elegant formatting of this book. I don’t have the time or interest just now to clean it all up, although as you will see it is quite readable. I have too many other things to take care of while I am still on the planet, so please accept what I can offer, warts and all.

And ClassicPosters.com is still very much alive although run by someone other than myself. Please visit their wonderful site for images, etc. I have donated all my 30,000+ images, articles, data, database, etc. to them and also the the Bentley Historical Library at the University of Michigan, where my work will be available to scholars in the future.

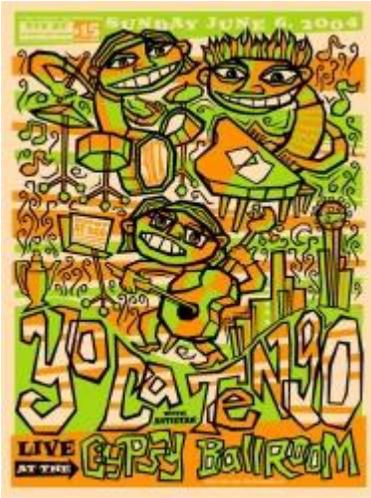
What you have here are a group of seventeen interviews I did with some of

the most important poster artists and collectors I have been able to meet. Some of them are short, but most of them are long to very long. If you love concert posters and their history, at least in the mid-Sixties, then these articles will be a fun read for you.

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### Interview with Todd Slater

by Paul Grushkin



*Yo La Tengo by Todd Slater*

Produced by Michael Erlewine ()

"He caught on pretty quick." That's the word on the hot, new Texas-based poster artist Todd Slater, coming from collectors, fellow artists, and even his screenprinter, Steve Horvath of D & L Screenprint in Seattle. Horvath prints as many as 20 posters a month (often in 400 piece, 8-color, large-format runs) for Justin Hampton, Emek, the artist-association known as PNE (Hampton, Emek, and Jermaine Rogers), and beginning recently for David Witt and Rob Jones.

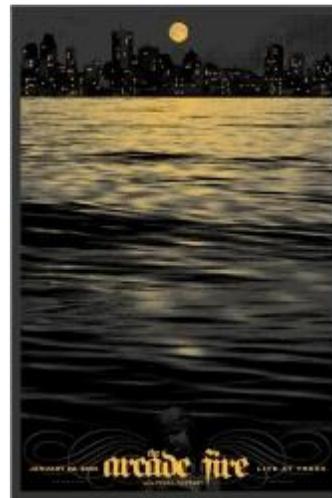
Slater's work from halfway through 2004 to the present shows how a burgeoning poster talent and a master screenprinter can combine to create spellbinding concert advertisements for major alternative bands that have become collectible art pieces. Says Horvath, "Todd at first wasn't hip to all the possibilities. But when I showed him proofs of Emek's work, and in discussing the mechanics of building Justin's work, he saw how color

enhancement thru metallic inks and unusual color blends can increase the richness and depth of the final piece. I see him really beginning to hit his stride. Now when I get a new design in from Todd, I often think to myself, 'this is going to be fun.'"

I spoke over the phone with Todd at his design studio in his home, two hours as the crow flies outside of Dallas.

**Paul Grushkin:** So tell me, you're a Texan?

**Todd Slater:** I am now. I was born in Peoria, Illinois. We moved to Texas when I was five years old. I was in Austin for many years and then I went to college in east Texas and I'm still regretting that [laughs].



*Arcade Fire by Todd Slater*

**Paul Grushkin:** Where did you go to school in east Texas?

**Todd Slater:** Stephen F. Austin. I graduated with an art degree in 2003 with an emphasis in graphic design.

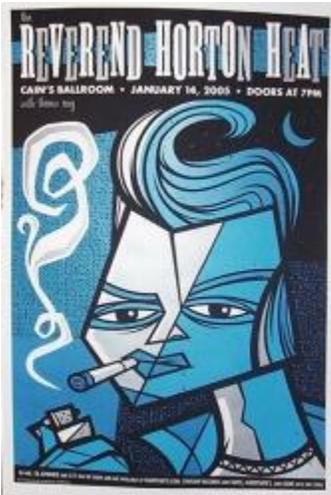
**Paul Grushkin:** What did you do post-college? Did you immediately seek work at an ad agency?

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**Todd Slater:** I looked for straight jobs and I couldn't get any. So I continued working in a screen printing shop (Tattoo Productions - smart guys.) doing illustrations for t-shirts. I'd done that part-time while I was in school and I just took that on full-time when I got out. I didn't do much of the printing myself, but the elements I learned there definitely helped with my knowledge of the printing process for posters.

**Paul Grushkin:** That meant mechanically you were instructed in the proper roots way with Rubylith.

**Todd Slater:** Yes, there was a LOT of cut Rubylith [laughs].



*Rev. Horton Heat by Todd Slater*

**Paul Grushkin:** As a kid, were you a scribbler?



*Taking Back Sunday by Todd Slater*

**Todd Slater:** I always drew. I even draw when I'm on the phone - I make little concentric circles when I'm talking. I'm always drawing something. I sketch every day. I was lucky in that my parents were always encouraging.

**Paul Grushkin:** The things that you picked up in college, how were they germane to your work today?

**Todd Slater:** In college, I found looking through art history you discover what you like - you're educated as to all that happened previously. You're taking art history classes, always good, and you're learning some of the basics, which is good and bad depending on who's forcing what down your throat (laughs). College makes sense if it gives you perspective and focus. But it can be insular too. You know, like living on an island.

**Paul Grushkin:** Were you influenced at that time by knowledge of the Austin scene and Frank Kozik's meteoric rise in the early 1990's?

**Todd Slater:** I knew the name Kozik, but I wasn't that influenced by rock & roll poster artists. On the other hand, there

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was this Chicago movement from around

1966 - 1968 called the "Hairy Who." I think Keith Herzik mentioned it in ART OF MODERN ROCK as having influenced him too. When I tripped over it, I thought, 'this is great. This is exactly what I want my own stuff to feel like.' My work doesn't look like that, but I'm still really influenced by it.

**Paul Grushkin:** So you like 'rebellious deconstructivism,' something of that nature?

**Todd Slater:** Yes, because you're taught art is supposed to be 'this,' and then you see something completely different from your earlier points of reference, as in seeing what Peter Saul was all about . . . and I really, really liked it. It was funny. It turned me on. I just liked everything about it. I liked the rebellious parts too.

**Paul Grushkin:** Is it in art school you're taught to faithfully reproduce a concept or direction, to be able to see something and replicate it - especially in terms of commercial potential? Then, only when you have that capability down will 'they' allow you to deviate from that point. Am I right? I've never been to art school.

**Todd Slater:** Yes, I would agree with that.

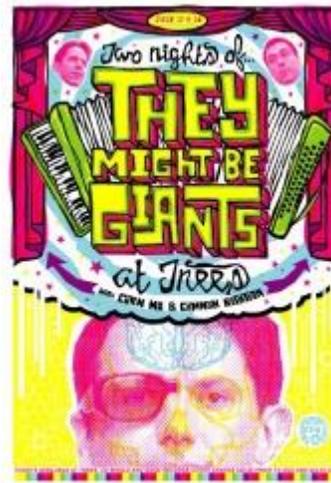
**Paul Grushkin:** Because in commercial work you're basically asked to fulfill a campaign. If it's advertising a product, basically it's less interpretation as it is a form of replication and enhancement.

**Todd Slater:** Definitely. So many people ask me to ape styles and stuff like that. I can't tell you how many times I hear that!

**Paul Grushkin:** Which gets pretty frustrating if you're a rock and roller who by nature wants to break out.

**Todd Slater:** Oh yes [laughs], you don't want to do that - duplicating effort over and over. You always want to do your own thing. You want to have as little compromise as humanly possible.

**Paul Grushkin:** So did you manage to leave east Texas?



*They Might Be Giants by Todd Slater*

**Todd Slater:** Well, I'm still . . . I'm in Tyler, Texas right now which is still east Texas, but while I was working at that screen printing shop I found Gigposters.com. For the first time, far from the 'happening scene,' I was able to put names to people's work that I'd seen before. I realized after a couple of weeks of looking at this site that making concert posters was something I absolutely wanted to do. ClassicPosters.com also has increased my knowledge of the overall poster scene, especially the artists of the psychedelic period.

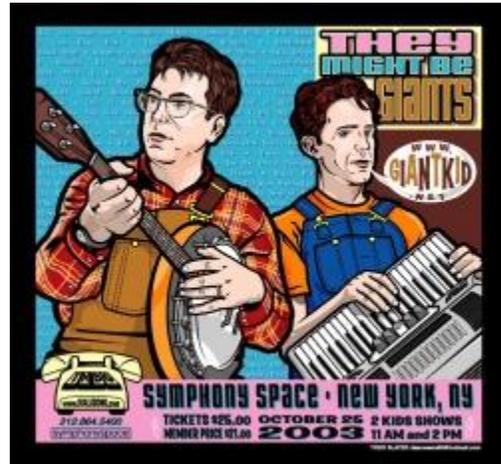
**Paul Grushkin:** Were you listening to a lot of rock and roll all through high school and in college?

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**Todd Slater:** Yes. I mostly listened to a TON of Ween. I also was listening to Sonic Youth, the Pixies and the Meat Puppets. Yes, I was listening to rock and roll all through college. I was exposed to a lot of different new music styles - which is part of the reason to go to college.

**Paul Grushkin:** Just looking at the 57 pieces currently posted on Gigposters.com of your work, in the beginning you didn't have a style, or hadn't yet found a style. I mean, you liked bright color, that was pretty clear. But you were not yet someone who'd truly cut loose.

**Todd Slater:** When people first start posting on Gigposters.com their posters always look a certain way, almost clumsy like. Then you look at what everybody else is doing and you start seeing other posters that have more relevance than yours. It's at that moment your thought process opens up. The possibilities just start to make sense, and seem endless rather than constricted. Maybe my first efforts were restricted in their scope of imagination because I didn't make those posters for other people to see 'outside of my neighborhood.' I made them thinking a few people will see them and that's that. But . . . when you submit something to a powerful site where hundreds if not thousands of people are watching, you begin to realize a lot of people are going to react to your work in relation to a whole lot of other work, and you start thinking harder about things like typography and image choice. Of course, given the spotlight, there's also the tendency to over-think and get too arty! You never want to get too full of yourself.



*They Might Be Giants by Todd Slater*

**Paul Grushkin:** I agree, great poster art is a marriage between technique and imagination. Jeff Kleinsmith of Sub Pop and Patent Pending says that the real breakthrough comes from a better understanding of typography. The hardest task is to integrate type with an off-the-wall idea. You want to be loose as heck, but poor type choices can trip you up, mess with your statement, pull power from your concept. How do you deal with your work getting looser, but still having the need to communicate as an advertising piece?

**Todd Slater:** I always think my posters come out better when it's for a band I haven't yet listened to. I think the pressures off then. In fact, I think the best way to get loose is to do a poster for a band you don't even listen to. You're forced to work more creatively at it, to get at something meaningful that draws attention to their show.

**Paul Grushkin:** In other words when you feel you're in uncharted territory, you're better off.

**Todd Slater:** My dream job would be to do a poster for every date of a Ween tour, but I think the pressure would just

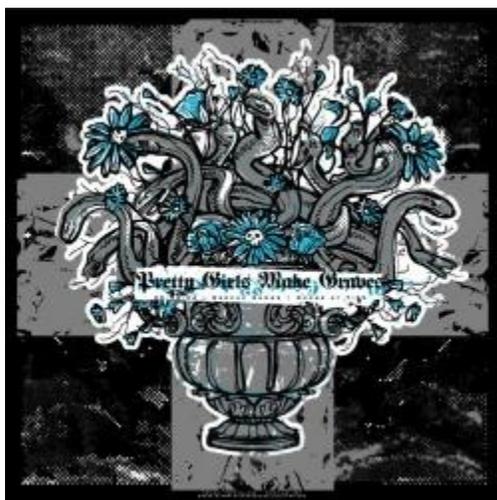
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kill me. I think I'd be thinking . . . because I'm such a big fan of the band . . . I'd be thinking 'what would they think about this?' Everything would have to be impossibly perfect. I'm sure I'd over think each piece because I know their own work too well. Compare that to, say, Velvet Revolver, which is not a band that I listen to. But I like the way the poster came out - in fact, the concept and execution came almost easily.

**Paul Grushkin:** Well, then you'd have to say one of the hardest things would to have been the Ames Brothers and forcing yourself to reinterpret Pearl Jam 200 different times.

**Todd Slater:** I've the utmost respect for Coby and Barry at Ames. Their work is a perfect example of loose and tight. Ames, and Patent Pending, Aesthetic Apparatus, and Heads of State . . . for just those reasons we've been speaking about, these would be a few of my favorite poster artists.

**Paul Grushkin:** What do you admire about their thinking, or take from their approach?



*Pretty Girls Make Graves by Todd Slater*

**Todd Slater:** The best poster artists reinvent themselves. When they're on a roll, every one of their posters is completely different. And talk about the pressure in which to think like that - the Ames Bros. alone are at the top of the class. I remember reading in ART OF MODERN ROCK that sometimes they didn't get the green light until Monday, with the finished piece due on Friday to make a concert date. And it had to shine, had to stand out, among all that had come before. Amazing. You can learn from that, you know!

**Paul Grushkin:** Very true!

**Todd Slater:** To be able to just bang them out in that short amount of time and to be able to come up with interesting images every time, my oh my.

**Paul Grushkin:** Well at Ames, they've created an image bank where things that they've seen, not quite from childhood, but certainly from college on they've thrown into various drawers, files, and folders. So this way they've a rich repository to pull from and rely on to get some instant-active imagination. But the fact is to even create that archive you have to be actively watching the world go by. Kozik's like that - he has a great library. I'd imagine Mike King does too.

**Todd Slater:** Somehow every poster Coby and Barry do looks totally different but still says "Ames." It's just crazy. I'm hoping I might achieve something like that over the course of time.

**Paul Grushkin:** I'm going to take not such a wild leap and say that with your new Rev. Horton Heat, Taking Back Sunday, Cramps, and Velvet Revolver pieces, you're beginning to hit your

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stride. Something's happening here. Now, do you feel that too?

**Todd Slater:** Yes. I think because I'm doing this every day now, there's not a day that goes by I don't work on a poster.

**Paul Grushkin:** Is it your day job?

**Todd Slater:** My day job is a freelance graphic designer. I do other freelance design, but posters are a lot of that and it's becoming more and more of that.



*Bad Religion by Todd Slater*

**Paul Grushkin:** Are you now seeking gigs or are people coming to you?

**Todd Slater:** I do still seek out gigs, but more and more people are coming to me.

**Paul Grushkin:** Give me an example of people coming to you.

**Todd Slater:** I'm doing a final poster for Luna's final four shows at the Bowery Ballroom. I always wanted to do something for a New York venue and the Bowery Ballroom is this legendary place so I'm really excited about that.

**Paul Grushkin:** As excited about having done the Modest Mouse and

Keane posters for the 'new Fillmore' series?

**Todd Slater:** Yes, I was happy to do those. Knowing the history of the Bill Graham series and how many great artists have been associated with it - from Rick Griffin to Chris Shaw - I approached Arlene Owseichik, who was the longtime Art Director there until very recently. I basically begged her to give me that Modest Mouse poster [laughs]. And she didn't want to either; she didn't know who the heck I was. But I'm a good persuader (laughs).

**Paul Grushkin:** Exposure in major cities is a must. Even though the New Fillmore' series pays dirt cheap, the fact is, now you're IN the Fillmore series. But the bigger picture is of course getting work for tour, through the merchandising companies like Bravado, FEA, and Signatures Network.

**Todd Slater:** I do a lot for Signatures, maybe a couple jobs a month for them now. Scott Corkins, Aimee Bruckner, Darryl Kenwood, Tania Chu are great to work with. I just finished stuff for the Yeah Yeah Yeahs and I got approvals on a couple of designs for Incubus, Madonna, and Primus. Their roster is certainly as good a mainstream roster as there is in rock and roll. They usually give you about a week to do the jobs, which is fine. I like that there are basically no laborious revisions involved; they either take it or they don't.

**Paul Grushkin:** Now do they further adapt them for the purpose of adding the type and any logo treatments et cetera?

**Todd Slater:** Yes, I always have to send them an Illustrator file and they tweak it from there. I've seen the

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finished product and the printing on the shirts is top quality. No problems with their hitting high production standards.



*Misfits by Todd Slater*

**Paul Grushkin:** Well they've one of the legends of rock and roll working for them - Frank Vacanti, their production coordinator. Have you ever spoken with Frank?

**Todd Slater:** No, but I've heard a lot about him.

**Paul Grushkin:** Frank ran production for Signatures' predecessor, Winterland Productions, in San Francisco and later, briefly, in Oakland. He owns the records for t-shirts printed in an hour, in a day, in a week, in a month, in a year, and for a tour. He supervised printing for the largest tours on record, Grateful Dead, Springsteen, Madonna, U2, New Kids, Ozzy, you name it.

**Todd Slater:** I can appreciate that. Even in the shop I worked at, there was a super competitive level that motivated everyone through the complete job. It was always, how many shirts can we print in a day? Can we keep that high quality all through the run? I think that sets you up for doing quality work in

printing posters too. I mean, it's what I've come to respect from Steve Horvath's work at D & L Screenprint; my job is to come up with inspirational ideas, and his is to execute top quality production that also makes the deadlines. I just try not to make too many changes by the point he begins to burn the screens!



*Cramps by Todd Slater*

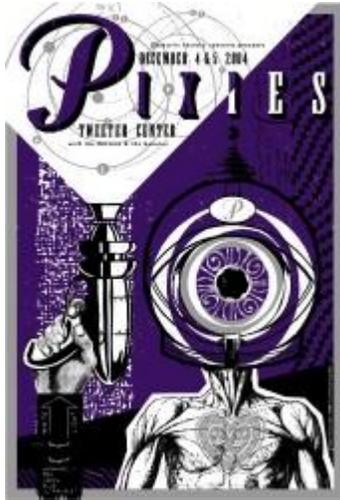
**Paul Grushkin:** Now, you chose D & L because of Justin Hampton?

**Todd Slater:** Actually, poster dealer Dave Mayer at PhilaArts in Philadelphia said he was a good guy to print with and I went to Steve's website and saw he printed for Emek and Hampton and the PNE team of Emek, Hampton, and Jermaine Rogers. So I arranged to get a poster printed with Steve and he gave me a really fast turn around time, and the quality was top notch. Then, I began doing so many posters that I was sending him the files on Monday and he was having them printed and shipped by Wednesday. This was all my stuff from the fourth quarter of 2004, when I was doing two posters a week. It was a lot for him to print, for sure. Without Steve's attention to detail and his teaching me

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about metallic inks and such, I don't think I'd have achieved the next level in my work so quickly.

**Paul Grushkin:** Todd, I'm going to say this as best I can: You're probably the finest new artist not to have appeared in ART OF MODERN ROCK.



*Pixies by Todd Slater*

**Todd Slater:** I appreciate that very much, Paul.

**Paul Grushkin:** When Dennis King and I first got to know you, things were still . . . well, you hadn't broken out in terms of style or interpretation quite yet. Sure, that was Dennis' and my opinion, but I think you'd agree. In a funny way, we kind of regret the book came out when it did, just before Christmas, because it never had a chance to include your truly emergent work. But that work appeared literally just after, when the book had to go to press.

**Todd Slater:** I knew that my posters were improving - and I've still got a long way to go - but knowing about the book, knowing that so many top quality artists and designers were going to be in it, like it was going to become the 'ultimate

yearbook' of our modern-day scene, was a form of motivation all in itself.

**Paul Grushkin:** When you look back at your earliest work, which we can still see on Gigposters.com, and comparing it to the stuff that started to come out in the fourth quarter of 2004, how do you explain the difference?



*Slayer by Todd Slater*

**Todd Slater:** I wish that I could take the first stuff off Gigposters; I really don't want anybody seeing that anymore [laughs]. I just think that when I did those first posters, I wasn't really thinking about posters as much as I do now. I wasn't thinking about an efficient way to communicate whatever I was trying to say. I just think as I kept doing posters there were less and less intrusive elements in the posters and the concepts kept getting tighter.

**Paul Grushkin:** For example, right now you're expressing a great love affair with headshots that are twisted and bent in your imagination.

**Todd Slater:** That comes right out of Peter Saul's influence on me. He had a show of heads and portraits that sort of looked liked enlarged "Garbage Pail"

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kids or something. It just comes from really liking that guy, I think.

**Paul Grushkin:** You also had a period of time when you fell in love with black and red. Tell me about that because Rob Jones went through the same thing with part of an earlier White Stripes series.

**Todd Slater:** Yes, Rob's a good friend. After I made my separations I always flip the color. I'm able to flip the colors on the computer digitally very quickly and see, okay do I want it to be these three colors or these two colors. Red and black just became the most forceful to me. I just thought that scheme worked best, and also financially it was cheaper to do two colors because I was printing so many posters.

**Paul Grushkin:** After that black and red period when you were teaching yourself simplicity in color management, then you went into a further reductive mode, in other words stripping out lots of the complex content that was in those pieces and then concentrating on the head shots themselves, manipulating the shapes of the faces and changing their angularity or ellipse aspects, at that point it became tremendously interesting for the person enjoying the exercise. When you're moving away from the prosaic into the deconstruct/reconstruct, suddenly you're making people a believer in unusual shapes.



*Col. Claypool by Todd Slater*

**Todd Slater:** Actually a lot of the posters do start off as just kinds of shapes. Like there was a sort of diamond shape for the Rev. Horton Heat poster, that was just kind of interesting to me, and I thought what other kind of shapes can I put around this, and it's like okay, well, this is kind of turning into a face now. A lot of times the full thought process originates from something as basic as an interesting starting shape.

**Paul Grushkin:** Now, you also like thinking big and I guess that Steve Horvath is very adept at realizing things in big formats. With the exception of the Fillmore poster, is most of the last of the stuff from 2004, 24" x 36"?

**Todd Slater:** It's usually been 17" x 24". I think that's a good poster size. I've bought posters as a collector and when you're shelling out something over \$25, like \$35 or \$50, it's always a nice bonus when it's a big poster.

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*Franz Ferdinand by Todd Slater*

**Paul Grushkin:** What pound weight is the paper you're using?

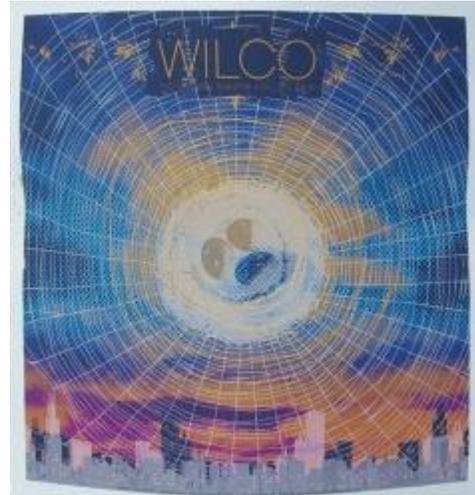
**Todd Slater:** It's 150 pound, manufactured by French.

**Paul Grushkin:** It's paper that is very agreeable to silkscreen, am I correct?

**Todd Slater:** Yes, that's one of the ways they advertise their product. It's really nice paper.

**Paul Grushkin:** Why is that paper critical to silkscreen? What is it about the process about laying ink upon that paper that makes that paper useful?

**Todd Slater:** It's not that absorbent, so the ink doesn't soak into the paper and get it wrinkled. It doesn't bleed very much; it holds ink very well. They have a Speckletone paper that I really like; it has such a nice texture. Good paper is important to achieving production deadlines, actually. With good paper that dries well, Steve can do an edition of 150 - 200, maybe two to three colors, in a single day, even if I sent him the films that morning.



*Wilco Fire by Todd Slater*

**Paul Grushkin:** Are you sending him through an FTP site?

**Todd Slater:** Yes, I either FTP him or I send them directly through e-mail. We both have big e-mail accounts so we can attach big files.

**Paul Grushkin:** That is such a change in the weather. Stainboy was telling me what he and Andy Stern at Diesel Fuel are doing now could not be achieved otherwise.

**Todd Slater:** Right. It makes things a lot easier. Hugely easier.

**Paul Grushkin:** So you say that your editions are generally about 150 pieces now?

**Todd Slater:** Yes. It was a 100 for a long while, but I've been moving to 150. Hey, there's a demand (laughs). Got to go with the demand (laughs). But don't get me wrong, I'm grateful there IS a demand.

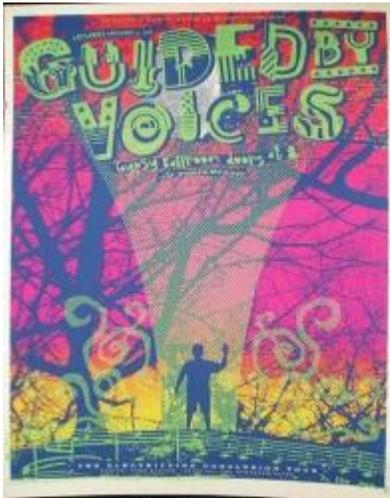
**Paul Grushkin:** Your arrangement with the club or the concert promoter and the band - are you seeking permission first from the club owner or concert promoter?

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**Todd Slater:** That's usually the way I do it, I usually go through the promoter. I'm doing Neko Case and Luna at the Bowery and the arrangement I have with them now is that I'll give 50 posters of the 150, they can have those for merchandise to sell that night and then the other 100 are mine to sell to make up printing and design cost.

**Paul Grushkin:** And the Bowery of course will get a portion for posting.

**Todd Slater:** Yes, I send 25 to them for promo and I send a digital file too for them to print off, if they want to use that.



*Guided by Voices Fire by Todd Slater*

**Paul Grushkin:** Do you know in fact they're using the work for promo?

**Todd Slater:** Yes. There's that criticism, that concern. I read that a lot coming from artists and collectors - do these things ever get hung? I know when I do posters for Dallas gigs, I hang some of them myself. I'm, say, two hours outside of Dallas and I do check with the clubs and make sure that they're putting my pieces up, so people can see them. But, if you're going to do an edition of only 150, then after the split to think the whole city is going to be papered with

them, it's not going to happen. But there are now key places where posters are always posted, and people have learned to expect to see them there. So I'm legit (laughs).

**Paul Grushkin:** On that point, one of the key criticisms expressed since the modern rock poster scene doubled, then tripled, then quadrupled, was made by Chloe Lum from Seripop - a poster isn't a poster until it's posted in a public space. It can't just be a digital file passed among friends or seen only on a website. Even when we were composing ART OF MODERN ROCK, the rule was that you had to send in the actual poster. Posters are physical works. If it's shown to the public publicly, it qualifies, just as it did in the Belle Epoch time of Toulouse Lautrec and Cheret, or Stanley Mouse and Rick Griffin in late '60s San Francisco, or John Van Hamersveld in Los Angeles or Gary Grimshaw at the same time in Detroit.



*Velvet Revolver by Todd Slater*

**Todd Slater:** Good point, not to mention that posted posters are promotional for you the poster artist, as well. They're like giant business cards when you hang

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them up around a city. The goal has to be, "I'm gonna be known as the Dallas poster guy."

**Paul Grushkin:** Are some of your editions now completely gone? Are they truly collector's items now?

**Todd Slater:** Oh yes, I tried to archive 10 for myself at the very beginning, but it just didn't happen. There were times when I needed the money, and pretty-printed paper equalled money. There are a couple of posters where I may have only one or two left. It's tricky collecting modern rock posters in these small editions. It's like you have to cultivate certain artists and be instantly aware when they've issued a new piece. It's funny when pieces start at \$25, and suddenly the issue is gone. You can see why they'd be worth \$100 or more, depending. And in ten years, or twenty years, who can say?

**Paul Grushkin:** I was just at a show in Sacramento and saw some of Paul Imagine's pieces going for \$200 - \$300, because they were the last ones of a run. The only ones left. If you love his work, that's what it's legitimately worth. I think Emek was the first of the modern day artists to understand this. He's been very consistent in holding to legitimate prices based on, initially, demand and then in due course, scarcity.

**Todd Slater:** Right. There's a lot to learn from the experience of the top artists, and from the marketplace itself. Jermaine Rogers had a quote in ART OF MODERN ROCK about how the worth of something is exactly equal to what a person is prepared to pay for it. I mean, what is a great, sold out, low-run Jeff Kleinsmith poster worth, these

days? Close to \$500, I should think. Probably more.

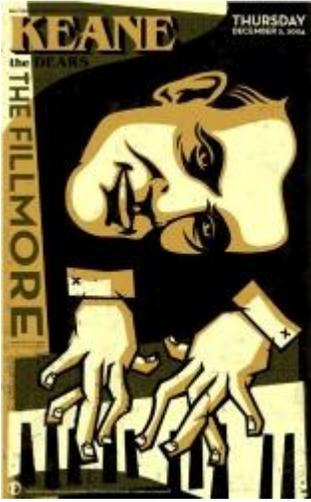
**Paul Grushkin:** On the other hand do you think we'll get to the point where it's no longer a \$20 poster in the beginning, but more like a \$30 or \$40 poster?

**Todd Slater:** I would say yes if you're going to do something like Emek is doing, where the production budget on the poster is much bigger, which speaks to his amazing 3D posters. I believe if you're going to ask that, you're going to offer something that merits more money.

**Paul Grushkin:** As you look around at the best modern rock today, did you ever imagine you'd be at the top of your game with the top bands?

**Todd Slater:** No [laughs]. No, I'd never pictured that early on, as I was just someone who loved alternative rock. Maybe not until recently. Not to get ahead of myself here, but the point of being RIGHT THERE is that the best bands are writing the songs and doing the gigs, and you're making the posters. In a weird way, in these times, that's what you're being counted on to do. I mean the inspiration is the music itself. It's pretty much all there for listening and taking the next steps as a graphic artist. If you don't know what to do for a band, go and listen to their music.

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*Keane by Todd Slater*

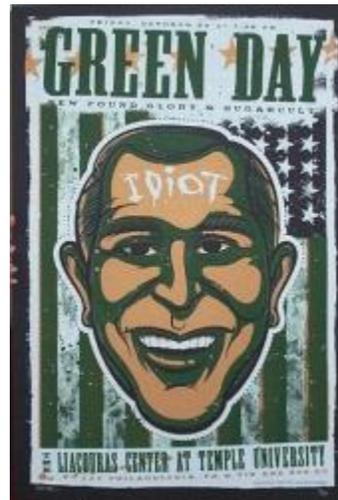
**Paul Grushkin:** I guess it goes like this: you pick up the CD, you go through some songs, you listen to what jumps out and hopefully your drawing hand twitches.

**Todd Slater:** Right [laughs]. It's all in your mind. You could hear a lyric and what comes to mind is maybe something from your childhood, or what happened a year ago just out of college, and while it might not be the same thing Wilco's Jeff Tweedy was thinking about when he wrote the lyric, it's ok - it's your singular thing that you're saying there, it's your idea for them. People should check out the approach Decoder Ring has taken in doing their new Modest Mouse series, which is their - the poster designers - interpretation of lines from songs, setting up the concept for the concert posters.

**Paul Grushkin:** Do you feel that you can remain in Texas and work out of your home or do you feel that someday you'll want to relocate?

**Todd Slater:** Because of the Internet, the world is electronic. I can work out of my home, wherever my home is.

Nevertheless, east Texas is east Texas, and maybe living in a bigger city, even Austin, certainly Dallas, would provide additional stimulation. I'd love one day to live in New York. That would be my dream for sure, to live in New York. What you miss by not living in San Francisco or Seattle or New York are the things going on everywhere around you. Things you can see on weekends or nights when you're not working - the things that don't happen in small towns or smaller cities. It's that stimulation thing. You want to keep expanding your brain with the weirdest things imaginable.



*Green Day by Todd Slater*

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### Interview with Stainboy

By Paul Grushkin

Produced by Michael Erlewine ()

Known to the world as "Stainboy," Orlando's Greg Reinel is no mere poster artist -- he's an all-purpose offender. He's an accomplished ink-slinger, now published exclusively by Andy Stern's Diesel Fuel Prints, and (although less frequently now) plays guitar and howls in his two-man band, Nutrajet.

Some say he's "the next Coop." Stainboy, who doesn't idolize rock stars, begs to differ. He's his own man, an entertainer, a stage-meister as adept at pissing people off (and turning them on) with printed media as he is with two fists of Gibson Les Paul guitars. He describes himself as "unschooled, undisciplined, and unstoppable." Yet, he's the consummate professional in preparing his posters for screenprinting. His line work leaves everyone gasping. He's Stainboy, not some cheap imitation.

I spoke with Stainboy over the phone late one night, as he was busy unpacking a delivery from Diesel Fuel of his latest art print, a scorching replication of his own Mach 1 Mustang, complete with his requisite, trademark-like, hot chick.

**PAUL GRUSHKIN:** You sound like you're huffing and puffing. What's going on?

**STAINBOY:** Unpacking boxes from Andy at Diesel. Big boxes!

**PAUL GRUSHKIN:** Well that's a good thing because that means you're selling posters.

**STAINBOY:** Yes. A new batch of posters ready for sale is always a good thing.

**PAUL GRUSHKIN:** Congratulations.

**STAINBOY:** Well it means I get a little break, talking to you.

**PAUL GRUSHKIN:** Let me start out by asking you, what's with the Stainboy cover-up?

**STAINBOY:** It wasn't until two years ago that I started using it as a pen name. It's better than plain ol' Greg Reinel and people will remember it, like a Pushead or a Coop. Plus, I've the signature to match anyone, anywhere. Oddly enough, it's actually the same way

I sign "Reinel." I always sign "Reinel" that way with a big looped "I." I've signed that way since I was a kid. The signature makes the man, don't you know?

**PAUL GRUSHKIN:** When you were a kid, were you a scribbler?

**STAINBOY:** No, and I don't fill sketchbooks or folders. I approach my illustrations like I approach music. I don't practice-jam; when it's time to play, I play. When it's time to draw, I draw. I get the idea and I'm off to the races. I'm like that -- impulsive.

**PAUL GRUSHKIN:** Let's say that I've got a gig for you, the Melvins, or Motorhead, and I say, "Stainboy, this is what's happening, this is the club, this is the date, do your thing." Is what's immediately in your mind's eye something that leaps to the front, and that's what you start pursuing?



*Sevendust by Stainboy*

**STAINBOY:** Sometimes. Sometimes I've got to think about it, like my Sevendust poster. I've heard poster artists say, "I don't do bands that I don't know." Why take on the job if you don't know the band? Well, it only takes an hour of research. I'm a quick study, and you have to be to get the work. I didn't know much about Sevendust at first, but once I looked at their site and listened to some of their songs, that "How Does it Feel to Be the Enemy" line popped in and I happened to glance at my "Dirty Harry" lobby card against the wall. I went, "oh, ok," and if you look at the Sevendust poster it's based around the whole Dirty Harry movie poster thing. Good choice of material to work from, which made a good rock poster as a result. I'll be honest here: I like the challenge of learning about a band I'm not familiar with, and actually pulling off a design that represents them well.

**PAUL GRUSHKIN:** In other words, what you're doing is you're carrying a lot of pop culture reference items inside your head at all times. Things that you picked up, like a blotter over the course of a lifetime.

**STAINBOY:** Yes. One example is, I've always really been into the illustrated movie poster. I like the look. I can't explain it; it just gets me off.

**PAUL GRUSHKIN:** When you were growing up, did the Reinel's have popular art hanging in their house?

**STAINBOY:** You mean my parents? Yes, of course, but . . . My dad is a design engineer. Every year he'd be taking on a different project. One year he was designing a chopper trike motorcycle and the next year he'd be doing some optical illusion design piece. He once built a Popular Mechanic's submarine. I wouldn't say my Dad had lots of artistic background, but accurate drawing was necessary for design engineering.

**PAUL GRUSHKIN:** But what's the difference, if there is a difference, between drawing a car or a lady or physically building something in 3-D. Is there a difference?

**STAINBOY:** Actually, not much. My Dad could draw well too, but he was always more mechanically inclined, whereas I didn't pick up on that as a kid. I didn't become mechanically inclined until later. The thing I took from him is that if I need a part for something, I'm real good fashioning that part out of what's on hand. Illustration is part engineering, too.

**PAUL GRUSHKIN:** Does your Dad recognize your artistic skill?

**STAINBOY:** Yes, my parents always supported my music and my graphic art.

**PAUL GRUSHKIN:** When did you do your first poster, was it in junior high or high school?

**STAINBOY:** I actually made drawings of the teachers I disliked and made flyers of them, and put them out in the hall. I got called in on that. They brought in my art teacher who really liked me at the

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time. Funny thing is, being that I drew my whole life, I kind of slacked off in art class thinking it was easy and he taught me a lesson: he gave me an 'F' one semester. But there he was, my art teacher in the office and they had all my schoolwork lined up next to these flyers I made and they were trying to compare 'em. My art teacher looked at everything and he said, "Nope, these aren't the same." Whew! But those were my first flyers.

**PAUL GRUSHKIN:** When did you first start playing in a band?

**STAINBOY:** Early 1980's.

**PAUL GRUSHKIN:** So, you were mainly influenced by punk?

**STAINBOY:** Not just punk, all sorts of stuff. '60s garage rock, rockabilly, '70s classics, Sex Pistols. Cheap Trick. Whatever I thought was cool. I figured playing guitar would be easy and it did come easy. Being in a band was just as natural as picking up a pen. But I think access to the Internet has changed the dynamic of forming bands. People aren't in it for the long haul. They're in, they're out. Maybe there have always been a hundred thousand bands, but until the Internet, we never really were so aware of them. How can you keep track of it all? And is everyone making good music?



*Suicide Machines by Stainboy*

**PAUL GRUSHKIN:** Now the Internet allows a poster artist to fall in love with a new band and make a poster for an event sometimes thousands of miles away from where he's living.

**STAINBOY:** Right. I like that aspect, but it also does allow people to polish turds.

**PAUL GRUSHKIN:** Of course.

**STAINBOY:** Like me. (laughs). Well, hopefully not. I'm putting a lot of work into making everything as good as I can make it. A lot of people are making rock posters these days, so I'd better be good! Just look at each Flatstock; more new artists every time.

**PAUL GRUSHKIN:** Andy Stern told me he discovered you at the third Flatstock, in Seattle. That's when you drove out there, all the way from Orlando, right?

**STAINBOY:** Yes, and I plan on driving to the next one in Seattle too. Andy came up to me and said, "Is there anybody publishing you?" I said no. He goes, "I am." It was as simple as that.

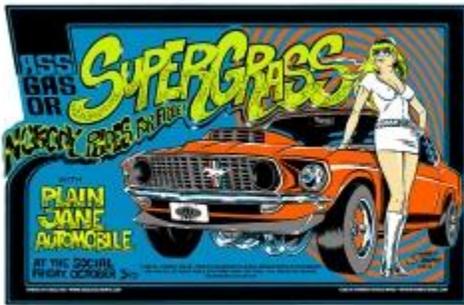
**PAUL GRUSHKIN:** What did you know about him at that point? Probably very little.

**STAINBOY:** No. Actually I remember trying to get some stickers printed for Nutrajet, and I think we contacted him. Later his website came up as a banner on gigposters.com, when he started working the 'Suicide Girls' thing. Then, I remembered the name. I was familiar that he was doing stickers for a lot of different bands. I just didn't know he was doing posters.

**PAUL GRUSHKIN:** Now there is some difference between the two, between printing stickers and printing posters -- not to mention fine art prints. Why did you go with Andy?

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**STAINBOY:** I'd been doing stuff for a long, long time....you've seen my black and white stuff, and you put some in the ART OF MODERN ROCK book. I just never had been screen printed. I was kind of giddy-like, "Wow, I'm finally going to get some of my work silk screened." And then, after he did my first Supergrass poster, and when I got my copies, I was like, whoa. The man is seriously committed to excellence.



*Supergrass by Stainboy*

**PAUL GRUSHKIN:** Like you, his shop works very comfortably -- and confidently -- in large format.

**STAINBOY:** Right. It's one of those happy accidents. He's a great guy, easy to get along with. We've got a good deal going; we're fair with each other. Just like all good things, it happened suddenly and for no special reason. You can't plan for things like that.

**PAUL GRUSHKIN:** Well, I think something important happened between the two of you with this Mach 1 Mustang poster.

**STAINBOY:** Yes, I'm going to do a bunch of those this year if I can get the time. It's new; it's a good new direction. I'm not complaining.

**PAUL GRUSHKIN:** Andy wouldn't be doing them unless you both thought there was a market, so if I'm correct, the

idea is to interest car owners just like you, all across the US?

**STAINBOY:** Yes, my idea is rooted in the fact there are a lot of new-style gear-heads out there. I don't really belong to any particular car club, but I'll go hang with them at cruises. I'm sort of a weird car guy, in that I love the later muscle cars, but I'm not one of those anal types who can take everything apart and swap engines. I just like the cars. I like the look. I like the attitude. Besides which, there's just a lot of bad auto art out there. I'm talking about art prints which have the Marilyn Monroe diner from the '50s with a '60s car parked in front. Not right! And the Rat Fink hot rod thing has been done to death and even though I love that, there's got to be a place for a new kind of semi-photo-realistic styled art with a modern, updated, screen-printed, money feel, and that's what I'm pioneering. The term for it is 'affordable auto art'.

**PAUL GRUSHKIN:** Right on.

**STAINBOY:** Lately, I've been thinking about this a lot. This could be a very cool series, if it's based on the more modern muscle cars and some of the more obscure older ones that have character and personality. People who own these cars absolutely feast on 'em. From what I can tell, they're starving for art that plays into what they love. Since I drive a Mach 1 Mustang myself, I know I'm all hungry for merchandise like that. So when I put some feelers out, like how about I take on this project, people were all for it. "Yeah do it, I'd buy one," that's what I heard. So I put my hand to it.

**PAUL GRUSHKIN:** Is it harder to draw a car than a beautiful woman?

**STAINBOY:** No, they're the same thing.

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**PAUL GRUSHKIN:** You just have to understand the curves and the angles?

**STAINBOY:** Same thing man, same thing -- even the car designers would tell you that.

**PAUL GRUSHKIN:** Do you draw from a photo or do you have a picture already in your mind's eye?

**STAINBOY:** Well some cars I know are like women I know; they're permanently imprinted on your brain. You work with what's familiar, and what gets you off. My high school art classes first got me into figure drawing. I liked the process and the result. It came easy to me -- which is not to say I had great technical skill right from the beginning. It's just . . . I can sit down and the idea takes shape. I guess they call that talent. Sometimes I don't need reference material; sometimes the idea needs some more complex thinking-through. I'm not scared of reference material, but I don't want to be dependent on it. Some of my earlier black and white stuff had no references per se, because I was too poor to purchase anything to use (like magazines), so I'd just do it from memory. But, when you're dealing with cars, you'd like to be accurate. I've got a lot of 1/18 scale models, or if I know of somebody who has the car I'll go take pictures. With the Mach I Mustang, it's out in my garage, so you could say that was nice and convenient.

**PAUL GRUSHKIN:** Describe your process. Do you begin with several roughs and approaches? Or is it basically one rough and a particular direction which turns into a more fine rough, and sets up the inking?

**STAINBOY:** The artist Olivia and I work the same way. I don't draw on paper. I

draw on see-through tracing paper. I run with a particular idea and draw it out on that tracing paper and I lay another piece over it and make changes and trace that, and finally when I have what I want, I just flip it over and trace that so I've got it on each side. Then I lay it on illustration board and I'll rub it onto the board. The reason that I rub it on there is so it's real light, it doesn't make any indentations, and the brush can flow smooth over the board.

**PAUL GRUSHKIN:** You've expressed great affection for the brush. How does the brush enhance your art?

**STAINBOY:** I haven't been using it as long as people think. I've only been using it the last three or four years. My older stuff looks brushed... see I was stupid, for someone who's been drawing all his life I never knew how professional illustrators worked. I thought those guys were making brush lines with a pen. Everybody's like, "Greg, your brush work is really good," and I just didn't say anything. Then when I started hearing guys like Coop saying they threw away their pens and starting going with a brush, I thought, aha, that must be the way to do it. And so I did.

**PAUL GRUSHKIN:** How many pieces are you cranking out a month at this point?

**STAINBOY:** Usually two or three, but I want to keep it at one or two, so I can keep the quality in it.

**PAUL GRUSHKIN:** Has it turned into your day job?

**STAINBOY:** Oh yes it has. I make my living at it. I get orders from Europe and the UK all the time now. Dealers everywhere are buying my stuff. And

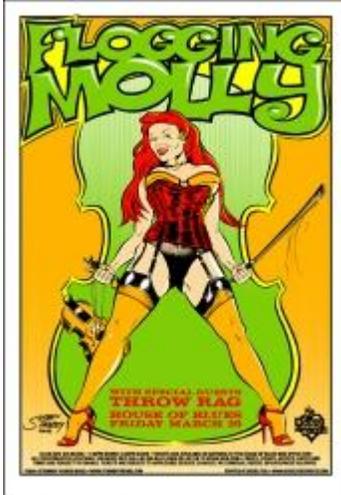
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now Andy's website is taking in consistent business.

**PAUL GRUSHKIN:** The thing with posters -- well, art prints, really -- is to get into stronger income-earning price points. That can be done with larger-format pieces, which in your case would seem ideal, since you already "think big" as an illustrator.

**STAINBOY:** I'm actually drawing them bigger than the posters turn out to be!

**PAUL GRUSHKIN:** Really?



*Flogging Molly by Stainboy*

**STAINBOY:** When I posted that news, some guy said "it seems you're making a lot of trouble for yourself if you're doing them on separate boards." Sometimes I have to cut the drawings in half to take them to the next step. Time was when I would lay on the floor doing illustrations, because it gave me unlimited space, but that kills my back. So I work at a proper table now, but in the way I draw in large format, even spinning the board around for proper angles is a pain in the ass.

**PAUL GRUSHKIN:** Why do you draw so big Greg?

**STAINBOY:** Because I've always drawn big and I'm used to it. But also, when you're brushing it's really nice to get a big load of ink and let the brush freely dictate within the space. You get good line work that way because you have a lot of room in which to move. You're not constricted. If you're trying to move in a small space, it isn't quite the same. When you've given yourself enough space, you can get real nice long lines, nice types of thin to thick lines. There are a lot of benefits to doing it my way. Plus, I have to say, it's nice to have this really big original artwork afterwards, to sell to a collector. But the real point of using brushes and pens is by the end of the task you feel like you've accomplished something - something tangible - not just vector files on a computer.

**PAUL GRUSHKIN:** Who would you say are among your influences?

**STAINBOY:** Lindsey Kuhn, number one. And, obviously, Frank Kozik. Their posters were the first posters that I saw that made me think, "who the fuck are these guys?"

**PAUL GRUSHKIN:** I'd have thought you'd single out only illustrators.

**STAINBOY:** There are a lot of people whose work I like. Emek, for one. I illustrate because I can and it's what I like best of all. If you look, there's a lot of stuff where I do cut and paste too. Professionalism is what counts, and being all brash about your work. That's Lindsey, and Frank, and Emek. That's what I like about them. As a gigposter artist, my job is to represent the bands, get bodies in the door, and put my own flash across in the process. If the way I've said it visually counts for something,

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then there was a reason for me to put my name at the bottom.

**PAUL GRUSHKIN:** So was Nashville Pussy cool with the black chick and the comb?

IP CP701675 "Nashville Pussy by Stainboy"

**STAINBOY:** Nashville Pussy will tell you that's the best Nashville Pussy poster ever made. I was proud to hear them say that. I love that band; they're great. One of the best rock bands around. They saw my stuff at Flatstock and requested I do a poster. I was watching Coffy one night and thinking, "Nashville Pussy, they always have this southern redneck stuff associated with them, right? So, I'm going to do Pam Greer!!"

So I did this bad-ass black chick, and I drew her with her legs spread and I knew it was going to say Nashville on her one leg and then Pussy on the other. The thought of where to place the pick came at the end, and it was a great flash, like, "I've got to put the black power pick right there, right in the middle, right there above the pussy." And I did. It sold like hot cakes. In fact, I think that is my best poster.

**PAUL GRUSHKIN:** Well your World War II bomber Motorhead poster was a pretty great idea too.

**STAINBOY:** Thanks, but you know what's funny about that Nashville Pussy poster? I thought absolutely nobody would let me post that thing, but when I went around town everybody let me put it up.

**PAUL GRUSHKIN:** No kidding?

**STAINBOY:** No kidding. It was in every shop in Orlando. There was one punk store I went into, and I immediately saw

this mom and her two daughters and I thought oh-oh, here we go, not cool, but they just looked up at it after I'd posted it and they went, "that is so great." So apparently times are changing.

**PAUL GRUSHKIN:** Not to mention peoples' new found appreciation for screen prints.

**STAINBOY:** Screenprints are very cool one-of-a-kinds. That's what people are discovering. It's not an exact process, screenprinting. Every poster in the run is different, and that's what it's all about. That's what makes it great. I mean if you want utter perfection with no spots or smears, then go get a digital print made. But those digital prints have no soul! What's fun for me is going through the production stack and seeing all the little differences. Since Andy's shop is in Portland, obviously I can't be there to oversee the run but when I get my stack here in Orlando, I go through the same process every time -- I look at every print individually. I know it's boring at times and it's a lot of work, but believe it or not, I spend hours looking at the entire set. I pick out what I think are the best ones, not necessarily for the quality (because all of them are quality prints), but what I'm trying to do is find the ones that look right. It's a completely personal thing.

**PAUL GRUSHKIN:** Andy told me something interesting. He said you're the one artist he can trust to give finished art to his production staff without requiring much of his own involvement, and, although he's very aware when it's running, he doesn't have to hover over the press. Has he told you that?

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**STAINBOY:** Yes. It was like several prints in, and I was explaining that, by the way I'd made a mask or something to handle a technical matter (I bounce back between Photoshop and Illustrator because what I'm doing is basically like cutting rubylith only I'm doing it with .Tiff files in Photoshop and it will automatically update in Illustrator. It's kind of complicated, but it's easy for me), and I was telling him this in some detail when he said, "Greg, I don't look even look at your stuff anymore, it's that together." So when he said that, it kind of frightened me, so now I like quadruple check everything, so he shouldn't have to worry about checking it.

**PAUL GRUSHKIN:** Do you send him a finished disk or is it all done electronically?

**STAINBOY:** Actually I just upload it all to his site.

**PAUL GRUSHKIN:** FTP it up there.  
CP051002 " Supergrass by Stainboy"

**STAINBOY:** I started out with sending him disks, then got set up with the FTP thing. Which makes it really comfortable. He's in Portland; I'm in Florida, and there's no fuss.

**PAUL GRUSHKIN:** What kind of equipment do you work with?

**STAINBOY:** My little I-Mac. It was the first machine you could switch between operating systems 9 and 10. I work in 9, because it's simple and I can make adjustments there. I'll roam the net on 10, but I'll do my work on 9 because all of my stuff is there. The hard part is scanning my boards on a standard size flatbed scanner.

**PAUL GRUSHKIN:** You've probably got to do four or six scans since your original art is created on such a large scale.

**STAINBOY:** Four and six is a good day! The drag racing girl (the Suicide Machines gigposter) was 16 different scans because of the way the funny car's top opened. But you do whatever you have to do, pre-production-wise; if you want to work in large format, you've got to commit to cutting it up.

**PAUL GRUSHKIN:** That piece is one of my personal favorites. It just feels right.

**STAINBOY:** I grew up around drag racing.

**PAUL GRUSHKIN:** Were you an old-timey slingshot dragster fan or more of a funny car guy?

**STAINBOY:** All of it. My dad was a loose acquaintance of Don Garlits, so we would get into the pits at the Florida drags. Suicide Machines -- thinking of what to do on that poster, drag racing popped right into my head. I was like, "that's close enough for this band, a funny car is a suicide machine." I had the idea right off and so it was easy.

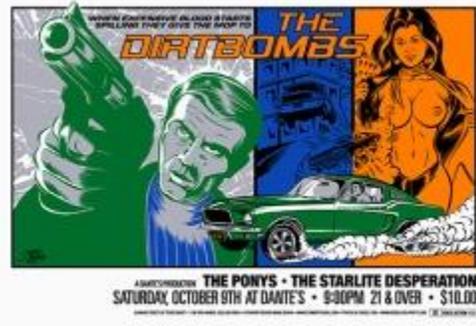


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*MC5 by Stainboy*

**PAUL GRUSHKIN:** So what comes next? Are you going to do an AMX as the next car art print?

**STAINBOY:** Either that or a Mercury Cyclone. I just know I'm going to be doing a lot of stuff this year. Nothing complicated. I ain't that witty. I really want rock posters to be my main thing. I know a lot of people see them as stepping stones to something bigger, but to me they're still the thing. I hear artists say chicks and hot rods are so done; well, to some artists maybe, but I still meet people every day for whom that stuff is still new. I meet people all the time who -- incredibly -- have yet to discover Ed Roth's Rat Fink or a big breasted cartoon woman like what I do. That stuff is always new to somebody. That's the reason why it's popular culture. There's always the next kid coming up to me at a show, and the first thing he does after staring at the chick is run his hand over one of my screenprints, and he immediately understands it's different. My second favorite part is to get in my car -- I've got my postering route down solid -- and go around making sure that my posters get put up. It's fun, because while I'm putting them up a little crowd gathers and they're just staring at this thing just like it's a big statue of Christ or they're seeing the Virgin Mary for the first time. I mean that's the effect my posters have. I know it and they know it. It's the real pay-off.



*Dirtbombs by Stainboy*

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### Interview Diesel Fuel Prints Interviewing Andy Stern

By Paul Grushkin

Produced by Michael Erlewine ()

All eyes in the rock world are on Andy Stern's Diesel Fuel Prints. Not only has this skillful printer every month - now going on fourteen years - handled dozens of sticker and t-shirt jobs for bands across the country, he's actively printing and promoting the poster work of many top illustrators.

Quietly, beginning a little less than two years ago, he began to actively promote -- with the bands' involvement and approval -- these artists' gig posters for resale through an artist--friendly publishing program. And subsequently he's helped create entire tour's worth of individual--gig posters for bands such as the Melvins and Supersuckers (the latter in association with artist Darren Grealish's direction), for the bands' own sale at their gigs and subsequently through the Diesel Fuel website.

Not since the early 1990's when Phil Cushway's ArtRock presented publishing (distribution) opportunities to artists like Frank Kozik, Justin Hampton, Ward Sutton, and Alan Forbes (to name only a few) and Dennis King published John Seabury, has poster-publishing been talked about so actively. Now, established artists in the current -- and very hot -- alternative and power-punk scenes like Greg 'Stainboy' Reinell, Jeral Tidwell, Tara McPherson, and Guy Burwell are heading the Diesel program -- newly joined by Frank Kozik, Mike Martin, and others doing Diesel-published art prints.

I spoke with Andy about his roots, the new directions, the challenges, and the pleasure he takes in producing beautiful screen-printed art.

**PAUL GRUSHKIN:** Andy, exactly what are you to Diesel Fuel? The owner, proprietor, president, general manager, CFO, and CEO?

**ANDY STERN:** I would be all of the above.

**PAUL GRUSHKIN:** When did you begin at Diesel Fuel in earnest?

**ANDY STERN:** At the end of 1991. I was then living in Northern California, the Santa Rosa area, Sebastopol, actually. I had no job, I had to make money. I started going around to stores asking them if I could start printing their stickers.

**PAUL GRUSHKIN:** You've always been a sticker kind of guy.

**ANDY STERN:** Mainly stickers, yes. I've personally done a lot of work on vinyl, hand and automatic work on paper products, and then branched off into pint glasses, a lot of cylindrical products, and, of course, t-shirts. My background in silkscreen printing came out of home printing -- printing stuff for friends' bands and stuff for myself.

**PAUL GRUSHKIN:** How old were you when you did your first screen print?

**ANDY STERN:** Fifth or sixth grade. I was living in Bethesda, Maryland. Circumstances brought me and my family to Southern California and I lived there for four years. What brought me to Northern California was college. But what attracted me to printing was that I love art, that's the bottom line, and printing art was a great way for me to get free art.

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**PAUL GRUSHKIN:** Did your love of music and your desire to do things for bands bring you into the commercial world?

**ANDY STERN:** Actually when I first started Diesel Fuel, I didn't want anything to do with bands because oftentimes they're such a pain in the butt to deal with. Not getting paid is a hard thing to deal with. I was mostly doing stuff for retail around town. I started out with a "Mean People Suck" sticker. Funny, a lot of people thought "Mean People Suck" had something to do with Grateful Dead heads and jam band fans. Not. One of my distributors, this guy from Purple Moon Design, used to sell a lot of the stickers I printed on the Dead tour and I think that's how all the hippies picked it up. The slogan originated from a San Francisco band called NOFX. They have a song called "Mean People Suck" on their second record. It was stickers like that -- retail, retail, retail -- up until about 1995 and then I figured I had no idea what new trends would be, so I started doing production work.

The Move to Portland

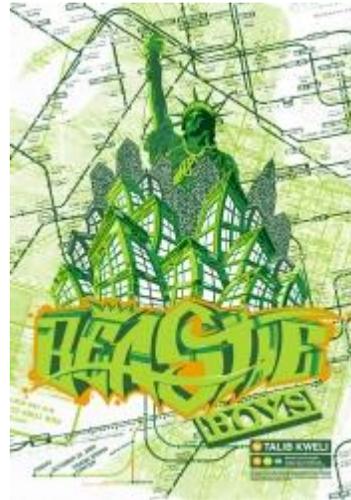
**PAUL GRUSHKIN:** Tell me about the move from Northern California to Portland. How did that come about?

**ANDY STERN:** The dot-com boom, I couldn't afford rent anymore. I was sick of California and I thought I should get out while I could. I came to Portland for a delivery of a something like 1,000 shirts. I liked Portland so much I decided then and there it was the place I wanted to move to.

**PAUL GRUSHKIN:** When you set up shop as Diesel Fuel Prints in Portland,

what kind of equipment did you have immediately?

**ANDY STERN:** Well, when we brought all the equipment up from California, we had two semi-automatic flatbed sticker/poster presses and one manual t-shirt press and a UV dryer and all the other accoutrements that go along with it.



*Beastie Boys by Bobby Dixon*

**PAUL GRUSHKIN:** So at that point you were t-shirts and stickers, but really had not entered the world of screen-printed poster art.

**ANDY STERN:** Not really. I was doing some posters for my friends' bands and my brother's band, but I'd no idea people were going to be looking to buy rock posters! I think the first screen-printed poster I did . . . the first good one I liked . . . was in 1996. We're talking post-punk hardcore here (my brothers band) and my band -- I played guitar -- was straight-up old-school hardcore.

**PAUL GRUSHKIN:** The thing about the revolution in poster art is it didn't really come immediately after Kozik's high-point period of '92 - '96. There was this seeming lull.

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And then in late 1999 and really in earnest by 2001, we began to see this great resurgence in rock poster making. Did you feel the impact of gigposters.com at about that time?

**ANDY STERN:** I think the guys at Stonerrock.com or the bass player of Nebula told me about it. I was like, "Who wants to talk on the Internet?" I never looked at it again until Darren.

Grealish told me about it. I came back on the Internet and looked at it for about a month and then got all chatty like I am now.



*Faith & Love by Jerad Tidwel*

**PAUL GRUSHKIN:** What's so interesting, and surely ART OF MODERN ROCK had something to do with it too, is that as we begin 2005, there's literally a whole new audience of artists and customers looking at the book, looking at gigposters.com, looking at ClassicPosters.com, a whole new audience to reach with something that's obviously become a hot commodity -- screenprinted rock posters. Some of them are picking up on your printing and the art coming from your artist roster.

**ANDY STERN:** Definitely!

**PAUL GRUSHKIN:** Which I think is a good thing, in general because what you've evolved into is a publishing operation for artists that you believe in.

**ANDY STERN:** Exactly!

**PAUL GRUSHKIN:** Tell me a little about how that came about, Andy.

**ANDY STERN:** About two years ago, at this time, while we were on vacation, Grealish called me to get some posters printed and he talked about this whole poster deal where I get half and he gets half and the band gets some and he brought me in a whole bunch of gigs. I was like sure, I like Beck, I like this band, sure, I could sell some.

**PAUL GRUSHKIN:** Now in order to pull that off you have to have a nice production run. Did you set your sights on 300-400 or did you have to set your sights on a 1,000 pieces to...

**ANDY STERN:** No, then we were doing about 200-250, now we've upped them to 400 - 500. The band always gets 20%.

**PAUL GRUSHKIN:** And that means they can distribute them, they can put them up on their walls or they could even throw them away if they wanted to.



*Diesel Fuel Gallery Show*

**ANDY STERN:** They can do anything that want to with them. It's our hope that they sell them and make some money, then come back to us for another one. Article:

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**PAUL GRUSHKIN:** I'm sure you secure permission from all the bands involved in order to pull off this publishing program.

**ANDY STERN:** We always try to get permission from the band. If not, then we have permission from the venue or from the promoter. We never do anything without permission from the venue, the promoter, or the band. Recently we've been talking a lot hand-in-hand with band management.

**PAUL GRUSHKIN:** I'd imagine the Melvins series was done both with the permission and involvement of the band.

**ANDY STERN:** Exactly, both the Melvins series and the Supersuckers series were done with the direct cooperation of the bands. We're hopefully going to be doing many new tour series of gig posters -- but I don't have all the details yet.

**PAUL GRUSHKIN:** Now that means, Andy, when you're looking at doing a series of pieces for a band, the opportunity is to take a particular tour and then match poster artists to that tour and see what comes?

**ANDY STERN:** Basically.

**PAUL GRUSHKIN:** Basically?

**ANDY STERN:** Usually I wouldn't pick someone who draws pretty flowers for a Cramps poster. After the Melvins thing, I'm never doing an open call for artists ever again, that was just a nightmare.

**PAUL GRUSHKIN:** Is that because what you got back from them in some cases wasn't entirely representative of what the Melvins are?

**ANDY STERN:** Luckily just about anything could be representative of what the Melvins are.

**PAUL GRUSHKIN:** Now it's funny that we're talking about the same thing. When Dennis King and I were doing ART OF MODERN ROCK, the same criteria applied. Each poster had to have a visceral appeal. It had to leap out at you and say, "I'm a great poster."



*My Morning Jacket by Guy Burwell*

**ANDY STERN:** Exactly. And because I'm the one putting up the resources, I have to determine if something's in or out. I have to apply some kind of criteria. And, I have to sell the damn thing.

**PAUL GRUSHKIN:** Have you had to say no to an artist whose submitted work wasn't up to snuff?

**ANDY STERN:** I haven't yet, but I've just decided that I'll be doing that if I'm not really into a poster.

**PAUL GRUSHKIN:** Now you have a very established shop and there aren't that many commercial shops within our world that we speak of, Drowning Creek being the obvious other one, maybe Patent Pending being another. Your shop exists on the basis of stickers and t-shirts, but you're now commanding press time within your own shop for this published series.

**ANDY STERN:** Since we've moved up here, we've gotten two more presses to handle the vinyl sticker printing and the posters. So now we have four flat-bed

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presses and hopefully will get another. These are all semi-automatic machines.

**PAUL GRUSHKIN:** Are you using a particular manufacturer that you think is particularly good for this work?

**ANDY STERN:** For posters, it's not a big deal, as you can use an older press, and with air-drying inks the tolerances aren't as high. For the vinyl I have to use higher-end presses usually Saturn M&R equipment.

**PAUL GRUSHKIN:** Is that because the registration on vinyl is harder to achieve without a real technically adapt press?



*Rev. Horton Heat by Jerad Tidwell*

**ANDY STERN:** Well registration isn't so much the issue; it's rather a squeegee control issue, along with the inks we've learned are best to use for stickers. Sticker printing is just a lot more technical.

**PAUL GRUSHKIN:** The equipment that's devoted to the posters themselves, have you modified it to make it better for poster purposes?

**ANDY STERN:** Not at all. It worked perfect, right from when we first got it.

**PAUL GRUSHKIN:** Do you generally have one print technician working the poster press?

**ANDY STERN:** I have one guy who works 5 days a week just doing posters, about a poster a day.

**PAUL GRUSHKIN:** And that means that once you've burned the screens and set him up, he's responsible for the pile of blank paper feeding into the press and printing the entire run.

**ANDY STERN:** All I have to do is proof everything! He brings me every color proof for my inspection, and Nathan, my art guy, mixes all the ink.

**PAUL GRUSHKIN:** After Darren Grealish, which artists did you begin working with? Jeral Tidwell?

**ANDY STERN:** Yes, and Stainboy Greg Reinel. I hooked up with him right after Flatstock 3 in Seattle. The minute I saw his stuff, I told him I'd print anything he wanted.



*Sheryl Crow by Jerad Tidwell*

**PAUL GRUSHKIN:** So the first Flatstock that you attended was Austin (Flatstock 2)?

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**ANDY STERN:** Yes. I would have gone to the first one in San Francisco, but initially, at that time, I was like, "who's going to buy a rock poster? Those things are dead."

**PAUL GRUSHKIN:** So what changed your mind?

**ANDY STERN:** Just doing a few posters. I started liking it; it was a fun thing to do. It actually brought the fun back into the screenprinting business. I was so sick of doing production work. I was missing that kind of fun.

**PAUL GRUSHKIN:** Do you see yourself at the forefront of a kind of populist explosion? If we're talking about going from fundamentally production work to artistic output where you're actually working creative deals with poster artists, bands, club owners and even yourself in order to create a run of 300-400 of which a portion goes to the band, a portion goes to the poster artist and then you have the opportunity to sell the balance, I mean this is all pretty recent stuff.

**ANDY STERN:** Yes. Yes, it is, definitely new territory.

**PAUL GRUSHKIN:** And the question again is: do you see yourself at the front of what we're calling a populist explosion?

**ANDY STERN:** I'm not sure really. I know it's going on everywhere now, all across the country. Amazing. Even just a few years ago, who would have thought? Yet I still look at it as a hobby, kind of. Maybe it helps me keep everything in perspective, but I still look at the whole world of rock posters as a hobby, a really cool hobby, but not exactly a business. Yet, it gets bigger

every day and it's helping support me and seven other people at the shop. It's not our key source of income, but it's increasing.

**PAUL GRUSHKIN:** You wouldn't be in the position you're in -- that of a successful publisher -- unless, number one, there was an enormous body of poster artists cranking out great things, and number two a resurgent interest from the collectors' standpoint.

**ANDY STERN:** Yes, I think a lot of people see me at the forefront of this whole deal. Just dumb luck I suppose, having the right resources there at the right time. Remember I've got stickers and t-shirts that pay for everything, and I was able to publish 175 posters before really selling anything. Now of course I'm concerned to put in the energy that makes it a good investment.

**PAUL GRUSHKIN:** In your particular case have you invented an output code for your series, like Phil Cushway did with his PCL's?

**ANDY STERN:** Not yet, not exactly.

**PAUL GRUSHKIN:** So they're basically under the copyright of the artist, but the publishing deal allows you to sell off a balance portion. But there are no series numbers.

**ANDY STERN:** Exactly, all it says on there is "printed by Diesel Fuel Prints." It doesn't have some crazy weird stock number. Once I get into that, won't that take all the fun out of it?

**PAUL GRUSHKIN:** On the other hand, you don't want to create an acre of printed pieces you can't track. So how do you sell your portion, and what is the community that's buying them?

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**ANDY STERN:** Right now we're doing really well with Internet sales. The community that is buying them I'm not sure really, I'm assuming that it's mostly young kids. People who are supporting all the new music -- metal, punk, alternative, whatever. I'm hoping we can begin wholesaling to record stores in the next six months. I'd love it for people to be able to see them up on the wall.

**PAUL GRUSHKIN:** When you're doing a production run... when you're committed to doing a certain number of pieces with Stainboy on a particular piece, lets go with, say, one of his 'Flogging Molly' pieces, and you've got a balance quantity sitting in your flat files or on racks. You as a publisher have to be pretty concerned that the pile starts to work itself down on a regular basis. Otherwise you're going to get stuck with an acre of paper.

**ANDY STERN:** But you know what, some things just aren't going to sell, no matter how good they look, they're just not going to sell. The really good sellers kind of make up for the bad sellers. Sometimes it's just a matter of time before the sales come.

**PAUL GRUSHKIN:** You know who said that to me last was Kozik.

**ANDY STERN:** And he told me the same thing too! That's why I have to put it in some perspective even while I'm thinking, "God, we're never going to sell those." Even with Tara McPherson's work, there are a few things that just don't move very fast, but the rest of it . . . hey, we're selling out of some Tara prints in less than two months. So if only two out of ten don't sell so good, well, that's not so bad. Ten out of ten is asking the impossible, except I couldn't

tell you going in to a particular art piece of hers if it was going to be one of the two slow movers. I just think to myself, "it's all good. I made a choice to publish it."

**PAUL GRUSHKIN:** Now in order to pull this off, you have to have a fulfillment operation. Do you have people who do that in-house for you as well?

**ANDY STERN:** Yes we do.

**PAUL GRUSHKIN:** So you have staff who wrap the purchased print in brown paper, uses a heavyweight tubes, seal the ends properly, addresses it carefully, and all that.

**ANDY STERN:** You've got it.

**PAUL GRUSHKIN:** That's the whole tedious part of being in the publishing business.

**ANDY STERN:** It's insane! Business is such that I've been running around for the last four days trying to tighten up the whole back end process of the retail and the wholesale area. People get upset when they're waiting to get posters they bought.

**PAUL GRUSHKIN:** And that means you're interacting with the public and inevitably you're going to get a few people who say their tube arrived bent or the poster wasn't what they thought it would be.

**ANDY STERN:** Luckily we haven't gotten anybody thinking the poster wasn't what they thought it would be and luckily we ship everything UPS insured. So as long as it isn't a sold-out run, you can call us up to track your purchase. If it's lost for good, we'll deal with the insurance and send a replacement.

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**PAUL GRUSHKIN:** Now when you were working with the Melvins series and the Supersuckers before that, were you aware how complex it is to do an entire series of posters?

**ANDY STERN:** Can you believe I had absolutely no idea?

**PAUL GRUSHKIN:** Would you do it again?

**ANDY STERN:** Oh definitely, I'm working on a few others; There are a few big ones that we're hoping to get this year.

**PAUL GRUSHKIN:** And you were able to begin a subscription series as well, this past year, where people were able to pre-order an entire set.

**ANDY STERN:** Yes, we did that for the Supersuckers. We haven't done that for the Melvins yet. I wanted to fulfill the Supersuckers set as a group, but people were waiting like nine months to get them, and that is just wrong. So this time we're waiting until I have the boxes and the complete sets in my hands. When I've got them, people can place orders. They can reserve them before hand, but I won't take any money.

**PAUL GRUSHKIN:** How many posters went into the Supersuckers series?

**ANDY STERN:** That was 15 different posters and the Melvins was 41 different posters.

**PAUL GRUSHKIN:** So, if I were a customer looking to purchase Melvins posters today, the more modern posters would be coming out of the Diesel Fuel array?

**ANDY STERN:** At least from 2004 on. We'll probably continue working with

them from here on out, in some shape or form.

**PAUL GRUSHKIN:** I was really impressed, Andy, with the array of artists that you brought in for the Melvins run. Was that your first open call?

**ANDY STERN:** That was a big, big open call and I chose from about 150 people.

**PAUL GRUSHKIN:** And whittled it down to forty?

**ANDY STERN:** Forty with maybe an option to go to forty two, yes. And we got some great names involved: Jay Ryan, Emek, Mike King, Dan Grzeca, Print Mafia, Patent Pending (Jeff Kleinsmith's shop), Chloe and Yannick's Serigraphie Populaire, Squad 19, Casey Burns, Heads of State, Jeral Tidwell, Clay Ferguson, Guy Burwell, and Little Friends of Printmaking, to name only some.

**PAUL GRUSHKIN:** In your business, whether to do a single piece or a collection of forty two, you have to keep your eyes open for new talent, like, all the time.

**ANDY STERN:** I'm still surprised so many top-quality artists are doing gigposters.

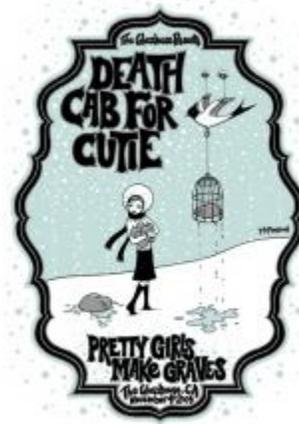
**PAUL GRUSHKIN:** What are you looking for?

**ANDY STERN:** Imagination, mostly. Either I see a poster having really terrible qualities or having really amazing qualities. That tells me about the artist. I let the poster speak first.



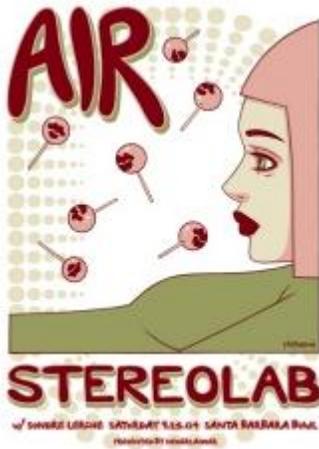
*Shins by Tara McPherson*

**PAUL GRUSHKIN:** And Tara McPherson's and Stainboy's posters have to be among the first.



*Death Cab for Cutie by Tara McPherson*

**PAUL GRUSHKIN:** Right, that's with balloons above. And then the Shins came after that, which was her great horizontal piece with its central figure dragging the dead balloon-character behind. What attracted you to Tara McPherson's work?



*Stereolab by Tara McPherson*

**ANDY STERN:** Well, when Tara came into the program, the first pieces I did were in trade for prints, or for her paintings. Soon we did 'Built to Spill', the big one with the merry-go-round. That got me a painting, luckily. Supergrass was the next one we published of hers.



*Supersuckers by Tara McPherson*

**ANDY STERN:** It's really different, and she's really nice. I only work with people because I like someone or I really like their art. If I like someone's art, but don't like them, well, I won't work with them.

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**PAUL GRUSHKIN:** In other words, as a production person, as a head of a publishing company, the word 'difficult' comes into mind. The person may be a great artist, but if they're difficult to collaborate with, it just slows down your operation and gives you headaches.

**ANDY STERN:** Yeah, then I become a stress case, and you don't need 'that' trouble. Printing and fulfillment are hard enough!

**PAUL GRUSHKIN:** Tell me about your relationship with Greg Reinel, Stainboy.

**ANDY STERN:** I met him and got along great. Told him that I'd print anything that he wanted to do.

**PAUL GRUSHKIN:** Is that because you saw in him that Coop popularism... the ability to draw figures so easily and well, to automatically have great appeal?

**ANDY STERN:** I liked his... it was Cheap Trick's black and white poster... is that the one with the geisha girl on it?

**PAUL GRUSHKIN:** Yes.

**ANDY STERN:** And then there was another one, there were two black and white posters that I really liked that made me really want to produce him. I didn't even think of Coop at first. They both use brushes and they both draw cartoon-ish women. I think Stainboy's layouts are better, his layouts are really tight. He has the talent of Coop and the wit of Kozik, and there aren't many people with both of those.

**PAUL GRUSHKIN:** What do you like about the way that he works and the professionalism in which he turns his stuff over to you?

**ANDY STERN:** The files that come in are perfect. I don't even have to look at

them. I don't even have to be here for them to print. He uses all fluorescent colors. Everybody in the shop knows how he wants stuff done. If I'm going out of town, that's when I usually schedule Stainboy prints to run. He turns in stuff so incredibly perfect that nothing goes wrong. He turns them in on time too, even if they're a day before the print day.

They're perfect! All I have to do is pop out the films and get the screens prepped and we're ready to roll. I've no idea how he learned how to be so professional.

**PAUL GRUSHKIN:** He has such control over his line work.

**ANDY STERN:** Yes, and to have that control over his lines ... with a brush!

**PAUL GRUSHKIN:** When you market somebody like him when he's not doing a piece for a band per se, like his new Mustang art prints, how is the marketing different for you? Or is it the same rock poster customer who'd be attracted to the Mustang as well?



*Mustang Mach-1 by Stainboy*

**ANDY STERN:** Well, we're thinking the rock poster crowd will be attracted as well, but mainly these car prints are intended for car club people and major car enthusiasts because they've proven in other arenas they'll spend money on

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this stuff. They understand when they see quality in a piece of art -- because so much car art is so shitty -- and besides which Stainboy is fascinated with the newer muscle cars and nobody is doing that, especially in the way he's doing them with hot women, and without the "50s diner" look.

He himself belongs to a Mustang car club, and he owns the car he drew, so he just started talking to his Mustang buddies and those people started talking to other car people, and it just steamrolled from there. It's great to find new markets for screen-printed art prints; if we can get into an established market where the collectors are just as crazed as any crazed rock poster collector, well, we think they're gonna go nuts. These prints will sell themselves, you just watch.

**PAUL GRUSHKIN:** And when you look ahead... here in 2005 we've re-established the rock & roll poster, but in long term as a publishing house, maybe you have to get into things well beyond rock.

**ANDY STERN:** Oh totally, because this rock poster renaissance can't last forever. It didn't last for Kozik, great as his first oversize prints were. And, you'd have to say the market for modern gigposters could find its limits. I think we'll know if that's true over the next five years, if the young crowd continues to support exponential growth.

The fact is, in Stainboy's case, we're producing 400 Mustang prints and there are a lot more Mustang owners than that!

**PAUL GRUSHKIN:** And I'm guessing between the lines you can probably increase the... or even set the price for

a car print higher initially and even graduate the price as the production run goes down in quantity quicker than you could do for a rock poster.

**ANDY STERN:** You've got that exactly right. We started out the Mustang poster at \$30 because a lot of these car people likely will feel that is a rather low baseline price for a special art print -- with a lot of them not knowing what a screen print is, or what it feels like to the hand, or why the colors are so brilliant, and why each piece comes off as a one-off creation. We just want to get it into their hands so they can start talking to their friends, like, "I can't believe the quality of this poster; it's nothing like I've experienced before with an offset print, and it's really under priced." So, when we come out with our next print and set its regular price at \$50 for a seven-color oversize print, they will appreciate it's really worth that \$50 and would be a bargain at \$75.

**PAUL GRUSHKIN:** Who's handling all the sales at Diesel Fuel? Is that the role you play? Or, are you currently depending on word of mouth from satisfied customer to satisfied customer? Are things well enough established now that sales, and new publishing jobs, are coming in on a consistent basis?

**ANDY STERN:** At the moment our relationships with poster dealers are keeping the interest in our program strong, and our website has been very effective. This year we might invest more in advertising, we might even get a salesperson to bring in more corporate work so I can pay even more attention to the dynamics of the publishing program.

## Classic Posters – The Interviews Book Two

**PAUL GRUSHKIN:** I want to speak about Kozik now because he speaks very highly of you. He's a picky guy! He could easily have gone up to Portland, not turned on to your scene. But as things turned out, he's said, publicly, it's a pleasure doing business with you and the shop is totally professional and all that. What have you enjoyed about working with Frank?



*The Green Woman by Frank Kozik*

**ANDY STERN:** He's a nice guy; he's fun to work with. He does some pretty weird to odd prints that I might have never even have done. Hey, I got to print the new version of the Green Girl (off the original Soundgarden/Pearl Jam gigposter) -- which like everybody else I felt stood out as one of the great rock images of all time. When he's at the shop, we're all excited. He's really focused; he's always thinking.

**PAUL GRUSHKIN:** Do you want to do that kind of work with other artists, not rock and roll per say but art prints?

**ANDY STERN:** Definitely. I think this year alone we've got Tara scheduled for 6-8 art prints. I just talked to Burwell about doing six to eight, one every six to eight weeks. Stainboy is going to be doing an art print every six to eight

weeks. I think we've still got more art prints coming in from Jeral Tidwell, more of that spirit-tree stuff. We're publishing a lot of Mike Martin's art prints now, anything oversized art-print wise beyond what he does at his own shop, Enginehouse 13, in Ohio. I think we've published eight of his prints now.

**PAUL GRUSHKIN:** So that would be his hot rod related stuff?

**ANDY STERN:** I hope we'll do more of that. His "pray for beer" is outstanding, like his tiki art. We just finished a kind of Coop-like devil head with wrenches behind it; it was an old logo from his car club. We've got another two to four things on the chopping block now for him.



*Dillinger Escape by Guy Burwell*

**PAUL GRUSHKIN:** Do some of these art pieces get to you, emotionally speaking? I mean, you can look at your publishing program as a cold business deal, or you can look at it like, "I can't believe I've got Tara McPherson. She's such a great painter; she's got such a large following, and her art will be coming out of her brain for such a long, long time." I mean, Andy, when you see a gigposter like what she did for Air, do you sometimes just stand back and say to yourself, "fuck, this is GOOD. I'm PROUD."

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**ANDY STERN:** Usually I won't even like to put out stuff that I wouldn't want to put on my own wall. Because I figure if I want to hang it on my wall, there's got to be at least 50 or 200 or 400 people that would want to do the same thing. It might take awhile finding them, but I know they're out there.

**PAUL GRUSHKIN:** Have you seen photos of peoples' homes where they've hung framed art -- pieces that originated at Diesel Fuel? I ask these things not just because I'm inquisitive. It's about "changing the world," or "making the world a better place," or educating people as to beautiful, accessible art -- do you know where I'm going here?

What I'm saying is: is what makes your work exciting when regular people buy it, frame it, stand back and love it, that you've achieved something?

**ANDY STERN:** One of my ideas behind doing the publishing is putting more art out there and making everybody happier. It's just a good thing to do. And yes, when somebody stands back and admires the whole package -- the art itself, the screen printing involved, the professionalism in which the finished piece was delivered, and then the framing and the placing on the wall, and the standing back, and all the good thoughts that come with that . . . well, then at that point I've totally succeeded. Bottom line for me is, I like living with beautiful art. So I look at our program as a sort of assisted artistic living.

## Classic Posters – The Interviews Book Two

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### Interview with **jb (rastagrafix)**

By Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Jb:** One of my earliest memories was of my dad drawing an Indian. I was stunned that you could just make a picture of something like that! Later, in high school, I knew I was going to be an artist, and I worked hard at it, even winning an award or two. I went to work early-on in a local art gallery, and then during the Vietnam era enlisted in the air force, ended up at the Defense Language Institute studying Chinese during the week and dropping out on the weekends. When I got out in 1968, I lived in the Haight and worked in galleries again, but as time passed I became more interested in restoring art than in creating it. Now I'm the head of a museum conservation lab, and not an artist anymore. But I'm still stunned at the art that surrounds me everyday.

**Michael Erlewine:** What kind of art influenced you?

**Jb:** Beatnik art, the art of the 60's, and the vibrant colors I saw in the Mission District: Galleria de la Raza during the Dia de los Muertos exhibition; the mural on the facade of China Books; and the Fillmore posters tacked to telephone polls. Mookerjee's "Tantra Art," cheap copies of ukiyo-e prints in Japantown, and especially the work of Tadanori Yokoo.

**Michael Erlewine:** What concert-posters artists influenced you?

**Jb:** Wes Wilson, Kelly Mouse, Rick Griffin, David Singer, Victor Moscoso,...heck, ALL of 'em. The folks who did the light shows, my pal

Demetrios and his florescent puppets upstairs at the Avalon (whatever happened to him), that darned white rabbit poster above my refrigerator...

**Michael Erlewine:** What was your first concert-music poster?

**Jb:** After a sailing trip to the Lesser Antilles in '72, I started seriously hanging out at Kingston Records on Fillmore Street, Ruel Mill's tiny enclave of riddim and vibes. One day I saw Ruel drawing up a flyer for a concert he was producing with Toots, Dennis Brown, and Jacob Miller at Winterland. He was doing such a lousy job that I offered to whip something together overnight, gratis. The result was crude, but after hanging out later with the talent I figured it was a pretty cool gig.

**Michael Erlewine:** What are the main bands you have done posters for?

**Jb:** Most of what small amount I've actually done was for Reggae bands: local groups at neighborhood clubs, Toots et al, Big Youth, Third World Band, Burning Spear, Soul Syndicate, Earl Zero, Epiphany Records, Mango Records, and a few others. Once I started getting into the "big time" I realized I really didn't want to compete with the pros on the fast track (hey, it was a hobby, ok?). I was only active for about 5 years. But I still dream of doing "one more" for Toots.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Jb:** My first job was a hand separation on bristol paper (I used a desk lamp on the floor under a piece of Plexi). The printers jaw dropped when they saw what I brought in, but it worked. After

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that, most of my work was done oversized with india ink and screens on mylar. I did B&W hand separations, and spec-ed the colors for the plates at the printer. On the Big Youth poster you can see where I missed an area of the green. One of my last jobs had something like 16 individual separations!

**Michael Erlewine:** What other poster artists have you collaborated with?

**Jb:** None really, though I worked on one album cover with a graphic designer friend (a mixed result), and was so laid up with the flu once for a Third World deadline that another artist friend bailed me out with most of the coloring (we never signed that one).

**Michael Erlewine:** What are your favorite bands?

**Jb:** Alpha Blondy, Oliver Mtukudzi, Henry Dikongue, African Reggae in general, and of course all the old stuff: Freddie McKay, the Clarendonians, Abyssinians, Junior Byles, and of course Lee Scratch and most of the stuff out of the Black Ark, and almost anything with Hucks Brown and Jackie Jackson and Paul Douglas doing backup.

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### Interview with Eleanor Grosch

By Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art in general, and posters in particular?

**E. Grosch:** I always loved to draw, and when I learned about the possibilities that the computer could open up, I began to explore that avenue.

**Michael Erlewine:** What kind of art influenced you?

**E. Grosch:** mostly graphics from book covers and the work of other designers. as far

as fine art goes, I love the work of Vik Muniz, Boticelli, Vermeer, Van Gogh, etc.

**Michael Erlewine:** What concert-posters artists influenced you?

**E. Grosch:** Dirk Fowler, Jason Munn, Lure Design, Jay Vollmar, Mike Delach, Amy Jo Hendrickson, and Andrio Abero

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**E. Grosch:** Oct 30 2003, Orpheum, Fin Fang Foom and the Paper Lions

**Michael Erlewine:** What are the main venues you have done posters for?

**E. Grosch:** Orpheum, Tampa, FL and Sin-e, NYC

**Michael Erlewine:** What are the main bands you have done posters for?

**E. Grosch:** Modern, and various bands that come to Tampa

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**E. Grosch:** my posters are all digital prints on 11 by 17 paper

**Michael Erlewine:** What other poster artists have you collaborated with?

**E. Grosch:** none so far, but i'd love to collaborate

**Michael Erlewine:** Who are your favorite current poster artists?

**E. Grosch:** Dirk Fowler, Jason Munn, Lure Design, Jay Vollmar, Mike Delach, Amy Jo Hendrickson, and Andrio Abero, among others (there are so many that I admire)

**Michael Erlewine:** What are your favorite bands?

**E. Grosch:** The Shins, Iron and Wine, the One AM Radio, Gorky's Zygoti Mynci, The Magnetic Fields, Bjork, Jeff Buckley, Goldfrapp, The faint, and others.

**Michael Erlewine:** Your comments on artistic philosophy, world views, anything:

**E. Grosch:** I had an art professor who said: "Art should be either really interesting, really beautiful, or really fun."

**Michael Erlewine:** Please list any poster shows of your work (dates and place):

**E. Grosch:** none so far

**Michael Erlewine:** Add events, experiences, views -- anything that we can use to build a biography.

**E. Grosch:** I am a graphic design teacher and practitioner. I try to do as much freelance work as possible. I absolutely live to make posters.

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### Interview with Dennis Preston

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art in general and posters in particular?

**Preston:** I became interested in art in first grade, drawing cartoon characters. Interested in posters around 1968. I began painting drumheads for local bands in 1966 ('Tonto & the Renegades' was the first one). I began doing posters for local bands in 1968.

**Michael Erlewine:** What kind of art influenced you?

**Preston:** Big Daddy Roth, Stanley Mouse, Frank Frazetta, Salvador Dali, Alphonse Mucha, R. Crumb (his style, not the subject matter).

**Michael Erlewine:** What concert-poster artists influenced you?

**Preston:** Rick Griffin, Wes Wilson, Stanley Mouse, Alton Kelley.

**Michael Erlewine:** What was your first poster?

**Preston:** To the best of my knowledge, it was the summer of 1969, the M.S.U. Union Ballroom, for the "Dogs" and two Detroit bands, a Jerry Patlow presentation.

**Michael Erlewine:** What are the main venues you have done posters for?

**Preston:** The Stables, East Lansing, MI, Michigan State University (throughout the campus), East Lansing, MI, the Melody Ballroom, Inkster, the Roseville Ballroom, Detroit, Sherwood Forest, Davison, MI.

**Michael Erlewine:** What are the main bands you have done posters for?

**Preston:** The Dogs, the Woolies, Plain Brown Wrapper, Dick Deal & the U.S. Male, Otis, the Cloud, Beast, the Maxx, Danny Hernandez and the Ones. For the Sherwood Forest and Melody Ballroom posters, it was mostly Detroit, Ann Arbor, and Flint-area bands:

Rumor, Springwell, Northwind, Stilleyes, Silver Hawk, SRC, Amboy Dukes, Frijid Pink, Teegarden & Vanwinkle, Whiz Kids, Sunday Funnies, Brownsville Station, Third Power, Guardian Angel, Savage Grace, Mike Quatro, UP, Julia, Frut, Catfish, Bob Seger, Commander Cody and His Lost Planet Airman, and Rare Earth.

### Bigger Name Bands

The Byrds, Big Brother and the Holding Company, Ravi Shankar, Chuck Berry, Steve Miller, 3 Dog Night, America, The Carpenters, Ginger Baker & Buddy Miles, Alice Cooper, Ike & Tina Turner, John Mayall, Leon Russell, Edgar Winter, The Guess Who, Peter Frampton, Cheech & Chong, Muddy Waters, Eddie Harris, Charles Mingus, Les McCann, Buddy Guy, Junior Wells, Lightnin' Hopkins, James Cotton Blues Band, The Dillardards, the 5th Dimension, Canned Heat, Crow, Josh White Jr., Loudon Wainwright III, Pharoah Sanders, Tom Rush, Doc Watson...

**Michael Erlewine:** What media and size do you work in?

**Preston:** Mostly pen & ink, format shading films, borders, and type, chart-pak type.

**Size:** Most of the posters were 11 x 17. The Melody and Roseville Ballroom posters were 10 x 13, and always printed split fountain. The rest of the

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posters were mostly 8-1/2 x 11 and 8-1/2 x 14.

Some posters were all hand-lettered and the rest were a combination of hand lettering and dry transfer type. I was very limited with the printing, because a majority of the posters were rush jobs and because of printing budgets. You can tell which ones I had more time to work on. With the Melody Ballroom posters (I only own a few. There are probably hundreds of them out there), I would get a call from Jerry Patlow sometime between 11 PM and 2 AM, and the poster would have to be in the mail by six in the morning.

For some of the posters I would use a drawing out of my sketchbook or cut the drawing from another poster that I've done for the Lansing area. Example: I used the frog from the Toads of Sleepy Hollow poster for the Bullfrog poster in Detroit.

Jerry's posters were always printed split fountain. Once in a while, I had a say in the ink colors and what color paper. Most of the time, it was Jerry or the printer who decided. I personally think some of them were pretty bad, but sometimes they surprised me with some of their color combinations, which were pretty unique.

I didn't have the luxury that Grimshaw had with the multi-colored posters. That would have been nice. Most of the 11x17 posters were black ink on colored paper. Once in a great while, a color ink. And, like most artists, I didn't get paid a whole lot for the amount of time I put into them. Like other artists, I would also copy an Art Nouveau figure or redraw something I saw in an old book. Back then, I think a lot of that was going on,

but we would add our own style to the drawing.

**Michael Erlewine:** Who are your favorite current poster artists?

**Preston:** I still look at books that have my old favorites. I don't know any of the names of the current artists, what their works are like.

**Michael Erlewine:** What are your favorite bands?

**Preston:** CSN&Y (first two albums), David Crosby (first album), Beatles, Quicksilver Messenger Service, Nick Drake, The Nice, King Crimson (first three albums), Jimi Hendrix, Pink Floyd, Fleetwood Mac, Joni Mitchell, Bob Dylan, The Byrds, Beck, Dave Mathews, Jefferson Airplane, Doors, Touch, Yes, The Move, John Mayall (The Turning Point album), Michael Hedges, Paul Clark, Randy Stonehill, Bruce Cockburn, Phil Keaggy, Mike Roe, The 77's, Mike Knott, Lost Dogs, The Choir, Daniel Amos/ Swirling Eddies, Beth Orton, Natalie Merchang, ELP, Neil Young, Rolling Stones, Spirit, Donovan, The Frost, Amboy Dukes, SRC, Led Zeppelin, Sufjan Stevens, Cream, Mountain, Traffic, Procol Harum (Salty Dog and Broken Barricades albums).

**Michael Erlewine:** What about posters shows of your work?

**Preston:** Preston Exhibition 1979

The Capitol Art Gallery at the Olds Plaza Hotel

Feb. 15 - Mar. 15, 1979, Downtown Lansing, MI

It was a one-man show, made up of concert posters, drawings, and paintings.

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**Michael Erlewine:** Any additional notes?

**Preston:** Most of the posters I created were from 1969 to 1974. When I look at them now, I wish I had gone to more of those concerts. I had free admission to them and sometimes was invited to hang out with the performers. Basically, I was a shy guy and didn't like to be in crowds. One of the concerts that stands out to me was at M.S.U., America was performing. I wasn't out front in the seats. I was on stage, off to the right side. One of the guys was having his birthday that night, so I was asked to do a card for him, while they were performing. So I went behind the curtain that was behind the band, where there was a smaller auditorium. It was the same stage, but just divided by that curtain. Anyway, I drew a caricature of him sitting backward on a horse with no name, out in the desert. After the concert, they gave him the card. And he got the biggest kick out of that thing. They wanted me to go with them and get something to eat, but I said no. I think it was partly because of me being shy. The other thing could be that I don't get star struck around performers. They are just regular humans like me; they just have a different job. Being the way I am now, I wouldn't mind talking to folks about music, art, or whatever.

Besides concert posters, I've done a few album covers. I would have liked to have done more of those. During the concert-poster years, I was also really into surrealism, paintings, and drawings, but mostly I painted. Some of them probably would have been great covers. I used to play bass in a band called "Beast." After the band broke up, I began to play more instruments and

write songs. One of my goals back then was to record my own album and do the cover art too. I met that goal in 1991.

I've written and recorded more songs since then and maybe sometime I'll release those basement tapes on CDs. Once again being able to do the cover art, but, what's in the back of my mind is a buried goal of also doing my own concert poster. I don't know if it will ever happen, but, still, it's in my mind, somewhere.

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### Interview with Carolyn Ferris

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art in general, and posters in particular?

**Carolyn Ferris:** Jerry Pompili from the Fillmore spotted one of my paintings hanging at a Fairfax storefront business. He called me to ask to use it for a rock poster. Arlene, art director for the Fillmore, made it into a Prodigy poster for the Warfield. In 1997, six months after I replaced painting with computer art, Arlene hired me to create Fillmore posters.

**Michael Erlewine:** What kind of art influenced you?

**Carolyn Ferris:** Surrealism. Psychedelic Art.

**Michael Erlewine:** What concert-posters artists influenced you?

**Carolyn Ferris:** Lee Conklin, David Singer, Stanley Mouse.

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Carolyn Ferris:** Prodigy, 1997. The Warfield Theater.

**Michael Erlewine:** What are the main venues you have done posters for?

**Carolyn Ferris:** Warfield, Fillmore West, Maritime Hall.

**Michael Erlewine:** What are the main (and/or favorite) bands you have done posters for?

**Carolyn Ferris:** Santana is my favorite so far.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Carolyn Ferris:** Computer Paintings. 19.25" x 13.25" and Giclee up to about 33 inches.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Carolyn Ferris:** Gene Anthony.

**Michael Erlewine:** Who are your favorite current poster artists?

**Carolyn Ferris:** Lee Conklin, Stanley Mouse, David Singer.

**Michael Erlewine:** What are your favorite bands?

**Carolyn Ferris:** I still have to say I love Pink Floyd, just so relaxing. I also like the Grateful Dead, Rolling Stones, Annie Lennox, Diana Krall.

**Michael Erlewine:** Your comments on artistic philosophy, world views, anything:

**Carolyn Ferris:** Computer Art is the wave of the future. I really wanted to dive into it as soon as I saw the incredible art programs available within this electronic painting medium. It is an unknown field for the mainstream art buyers and critics. Simply because most do not yet grasp the possibilities and power of the medium. Eventually they will. We've only just begun to see the tip of the computer art iceberg. One day, I feel images the mainstream buys will be in computer-aided 3-D form, shining a virtual image in the center of our living rooms with vivid colors we can't yet imagine. We'll be able to walk around the art as well as through it. Perhaps be able to manipulate the image, such as

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change the sky from sunny to cloudy to match our mood.

**Michael Erlewine:** Please list any poster shows of your work (dates and place):

upcoming?

**Carolyn Ferris:** The Rock Poster Society, Ledson Winery. California. July, 2004, [www.trps.org](http://www.trps.org)

**Michael Erlewine:** Add events, experiences, views -- anything that we can use to build a biography:

**Carolyn Ferris:** The first book I illustrated was Timothy Leary's Chaos and Cyberculture. When I first met Tim, I created photo-realistic paintings and drawings for his book, and over a couple years thereafter I created portraits, and he worked on the backgrounds of the canvases with collage and paint. He talked me into investing into a computer where I found 3-D programs and my artwork style morphed into surrealism which really does fit well with a Rock Poster Art venue.

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### **Interview with Kerry Awn**

by Michael Erlewine

**Kerry Awn:** I moved from House to Austin, Texas in 1970 and "The move opened me up to a whole new world of music."

**Michael Erlewine:** When and how did you get interested in art in general, and posters in particular?

**Kerry Awn:** Big Daddy Roth, Mad Magazine, Rick Griffin

**Michael Erlewine:** What kind of art influenced you? Psychedelic.

**Kerry Awn:** What concert-posters artists influenced you?

**Kerry Awn:** Rick Griffin, Jim Franklin.

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Kerry Awn:** Lovestreet Lightcircus, Feelgood Machine. 1967

**Michael Erlewine:** What are the main venues you have done posters for?

**Kerry Awn:** Soap Creek Saloon, Armadillo World Headquarters.

**Michael Erlewine:** What are the main bands you have done posters for?

**Kerry Awn:** Uranium Savages, Doug Sahm

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Kerry Awn:** 11X17" India Ink

**Michael Erlewine:** What other poster artists have you collaborated with?

**Kerry Awn:** All the Armadillo Artists

**Michael Erlewine:** Who are your favorite current poster artists?

**Kerry Awn:** Uncle Charlie, Danny Garrett, Jim Franklin.

**Michael Erlewine:** What are your favorite bands?

**Kerry Awn:** Any Texas band.

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### Interview with Scott McDougall

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art in general, and posters in particular?

**Scott McDougall:** Like others, I was first influenced by Rick Griffin's Murphy and later by the Griffin/Stoner illustrations in Surfer. I first saw an FD-26 flyer the week of the show up in Eureka, CA. I couldn't believe it. At that point I started collecting and decided I'd be an artist, for sure. I was 12 years old.

**Michael Erlewine:** What kind of art influenced you?

**Scott McDougall:** After paying close attention to the big five in 1967, I began to seek out THEIR influences which opened up the whole graphic world to me. It was great, because these guys had the taste of masters, which sent me in all directions and almost exclusively to the past.

**Michael Erlewine:** What concert-posters artists influenced you?

**Scott McDougall:** Rick Griffin, Victor Moscoso, Wes Wilson and Mouse & Kelley - all for different reasons. The pace in which these artists improved has always blown me away. They really opened the doors and set the pace, which is why they are so important. Everyone that followed had the path laid out. I've also been taken by the bits (mostly concepts) I've seen by George Hunter. John Van Hammersveld, Lee Conklin and Bob Fried have also turned out some gems.

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Scott McDougall:** My first paying job was in late 1967 when I was 13 for a band my older brother was in at the time. I don't recall the venue, but the band was the Delta Rhythm Band, or something like that. It was in Eureka, CA.

**Michael Erlewine:** What are the main venues you have done posters for?

**Scott McDougall:** Since I don't often work for promoters, I have no main venues. I did the HORDE tour a few years back. Lots of big venues there. Mostly, the halls and theatres in the San Joaquin Valley, a few in So. CA and the rest in northern CA. Does EMP in Seattle count?

**Michael Erlewine:** What are the main bands you have done posters for?

**Scott McDougall:** Well, in the 70's I did posters for Cold Blood, Tim Rose, Norton Buffalo, Stoneground, Stuart Little Band, J.B. Hutto, Sons of Champlin, Canterbury Fair, Mimi Farina, Cheech and Chong, Black Ghost and a ton of unknown bands from California. In 1998 I did the HORDE tour, which had a bunch of acts, most notable might be Ben Harper, who incidentally got the job for me after seeing one of my book covers.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Scott McDougall:** Almost exclusively hand-separated pen and ink. Old technology that is slow, but rich. I still do a couple of pieces this way each year. I've done a few in air brush and a couple with pencil for the illustrations. I like to work at 1:1 ratio.

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**Michael Erlewine:** What other poster artists have you collaborated with?

**Scott MCDougall:** I did 3 years of collaboration with Tom (Tommy) Cook who is still doing graphics and sign painting in Kauai. Amazing artist! I've done one poster with Gary Houston (Voodoo Catbox) (another talented guy who can really crank 'em out!). I've also shared a few projects with Art Chantry, who most current poster artists have paid some, if not whole heaps of attention to.

**Michael Erlewine:** Who are your favorite current poster artists?

**Scott MCDougall:** There's so much of it - I appreciate some of what's currently out there, but I have to say most of it doesn't do much for me. Part of that is my distaste of computer generated art. Real craftspeople like Art Chantry, Gary Houston, Bob Masse, Alton Kelley, Stanley Mouse and all of those artists who are still drawing their art and type tend to be my favorites.

**Michael Erlewine:** What are your favorite bands?

**Scott MCDougall:** Back then, most of the S.F. bands especially Quicksilver Messenger Service (although most of the bootlegs of their live stuff don't hold up so well) Captain Beefheart and his Magic Band and Frank Zappa/Mothers. Today, I like a lot of old stuff, mostly early blues, early Hawaiian, Asylum Street Spankers, Ben Harper, Bad Livers and some of the stuff my kids listen to like the White Stripes. The New Dutch Swing scene in Amsterdam is turning out some amazing improvisational jazz.

**Michael Erlewine:** Your comments on artistic philosophy, world views, anything:

**Scott MCDougall:** There is a ton of great work out there in almost every period of history and pre-history. There is also a lot of crap.

**Michael Erlewine:** Please list any poster shows of your work (dates and place):

**Scott MCDougall:** Outside of Wes Wilson's poster shows, I've shown my airbrush work in a few group shows over the years. Being an illustrator doesn't lend itself to the gallery/exhibition scene too often.

In January of 1968, when I was 13, I went to my first full-on psychedelic rock concert. I'd been collecting posters for over a year then. The Grateful Dead and Quicksilver played at this little Hall in Eureka, CA which at that time Humboldt County was like light years from San Francisco. Humboldt surely wasn't known for the agriculture that followed in the later 1970's. The bands played on a 3' stage and Jerry Abrams' Headlights lightshow filled the place. Both bands played 2 sets of extended jams. At that moment I figured out that almost anything could be possible to pursue.

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### Interview with Casey Burns

by Michael Erlewine

**Michael Erlewine:** WHEN and HOW did you get interested in art in general, and posters in particular?

**Casey Burns:** I've been drawing since I can remember, since I could hold a crayon, I suppose. Later on, I discovered comic books, and they continue to be an inspiration to me. When I was thirteen, I discovered the comics that are to this day my favorites: Will Eisner's 'The Spirit' (1940s and 50s) and the entire line of EC Comics from the 50s (Tales From the Crypt, Weird Science, Frontline Combat, etc). In the past couple of years, I have gotten all the hardcover reprints of these, and they continue to inspire me. These artists also pointed me in the direction of their influences: illustrators like Booth, NC Wyeth, Coll, etc.

I got turned onto poster art when I was fifteen. I started saving all the cool flyers that were made for shows at a club called Squashpile in Asheville, NC. Soon I was in my first band, and started making my own flyers. When I was sixteen I learned how to screen-print shirts, and when I got to college, I started screen-printing posters, taking cues from the few Frank Kozik posters I had seen. I found that making posters was the perfect hybrid between my two loves: art and music.

**Michael Erlewine:** What kind of art influenced you?

**Casey Burns:** As I said earlier, comic book artists were and are a major influence. As I got older, I discovered Gustav Klimt and Egon Schiele, and was blown away by their figure drawings, especially their women. I also

started looking more at the nouveau posters of Alphonse Mucha and Toulouse Lautrec.

A few years ago, I befriended George Pratt, who had been one of my favorite comic artists and painters. He introduced me to the work of Jeffrey Jones, who has become a major influence on my ink drawings. George, himself, is also a heavy influence. George also introduced me to the work of Eduard Thony, a German artist who did a wealth of color illustrations for a weekly magazine called Simplicissimus. Very inspiring stuff.

**Michael Erlewine:** What concert-posters artists influenced you?

**Casey Burns:** Early on, Frank Kozik was an inspiration, if for no other reason than he was the only silkscreen poster artist I knew of. Later in my teens I discovered Victor Moscoso. Current influences would include Dan Grzeca, Nick Butcher, Dale Flattum, Ron Liberti, and Ocho Loco Press. My work may not show much similarity to theirs, but they definitely make me want to make better posters.

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Casey Burns:** First Xerox flyer was for my band Red No. 5, and our friends Xiola Blue, in September of 1992 at a teen center called The Hangar in Hendersonville, NC. First screen printed poster was for The Martians, Bughummer, and Cobra Kahn, January 28, 1996, at Local 506 in Chapel Hill NC.

**Michael Erlewine:** What are the main venues you have done posters for?

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### **Casey Burns:**

Cat's Cradle (Carrboro, NC)  
Go! Room 4 (Carrboro, NC)  
The Ritz (now called Disco Rodeo),  
(Raleigh, NC)

**Michael Erlewine:** What are the main bands you have done posters for?

**Casey Burns:** Too many to list. But I have done several for Guided by Voices, Lucinda Williams, Superchunk, and Tift Merritt.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Casey Burns:** I've used xerox, screenprinting, and linoleum cuts, mostly. Paper varies from notebook paper to chipboard.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Casey Burns:** George Pratt (not a poster artist, but he is an award winning illustrator and painter), Mike Martin (Engine House 13). And I'd love to collaborate with Dan Grzeca, Dale Flattum, and Ron Liberti.

**Michael Erlewine:** Who are your favorite current poster artists?

**Casey Burns:** Dan Grzeca, Dale Flattum (TOOTH), Ocho Loco Press, Ron Liberti, Nick Butcher.

**Michael Erlewine:** What are your favorite bands?

**Casey Burns:** Led Zeppelin, Wire, AC/DC, Fugazi, The Jesus Lizard, Harvey Milk, Sonic Youth, The Glands.

**Michael Erlewine:** You comments on artistic philosophy, world views, anything:

**Casey Burns:** For me, doing posters is a chance to make the streets look better. How cool is it when you stumble on a nice poster on the street? My philosophy is make it look good, and people will read the poster, and then go to the show.

I have some strange passion to make these posters, I suppose. It's a great way to get my artwork in front of people, and it's really flattering that so many people treat these posters as if they are works of art. I love the process. Not knowing exactly what the poster will look like until I lay down the last color. It's very satisfying.

**Michael Erlewine:** Please list any poster shows of your work (dates and place):

### **Casey Burns:**

Paintings and posters on display on 1994 Lollapalooza tour

Product: 23 Screenprints by Casey Burns. Dr. Quang's Gallery, Chapel Hill, NC, May-June 1998.

Faces: Monotypes by Casey Burns. Open Eye Cafe, Carrboro, NC, December 2000 - January 2001.

Stuck Up: The Poster art of Casey Burns, Dale Flattum, and Ron Liberti. Design Box, Raleigh, NC, September - October 2003

Flatstock 2, 3, 4. Austin and Seattle. 2003-2004.

One of five speakers at AIGA sponsored "Seen and Heard" lecture at Flatstock/SXSW, Austin TX, March 18, 2004.

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### **Interview with Marco Almera**

by Michael Erlewine

Artist Name: Marco Almera

Given Name: Marc David Almera

Birth Date and Year: 11/69, 9:30 am,  
Bellflower, Ca (near Long Beach)

**Michael Erlewine:** WHEN and HOW did you get interested in art in general, and posters in particular?

**Marco Almera:** I was always interested in art. I have been a self-employed artist since 1990. I was a poster collector for a few years, collecting Frank Kozik and Derek Hess, then I started doing my own posters

**Michael Erlewine:** What kind of art influenced you?

**Marco Almera:** All kinds: Rick Griffin, Mexican folk art, Japanese art, surf art, punk art, album covers, rock posters.

**Michael Erlewine:** What concert-posters artists influenced you?

**Marco Almera:** Frank Kozik, Derek Hess, Justin Hampton

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Marco Almera:** Sublime/Summertime '97/single remix with Wyclef Jean, Snoop Dogg, Marshall Arts.

**Michael Erlewine:** What are the main venues you have done posters for?

**Marco Almera:** House of Blues, Electric Factory, The Garage in LA

**Michael Erlewine:** What are the main bands you have done posters for?

**Marco Almera:** Sublime, Reverend Horton Heat, Supersuckers, Turbonegro

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Marco Almera:** Usually 4-6 colors, waterbase ink, parent sheets 23" x 35", individual posters 17.5" x 23"

**Michael Erlewine:** What other poster artists have you collaborated with?

**Marco Almera:** None, I prefer to fly solo

**Michael Erlewine:** Who are your favorite current poster artists?

**Marco Almera:** Frank Kozik, Derek Hess, Justin Hampton

**Michael Erlewine:** What are your favorite bands?

**Marco Almera:** Sublime, Reverend Horton Heat, Supersuckers, Turbonegro, the Pixies, Frank Black, Johnny Cash.

**Michael Erlewine:** You comments on artistic philosophy, world views, anything:

**Marco Almera:** I don't know much about artistic philosophy, I didn't go to art school. All I can say is make it good quality, put some craftsmanship, pride, and soul into your work.

## Classic Posters – The Interviews Book Two

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### Interview with Zak Wilson

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?:

**Zak Wilson:** I became interested art because my dad was, and still is, a graphic artist. Growing up, his drawings were hanging on the walls in our house. So I think always walking by those drawings and silk-screens. It just sort of oozed into my subconscious. So I think that is where I picked up. I think I became interested in posters, because they have to tell a story in a certain amount of space instantly.

**Michael Erlewine:** What kind of art influenced you?

**Zak Wilson:** I not sure one particular kind of art influenced me. I like to borrow from all types. Mix and match. Art in free form.

**Michael Erlewine:** What concert-posters artists influenced you?:

**Zak Wilson:** I think I more drawn into the image than who drew that image so I couldn't really name anyone off hand. M.C. Escher would be an artist who probably had some influence on me.

**Michael Erlewine:** What was your first concert-music poster?:

**Zak Wilson:** The first concert was Adam Ant I believe at the Aragon Ballroom in Chicago around 1983.

**Michael Erlewine:** What are the main venues you have done posters for?:

**Zak Wilson:** So far I have yet to do one for any venues. I'd be glad to do one if asked.

**Michael Erlewine:** What are the main bands you have done posters for?:

**Zak Wilson:** Have yet to do any posters for any bands.

**Michael Erlewine:** Please describe the media and size/formats you have most used?:

**Zak Wilson:** So far I've worked with Microsoft Paint to create my images. They've been in various sizes. I create the drawings from pictures people send me.

**Michael Erlewine:** What other poster artists have you collaborated with?:

**Zak Wilson:** So far I haven't worked with any other poster artists.

**Michael Erlewine:** Who are your favorite current poster artists?:

**Zak Wilson:** Can't really name anyone off the top of my head.

**Michael Erlewine:** What are your favorite bands?:

**Zak Wilson:** My favorite bands are R.E.M., Pearl Jam, Live, Foo Fighters, Radiohead.

**Michael Erlewine:** Please list any poster shows of your work:

**Zak Wilson:** So far I haven't had any poster shows.

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### Interview with Ward Sutton

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Ward Sutton:** I first got interested in art through comic books as a kid. My childhood was spent drawing, and I carried on cartooning, painting, etc. all through high school, college, etc. In 1991, I moved to Seattle. The scene was not only about music there at the time, but also comics, design ... and posters. That's where I eventually got started, creating posters for a ticket to a show, free beer, and maybe \$25 if I was lucky.

**Michael Erlewine:** What kind of art influenced you?

**Ward Sutton:** I like to draw influence from all different sources - old film posters, magazine covers, toy packaging, album covers, pulp novels, and, of course, comic books. I like looking at the work of older illustrators and older design.

**Michael Erlewine:** What concert-posters artists influenced you?

**Ward Sutton:** I would probably say that Art Chantry had the biggest influence on me. When I first showed up in Seattle, he was one of the few art directors that would meet with me and give me a chance. Over time, I learned a lot from him - his sensibility and his attitude about art and design.

**Michael Erlewine:** What was your first concert-music poster?

**Ward Sutton:** Although I created a poster for a benefit show in 1991, as a one-off, the poster I consider my first was a BxW Xerox poster for the band Gas Huffer, local faves in Seattle at the

time. It was for a show on Feb 7, 1993 at the Re-Bar in Seattle.

My first color poster is a better story. Postering had become such a big part of the music scene and culture, and artists/designers would keep eyes open to the telephone poles to check out their friend's/competitor's work. Xerox posters were so cheap and a whole subculture had grown up around the idea. Well, soon some over-zealous city councilwoman made it her pet cause to "clean up the city" from all these "ugly" posters that she cited as a safety issue for people working on the telephone poles. So postering became illegal. Suddenly there were all these artists/designers with no outlet anymore. Art Chantry got together with the club MOE and they decided to put out a large, oversized newsprint publication - with each page being its own poster. I was thrilled to be included in this project, and even more thrilled when the owner of MOE said he wanted to see one of my designs in color. So he got some silk-screeners (who were also just working for beer/food/concert/tickets) to print my poster, and that became my first silk-screened color poster - all because of an anti-postering ordinance! The poster was for Material Issue and the Deflowers June 11, 1994 at MOE.

Oddly, the then-unknown band Weezer was also on the bill, but the guys from Material Issue wouldn't promote them as part of the tour (maybe they were jealous of Weezer's talent??). I met one of the guys from Weezer, who was really cool and he told me how Material Issue had been really rude to them, not allowing them to eat with them, not letting them on their bus, etc. I told the Weezer guys I was sorry they didn't

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make it on the poster, but no one told me they were on the bill. They were bummed but said they liked the poster anyway.

**Michael Erlewine:** What are the main venues you have done posters for?

**Ward Sutton:** I wouldn't say I've done work for venues in any specific way, except my first Xerox posters, which were all for the Re-Bar in Seattle.

**Michael Erlewine:** What are the main bands you have done posters for?

**Ward Sutton:** I've done a bunch for Pearl Jam and I really enjoyed working with Ames Bros. I really like the way those posters turned out. I'm also a big fan of Mudhoney and am glad I've gotten to do two posters for them.

I also enjoyed doing the posters for Beck, Pavement, Morphine and Radiohead.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Ward Sutton:** I have always drawn my posters with brush and ink, shot them on film, and cut Rubys for the color overlays. It is the old-school way, I guess. To be honest, my last silk-screen poster was in 1999. I think if I were doing them today, I would probably have to use a computer, since all the places I knew with stat-cameras seem to have closed down.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Ward Sutton:** No collaborations.

**Michael Erlewine:** Who are your favorite current poster artists?

**Ward Sutton:** These days my focus has turned to animation and cartooning, so I must confess I am not that in touch with current poster artists.

**Michael Erlewine:** What are your favorite bands?

**Ward Sutton:** Boy, my musical tastes are all over the map. But in terms of current rock 'n' roll, I'd say I really enjoy the Strokes, the White Stripes, the Hives ... Like I say, I haven't designed posters for about 4 years, but I would love to do one for any of those bands.

**Michael Erlewine:** Please list any poster shows of your work:

**Ward Sutton:** One Night Only, New York, NY Feb 6, 1998, One Night Only, Minneapolis, MN June 18, 1998, One Night Only, Seattle, WA July 15, 1998, The Art of Ward Sutton, Boulder, CO August, 1998, One Night Only, Austin, TX, March 18, 1999

## Classic Posters – The Interviews Book Two

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### Interview with Tony R. Gorgon

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Tony R. Gorgon:** I began drawing at a very early age and have been interested in art and creating images ever since. Interest in concert posters first piqued when I bought an old psychic TV gig poster. I became more interested in posters later on because it was a way to use my abilities and skills to get involved with the local music scene at the time, which was just starting to pull in some national acts of interest to me.

**Michael Erlewine:** What kind of art influenced you?

**Tony R. Gorgon:** Growing up, it was the art of Frank Frazetta, 70s sci-fi art, Giger, Bosch, Breugel, Iron Maiden and various Metal album artworks, Pushead, Manga. Recent

favorites/influences/victims of theft: Albrecht Durer, Leonard Baskin, Aubrey Beardsley, Harry Clarke, Vaughn Bode, Ernst Fuchs, Max Ernst, Trevor Brown, Suehiro Maruo, Hans Bellmer, Georges Bataille, always Pushead, Tibetan Thangka, Ancient Babylonian and Mayan art, Austin Osman Spare, occult art in general, HP Lovecraft, on and on and on.

**Michael Erlewine:** What concert-posters artists influenced you?

**Tony R. Gorgon:** Art Nouveau and Art Deco posters. War propaganda posters. Revolutionary Chinese, Russian, Etc. art. 60s hippy-fied posters: Grateful Dead, Fillmore, Rick Griffin, Stanley mouse, etc., etc.

**Michael Erlewine:** What was your first concert-music poster?

**Tony R. Gorgon:** November 19, 1997, The Impala, Ft. Worth TX: Death In June, Boyd Rice, Scorpion Wind, Kapo!, Strength through Joy.

**Michael Erlewine:** What are the main venues you have done posters for?

**Tony R. Gorgon:** Music Dimensions (R.I.P.) and Green Door both in Oklahoma City

**Michael Erlewine:** What are the main bands you have done posters for?

**Tony R. Gorgon:** Favorites: Unearthly Trance, Sourvein, Electric Wizard, High on Fire, Death In June, Thrones.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Tony R. Gorgon:** Media: Collage, traditional illustration, standard computer graphics tools. Format: digital fiery prints on 12x18 cardstock.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Tony R. Gorgon:** None so far.

**Michael Erlewine:** Who are your favorite current poster artists?

**Tony R. Gorgon:** Fangs Anal Satan (japan). Not poster artists per se, but I admire the music related art/design of Stephen O'Malley, Jim Thirlwell (foetus), Steven Stapleton/Babs Santini (Nurse with wound), Peter "Sleazy" Christoperson (coil,throbbing gristly,psychic tv) , the Galakthorroe Label (Germany). The artist of the above-mentioned Psychic TV poster...Jason Austin I believe. I don't really keep up as much as I should with the poster "scene."

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**Michael Erlewine:** What are your favorite bands?

**Tony R. Gorgon:** Black Sabbath. Misfits/Danzig/Samhain. Burning Witch/Khanate/Sunn0, Legendary Pink Dots, Coil, Nurse With Wound, Metallica, Suicide, Haus Arafna etc (Galakthorroe), Velvet Underground, Celtic Frost, Iron Maiden, Inade, High on Fire, Sourvein, Electric Wizard, Cyclobe, NON/Boyd Rice, Death in June, Earth, Swans, AC/DC, Highway to Hell, Eno, Current 93, tons more....

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**Interview with Nocturnal Showprint**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Nocturnal Showprint:** We were interested in combining traditional fine art methods with modern graphic design ideals, and getting involved in the gigposter/ music industry was an opportunity to get that started.

**Michael Erlewine:** What kind of art influenced you?

**Nocturnal Showprint:** Modern digital graphic design and other modern fine artists. Particularly distinct drawing styles, mixed media, and street artists.

**Michael Erlewine:** What concert-posters artists influenced you?

**Nocturnal Showprint:** We all influence each other.

**Michael Erlewine:** What was your first concert-music poster?

**Nocturnal Showprint:** Lucero New Years Eve party 2000- 2001 at the Hi Tone in Memphis, Tennessee

**Michael Erlewine:** What are the main venues you have done posters for?

**Nocturnal Showprint:** the Young Avenue Deli, Hi Tone, and Gibson Guitar Lounge in Memphis Tennessee.

**Michael Erlewine:** What are the main bands you have done posters for?

**Nocturnal Showprint:** Lucero, Snowglobe, Cory Branan, the Coach and Four, Loggia, The Glass, Memphis DJs, so on and so forth.

**Michael Erlewine:** What media do you like:

**Nocturnal Showprint:** All silk screen media, mainly prints ranging in size from 17x22 to 8.5x22 and those in between.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Nocturnal Showprint:** None as of yet.

**Michael Erlewine:** Who are your favorite current poster artists?

**Nocturnal Showprint:** Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Frank Kozik, the Heads of StateHeads of State - Dustin Summers and Jason Kernevich, The Bird Machine, Nick Butcher, Dan Grzeca, Jeff Kleinsmith, Kangaroo Press, Factor 27, Hatch Show Print, Derek Hess, Yee Haw Industries, Isle of Printing, SeriPop, and many many others.

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### Interview with Moxie Gusto

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Moxie Gusto:** I've always been an artist, from when I got my first crayons. I got turned on to poster art as a result of digging comic book art during the Marvel Comics early days. Then album cover art really got me interested even more. When I first saw the psychedelic posters from the Grande Ballroom, the Fillmore, and the Avalon Ballroom, I was mesmerized.

**Michael Erlewine:** What kind of art influenced you?

**Moxie Gusto:** Comic book art, psychedelic poster art, album covers, posters from the sixties.

**Michael Erlewine:** What concert-posters artists influenced you?

**Moxie Gusto:** David Singer, Wes Wilson, Carl Lundgren, Gary Grimshaw, Jim Blashfield, Stanley Mouse, Alton Kelley, and Bonnie MacLean.

**Michael Erlewine:** What was your first concert-music poster?

**Moxie Gusto:** The One Night Stand Experimental Band. The United Methodist Church in Mt.Clemens, MI. 1966 or 1967.

**Michael Erlewine:** What are some of the main venues you have done posters for?

**Moxie Gusto:** Tradewinds in Cotati, California, Phoenix Theater in Petaluma California, The Luther Burbank Center for the Arts in Santa Rosa California.

**Michael Erlewine:** What are some of the main bands you have done posters for?

**Moxie Gusto:** The Pulsators, Neville Brothers, Meters, Moody Blues, King Crimson.

**Michael Erlewine:** What about favorite media/formats:

**Moxie Gusto:** I started off doing stuff by hand with magic markers and poster board, later switched to cut and paste and xerox copies. 8-1/2 x 11, mostly. Did lots of collage pieces in early 90's using shrink/enlarge copiers and colored ink cartridges on Astrobright papers. At that point I moved along to include 8-1/2 x 14 and 11 x 17 sizes. I now do mostly 13 x 19 inkjet prints

**Michael Erlewine:** What other poster artists have you collaborated with?

**Moxie Gusto:** I did a poster show with Lee Conklin.

**Michael Erlewine:** Who are your favorite current poster artists?

**Moxie Gusto:** Nocturnal Showprint, Jason Goad, Tara McPherson, Frank Kozik, Bird Machine, Randy Tuten.

**Michael Erlewine:** What are your favorite bands?

**Moxie Gusto:** Mink Deville, Love with Arthur Lee, Blasters, Los Lobos, RL Burnside, Etta James, Dr, John the Night Tripper, Jeff Beck, Ministry, Nine Inch Nails, Delbert McClinton, Lucinda Williams, Lyle Lovett, Luce, Paul Thorn, Little Feat.

**Michael Erlewine:** Have there been any shows of your work

**Moxie Gusto:** Awesome Art Gallery. Petaluma CA, with Lee Conklin. August

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and September 1993. Sonoma Futon and Accessories, Santa Rosa CA, August 2002 to present.

### **Interview with Mat Marell**

by Michael Erlewine

Artist Name: Matt Marell

Birth Date and Year: August 17, 1960

Birth Place: Reading, Pennsylvania

**Michael Erlewine:** WHEN and HOW did you get interested in art in general, and posters in particular?

**Matt Marell:** One of my mother's earliest recollections of my interest in art is when I presented to her a series of "nude" drawings around the age of 6. She wanted to know where I found the "inspiration" for the drawings, and I told her in "daddy's magazines" I found in the garage. From that day forward I was known as "the artist," and always thought of myself as such because of it.

Needless to say, the magazines disappeared, and I went out in search of new subjects.

As an undergraduate student at the Philadelphia College of Art, I became particularly interested in public art - street performances, happenings, etc. My senior thesis project was a series of street posters, one new poster a week for 9 weeks "exhibited" on the streets of Philadelphia. They were child-like drawings with sayings like "I cut meat for a living" and "My dog throws up beef." It created a big stir because some left-wing radical wrote an essay in local paper deriding the project, arguing that street posters were traditionally a tool of political expression, and not a tool for "self-aggrandizement." Needless to say, the project became a hot topic and brought me a great amount of attention. One day I was approached by a local club entrepreneur, Chris Boas of the Love Club, wanting to know if I would be

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interested in creating a series of posters for his new club. Broke, I agreed, and the rest, as they say, is history.

**Michael Erlewine:** What kind of art influenced you?

**Matt Marelo:** That's a tough question. I was raised in a lower middle class family (my father was a truck driver), so my exposure to art while growing up was very, very limited. I did, however collect "monster" magazines - Creepy, Eerie, Vampirella. I'm sure these had an influence on me. When I went off to school, the exposure to art history swept me up and thrashed me about for a while - Dada, Abstract Expressionism, Pop - it all had a profound effect.

**Michael Erlewine:** What concert-posters artists influenced you?

**Matt Marelo:** I suppose at the time I was influence by the punk-posters that were coming out of London, but not so much. They were a bit messy for me, a little too aggressive. I've always gravitated toward things with a bit of humor.

**Michael Erlewine:** What was your first concert-music poster (date, venue, bands)?

**Matt Marelo:** My first poster was a general announcement flyer for a new club called "LOVE" at South and Broad in Philly. As the club evolved and started to book bands, I began to do proper concert posters.

**Michael Erlewine:** What are the main venues you have done posters for?

**Matt Marelo:** The Love Club, The East Side Club, Ripley's, The Kennel Club - all in Philadelphia.

**Michael Erlewine:** What are the main bands you have done posters for?

**Matt Marelo:** No main bands, unless you count the posters for my own band - The Executive Slacks. I figured I was in art school, start a band, right?

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Matt Marelo:** 8 1/2 x 11 sheets of white paper, and a Sharpie marker.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Matt Marelo:** None.

**Michael Erlewine:** Who are your favorite current poster artists?

**Matt Marelo:** I don't know of any, to tell you the truth.

**Michael Erlewine:** What are your favorite bands?

**Matt Marelo:** Now, or back then? Back then - Flipper, Killing Joke, The Dead Kennedys - typical alpha-male bands. I'm not really a big listener of music anymore. I'm not too fond of rap, and white-boy music has entered a long, pathetic cycle of re-hashing the past. Nothing new, to my ears, has emerged in the last 15 years.

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### **Interview with Mark Pedini**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Mark Pedini:** I've been drawing all my life. I'm not sure why I started, but I can't stop. I started making flyers for punk shows in the late 80's, so I could get in for free.

**Michael Erlewine:** What kind of art influenced you?

**Mark Pedini:** Vincent Van Gogh, Wayne Thibau, Pop art, comics, and editorial illustration. It all started with a huge stack of vintage Mad Magazines (from the 60's and 70's) and continued into the likes of Robert Crumb and underground comic artists from the 80's and 90's such as Dave Cooper, Ward Sutton, Dennis Worden, Peter Bagge, Daniel Clowes, Julie Duoce, Jim Woodring, WWill Magazine, etc.

**Michael Erlewine:** What concert-posters artists influenced you?

**Mark Pedini:** Ward Sutton, Raymond Pettibon, Wes Wilson, Rick Griffin, Brian Chippendale, Matt Brinkman, Brian Ralph.

**Michael Erlewine:** What was your first concert-music poster?

**Mark Pedini:** My first flyer? Not sure. My first screen-printed poster was for a band called "The Neo-90's Dance Band" in Providence, RI. It was straight-up neo-psychedelic, very Wes Wilson.

**Michael Erlewine:** What are the main venues you have done posters for?

**Mark Pedini:** An art space called AS220 in Providence, RI and Emo's in Austin, TX.

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**Michael Erlewine:** What are the main bands you have done posters for?

**Mark Pedini:** I've done a lot odd stuff for The Slip, a jam band from Boston, MA. I've enjoyed doing posters for bands that are appreciative.

**Michael Erlewine:** What media do you use:

**Mark Pedini:** These days I screen print all my posters by hand, and usually draw all of the content by hand. I'm not a purist by principle, but nothing else makes me happy.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Mark Pedini:** I'm a loner, no real collaborations yet.

**Michael Erlewine:** Who are your favorite current poster artists?

**Mark Pedini:** Jay Ryan / The Bird Machine, Serigraphie Populaire, Jay Vollmar, Factor 27, Mike King, Nocturnal Showprint, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Methane Studios, Dan Grzeca

**Michael Erlewine:** What are your favorite bands?

**Mark Pedini:** Neutral Milk Hotel, Polyphonic Spree, Songs Ohia, Okkervil River, Pixies, Pinback, Oneida.

**Interview with Mark Dancey**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Mark Dancey:** I have been interested in pictures for as long as I have been able to see. I became interested in posters when I became interested in punk rock. Initially, I made my own posters on poster board by enlarging and painting the cover art from my Elvis Costello and Clash cassettes.

**Michael Erlewine:** What kind of art influenced you?

**Mark Dancey:** I learned from copying Marvel Comics and Mad Magazine and later I liked Zap comics and Mayan art and Russian constructivist art and M.C. Escher and Ralph Steadman's illustrations.

**Michael Erlewine:** What concert-posters artists influenced you

**Mark Dancey:** I liked BxW Xeroxed flyers for hardcore shows and my room was papered with them. The designers were always anonymous. Later I liked Mucha and Will Bradley and Josef Sattler.

**Michael Erlewine:** What was your first concert-music poster?

**Mark Dancey:** The first flyer was not even for a gig but simply had our band's name Born Without a Face on it. That was in 1983. We were so excited about the whole thing that we went around town putting up flyers, just to be doing it!

**Michael Erlewine:** What are the main venues you have done posters for?

**Mark Dancey:** I have done many posters for St. Andrew's Hall, which is in my home town of Detroit.

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**Michael Erlewine:** What are the main bands you have done posters for?

**Mark Dancey:** When I was in a band, I did many posters for my own band. Now I actually prefer to do posters for anything other than rock concerts. For example, I enjoyed doing a poster for a boxing match between Angel Manfredy and Jorge Paez, and would like to do more projects like that.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Mark Dancey:** I usually silk screen the posters in 18"x24" format. When I first started making posters. I was using a local printer, until I discovered he was running off many more copies for himself and selling them. After that, I have been working with a friend and printing everything myself.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Mark Dancey:** none

**Michael Erlewine:** Who are your favorite current poster artists?

**Mark Dancey:** I don't have any favorites

**Michael Erlewine:** What are your favorite bands?

**Mark Dancey:** I do not like very many bands. I think the bands are often the weakest part of the posters. So often I have seen a perfectly good poster marred by having the name of some stupid band on it!

**Michael Erlewine:** Please list any poster shows of your work:

**Mark Dancey:** Popkom, Cologne, 1993, The Shelter, Detroit, 1993, Galerie

Slaphanger, Rotterdam, 1997, C-Pop, Detroit, 1997

**Interview with Justin Kamerer**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Justin Kamerer:** I've been interested in music and art since middle school. They are the same thing and go hand in hand. I decided that I needed to start producing my own posters about a year and a half ago.

**Michael Erlewine:** What kind of art influenced you?

**Justin Kamerer:** Mark Ryden, Derek Hess, Frank Kozik, Guy Burwell, Egon Scheile, Walt Disney, Pushead, anything that has ever seen the ugly side of beauty and made me squint and look a little closer.

**Michael Erlewine:** What concert-posters artists influenced you?

**Justin Kamerer:** I named some of them: Frank Kozik, Derek Hess, Jermaine Rogers, Justin Hampton, Pushead, Guy Burwell, Brian Ewing.

**Michael Erlewine:** What was your first concert-music poster?

**Justin Kamerer:** October 27th, 2001, Tekworld, the Revenants, MSD, Tornicade and Delta-9 Theory.

**Michael Erlewine:** What are the main venues you have done posters for?:

**Justin Kamerer:** The BRYCC House, 953 Clay St., the Warehouse, Lava House.

**Michael Erlewine:** What are the main bands you have done posters for?

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**Justin Kamerer:** Kodan Armada, Poison The Well, Coalesce, the Revenants.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Justin Kamerer:** its generally 11x17, starts with pen & ink and goes to Photoshop or Ollustrator from there

**Michael Erlewine:** What other poster artists have you collaborated with?

**Justin Kamerer:** none

**Michael Erlewine:** Who are your favorite current poster artists?

**Justin Kamerer:** Guy Burwell, Tara Mcpherson, Goeatdirt (Stan dahl).

**Michael Erlewine:** What are your favorite bands?

**Justin Kamerer:** Neurosis, Isis, Tool, Coalesce, Converge, Faith No More, Mr. Bungle, Tomahawk, Fantomas, the Ghost, the Pixies, Murder City Devils, Portishead, Eminem, NIN, Jane's Addiction, the Cure, Wyclef Jean, Tricky, Guns N' Roses, Nirvana, Sixteen Horsepower.

**Interview with John Kovach**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**John Kovach:** Art in general, all my life. I am an integrative-arts major at Penn State, and also studied printmaking for 2 years. Posters in specific, I became interested last summer. I designed my first poster for Ferris Wheel Junkies as a favor and it went from there.

**Michael Erlewine:** What kind of art influenced you?

**John Kovach:** Printmaking, especially expressive figure drawings. I love art that is realistic, but also has stylistic properties to it. Nothing abstract.

**Michael Erlewine:** What concert-posters artists influenced you?

**John Kovach:** Jermaine Rogers and Brian Mercer as far as posters go.

**Michael Erlewine:** What was your first concert-music poster?

**John Kovach:** Ferris Wheel Junkies. Three shows: Friday, August 30th 2002 at the Rat, Friday Sept. 6th at the Patio, and Thursday Sept. 12th at Titanic ... all of which are in Miami, FL.

**Michael Erlewine:** What are the main venues you have done posters for?

**John Kovach:** Usually do things for "Every Friday at the Cafe" etc.

**Michael Erlewine:** What are some of the main bands you have done posters for?

**John Kovach:** Ferris Wheel Junkies.

**Michael Erlewine:** What media/formats do you like:

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**John Kovach:** Usually do 11x17 on matte-heavyweight paper, printed on my own.

**Michael Erlewine:** Who are your favorite current poster artists?

**John Kovach:** Jermaine Rogers and Brian Mercer.

What are your favorite bands?:  
Sevendust, Finger Eleven, POD,  
Incubus.

**Michael Erlewine:** Any shows of your work:

**John Kovach:** Artifacts of the Improbable - Trocadero Theater, Philadelphia, PA, December 2002

**Interview with Jeff Gaither**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Jeff Gaither:** I have drawn & been interested in art from day one. My mom, dad and aunt was artists, and they was all into horror.

**Michael Erlewine:** What kind of art influenced you?

**Jeff Gaither:** EC comics, Salvador Dali, Dean, Xno, RK Sloane.

**Michael Erlewine:** What concert-posters artists influenced you?

**Jeff Gaither:** All.

What are the main venues you have done posters for?

**Jeff Gaither:** Favorite = House of Blues.

**Michael Erlewine:** What media and formats do you work in:

**Jeff Gaither:** Hand-drawn line art with color work done in Photoshop. All kinds of sizes, but I would said the most common is 12" x 18"

**Michael Erlewine:** What other poster artists have you collaborated with?

**Jeff Gaither:** RK Sloane, Xno, Bob X, Jeff Wood, Ed Big Daddy Roth. and others.

**Michael Erlewine:** Who are some of your favorite current poster artists?

**Jeff Gaither:** In no order - Emek, Johnny Crap, Jeff Woods, Brian Ewing, Derek Hess, Coop, Frank Kozik, Fisher... just two many to list.

**Michael Erlewine:** What are your favorite bands?

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**Jeff Gaither:** In no order - Black Sabbath, Ghoultown, Johnny Cash, Six Foot Under, PIL and many more...

### **Interview with JCooper**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**JCooper:** I became interested in art at the age of 6 when I discovered KISS and drew portraits of them along with movie monsters, such as the werewolf, Frankenstein, etc. I became interested in posters in the early 90's, when I discovered Derek Hess, Frank Kozik, Coop, and Alan Forbes through Juxtapoz Magazine.

**Michael Erlewine:** What kind of art influenced you?

**JCooper:** Primarily the skateboard art of the mid to late 80's, from artists such as Pushead and Jim Phillips, but also Mad Magazine, movie monsters, album cover art, religious art, and Japanese animation.

**Michael Erlewine:** What concert-posters artists influenced you?

**JCooper:** Coop, Allan Forbes, Derek Hess, Frank Kozik, Pushead.

**Michael Erlewine:** What was your first concert-music poster?

**JCooper:** The Donnas for the 40 Watt Club in 2001.

**Michael Erlewine:** What are the main venues you have done posters for?

**JCooper:** I work mostly through Drowning Creek Studio for venues like the 40 Watt Club, Trocadero Theater, etc.

**Michael Erlewine:** What are the main bands you have done posters for?

**JCooper:** Favorite bands I've done posters for are: Built to Spill, Deadboy

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and the Elephantmen, and My Morning Jacket.

**Michael Erlewine:** You favorite media and formats:

**JCooper:** I hand draw the art and color in the computer, .using mostly telephone pole format (around 12 inches wide, 25 inches tall)

**Michael Erlewine:** What other poster artists have you collaborated with?

**JCooper:** Jeff Wood of Drowning Creek.

**Michael Erlewine:** Who are your favorite current poster artists?

**JCooper:** Justin Hampton, Jermaine Rogers, Jeral Tidwell, Derek Hess.

**Michael Erlewine:** What are your favorite bands?

**JCooper:** Built to Spill, Modest Mouse, Mogwai, Sigur Ros, Swervedriver.

**Michael Erlewine:** Please list any poster shows of your work:

**JCooper:** Grasping At Straws, 2001, Mississippi, Flatstock, 2002, San Francisco,CA, Artifacts of the Improbable, 2002, Philadelphia, PA, Flatstock 2, 2003, Austin,TX

### Interview with Finch

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Finch:** My interest in art started with an interest in comic books as a child. I started out by trying to redraw the illustrations by my favorite comic artists. My interest in posters began when I did a research paper on Art Chantry, when I was a senior in college.

**Michael Erlewine:** What kind of art influenced you?

**Finch:** Comic art is a big influence, but I'd like to think that I'm inspired by anything and everything that I've ever come into contact with.

**Michael Erlewine:** What concert-posters artists influenced you?

**Finch:** Art Chantry was the one who spurred my interest in the sub-genre, but as far as influencing my style goes, right now I'm kind of all over the map. One day I'll feel like doing something that feels like Frank Kozik did it; the next day I'll be working on something that would more properly be done using a style similar to something Factor 27 or Aesthetic Apparatus would do.

**Michael Erlewine:** What was your first concert-music poster?

**Finch:** My first concert-music poster was for a show on October 18, 2002 at a club called 12th & Porter in Nashville, Tennessee. The poster was for Bob Mould.

**Michael Erlewine:** What are the main venues you have done posters for?

**Finch:** Rhythm & Brews - Chattanooga, Tennessee, Pilot Light - Knoxville, Tennessee, The Earl - Atlanta, Georgia

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**Michael Erlewine:** What are the main bands you have done posters for?

**Finch:** Drums & Tuba, High on Fire.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Finch:** My posters are more often than not 11x17" color laserprints.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Finch:** I'm currently working on a collaboration with Jeff Gaither.

**Michael Erlewine:** Who are your favorite current poster artists?

**Finch:** Jermaine Rogers, Scrojo, Art Chantry, Frank Kozik, Uncle Charlie, Justin Hampton, Emek, Factor 27, Aesthetic Apparatusv ...the list goes on and on.

**Michael Erlewine:** What are your favorite bands?

**Finch:** Man or AstroMan?, The Breeders, White Stripes, Johnny Cash, David Bowie, Nine Inch Nails, Foo Fighters, Rollins Band.

**Interview with Electrofork**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Electrofork:**

I have been drawing since i could hold a crayon, and never stopped. I went to the Pratt Institute in Brooklyn from 1988-1992 to study design and illustration, and also did a lot of silk-screening while i was there. I got started doing posters for friend's bands in Brooklyn in 2000.

**Michael Erlewine:** What kind of art influenced you?

**Electrofork:** I loved the illustration styles in children's books from the late 60s and early 70s. Later on, things like New Yorker cartoons, Norman Rockwell, and of course, art history books were a well of inspiration. Other favorites include Toulouse-Lautrec, Egon Schiele, Joel Peter Witkin, and Dave McKean.

**Michael Erlewine:** What concert-posters artists influenced you?

**Electrofork:** I had been exposed to some of the psychedelic '60s posters, and there were lots of photocopied punk fliers around when I was in high school; but the only contemporary poster artist that I knew of specifically before I started designing posters was Frank Kozik.

**Michael Erlewine:** What was your first concert-music poster?

**Electrofork:** Feb 10, 2000 at the Great Lakes Bar, for Toof and Kevin Omen.

**Michael Erlewine:** What are the main venues you have done posters for

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**Electrofork:** The Great Lakes Bar, Southpaw, Hank's Saloon, The Gate (all in Brooklyn).

**Michael Erlewine:** What are the main bands you have done posters for?: Smokewagon, Toof and Kevin Omen, Wide Right.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Electrofork:** Digital artwork and ink jet prints on archival paper, 11x17". I am hoping to begin incorporating the silkscreen process into some future designs.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Electrofork:** None so far.

**Michael Erlewine:** Who are your favorite current poster artists?

**Electrofork:** Scrojo, Dan McCarthy, Justin Hampton, Frank Kozik, Jonathan Blackwell.

**Michael Erlewine:** What are your favorite bands?

**Electrofork:** Lucinda Williams, Shark Quest, Smokewagon, Kevin Omen, Ida, Hank Williams, the Misfits... I also love old jazz and old, old twang... it's hard to pick favorites because they do tend to change, you know?

### Interview with Delanorock

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Delanorock:** I think I have had a life long interest in art in general, had a 6th grade art teacher that seemed to beat some of the interest out, and Graffiti beat it back in. I became really interested in poster art right around 1992-1993. I began to collect it, and followed the path from there on out.

**Michael Erlewine:** What kind of art influenced you?

**Delanorock:** Well, there are so many types of art that have influenced me, from the classics (Salvatore Dali, Gustav Klimt, Andy Warhol, etc) to advertising art, to just everyday functional things that really contain a lot of artist creativity, to the modern masters, or what I consider the modern masters (williams, ryden, grey...etc)

**Michael Erlewine:** What concert-posters artists influenced you?

**Delanorock:** the Psychic Sparkplug, which is now the Firehouse was a big influence, as well as Lindsey Kuhn's work, of course Frank Kozik, but i think that the first two were more, because of the simple fact in Albuquerque, NM, they were amongst the very few doing posters for shows there. We had a local label/promoting company called "Resin Records" that were on it! and knew way back when, how cool these posters were.

**Michael Erlewine:** What was your first concert-music poster?

**Delanorock:** I was lucky enough for my first silkscreened poster to be for Stereolab, with DJ Spooky and UI at the

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Dingo Bar in Beeeeeeautiful Albuquerque NM...it was in Tuesday October 29th 1996. I had done a few previously, offset style for Jawbox at Time Out, and Voodoo Glow Skulls at a place called UN, and a bunch of local band ones...

**Michael Erlewine:** What are the main venues you have done posters for?

**Delanorock:** Launchpad in Albuquerque, Sunshine Theater in Albuquerque. Those are probably the bulk of my catalog.

**Michael Erlewine:** What are the main bands you have done posters for?

**Delanorock:** Some of my personal favorite bands that i have been lucky enough to do posters for have been: Fugazi, Public Enemy, Misfits, Bad Religion, the Flaming Lips, Modest Mouse. Man, when i start to think about it, there are quite a few bands that I am really into that I have been fortunate enough to do poster(s) for.

**Michael Erlewine:** What media do you use:

**Delanorock:** My main medium is serigraphy, the fancy-schmancy way of saying silkscreened. My sizes vary quite a bit. Lately my size has been around 20"x26". Once in a while I go on a long and skinny binge, and make a lot of the telephone-pole sized posters

**Michael Erlewine:** What other poster artists have you collaborated with?

**Delanorock:** Well I've been meaning to work with a whole bunch of people, and still would love to. Some of the people I've worked with include:

Ron Donovan and Chuck Sperry at the Firehouse. Jeff Gaither and I worked on

something together that never made it to fruition, but hopefully one day the fruits of that labor will be brought to light. I've worked with painter R.K. Sloane. There are a few out there that we have talked about it. Hopefully we can get it rollin' sometime soon...

**Michael Erlewine:** Who are your favorite current poster artists?

**Delanorock:** Firehouse. These guys have it down!! Jeff Kleinsmith just comes out with some really cool stuff, Shepard Fairy (he doesn't do as many show posters, but damn he can make some cool posters). I like Jay Ryan / The Bird Machine's stuff, as well as Brian Ewing's stuff...um....Ya know, this is hard for me because so many of them are great, and I'm friends with so many of them that it really makes it hard to single some of them out. I just re-read my answer. How many times can I say "stuff" in one response?

**Michael Erlewine:** What are your favorite bands?

**Delanorock:** Well, I have different levels of "favorite"...but i can list to you some of 'em: Jane's Addiction, Modest Mouse, Public Enemy, Built to Spill, Radiohead, Dr. Dre, Stereolab, Fugazi, the Flaming Lips (probably the greatest live band ever....in my opinion), Bad Religion/....the list goes on and on....

**Michael Erlewine:** Please list any poster shows of your work:

**Delanorock:** Well, I just did a few shows. I think the next one I have in mind is the Bumbershoot in Seattle (Flatstock III)...you can see a bunch of my work at a few places framed up in ABQ...Atomic Cantina- a live music spot. Tinta Cantina- a tattoo spot... Yeah

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it is a strange coincidence that both of  
them are "cantina's"

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### Interview with Darren Grealish

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Darren Grealish:** At a very early age I was immediately drawn to various forms of art. I think the earliest memories were being forced to go to Catholic school and staring at the stained glass depictions of the 12 apostles and of historic biblical stories. Then I stumbled onto Mad Magazine and Wacky package stickers! I really dug the bent cartooning and the poke at commercialism found in both.

When I hit hi school I wasn't into the music of my day, except for punk rock. I was turned on to the great music of the 1960's like - the Beatles, Kinks, Yardbirds, Cream, Syd Barrett, Love, Standells, Who, Music Machine, Them, Animals, Jimi Hendrix, David Bowie, Chocolate Watch Band, Rolling Stones, etc.

When I saw for the first time the amazing album art and poster art from that genre, I was mesmerized! "Where do I sign up?" All the American and English poster artist blew my mind and Andy Warhol was a big influence on me as well.

**Michael Erlewine:** What kind of art influenced you?

**Darren Grealish:** I'd say Pop Art. Andy Warhol, Jasper Johns, Lichtenstein etc....

**Michael Erlewine:** What concert-posters artists influenced you?

**Darren Grealish:** Wes Wilson, Stanley Mouse, Gary Grimshaw, the Fool designers and then later Pushead, Marc

Rude, Frank Kozik, Coop. but there were many others.

**Michael Erlewine:** What was your first concert-music poster?

**Darren Grealish:** I had been doing flyers for local bands from a very early age but as far as my first real poster I think it was for an LA band called the Flash Express.

**Michael Erlewine:** What are the main venues you have done posters for?

**Darren Grealish:** I do all the posters for House of Blues (Hollywood) and am just starting to do them for the Anaheim location as well. Also the Knitting Factory LA and New York, the Garage, Spaceland, Double Down Saloon, Showbox, Troubadour, Crocodile Club, Paladium, and countless others.

**Michael Erlewine:** What are some of the main bands you have done posters for?

**Darren Grealish:** Jon Spencer Blues Explosion, Beck, Mudhoney, Hellacopters, Rolling Stones, Reverend Horton Heat, the Roots, Lee Scratch Perry, Qotsa, Hi on Fire, Warlocks, Locust, Bryan Ferry, Nebula, the Seeds, Frank Black, Flaming Lips and the list goes on....

**Michael Erlewine:** What kind of media do you work in?

**Darren Grealish:** My first year I found out that my buyers, whether wholesale or retail, were really buying up the 11 x 17 format to my surprise. I put out a few screen printed posters that I really liked, but wasn't able to really secure a good steady screen printer until a few months ago, so look for a large portion of my work to be in the silkcreened oversized format.

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**Michael Erlewine:** What other poster artists have you collaborated with?

**Darren Grealish:** I have collaborated with my wife Tara McPherson several times, and quite liked the experience. I collaborated with another poster (name withheld) artist but that one did not work out.

**Michael Erlewine:** Who are your favorite current poster artists?

**Darren Grealish:** Jeff Kleinsmith, the Print Mafia, Scrojo, Tara McPherson.

**Michael Erlewine:** What are your favorite bands?

**Darren Grealish:** Rolling Stones, Beatles ,The Soundtrack of our Lives, Love, Music Machine, the Makeup.

**Michael Erlewine:** Any shows of your work:

**Darren Grealish:** I will have a group show at the Knitting Factory (Hollywood) with Tara McPherson, date to be announced. I will also be selling my work at this years Flatstock 2 poster artists convention March 15/16 at the (SxSW) South by Southwest music festival in Austin Texas.

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### Interview with Steven Cerio

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Steven Cerio:** My first contacts with art were the illustrations in the 1975 unabridged edition of the Random House Dictionary, and the store-bought mural on the shower wall that I stared at when I took baths. What peaked my interest in posters wasn't a rock poster, it was hand-drawn supermarket-window posters for the "Super Duper" in Liverpool, New York, where I grew up. When my dad told me they were made by hand, I was blown away. My love for type had begun as well.

By the time I arrived in New York City and the venerable Jaceber Kastor hired me at the now legendary Psychedelic Solution Gallery, my interest in posters had more than peaked. I had been in NYC for only 3 days, and I found myself around icons like Rick Griffin, Robert Williams, Robert Crumb, Victor Moscoso, Randy Tuten and S. Clay Wilson, to name only a few.

**Michael Erlewine:** What kind of art influenced you?

**Steven Cerio:** Dr. Seuss and cereal boxes, primarily. Alexander Calder, Stuart Davis and Philip Guston have been influences. Rory Hayes, Mark Beyer and Gary Panter as well.

**Michael Erlewine:** What concert-posters artists influenced you?

**Steven Cerio:** Lee Conklin's Santana cover really rearranged my molecules. It led me to surrealism before I was 10. I still follow surrealist ethics (not Magritte-esque irony). I love all of Lee's

work as well as Rick Griffin and David Singer's.

**Michael Erlewine:** What was your first concert-music poster?

**Steven Cerio:** It was for Codeine, Flyashtray and Galaxy 500 at Coney Island (August, 1989). After that I did flyers for Monster Magnet and White Zombie before their bigger record deals.

**Michael Erlewine:** What are the main venues you have done posters for?

**Steven Cerio:** The Fillmore and Cleveland Flats. Many of my posters were done at request of the group or manager.

**Michael Erlewine:** What are the main bands you have done posters for?

**Steven Cerio:** My poster work for The Residents is always a big thrill for me. I've also done film and animation with them. They are always years ahead. It's always a challenge and a joy working for them, since they use no boundaries.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Steven Cerio:** My originals have always been brushed ink on acid free printing paper. I then either scan the line into my PC or copy it to acetate. The acetates are painted on the backside with cel-vinyl paint while the scanned images are opened into Photoshop. If the job needs to be prepared for screen printing, I do the seps by hand on occasion, but have recently begun separating the color layers in Photoshop. With the use of a Wacom tablet, I've been able to keep a warmer, more hand made appearance.

**Michael Erlewine:** What other poster artists have you collaborated with?

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**Steven Cerio:** None really. Closest I've come was working closely with Mark Dancey on the promo and gallery dressing for a two-man show we did at C-POP in Detroit called "Iconosphere."

**Michael Erlewine:** Who are your favorite current poster artists?

**Steven Cerio:** Mark Dancey and David Fremont. There are countless people who should be doing posters like Calef Brown, Michael Kupperman, Mark Beyer, Gary Panter and Mike Diana.

**Michael Erlewine:** What are your favorite bands? Captain Beefheart and the Magic Band, The Residents, John Coltrane, King Crimson, Cecil Taylor, Brian Eno, Dragibus, Frank Zappa, Syd Barrett, Harry Partch, etc., etc. (my bands Lettuce Little and Small Girl Boils Water aren't bad either!!!)

**Michael Erlewine:** Please list any poster shows of your work:

**Steven Cerio:** My poster art is always shown with my gallery work. (A list of my shows will arrive with my CDR in the mail)

**Steven Cerio:** "I don't like things I can understand" by Geroge Petros

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### Interview with Leia Bell

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Leia Bell:** I have been consumed by art since I was a small child. Around 8 years old I would do stacks of drawings and take them around my neighborhood selling them for a quarter each. I had a great art teacher in middle school who turned me on to screen and relief printing and I have been hooked ever since.

In high school I started doing flyers for shows. They were all photocopies, but I would layer different colors of toner on the flyers so they would stand out on the telephone poles.

**Michael Erlewine:** What kind of art influenced you?

**Leia Bell:** I have always been a huge fan of "post-impressionism"-- mainly drawings and posters by Toulouse-Lautrec, the paintings of Cezanne, and the etchings of Mary Cassatt.

**Michael Erlewine:** What concert-posters artists influenced you?

**Leia Bell:** Toulouse-Lautrec as far as history goes.

**Michael Erlewine:** What was your first concert-music poster?

**Leia Bell:** My first hand-screen-printed concert poster was for Mates of State (August 24, 2001)

**Michael Erlewine:** What are some of the main venues you have done posters for?

**Leia Bell:** Kilby Court-- Salt Lake City, Utah, Troubadour-- Los Angeles

**Michael Erlewine:** What are some of the main bands you have done posters for?

**Leia Bell:** Mates of State, Carissa's Weird, Cursive, Denali, Pedro the Lion.

**Michael Erlewine:** What are some of the media/formats you work in:

**Leia Bell:** All of my posters are screen printed using latex house paints. They are mainly small, handbill size. The more recent ones are larger, but no larger than 12x17 inches.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Leia Bell:** None yet, but I would love to. There is a poster for the magazine Punk Planet that Jay Ryan / The Bird Machine, Nick Butcher and myself are all designing different versions of coming out soon. I am really looking forward to that.

**Michael Erlewine:** Who are some your favorite current poster artists?

**Leia Bell:** Jeff Kleinsmith, Serigraphie Populaire, Dan McCarthy, Brian Ewing.

**Michael Erlewine:** What are your favorite bands?

**Leia Bell:** I am fortunate enough to live at the music venue that I design posters for (Kilby Court). We hold many indie rock shows there every month, so I am completely submerged in new music all the time. I respect and enjoy all these new bands... but especially Denali, Cursive, I am the World Trade Center, the Shins, and Carissa's Weird.

**Michael Erlewine:** Done any shows of your work?

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**Leia Bell:** Flatstock 2 in Austin, Texas  
March 14 and 15 2003, 2002 Winter  
Olympics in SLC, Utah.

### **Interview with Andrio Abero**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Andrio Abero:** I had a vibrant artistic childhood. I studied graphic design at The Art Institute of Seattle after highschool for two years. I went to a lot of indie shows when I was a teenager, so I saw a lot of posters then. I still go to shows now, and I see a lot of new work, but not a lot too different from each other.

CPC What kind of art influenced you?

**Andrio Abero:** I never really studied art or design history until now, but the work that I found interesting were those tied into the music community one way or another, especially the DIY aesthetics coming out of Olympia, WA. Going back I really appreciate the works of Andy Warhol and Roy Lichtenstein.

**Michael Erlewine:** What concert-posters artists influenced you?

**Andrio Abero:** Tae Won Yu, Art Chantry, Jeff Kleinsmith, Ames Bros, Modern Dog.

**Michael Erlewine:** What was your first concert-music poster?

**Andrio Abero:** The Microphoes, Mirah, and some other Olympia bands. They played at my friend's birthday in 1998 at the Arrowspace. We all made our own poster. Mine was done with a sharpie and photocopied.

CPC:What are the main venues you have done posters for?: The Vera Project, The Showbox, The Slender Means Society. (Seattle)

**Michael Erlewine:** What are the main bands you have done posters for?

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**Andrio Abero:** All my friends that are in bands; Jen Wood, Drew Victor, Asahi.

**Michael Erlewine:** What media do you use:

**Andrio Abero:** I used to do a lot of digital prints and color copies, but now I do mostly silk screen prints, usually on 11x17.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Andrio Abero:** None so far.

**Michael Erlewine:** What are your favorite current poster artists?

**Andrio Abero:** Jeff Kleinsmith, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Seripop, The Heads of State/Heads of State - Dustin Summers and Jason Kernevich.

**Michael Erlewine:** What are your favorite bands?: Versus, Low, Asahi, Jen Wood, Yo La Tengo, The Sea and Cake, Blonde Redhead, Unwound, Elliott Smith, Quasi. The list could go on...

**Michael Erlewine:** Please list any poster shows of your work:

**Andrio Abero:** Paper Scissors Rock at The Experience Music Project, May 10th to September. Flatstock 3 at Bumbershoot, Seattle 2003

**Interview with Jorge Alderete**  
by Michael Erlewine

**Michael Erlewine:** What kind of art influenced you?

**Jorge Alderete:** Mostly comic art.

**Michael Erlewine:** What concert-poster artists influenced you?

**Jorge Alderete:** Frank Kozik, Coop.

**Michael Erlewine:** What was your first concert-music poster?

**Jorge Alderete:** Los Straitjackets meet Lost Acapulco, Hard Rock Café, Guadalajara

**Michael Erlewine:** What are the main venues you have done posters for?

**Jorge Alderete:** El Alicia, in Mexico City

**Michael Erlewine:** What are the main bands you have done posters for?

**Jorge Alderete:** Straitjackets, Lost Acapulco.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Jorge Alderete:** size 50 x 80 cm. in offset or silkscreen.

**Michael Erlewine:** Who are your favorite current poster artists?

**Jorge Alderete:** Casarramona, Emek.

**Michael Erlewine:** What are your favorite bands?

**Jorge Alderete:** Straitjackets, Lost Acapulco, Cramps, Tiki Tones, man or astroman?

### **Interview with Tara McPherson**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Tara McPherson:** I have always been interested in art since childhood, having gone to art schools since Jr. High School, as well. I used to collect posters, and then I thought.... "Hey, I can do this too." So I did.

**Michael Erlewine:** What kind of art influenced you?

**Tara McPherson:** My main influences come from the Gothic, Renaissance, Mannerist, and Baroque eras. Like Bronzino, Carravagio, Rembrandt, Titian, Botticelli, Ingres. I also admire many current artists as well like John Currin, Joe Sorren, Glen Barr.

**Michael Erlewine:** What concert-posters artists influenced you?

**Tara McPherson:** Well, I think that of course most people were very much influenced by Frank Kozik and Coop, myself included. They were pretty much the only posters artists I knew of when I was younger. As far as contemporary poster artists I admire Mike King, Jay Ryan / The Bird Machine, Alan Forbes, Leia Bell. But I really try not to take too much from anyone stylistically speaking.

**Michael Erlewine:** What was your first concert-music poster?

**Tara McPherson:** It was for my old band The New Detectives and we played with the Stitches and The Fakes at a place called The Liquid Den on July 12th 2002.

**Michael Erlewine:** What are the main venues you have done posters for?

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**Tara McPherson:** Knitting Factory in Hollywood and The Scene in San Diego. I will be starting to do posters for Goldenvoice shows very soon also.

**Michael Erlewine:** What are the main bands you have done posters for?

**Tara McPherson:** Most of the posters I do are for bands I like. But to name a some...Built To Spill, The Rapture, The Bangs, Cat Power, Beck, PJ Harvey....

**Michael Erlewine:** What media do you use?

**Tara McPherson:** I mainly use 11x17" digital offsets to give to the clubs for their promotion. And I am starting to get more screen prints for my editions.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Tara McPherson:** Darren Grealish.

Who are your favorite current poster artists?: Jay Ryan, Mike King, Leia Bell, Brian Ewing, ....oh I know I'm forgetting someone .

**Michael Erlewine:** What are your favorite bands?

**Tara McPherson:** I'm listening to The Gun Club right now. This week I've been listening to The Convocation Of, Moving Units, The Shins, Hot Hot Heat, and Joy Division.

**Michael Erlewine:** Any shows of your work: The Muse Gallery, San Diego, CA, with Marco Almera and Tim McCormick, June 14th to July 7th, 2003

**Interview with Matt Mastrud**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Matt Mastrud:** I have always been interested in art, but I really realized it in high school, when I noticed it was the only thing I could do. Math made me cry.

**Michael Erlewine:** What kind of art influenced you?

**Matt Mastrud:** Art that makes normal people uncomfortable, and they tend to make a nervous laugh when they look at it.

**Michael Erlewine:** What concert-poster artists influenced you?

**Matt Mastrud:** Frank KOZIK...the 'F' stands for FRANK.....sometimes.

**Michael Erlewine:** What was your first concert-music poster?

**Matt Mastrud:** Playmakers....G love...

**Michael Erlewine:** What are the main venues you have done posters for?

**Matt Mastrud:** Connections.

**Michael Erlewine:** What are the main bands you have done posters for?

**Matt Mastrud:** G Love and the Special Sauce.

**Michael Erlewine:** What kind of media do you like:

**Matt Mastrud:** Mix and match.... half are screen printed and the others are offset, 11x17. Deadlines dictate which format I choose. I would love to screen print all of them, but what do you do?

**Michael Erlewine:** Who are your favorite current poster artists?

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**Matt Mastrud:** Aesthetic Apparatus - Dan Ibarra, Michael Byzewski out of St. Paul.

**Michael Erlewine:** What are your favorite bands?

**Matt Mastrud:** Depends on which day you ask me. Today is Willie Nelson and the White Stripes.

### Interview with Postergirl Press (Kristen Thiele)

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Postergirl:** When I was a teenager, I discovered music and art simultaneously. I knew then, ideally, that the two interests would merge.

**Michael Erlewine:** What kind of art influenced you?

**Postergirl:** Good art! There is no one genre that takes precedence.

**Michael Erlewine:** What concert-poster artists influenced you?

**Postergirl:** I learned the art of silkscreen printing after finishing school. I apprenticed Steve Walters of Screwball Press in Chicago in the mid-nineties. I really only discovered poster art at that point, so I would have to point to my peers, Jay Ryan / The Bird Machine, Steve Walters, and others.

**Michael Erlewine:** What was your first concert-music poster?

**Postergirl:** I'm sure it was a Motorhome poster, my band in Chicago. I can't remember the venue, or even what the poster looked like!

**Michael Erlewine:** What are the main venues you have done posters for?

**Postergirl:** Mostly Chicago venues: Double Door, Empty Bottle, Metro, The Note, Schuba's, and Nevin's Live in Evanston. Also, Churchill's Hideaway here in Miami.

**Michael Erlewine:** What are the main bands you have done posters for?

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**Postergirl:** My two favorites: Evil Beaver and Light FM. GBV was great for me too.

**Michael Erlewine:** What media do you work in?

**Postergirl:** I primarily use the 12x18" or 8 x 8" format. Film is expensive, so to keep it affordable for

the bands, I use those sizes, which also divide easily into the 24x36" format of the sheet size of the paper I use, which is generally 150 lb tag or index paper. I use speedball acrylic ink and, when I'm feeling fancy, I like to mix iridescent powder into overprint varnish.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Postergirl:** None yet.

**Michael Erlewine:** Who are your favorite current poster artists

**Postergirl:** Jay Ryan, Tara McPherson, Charlie Doink Calderin, Steve Walters, Leia Bell, and many more.

**Michael Erlewine:** What are your favorite bands?

**Postergirl:** Steven Malkmus, and the Jicks, my latest fave. Preston School of Industry a close second. I like the Bee Gees and Devo too.

**Michael Erlewine:** Any poster shows: Most recent posters show at Objex Art Space in Miami, FL. I'm proud to say that my show was followed up by a show of Mark Mothersbaugh's work. I have a show of my paintings in Chicago, June 13th at the David Leonardis Gallery. It's a 2 person show with Mike Zelenko, formally of Material Issue.

**Interview with Unflown (Jacob Covey)**  
by Michael Erlewine

**Unflown:** I've been drawn to visual arts all my life; however, growing up in a rather rural community, I had no concept that it was practical to make a living at art. I studied photography at a community college. where I discovered "graphic design." With my Associates Degree in Photography, I went on to university to study design and unravel my heart.

In Bellingham, WA, I began shooting bands, starting up a semi-legitimate music-monthly with some fellas, while going to school and working at a photomat that was known by its giant plaster frog on the roof. The bands gave me a whole new perspective on what you could do with your drive to create. Bellingham breeds amazing folks, a lot of talent. I made my first flyer for one of the bands in town, Federation X, through their encouragement, and burned it (for effect) on their communal stovetop.

Art Chantry does his legendary work for Estrus, located there in Bellingham, and he saw the concert photography I was publishing in our cruddy newsprint magazine. I began working with Estrus after I got a postcard from them saying I had a good eye. Needless to say, Art Chantry has always been one of my biggest influences for his dedication to low-budget, powerful visual design.

Unfortunately, I had very little exposure to poster art in Wenatchee, beyond your early-computer desktop-publishing. There weren't many bands in town and posters were rare. Around 1990, trips to Seattle did introduce me to some flyers that I stole away to my bedroom, but

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most of the work at the time was pure typographic crap.

**Michael Erlewine:** What kind of art influenced you?

**Unflown:** Everything.

**Michael Erlewine:** What was your first concert-music poster?

**Unflown:** Federation X and the Narrows at the 3B Tavern in Bellingham, 2000.

**Michael Erlewine:** Please describe the media and size/formats you have most used?:

11x17 photocopy. Am doing some silkscreen, as it comes up.

**Unflown: Michael Erlewine:** Who are your favorite current poster artists?

**Unflown:** Seriously, I'm just impressed with the caliber that the genre has been seeing lately.

**Michael Erlewine:** What are your favorite bands?

**Unflown:** the Lapse, Bob Dylan, the Eels, Cinerama, Shellac, Pacer, White Stripes, Johnny Cash, Tom Waits...

**Michael Erlewine:** Any poster shows of your work?

**Unflown:** October 2002, Portland, Oregon. "Paper, Scissors, Rock!: 25 Years of Northwest Punk Poster Design." at the Pacific Northwest College of Art. December 2002, Philadelphia, Penn. "Artifacts of the Improbable" at the Trocadero. May 2003, Seattle, WA. "Paper, Scissors, Rock!: 25 Years of Northwest Punk Poster Design." at the Experience Music Project.

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### **Interview with Heads of State**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Heads of State:** We have always been artistic young lads. We met in college and upon graduation found ourselves in jobs that really didn't push our creativity as much as we had hoped that they would. So we found poster art really as an outlet for artistic sides.

**Michael Erlewine:** What kind of art influenced you?

**Heads of State:** We are heavily influenced by graphic design. People like Saul Bass, Luba Lukova, Alexey Brodovitch, Milton Glaser, Stefan Sagmeister. These people really influenced our style as poster artists, even though their disciplines are far different from poster making. Beyond that, I think we are influenced by everything around us, albums from our youth, type treatments of early and mid 20th century paper backs, old signage, you name it.

**Michael Erlewine:** What concert-posters artists influenced you?

**Heads of State:** We are really in an odd spot. Some of our major influences are our contemporaries today. We are young, only 24, so we grew up flipping through Juxtapoz looking at the work of Frank Kozik and Derek Hess. We were in high school looking at the flyers that Art Chantry put out. In college, we saw and were heavily influenced by the work of Jeff Kleinsmith. So its strange being a little younger. We initially weren't really influenced by the posters from the 1960s and 1970s. Certainly now we have a great appreciation for them, but

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growing up, it was something that related to our parents generation, and when your 14 or, 15 its law to hate that stuff.

**Michael Erlewine:** What was your first concert-music poster?

**Heads of State:** Our first poster was for Dillinger Escape Plan with Dalek at the First Unitarian Church in Philadelphia.

**Michael Erlewine:** What are the main venues you have done posters for?

The First Unitarian Church, The Trocadero, North Star Bar.

**Michael Erlewine:** What are the main bands you have done posters for?

**Heads of State:** Dillinger Escape Plan, Idlewild, Pinback, Ted Leo, J Mascis, Engine Down, And You Will Know Us By the Trail of Dead.

**Michael Erlewine:** What media do you use?

**Heads of State:** Most of our posters are hand screen printed 2-4 colors. Our sizes vary 18x24, 17x23, or 13x19, but really the design dictates the size, so if an odd size works better, we will go with that.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Heads of State:** Unfortunately, as of now we have not collaborated with anyone, though we are working to do a split poster with Serigraphie Populaire.

**Michael Erlewine:** Who are your favorite current poster artists?

**Heads of State:** Jeff Kleinsmith, Patent Pending, Bird Machine, Nocturnal Showprint, Serigraphie Populaire, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Programmable

Press, Kangaroo Press, Isle of Print, Dan Grzeca.

**Michael Erlewine:** What are your favorite bands?:

**Heads of State:** Modest Mouse, Willie Nelson, Wilco, Nirvana, Wu Tang Clan, Fugazi, Pinback, Skip Spence, Gram Parsons, Tribe Called Quest.

**Michael Erlewine:** Ay poster shows of your work:

**Heads of State:** Baltimore Maryland. July1 - August 27, 2002, Space 1026, Philadelphia, PA - July 28th & 29th, 2003

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### **Interview with Adam Cohen**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Adam Cohen:** I took several art courses during my childhood and became interested in oil painting and black and white photography. Later I took up drawing. My brother commented that my style would lend itself well to concert posters.

**Michael Erlewine:** What kind of art influenced you?

**Adam Cohen:** MC Escher, Ansel Adams, and Salvador Dali.

**Michael Erlewine:** What was your first concert-music poster?

**Adam Cohen:** May 2001, Alanis Morissette, The Backyard in Austin, Texas.

**Michael Erlewine:** What are the main venues you have done posters for?

**Adam Cohen:** The Backyard (Austin), Stubbs (Austin), and Cynthia Woods Mitchell Pavilion (Houston).

**Michael Erlewine:** What are the main bands you have done posters for?

**Adam Cohen:** We are relatively new and have not done too many posters. I really like Tool and Tori Amos and was very happy to get to do posters for a couple of their concerts.

**Michael Erlewine:** What kind of media do you use:

**Adam Cohen:** Pencil, 12x18 inch.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Adam Cohen:** None.

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**Michael Erlewine:** Who are your favorite current poster artists?

**Adam Cohen:** Lindsey Kuhn, Allen Jaeger, Emek.

**Michael Erlewine:** What are your favorite bands?

**Adam Cohen:** Favorite bands include: Bob Dylan, Paul Simon, Tool, Tori Amos, Beth Orton, Sinead O'Connor, Bob Marley, Pink Floyd, Led Zeppelin and many others.

**CPC:** Please list any poster shows of your work:

**Adam Cohen:** Flatstock II 2002 in Austin, TX.

**Interview with Tom Deja**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Tom Deja:** I've been interested in and designing posters (which always used to be called fliers) since I've been involved with punk rock-- the early 1980s-- though I really started working at it when I started doing freelance illustration and design in 1987.

**Michael Erlewine:** What kind of art influenced you?

**Tom Deja:** There are "low"/cultural influences: Cartoons (esp. Fleischer Bros., Tex Avery and early Warner Brothers artists/directors, Rocky and Bullwinkle), movie posters and design (esp. Saul Bass) and there is graphic design in general (esp. Paul Rand, Charles S. Anderson, House Industries).

And there is "high"/Art School influences like: Dada, Pop Art, Expressionism, The Fauves, etc, and all the artists generally associated with those movements.

**Michael Erlewine:** What concert-posters artists influenced you?

**Tom Deja:** A lot of the Kustom Kulture guys: Art Chantry, Robert Williams, Big Daddy Roth, Coop, Pizz, Frank Kozik, etc.

**Michael Erlewine:** What was your first concert-music poster?

**Tom Deja:** I'm sure it was for the first/only show my high school band -- we had a million names, but at the time were called The Flaming Altar Boys -- played. A battle of the bands in the cafeteria after a basketball game in Spring, 1986.

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**Michael Erlewine:** What are the main venues you have done posters for?

**Tom Deja:** I do a great deal of work for the Lager House in Detroit, but I've also done several posters for the Magic Stick (Detroit), The Magic Bag (Ferndale, Mi) as well as a couple for the Beat Kitchen and the Double Door (both Chicago)

**Michael Erlewine:** What are the main bands you have done posters for?

**Tom Deja:** In the late 80s/and through the 90s I did posters primarily for my own bands (El Smasho and The Chinese Millionaires), but in the last couple of years, I've started doing a lot of work for my friends in the Detroit scene. This includes, but isn't limited to, the Electric Six (formerly the Wild Bunch), the Witches, the Dirtbombs, Bantam Rooster, the Detroit Cobras, the Paybacks and Bogue -- among countless others. I've also been tapped to do work for national acts that have stopped in town, bands like Holly Golightly, the Deadly Snakes, the Mooney Suzuki, the Fall, the Immortal Lee County Killers and others.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Tom Deja:** I generally draw/create my posters on my Mac -- almost solely at 11" x 17" -- and they are digitally printed by the venue.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Tom Deja:** None so far.

**Michael Erlewine:** Who are your favorite current poster artists?

**Tom Deja:** I love the guts of Art Chantry, who is above all my favorite

poster artist/graphic designer, but I'm also a big fan of Coop, Scrojo, Frank Kozik, The Pizz, etc.

**Michael Erlewine:** Who are your favorite bands?

**Tom Deja:** Thee Billy Childish Juggernaut (Pop Rivets, Milkshakes, Delmonas, Mighty Caesars, Headcoats/Headcoatees, Buff Medways), the Devil Dogs, Saints, Radio Birdman, The Cramps, The Kinks, Birthday Party/Bad Seeds, Nikki Sudden, Big Star, Modern Lovers, Minutemen, Black Flag ...the list goes on like this for some time.

### **Interview with Andrew Todd**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Andrew Todd:** I was interested in art at a very early age. In fact, I used to get in trouble for doodling and drawing in class, when I was supposed to be doing work. Mainstream-offset-band posters always bored me, but when I was introduced to handmade, hand-printed gig posters and promotional posters, I was quite intrigued.

**Michael Erlewine:** What kind of art influenced you?

**Andrew Todd:** My influences are broad. My biggest influences are Alphonse Mucha, Rick Griffin, Ralph Steadman, Bernard Tschumi, Roy Lichtenstein, Jay Ryan / The Bird Machine and Steven Cerio. While I'm influenced by these amazing artists, I try to stay away from making art that resembles their work. I try to make each piece an Andrew Todd piece, and be able to be recognized as that.

**Michael Erlewine:** What concert-poster artists influenced you?

**Andrew Todd:** My biggest influences are the old Fillmore artists, including, Rick Griffin, Wes Wilson, David Singer, Stanley Mouse, and Victor Moscoso. I've always loved psychedelic artwork, but also love strong design, like that of more contemporary poster artists like Jay Ryan, Dan Grzeca, Steven Cerio, and Aesthetic Apparatus - Dan Ibarra, Michael Byzewski.

**Michael Erlewine:** What was your first concert-music poster?

**Andrew Todd:** My first concert poster was for Tom's Kitchen Band, August

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27th, 2001, at the Docksider in Erie, PA. I was commissioned to do the poster by Tom's Kitchen Band bassist, Mark Mang. I printed an edition of 45 three-screen prints. The registration was a mess; the colors didn't turn out how I wanted them to, but it got me another job doing another poster for them a month later.

**Michael Erlewine:** What are the main venues you have done posters for?

**Andrew Todd:** I have done a bunch of posters for the Docksider in Erie, PA. They have never commissioned me to do anything. It's always been the bands. I've done a few for other Erie, PA-area venues, none of which have ever paid me fairly or promptly.

**Michael Erlewine:** What are the main bands you have done posters for?

**Andrew Todd:** My favorite band I've done a poster for is BORIS. They are a Japanese three-piece, who are one of the heaviest bands on the planet. I had heard very little of them, before doing the poster, and then I heard more and had to get EVERYTHING they'd ever done. They're incredibly heavy and experimental and I urge everyone to listen to them. The bands I've done several posters for are Tom's Kitchen Band, Frog Tree Gorge Band and my own band, Nemo.

**Michael Erlewine:** Please describe the media and size/formats you have most used

**Andrew Todd:** I mostly do screen prints, all done by hand. The smallest I've done is 18x12-1/2 and the largest is 40x14. My favorite size is 20x28. It's nice and big, gives me lots of room to

work with, and makes registration pretty easy.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Andrew Todd:** The only poster artist I've worked with has been Steven Cerio. I worked on coloring and printing with him, and hope to continue working with him in the future.

**Michael Erlewine:** Who are your favorite current poster artists?

**Andrew Todd:** Jay Ryan, Dan Grzeca, Steven Cerio, Nick Butcher, Mat Daly, Diane Sudyka, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Factor 27 and Delicious.

**Michael Erlewine:** What are your favorite bands?

**Andrew Todd:** Way too many to list... right now though... MELVINS!

**Michael Erlewine:** Any poster shows you're your work?

**Andrew Todd:** Print Sojourn, a traveling exhibition, 2003, Articles of the Improbable, Philadelphia, November 2002, War Show, Erie, PA, April 2003

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### **Interview with Sash**

by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Sash:** I have been into art since I can remember. As a child, cartoons, cereal boxes, toys, comics, commercial ads, paperback covers, and engravings from history books all impressed me. Later on, painting and film. WW2 propaganda art (both Allied and Axis) made me look at poster art. Much later, Frank Kozik's work made me look again because it had that visionary freshness about it.

**Michael Erlewine:** What kind of art influenced you?

**Sash:** I'm influenced by all media. But if I had to mention my biggest influences in the graphic arts idiom, they would have to be: Toulouse-Lautrec, Aubrey Beardsley, El Lissitzky, Harvey Kurtzman, Andy Warhol, '60s anime (Astro Boy & Prince Planet), Tadanori Yokoo, Wacky Packages, Art Chantry, and Frank Kozik.

**Michael Erlewine:** What concert-posters artists influenced you?

**Sash:** Wes Wilson, Art Chantry, and Frank Kozik.

**Michael Erlewine:** What was your first concert-music poster?

**Sash:** A poster for the Red Elvises/Skinny McGee and His Mayhem-Makers show at Skipper's Smokehouse, Tampa, FL, April 12, 2002.

**Michael Erlewine:** What are the main venues you have done posters for?

**Sash:** Skipper's Smokehouse, The Orpheum, and Masquerade in Tampa,

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FL. Jannus Landing and the State Theatre in St. Petersburg, FL.

**Michael Erlewine:** What are the main bands you have done posters for?: Red Elvises, Maria Muldaur, Avail, The Casualties, Galactic, Something Corporate, Juliana Theory, Papa Roach, and Assemblage 23.

**Michael Erlewine:** Please describe the media and size/formats you have most used?

**Sash:** In the 11x17 size, I have two offset prints (one- and two-color), one digital print, and one xerox. In the 8.5 x 11" size, I have five xerox editions.

I work with each of, or any combination of, the following methods/tools: pen & ink, paste-up, photocopying, Photoshop, and Quark Xpress.

**Michael Erlewine:** What other poster artists have you collaborated with?

**Sash:** All my work thus far has been solo.

**Michael Erlewine:** Who are your favorite current poster artists?

**Sash:** Guy Saggee, Serigraphie Populaire, Jay Ryan / The Bird Machine, Factor 27, Shawn Wolfe, Print Mafia, Jason Austin, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Lindsey Kuhn, Art Chantry, Frank Kozik, and Psychic Sparkplug.

**Michael Erlewine:** What are your favorite bands?

**Sash:** Melvins, The Go, Detroit Cobras, KISS (original lineup only), Misfits, New York Dolls, and Velvet Underground.

**Interview Standard Design Company**  
by Michael Erlewine

**Michael Erlewine:** When and how did you get interested in art?

**Standard Design Company:** Art in general, since I was a little kid. Posters, only a few years ago. Around 1999-2000, I reckon I started to take it "seriously".

**Michael Erlewine:** What kind of art influenced you?

**Standard Design Company:** Russian propaganda stuff, Saul Bass, nice Reid Miles Blue Note album covers. Ted McKeever, J. Otto, Chris Ware and Charles Shultz.

**Michael Erlewine:** What concert-posters artists influenced you?

**Standard Design Company:** None, to my knowledge.

**Michael Erlewine:** What was your first concert-music poster?

**Standard Design Company:** My first band, TALLER THAN gOD. Um, early 90's I guess. Our first gig was at an old converted moviehouse called the Empire Theatre in Manchester, NH.

CPC" What are the main venues you have done posters for?

**Standard Design Company:** Baystate Hotel and Harry's in Northampton, MA. UFI Lounge in Haverhill, MA. Various crappy American Legions/VFWs across New England. Wow!

**Michael Erlewine:** What are the main bands you have done posters for?

**Standard Design Company:** No-Shadow Kick and Pop\*A\*Wheelie.

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**Michael Erlewine:** What are your favorite media to work in?

**Standard Design Company:** Lots of digital output; laser copies 8-1/2x11. Lots of photocopy stuff.

**Michael Erlewine:** Who are your favorite current poster artists?

**Standard Design Company:** Art Chantry, Guy Burwell, Mister Reusch, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski.

**Michael Erlewine:** What are your favorite bands?

**Standard Design Company:** Nick Cave, Firehouse/Watt, Replacements/Paul Westerberg, Soul Coughing/Doughty, Public Enemy, Clash/Strummer, The Police, Fugazi, Clutch, Elvis Costello, Tom Waits, Iron Maiden.

**Interview with Gregg Gordon**  
by Michael Erlewine

21 February 2003, sound recording  
Gregg Ian Gordon  
July 2, 1971  
Los Angeles, California. Article:

**Michael Erlewine:** And I love those sixties artists. Also, we come from the same time and space and a lot of them are struggling they are not doing well. Believe it or not, you'd think that they could, but, the whole environment, people are not totally poster oriented, yet. But it's my belief that they really can be, that posters are part of our life, of course I don't have to sell you on this.

**Gregg:** I think I've been watching this whole thing start happening now, with gigposters and I'm going to South-by-Southwest and all these different Flatstock's and...

**Michael Erlewine:** Yeah, Flatstock is great.

**Gregg:** I was in the first one and then I'm going to Texas next month, so, yeah, I'm excited to see it happen.

**Michael Erlewine:** Yeah, it's neat, I know Jagmo who helps run it. What I'm interested in doing is broadening the horizon, bringing more people to see posters as more than memorabilia. Memorabilia just means when we die, it's over, right? Because it's nostalgia, right?

**Gregg:** Right.

**Michael Erlewine:** I see concert posters as documents and as art. For me, it's the best art of the 20th century, and now that we are into the 21st century, that's my view. And I feel that people need to be educated. First of all I have some experience with this, with music, when I

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started with music, they all laughed at that, right?

**Gregg:** Right.

**Michael Erlewine:** Why would we need reviews is what a big company told me. Why would we want album reviews? These guys didn't even know. And now they use them everywhere. It's the same thing in the poster thing. Why should we collect posters? Why would anyone want to invest in posters? Are these things going to be worth more money in the future? Are these documents or are these just memory things?

**Gregg:** Right.

**Michael Erlewine:** I don't think they are memory things. For instance, your Green Day poster. That's not just a memory thing. That's a killer poster, right?

**Gregg:** [laughs] Yeah.

**Michael Erlewine:** That's going to kick butt 20 years from now, just as a representative of the time. I mean it's a really good poster. It's what attracted me to you originally, because I just couldn't believe it. I collect all the Fillmore. I have all of them, except for one, or two special events.

**Gregg:** That's awesome.

**Michael Erlewine:** Well, not all of them are like that poster. Lot of them are just what I call computer generated PAP, you know. I'm sorry to see them, and I'm sorry to pay for them because they're not that great. I'm stuck in the series, right?

**Gregg:** Yeah, right.

**Michael Erlewine:** But, you know I wish they all looked like yours. Some of them are great, some of them...I like, I

respect all the posters, but some of them are just not very good, right?

**Gregg:** Yeah, I've been following them too, seeing what's coming out.

**Michael Erlewine:** You know better than I do probably.

**Gregg:** Yeah, I do.

**Michael Erlewine:** So that gives you some idea where I'm coming from. So I see the site that I'm building as more for...certainly not for the dealers, although I'm going to let some dealer's and artists...if the artists can get it together. My fear is that...and this is what I found out with the whole music thing... is that the artists are so much struggling and so much into being artists that their just not even going to be able to document their work. That's why I'm happy you responded. It's not important to them.

**Gregg:** Well you'll find out about me. I'm all about promotion.

**Michael Erlewine:** Oh cool.

**Gregg:** I mean I...any chance I get to be able to get my name out there, I'm pretty much... I'm a lot a businessman and an artist.

**Michael Erlewine:** Well then you must love Jermaine Rogers and Frank Kozik because these guys are both...

**Gregg:** Oh yeah, yeah Jermaine stayed with me for the week when we had Flatstock out here.

And we've been, we talk a lot about getting our shit together. It comes from different angles too, because I started at, I worked at Sony right out of college. So I started doing corporate, doing concert merchandise and now I'm trying to get further into the underground part

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with the posters. Whereas Jermaine started on the street doing posters, and he's trying to get at some bigger deals, you know? We're kind of opposites.

**Michael Erlewine:** Right. So you must know Paul Grushkin then?

**Gregg:** Yeah, I used to work with Paul at Sony Signatures back in the day.

**Michael Erlewine:** Yeah, I just interviewed him yesterday.

**Gregg:** Yeah, he came over here two weeks ago for his Art of Modern Rock book.

**Michael Erlewine:** That's going to be an awesome book.

**Gregg:** Yeah, I hope so too. It'll be like just a continuation, but like as you said, it's a lot different from the '60s, but there's a lot to look at.

**Michael Erlewine:** Well, absolutely. One of the things I'm hoping he does a good job on is all the Texas people, who never got a fair shake -- all the Texas artists.

**Gregg:** Yeah, there's so many [laughs].

**Michael Erlewine:** Yeah, they're so cool.

**Gregg:** Seems like everyone is in Texas.

**Michael Erlewine:** I know it. Well, Austin especially.

**Gregg:** Where are you?

**Michael Erlewine:** I'm in Michigan. I'm in nowhere Michigan. I moved here with my family just to raise my family, and I get a lot of work done. I did live in Ann Arbor mostly, where I grew up. Just no reason for it anymore for me. I'm 61

years old so, I'm not going to be going to the bars.

**Gregg:** Right.

**Michael Erlewine:** And I've played in bars for years, so, no big deal for me. So I'm happy to be off in the sticks, here. But, I get out there where you are once in a while. I like the archivists, you know the Dennis King's and the Eric King's.

**Gregg:** You know Ron Turner?

**Michael Erlewine:** I don't.

**Gregg:** Well, yeah, I just got invited to this thing. They do all these off-the-wall kind of magazines and comic books and books. He's a publisher and he was around in the '60s and he's friends with like Robert Williams.

**Michael Erlewine:** Oh yeah, I know Robert Williams.

**Gregg:** And all these guys were there that night that,,, different artists I hadn't met. But he collects tons of stuff.

**Michael Erlewine:** Underground Comics is another thing I'm looking at. I would like to see a really nice site for them.

**Gregg:** Yeah, what do they call it, alternative press? They have a big thing out here all the time called Ape.

**Michael Erlewine:** Yeah.

**Gregg:** Tons of different people come out for that. It's pretty wild.

**Michael Erlewine:** So anyway, does that give you an idea of what I'm about?

**Gregg:** Oh yeah, yeah. I know what your about now. You don't have to...

**Michael Erlewine:** Yeah, and as I say it's not for the dealers, but I think the site

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I'm putting together will be more for collector's, archivists, and hopefully artists. It's not going to be for you guys to hang out, although I think we'll probably have hang-out stuff. It will be for us to promote you, right?

**Gregg:** Yeah.

**Michael Erlewine:** I think that's what...

**Gregg:** Because you said like if you had a poster you'll have my name and possibly be able to link it to my site?

**Michael Erlewine:** Here's what it will be. First of all it's not etched in stone, but it will definitely be any image that we use of any artist, unless we just can't figure out who it is or how to reach them. Then we'll have a thing saying: do you know who did this and how do we reach them? It will say copyright, Gregg Gordon, or whomever it is, send them an email, so they click through to your bio and we show that and how to reach you. They can directly send you an e-mail and we may connect to a site as well. But certainly every person interested in reaching you will be able to reach you directly.

**Gregg:** Right enough.

**Michael Erlewine:** The problem that I'm facing is that some of the guys, a bunch of people, don't want their e-mail address given out. So we may do an anonymous e-mail, because they don't want to be spammed. They don't want just be bothered.

**Gregg:** You know I agree.

**Michael Erlewine:** So, we may do, "Contact Gregg Gordon," then they you an email. When you get it, it will say "From Classicposters" and you decide how to deal with it. Because it may be someone wanting to commission of

work. It may just be a fan, who knows? But, also, something that maybe I should explain to you, that I'm opening to the artists, but I'm a little worried about how they'll deal with it.

I'm going to have some of the big dealers be able to sell stuff through the site. But also any artist. I'm willing to give artists a pass... if they sign-up and... ship the stuff out, right? They can have an account.

Let's just say you were interested and you had quantities of your "Green Day" poster for instance. I was talking to several guys that have hundreds of copies of great posters that they can't move. They have a little site. They have a web page, but nothing is happening. They sell one a month or something. They want to move this stuff out and they need the money to pay the rent. So they would have a pass to the site, that would have a password key. An artist could go in and turn on any poster you wanted to sell, because all posters will be imaged, right? It's not going to be like an E-bay where you just have whatever happens to be there. This is going to a catalogue, you know an archive, right?

**Gregg:** Right.

**Michael Erlewine:** You can go look up... That's why we're on the phone. I'd like to have more than about nine of your posters.

**Gregg:** How many posters have I designed?

**Michael Erlewine:** Yeah.

**Gregg:** I've got, I'm still not one of the top guys, because it's new to me, but I've got about 35 or 40 posters.

**Michael Erlewine:** Well I'd like to know about all 35 or 40.

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**Gregg:** Maybe about that many, but I don't have a lot of them left, when it comes to like Filmore. I'm out of those.

**Michael Erlewine:** Well, you'll be producing new ones.

**Gregg:** Oh yeah.

**Michael Erlewine:** In the future, hopefully, you make a bargain, so that you get a bunch of them and you hang on to them, or whatever. You sell them. They all do different things.

**Gregg:** Right.

**Michael Erlewine:** The philosophy is that you have a passkey and an account. You go in, you turn on any poster you want, you say the condition and the price and any other comments you want. It's all anonymous. It's not going to "Gregg Gordon." It's just going to say this poster is for sale.

**Gregg:** So if someone else has my poster, they'll have the opportunity to turn on my poster and sell it?

**Michael Erlewine:** Oh, absolutely, because it's a document.

**Gregg:** Right. So is it possible that one poster could have more than one seller and the person would be able to see who's selling them?

**Michael Erlewine:** They couldn't see who's selling them. They could see different prices and conditions.

**Gregg:** Okay.

**Michael Erlewine:** I'm going to try. I'm not a fan of low-balling posters, just so you know.

**Gregg:** Right.

**Michael Erlewine:** I'm not going to accept every dealer on my site. I want people I want to work with, right?

**Gregg:** Yeah.

**Michael Erlewine:** And with the artists and maybe you can give me some feedback on this. I'd like to extend it to every artist, because everyone I've talked to has a lot of stuff and not only their own, but they have a lot of stuff that people have given them or they've traded.

**Gregg:** Right.

**Michael Erlewine:** They would like to move the stuff, but they have no real way of doing it, especially if it's not their own.

**Gregg:** Right.

**Michael Erlewine:** Because they have to go on E-bay. E-bay is great. I love E-bay. But on our site, you'll be able to go and turn on your Green Day Poster and say I want this poster and there will be a little flag thing that says, "somebody wants, we have a buyer waiting," right? So somebody else says, "Hey I have one of those I don't need it anymore," and they'll sell it.

**Gregg:** Yeah, it's interesting.

**Michael Erlewine:** Yeah, I think it is interesting. That is how I'm trying to finance the thing. What I'm taking is 15% of any poster sold, but no listing fee at all. You could list all you wanted and it could sit there forever and it doesn't cost you a cent. But if you sell one, then I would take 15% commission, which I don't think is outrageous. I think it's a lot less than any gallery would do or anything. So that's the financial part of it, just so you know. I would like your opinion too. Hopefully, I think that artists

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would like to be able to sell things, but my fear is that they won't be rigorous about shipping the stuff out on time, but maybe they will.

**Gregg:** Well it will depend. I know I pride myself on being... I want a good track record and I care what people think of me, so I'm really good at shipping off.

**Michael Erlewine:** Most of the artists that I've talked to are going to put stuff on our site and continue to sell on their own sites, right?

**Gregg:** Yeah, that's what I had planned.

**Michael Erlewine:** Let's say they had one-of-a kind piece, like original art, which you don't want to sell on E-bay.

**Gregg:** Right.

**Michael Erlewine:** They can leave it on my site as long as they want, and then when they sell it, all I ask is that same day they come and turn it off.

**Gregg:** Sure.

**Michael Erlewine:** So that I don't get confusion.

**Gregg:** Right, right.

**Michael Erlewine:** The people I'm after... I'm doing this as a courtesy for the artists, because I think a lot of the ones I've talked to could use extra money.

**Gregg:** Yeah, this isn't costing me anything to show the work on there.

**Michael Erlewine:** No, not a bit, nothing. So I think the group I'm after isn't you guys. You guys, being the artists. I'm trying to promote, because in my own little way I'm an artist on the Internet, right, of content.

**Gregg:** You can showcase my work on there with the rest of these names you mentioned, that's an honor right there to be up there with Arminski and those guys.

**Michael Erlewine:** Oh definitely. And the people that I'm after are people that you after too. Bringing new people, who aren't going to run to this site or that site, but who are just hopefully going to buy some at this site, to finance the darn thing.

**Gregg:** Right.

**Michael Erlewine:** So I think that, everyone benefits. There's an old phrase though, "A rising tide raises all boats." That's how I look at it. Everyone should be pulled along by the rising tide, right?

**Gregg:** Right.

**Michael Erlewine:** Artists should do well. You know I'm not against collector's either. I'm don't like some dealers, and the things they do.

**Gregg:** Yeah, I agree with you on that.

**Michael Erlewine:** I'm not a dealer. I've never sold a single poster. So anyway, that's me, let's talk about you.

**Gregg:** Okay.

**Michael Erlewine:** Maybe, what I'd like to know is how you got into making posters? How you were brought up with art? How you got into art? What you did during your younger years and how did you get to doing it?

**Gregg:** Well, I'm from LA, Los Angeles.

**Michael Erlewine:** Oh, and I should ask you I need your birth date and year and year.

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**Gregg:** I was born on July 2, 1971. I'm 31, I was born on Sunset Boulevard actually in LA.

**Michael Erlewine:** Cool. And what was your given name,

**Gregg:** My first name is Gregg...spelled G R E G G... There are two g's at the end, my middle name is Ian...I A N...last name is Gordon... G O R D O N.

**Michael Erlewine:** Cool, yeah, go ahead now.

**Gregg:** My initials are GIG, and that's why my company is GIGART. Yeah, everyone's got that gig is like a music term, so it's also my initials, and I'm an artist so it worked out kind of nice.

**Michael Erlewine:** You have a double blessing.

**Gregg:** Yeah, I grew up in LA, but I always drawn. I've been drawing my whole life. I mean I sketched. I never though...there's nothing I ever thought I'd be doing this but this, but the fact I can do it for a living, it's a godsend. I would have never thought I could pay my rent [laughs], you know? Doing what I'm doing.

**Michael Erlewine:** That's cool.

**Gregg:** Yeah, I went to San Jose State, up in San Jose, for schooling as an illustration major.

I was going on that course and then I...every summer I'd go back to LA, because I worked for this guy who did movie posters. I always thought I was going to move back to LA and start doing movie posters for a living, but my Junior Year in college... this is probably in 1993... The guy I worked for actually was working up here in San Francisco

for Sony Signatures. He got hired as one of the art directors, back in the day.

**Michael Erlewine:** Oh that's cool.

**Gregg:** So he called me one day at school and he said he needed me to come up to the city that day and do some sketches for him and that just opened up the door and that basically changed my school schedule around to two days. I went to school on two days and I went up to San Francisco three days a week for a year. I started working there part-time and they were doing concert merchandise, so Sony Signatures had just started. So I was just thrown into this whole scene, which I really didn't know about. But I was excited and the first people I started working for, I did a Billy Joel t-shirt. And I'm still in college. I'm thinking "Why am I getting to do this right away," you know? But I finished school pretty quick. I got out of there in a year. It was my last year anyway, but then I moved up to San Francisco and in 1994 I went full-time, but I had already been at Sony for a year. And that's where I started. I just got my foot in the door that way, where I was doing tons of concert merchandise, mostly just t-shirts.

**Michael Erlewine:** And in school and stuff were you like the class illustrator or any that kind of stuff?

**Gregg:** Well in high school, I was on the yearbook staff. Sometimes I did all the posters around campus that would promote something. I took a lot of stained-glass classes. I was always doing art. Then, when I got to college, they didn't have... computers weren't even that big yet, so I was doing more paintings. I was doing a lot of watercolor paintings and acrylic paintings.

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**Michael Erlewine:** Oh cool.

**Gregg:** Which I haven't done in a long time.

**Michael Erlewine:** And where are you now? Are you on a computer now? are you still on a layout table?

**Gregg:** I do both. I draw everything by hand. So like I'll take Photo Reference or I'll get ideas and then I have an art desk, where I draw everything, the black and white line art by hand. And then I scan it on the computer and I do all the coloring and text on the computer.

**Michael Erlewine:** Are you on a MAC or a PC?

**Gregg:** I'm on a MAC.

**Michael Erlewine:** Do you use like Streamline?

**Gregg:** Yeah, I scan into Photoshop. I Streamline my black and white line art and I use freehand.

**Michael Erlewine:** Oh really.

**Gregg:** Everybody uses Adobe Illustrator. I was taught Freehand at Sony, and I've never gone back. To each their own. I have a lot of reasons why I like it better and everyone else has their reasons.

**Michael Erlewine:** Yeah, I'm an Illustrator person, just because I love it. Also, never learned the other one, right?

**Gregg:** Yeah, and I just see little differences that I'm just used to. It's whatever your taught, I guess and then I can always save my file and open in Illustrator if I need to.

**Michael Erlewine:** What type of work nowadays do you do most of? Are you doing all gigposters or do you do all kinds of stuff?

**Gregg:** The gig poster thing is probably the least that I'm doing at the moment, which is unfortunate, because that's the most fun for me. I mean still my daily work... I do concert merchandise still. I worked at Sony for four years full-time.

**Michael Erlewine:** Wow.

**Gregg:** But, then I worked at Winterland for a year.

**Michael Erlewine:** Give me some idea of what you mean by you work on merchandise. What is that?

**Gregg:** Well, like right now, even today, I still freelance for a lot of the merchandise companies, where they'll call me and they'll have a band and they need... like right this week, I did Bette Midler, which is kind of random.

**Michael Erlewine:** But what do you do, what did you do with Bette Midler?

**Gregg:** I had done the Brittany Spears tour for her. I did all the t-shirts for her. So like Sony had called me and they had asked for a punk rock. They gave me a style they wanted to see.

**Michael Erlewine:** I see.

**Gregg:** And they send me photographs of her, I went ahead and I... it's on my website. It's like...it's a lot less than, it's not drawing. It's not just taking a photo, because I do a lot of Photoshop work. I'm trying to sell myself as an illustrator, I guess.

I would take digital... I would create designs, so I would give them about five to ten ideas for t-shirts for Brittany. They show it to Brittany Spears and then she'll pick the ones she likes, and then they'll end up printing that on t-shirts and stickers and hats.

**Michael Erlewine:** That's cool.

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**Gregg:** So like Bette Midler, this latest one. She saw the Brittany stuff and wants something that kind of style. So then they call me up again, because I was the one who did that. And they go "Hey can you try some of that kind of feel?" So like my day job, I'm doing a lot of merchandise. That's one part of my job, but my clients are all over the board. I'm always trying to find something new.

**Michael Erlewine:** Cool.

**Gregg:** So like I've been doing... the radio stations are hiring me now and I'm doing all the billboards and bus stops and bus ads, and I'm doing logos for all their concerts.

**Michael Erlewine:** Cool.

**Gregg:** Like all their summer tours. I'm starting, that's another avenue I'm on. And then just recently I'm starting to get into magazines.

**Michael Erlewine:** Wow.

**Gregg:** Like Spin Magazine hired me and I do illustrations for them now. And then like ESPN Magazine or Revolver. I'm starting to get in my... my style's getting seen and people are hiring me. So like even today, I'll get your address before you hang-up, but I'm sending out this huge promotion. I do like a promo almost. I try to do this every three or four months and I send out 500 cards or right now, I just made a poster that I'm sending out. And it's just to anybody I can think of that would need an illustration. Like I have a list. I'm just real persistence that way. I'll take any record label, manager, band.

**Michael Erlewine:** Right.

**Gregg:** I'm on the web every day looking. If I see something new, I'll link

them to my site. Because I figure the more people that see it. Either you like it or you don't. I'm not going to force it on you.

**Michael Erlewine:** Well, yeah...I think that that is a good point. That people need to be...and hopefully, what I can help you do is to show off your stuff. I think people need to see the new trends in art, right?

**Gregg:** Yeah, I don't know that I'm doing anything spectacularly new that no ones seen, but at the same time I have a...I pride myself on making images that will catch your eye and make you kind of see what's going on. Like my stuff, like my style. I came up with my look, if you can say I have a look, it's because when I worked at Winterland and Sony, any t-shirt we designed, we had to do our separations ourselves.

**Michael Erlewine:** Oh really good.

**Gregg:** And I was really bad at that. So I didn't want to have any gradients or do anything that I would have to separate. So I started doing very graphic and spot color, so when you start looking at my work, you can see instead of doing a gradient, when I shade somebody, it's more like a sharp color.

**Michael Erlewine:** Yeah.

**Gregg:** And all my work is flat, but I try to make it have depth by using different colors. And so that's where my style came from. I didn't want to do any separations and it just plays itself good for posters, because I always pick out my scene like K-color's [???] when I send it to a printer.

**Michael Erlewine:** Right.

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**Gregg:** And I know that I should get exactly what I wanted. I'm not scared that a color's going to be off.

**Michael Erlewine:** Oh that's cool.

**Gregg:** So I've been lucky.

**Michael Erlewine:** And as you came up, what poster artists inspired you?

**Gregg:** It's funny growing up I was more interested in a good illustrator, like I'm always looking, and even to this day I'm looking at art as like, I'm always looking at how they drew something or their line work. And I'm into bright colors and flashy. I like throwing' in your face. I sure Frank Kozik was a big influence, when it comes to poster artists. I guess I wasn't always. I didn't know a lot about poster artists when I was in college and growing up. I was just more excited about artwork. I just saw something that caught my eye in a certain style.

**Michael Erlewine:** And how do you feel today? Are there any poster artists that you see as really coming up that you kind of...?

**Gregg:** Oh yeah, I'm a huge fan of Scrojo. I don't know if you know him yet.

**Michael Erlewine:** I know of him, but have not met him.

**Gregg:** He's this guy. He was on gigposters website and he's from San Diego. He busts out, I swear to God like a poster a day. Yeah, go on that site and he basically he lives in San Diego. He came out to Flatstock and I thought he was going to be like a surfer kid and he's like an older guy and he's got glasses and he's balding and he's got a... I don't want to make him sound bad. He's the greatest guy; he's just not what I expected and he's just so talented.

**Michael Erlewine:** Wow.

**Gregg:** And I say this because the way he draws, and he draws women, and his images are so perfect and there is no flaw.

**Michael Erlewine:** Do you think he'd be open to being documented?

**Gregg:** Oh hell yeah, he's funny. You got to look up his stuff and if your interested contact him. I think he's great.

**Michael Erlewine:** Cool. No, I appreciate. Any artist that you know that you think would like to be represented. We're trying to do, not just every last one, but...

**Gregg:** My friend Craig Howell has done tons of Filmore posters.

**Michael Erlewine:** Yeah, I know his work, sure.

**Gregg:** In fact, I'm going to talk to him later today. I'll see if he would be interested. He just did the new Grateful Dead poster that just happened at the Warfield Theater, which played on Valentine's Day.

**Michael Erlewine:** Oh, I don't think I've seen it yet.

**Gregg:** Yeah, it beautiful. They used gold ink; it's just amazing. He did all the Widespread Panic. You've probably seen a lot of his stuff.

**Michael Erlewine:** Let me ask you this. How do we, how do you want to go about helping me document your posters? What I would need are images large enough that I can read the fine type on it. Because the search part of our site has to know who the promoter is, have to read all that stuff.

**Gregg:** Right.

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**Michael Erlewine:** I have an FTP site. Some guys are sending them on ROM. A little tiny bitty thing I can't read, right? We won't show them higher than 250 pixels on the long side.

**Gregg:** Well on my web site right now. Each poster I have is about 6" tall, by 72 dpi. It's a .jpeg.

Like that jpeg there, I would almost say you could drag it off my site and use that image if it's not going to be any bigger than that on your site. Because it's pretty big. You can like save it, you can right click on that and like...

**Michael Erlewine:** No, if I have your permission to do that I'll do it, but I don't want to do it without your permission.

**Gregg:** Yeah, do it, because that way everything's online you see. You can take any of the posters I have there that you are interested are showing.

**Michael Erlewine:** Well I'll show them all because I'm an archivist.

**Gregg:** Some of those aren't for bands though.

**Michael Erlewine:** Oh well then, even so, mostly what I'm interested in is concert posters.

**Gregg:** Most of them on that site are, and then there's a few.

**Michael Erlewine:** But I'll look anyway because some of the...if it's good enough we want it anyway just because I think people want to know what you do, right?

**Gregg:** Yeah.

**Michael Erlewine:** And not just the gigs but the other stuff, and I don't want to get into every t-shirt kind of thing, what's not on the site that I'm going to

encounter as a used item from somebody at some point. Do you see what I'm saying? If there are posters you've done for gigs that are out there, that aren't documented, we should try to document them.

**Gregg:** Right. Like I said the poster thing is kind of new to me, so everything I've done is on my site.

**Michael Erlewine:** Okay, well then we'll just do that. That makes it easy for me.

**Gregg:** Only difference: like if you hit the Green Day poster on my site. I actually added a line published at the bottom. So like that's part of that image. So if you were to download that image. you might want to crop it off.

**Michael Erlewine:** I have that image because I have all the images from Filmore series.

**Michael Erlewine:** Yeah, no, that's fine. That's excellent. It will probably be your Green Day Poster. With each guy, or gal, we're going to put one poster that's going to be just like a representative poster for them. If you want to send us a photograph of you, that'd be cool too. A lot of the old guys we have photographs before and after. [laughs]. Either that or we'll probably use the Green Day as, unless you tell us a poster you think is even more typical of you than that.

**Michael Erlewine:** What's your favorite piece right now that might be on the site, let me look at it.

**Gregg:** I've got a couple, I guess. The one that everyone's big on of mine right now is the Beck poster.

**Michael Erlewine:** Okay. I have to go through this process of finding this.

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**Michael Erlewine:** It's reminiscent of Derrick Hess a little bit.

**Gregg:** Yeah, that's why I don't want to be... One of my favorites is Incubus, which is a couple more down. I did that for the Warfield Theater.

**Michael Erlewine:** Oh, I know that one. That's great.

**Gregg:** And I think that's got a lot going on.

**Michael Erlewine:** Yeah. That does have a lot going on.

**Gregg:** And your free to use the Green Day, that's fine with me. I like it. I guess what I've learned in the past... I've learned how to use my line thickness better in my drawings.

**Michael Erlewine:** It's a cultural statement, not just an artistic statement, right?

**Gregg:** Yeah.

**Michael Erlewine:** It's a very wonderful poster.

!P CP006909 "Green Day at the Fillmore West"

**Gregg:** I want you to use the Green Day then.

**Michael Erlewine:** I don't know what other people think. I'm just going on my own experience, which is a little bit of experience really.

**Gregg:** Yeah.

**Michael Erlewine:** And I was raised in an art... my mother was an artist. I've had art all my life, but I'm not one really. I'm almost an artist, but yeah, this thing is so cool and Incubus is cool also. I mean everything...

What it's going to be, one big one and then underneath, for each artist, if they have them, five small ones so they can click to them and go look at them.

**Gregg:** Yeah.

**Michael Erlewine:** Because I think you have to expose people to different styles. People do not all like the same things.

**Gregg:** Right.

**Michael Erlewine:** Any other artists that you think would be worthwhile? I'll try to look up this one you mentioned.

**Gregg:** Yeah, Scrojo's one. He's on gigposters. I don't know if he has his own site, but...

**Michael Erlewine:** But he's friendly?

**Gregg:** Oh yeah. He's good.

**Michael Erlewine:** Some of these guys bite and I don't...

**Gregg:** And you know Jermaine is one who I like. I am a big fan of his work.

**Michael Erlewine:** Yeah, I did an interview with him. He's just read the first part of it last night.

**Gregg:** What you're going to write?

**Michael Erlewine:** I'll all about trying to make you guys look good and for you to be happy with it, so it represents what you are, right?

**Gregg:** Yeah, I'm a big fan of Justin Hampton.

**Michael Erlewine:** Well, so am I, so am I.

**Gregg:** And then there's one other guy, Maximum Fluoride. I don't know if you...he's on...

**Michael Erlewine:** Yeah, I do.

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**Gregg:** Yeah, he draws really great skulls. He is a great artist by his hand drawing.

**Michael Erlewine:** Right.

**Gregg:** Like I said, I go after the illustrators. I'm just really excited when I see someone that can draw.

**Michael Erlewine:** Well I'm the same way. I was brought up by an artist mother who was not an illustrator, but to me you've got to be able to draw, right?

**Gregg:** Yeah.

**Michael Erlewine:** And I love Michelangelo, right? I mean God, that kind of stuff, but also any kind of line drawing I love. Well, cool, do you have any other questions for me? I think you know what I'm up to.

**Interview Gigposter's Clayton Hayes**  
by Michael Erlewine

Clayton Hayes, gig posters  
February 2003, sound recording.

**Michael Erlewine:** Cool. Well, let me ask you some questions. What I want to do is write a little interview with you, telling people about gig posters and all the stuff your doing, how it got started and stuff.

**Clayton Hayes:** Well, I've always been...well, not always been, since early high school, I've been playing in rock bands and always kind of been in that scene.

**Michael Erlewine:** What kind of music?

**Clayton Hayes:** Mostly punk-rock music. Yeah, so I was always part of the scene, and I was always interested in local art, you know, gig posters from here, which are nothing special, but it was always something. I'd go to a show and I'd take a poster down and I'd come home and put it on my wall, that kind of thing. They're just photocopied posters, pretty much, not even the silk-screens that we see today. Calgary's not a huge city for that sort of thing.

It's big enough, but it just doesn't seem to have that much interest... it has some nightlife, but not near as much as other big cities and states and stuff. So, it's mainly photocopied posters and stuff here. Even that attracted me, so that's how it started with my interests in posters.

**Michael Erlewine:** And that was about when?

**Clayton Hayes:** Oh...early 1990s.

**Michael Erlewine:** So you started collecting then?

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**Clayton Hayes:** Yeah, I just started collecting posters, regardless of their artistic quality for reasons of historic... like I went to the show and I wanted to remember it. You know these were great bands, things like that.

**Michael Erlewine:** Did you make any attempt to catalogue them, or organize them in any way?

**Clayton Hayes:** No, it wasn't probably as big of a deal as what you would think, more or less just a hobby, to get whatever I could and have fun with it.

**Michael Erlewine:** Cool.

**Clayton Hayes:** Then I decided to, like I wanted to computer program, and I went to school for that.

**Michael Erlewine:** What languages do you know?

**Clayton Hayes:** I work in Java, and I do PHP. Right now I'm concentrating on website design and PHP and MySQL Databases.

**Michael Erlewine:** Oh, that's a very good thing to do.

**Clayton Hayes:** Yeah, and that's why I got interested in building a dynamic website for a reason and gig posters just seemed to fit, and I decided to go ahead and build a site where I could display them, and display some other images of how people use their posters from around the world.

**Michael Erlewine:** And when did gigposters start?

**Clayton Hayes:** It was January 2001.

**Clayton Hayes:** It has it's own whole site to it now. I'm really happy with how it turned out.

**Michael Erlewine:** Also, you have some useful messages boards, right?

**Clayton Hayes:** Yes.

**Michael Erlewine:** Tell me a little about that, because I think that's one of the most popular things. At least when I've been interviewing some of the other artists, like Frank Kozik, and Jermaine Rogers, and people like that. They all talk about hanging out there. It's pretty cool what your doing. Maybe describe it a little bit, so I can share with other people.

**Clayton Hayes:** Okay, well it just started to grow from the beginning. I didn't know about every artist out there, of course, so I would just search the net and I'd find certain people, like Max Fisher from Maximum Fluoride, and people like him. I would just email him and say, "Hey I started a new website. Are you interesting in, you know, sending me any posters and stopping by?" So I slowly did that and I started emailing a bunch of people like Jermaine. As they started coming, you know, they never really had a place before where they could talk about things and discuss the poster world with people outside of their local community, unless they were already very successful. For most people it was a great place for them to talk to other artists.

**Michael Erlewine:** And you get a lot of the poster artists there, right?

**Clayton Hayes:** Yeah, most of the designers are the active ones. There are tons of visitors, but the people who stop by who are just looking don't usually spend time to stop and chat.

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**Michael Erlewine:** Who are some of the artists that hang out there that I might be familiar with?

**Clayton Hayes:** There mostly the newer artists, that I'd have to say, like Frank Kozik, Jermaine, Justin Hampton, Emek... trying to think of the bigger name ones that are bigger today. There is some other ones, like Mark Arminski.

**Michael Erlewine:** Mark's a friend of mine. He is a great guy. Have you met him?

**Clayton Hayes:** No, I've never met a single designer in person.

**Michael Erlewine:** Maybe you should consider going to Flatstock in Austin.

**Clayton Hayes:** I am. I am going to go down to Flatstock.

**Michael Erlewine:** Oh, that will be a great trip!

**Clayton Hayes:** They actually paid for it.

**Michael Erlewine:** Oh, wow.

**Michael Erlewine:** How does gigposters make money?

**Clayton Hayes:** It doesn't really make that much money at all [laughs]. That's the thing. It was never intended as a moneymaking thing

**Michael Erlewine:** Yeah, that's what I did with All-Music Guide (allmusic.com), same thing.

**Clayton Hayes:** So I make a little bit of money off of banner advertising, which really it just covers the server costs.

**Clayton Hayes:** Yeah, pretty much every designer that is listed in the designer section participates in the forums.

**Michael Erlewine:** What are your plans with it? How do you see gigposters growing?

**Clayton Hayes:** I think it will pretty much just continue to grow and become a massive archive, Historically, gigposters has helped artists grow and has so many features and qualities, that I think it will just self-sustain itself and just keep going. And it pretty much pays for itself, no problems. My work and my involvement will, you know, pay off a little bit some day as far as... so that I'm not just wasting my time updating the site every day [laughs].

**Michael Erlewine:** No, I think your doing something good. I will do my best to try to promote it, to tell people about it on our site.

**Clayton Hayes:** Oh yeah.

**Michael Erlewine:** We will list your URL. I'm an archivist. My interest is in archiving posters in terms of every last one, just like I did with the All-Music Guide. Someday, if you have time, check out allmusic.com, or allmovie.com. You'll see there are hundred of thousands of albums/films there. Like Yourself, I didn't take advertising. And it was started before the World-wide Web existed, just on the Internet on what used to be called "Gopher Sites."

**Clayton Hayes:** Yeah.

**Michael Erlewine:** And I also didn't sell any CD's. I think they do now. Like yourself, I'm a systems programmer.

**Clayton Hayes:** Yeah.

**Michael Erlewine:** My theory is, which I'd think you'd appreciate from being in Calgary, is that this is the tip of the iceberg. There are thousands and

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thousands of small cities that many of these acts got to.

**Clayton Hayes:** Right.

**Michael Erlewine:** And there must be posters for those gigs.

**Clayton Hayes:** Yeah.

**Michael Erlewine:** And no one has ever dug them out. So I think there must be an enormous number.

**Clayton Hayes:** Oh yeah, for sure [laughs].

**Michael Erlewine:** And we haven't even begun to do it.

**Clayton Hayes:** Honestly, I'm still blown away by how successful my site is. It's just every day I look at it, I can't believe I did this. I can't believe how many good posters are out there. Like I just didn't know there were so many people involved and I don't even think everyone that was involved knew, that there were so many other people involved either. It's just crazy.

**Clayton Hayes:** I guess I should mention the American Poster Institute;, I'm not sure if you know anything about that that Frank Kozik is starting?

**Michael Erlewine:** I do know about it. Frank talked to me. I think that is a wonderful idea!

**Clayton Hayes:** Yeah, they made me a board member on that.

**Michael Erlewine:** That's great.

**Clayton Hayes:** So, I will have some say in the new poster institute, whatever they are planning on doing. It's so new that they don't really have plans yet.

**Michael Erlewine:** I interviewed Kozik about it and I think it's really important to

be organized in that way, and be able to pass on techniques, teach people how to do things.

**Clayton Hayes:** Yep.

**Michael Erlewine:** Does it take you a lot of time to do your site?

**Clayton Hayes:** No, that's the advantage of my site is that I don't do that.

**Michael Erlewine:** Anyway we can cooperate, I'd be happy to help you. Certainly I'll send everyone I can to you site.

**Clayton Hayes:** I don't have much knowledge in the poster business, but I'm slowly growing, like your saying. I could barely even name the names [laughs]...just because I started out as the programmer. I'm the computer guy.

**Michael Erlewine:** Right.

**Clayton Hayes:** It wasn't 100% out of pure interest for the poster world, at the time, but it has grown into that, for sure.

**Michael Erlewine:** Well, you get into it, right? And you get to appreciate the work that goes into the posters, right?

**Clayton Hayes:** Exactly.

**Michael Erlewine:** Are you the main guy who works on the site?

**Clayton Hayes:** Yeah.

**Michael Erlewine:** I'd like to meet some of those Texas artists, because they have kind of a gotten short shrift. One of the things I'm trying to do is to bring attention to a lot of these smaller venues, like the Texas venues.

**Clayton Hayes:** Right.

**Michael Erlewine:** Anyways, maybe I'll show up there, I don't know.

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**Clayton Hayes:** It would be nice if you did.

**Michael Erlewine:** Yeah. It would be fine to meet you.

**Clayton Hayes:** Looks really like it's going to be an amazing time.

**Michael Erlewine:** Oh, I think it will be, I think it will be.

**Clayton Hayes:** Yeah, it is a lot of work. I've found there are so many features I want to add to gigposters, but [laughs] it's already enough work, you know

**Michael Erlewine:** I know it.

**Clayton Hayes:** It's really hard, because there are things that I want to do too. Without help I can't do it. That's kind of a why I'm leaving things the way they are for now.

It seems my my site kind of grew it's own, on it's own. It became it's own thing and it seems to be more of a forum for growing and emerging artists kind of site.

I know what you mean, for like. I haven't seen any submissions from any of the older 1960's artists, you know. there's the odd one in there, but very few.

**Michael Erlewine:** Right.

**Clayton Hayes:** If your site has a ton of those, I mean it would be great, you know?

**Michael Erlewine:** Yeah, well, I'm going to document the new guys too, with whatever I can put together. I don't know how interesting it will be. It might be interesting to someone like you. Because you'd be able to go and see stuff in chronological order and all this kind of stuff.

**Clayton Hayes:** Yeah, yeah.

**Michael Erlewine:** And what year they did this or that, and you'll find examples of original art and... more academic I think. I'm trying to raise the awareness of posters beyond being seen simply as memorabilia. We are talking about collectible art.

**Clayton Hayes:** Right.

**Michael Erlewine:** So, anyway, that's the plan. But I just do it because I feel like it, probably the same way you did.

**Clayton Hayes:** Yeah, I just enjoy what I do, as long as I can put food on the table, I'm happy.

**Michael Erlewine:** Yeah. Well, thanks for taking the time to speak with me.

**Clayton Hayes:** Thanks for interviewing, this is great, everything you said is wonderful, I can't wait to see what you do.

### Interview with Jermaine Rogers by Michael Erlewine

**Michael Erlewine:** I need to, start off with just some routine information for a biography. I need your birth date and year.

**Jermaine Rogers:** Ok, October the 14, 1972 in Houston, Texas.

**Michael Erlewine:** And what was your given name?

**Jermaine Rogers:** Jermaine Avery Rogers

**Michael Erlewine:** And where do you live now?

**Jermaine Rogers:** I'm back in Houston.

**Michael Erlewine:** Cool, Well, my daughter loves your work.

**Jermaine Rogers:** Oh cool.

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**Michael Erlewine:** She's a musician, a singer songwriter, about 20, almost 21.

**Jermaine Rogers:** Right on, right on.

**Michael Erlewine:** But she thinks that your work is next to godliness, right?

**Jermaine Rogers:** Oh my goodness, well no, I'm not even close. Not even close. (laughs)

**Michael Erlewine:** Well, you've got one strong fan there.

**Jermaine Rogers:** Well, that's great.

**Michael Erlewine:** I would like to know a little bit about how you got into to being an artist, how you grew up, when did you start doing art, what type of art did you do, did you do it in middle school, you know high school, or, in general, how did it all happen?

### Interview with Jermaine Rogers

by Michael Erlewine

#### Background

**Jermaine Rogers:** Well, ever since I was a little kid, I always just had a gift for drawing. It's nothing that like I can really take any credit for, like having gone to some school or gotten some education. It just sort of ... I was born with it. And I guess I really didn't understand how different, how much of a gift actually it was until I was in 1st grade.

**Michael Erlewine:** (laughs)

**Jermaine Rogers:** And the teacher asked me... It was like the first week of school, and she asked the class to draw pictures of their family. So I drew a picture of my family. And she called me to the front of the class and asked me did I draw this. I said yes, and then she... I was in a program for like kids that were a little ahead, a little smarter.

And so she called the coordinator to her classroom and said "Look at this." And then the vanguard coordinator told me to come with her to her office. And I had no idea what's goin' on. I'm like 7 years old. I'm thinking what did I do wrong?

And basically, she had called my parents and wanted to know "Is he involved in any art programs?" Because they felt like, you know, you need to get him in an art program right away.

And that's when I first started to know that, boy, you know I can do a little something. And it just went on from there, all through my growing up. I looked at sharpened pencils and blank paper the same way that I looked at my other toys. I mean it was just something

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that I liked to do. And it was just done by copying.

### Comics and EC Comics

**Jermaine Rogers:** I got into comic books, obviously, and by the time I was about ten, comic book art work really shaped a lot of my understandings of death and perception, and light and shadow. Back at that time, I was totally into John Burns and Bernie Wrightson. Bernie Wrightson he was an artist who did all those like "House of Secrets" stuff. He did the first Swamp Thing. He did a lot of the horror comics in the 70's.

**Michael Erlewine:** See, when I grew up, we grew up with EC comics.. The Vault of Horror, and all of that.

**Jermaine Rogers:** Well, I was into Bernie Wrightson big time, and then I read an interview with Bernie Wrightson when I was about 12, and he said that his idol was Graham Ingles. So, I loved Bernie Wrightson, so I go look at Graham Ingles work, and from then until now Graham Ingles is my favorite artist of the last 100 years.

**Michael Erlewine:** Really!

**Jermaine Rogers:** Graham Ingles was amazing, because he could capture so much, and that's one of the reasons in my art work that I use so much black. I use more black to put across a color point of view, then I actually use color.

Black is so important to me, because Ingles used it in such a way, and I mean he was doing the old EC comics. And they didn't have color, you know. It was all black and white.

**Michael Erlewine:** I know. I grew up with them. Scared the crap out of me.

**Jermaine Rogers:** Right, so you had to like really have your stuff together. And I mean like Graham Ingles, those ""Haunt of Fear" books, where even the illustrations where people were supposed to be laughing, they looked melancholy. They looked like they were crying.

**Michael Erlewine:** Which comics was he in the most?

**Jermaine Rogers:** Graham Ingles was an EC artist, spread out all through the books, but he mainly dominated "Haunt of Fear." And he also had stories in "Tales from the Crypt" and, and "Shock Suspense."

**Michael Erlewine:** Yeah, those are the ones I remember.

**Jermaine Rogers:** Right. It's sorta like all those artists like worked on each other's books, but they all like sort of had their books, quote, unquote. I mean, you know, Jack Davis pretty much dominated "Tales from the Crypt."

**Michael Erlewine:** That's right.

**Jermaine Rogers:** And Johnny Craig pretty much dominated, the "Vault of Horror." And so, Graham Ingles pretty much dominated the "Haunt of Fear" series. So that stuff sort of shaped my understanding of art.

### Illustration Jobs

**Michael Erlewine:** So you were doing this, like through high school and stuff. You were illustrating for?

**Jermaine Rogers:** I was a guy... Everybody knows a guy in high school who can really draw, and that was me. And I would illustrate little side jobs for people who needed like T-shirt designs or whatever. And then I would do little

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fliers for like my friends. This is like the late 80's, and the new sound in music was starting to come around and a lot of my friends had bands. And then, too, I would go to some of the shows, and I would do little fliers for some of the bands that would come around, you know. Like the Melvin's would come around. I'd beg the venues. Could I do a flyer, for tickets to the show? And they would let me do a little flyer or something. And the funny thing is that all through my schooling, every art teacher that I had told me that, basically, you know, it's a long shot that you're going to ever be an artist that has the freedom to do whatever you want, and have name recognition, and all that.

That's like a far and in-between kinda' thing so, that I should really like get my skills together to maybe learn some sort of corporate element of illustration or whatever. And so, I didn't want to do that, because I'm just like not that kind of, whatever. You know, if I wanna' draw, if I draw something, like I have to have the freedom. I can't, I don't... I don't take corporate art direction. At least back then, I didn't have the maturity yet.

**Michael Erlewine:** Right

**Jermaine Rogers:** I wanted to do what I wanted to do, so I kicked around when I got out of school. I graduated high school in 1991. And it was like right in the perfect time for music. I mean it was just like, you know, the year I graduated high school, that summer. God, like that was the best summer of shows. I mean, there was this place called the Unicorn, here in Houston. It's closed down now, but it was basically this big old grocery store that they turned into a big venue.

And at that time Frank Kozik was like really hitting his stride here in Texas. And so, like all of those shows that Kozik did posters for in 1990 and 1991 and 1992. I was at those shows.

You know, he was up in Austin. I was in Houston and he would work with shows in Houston and in Austin. I would walk down the street to the record store here in Houston, and I'd see on the telephone poles. I'd see the Red Hot Chili Peppers, Meat Puppets thing, with Sharon Tate on it that Kozik did, and I'd be like "Wow," and I'd rip down the flyer and keep it and go to the show. And so the music started to really, you know... And Kozik was the first one who really started to show me that everything that my art teachers told me that I would have to do was wrong. Because he was doing exactly what he wanted to do, you know?

### **Astronomy Job**

**Jermaine Rogers:** And I just told myself like, you know, one of these days I'm gonna' do that, but it was sort of one of those things that I put off for years, because I actually ended up working, worked a few jobs, and then I scored a job working at the Museum of Natural Science here in Houston.

And you know, I didn't go to college for any one thing, and I'm not really like... I don't know like tremendous amounts about any one scientific thing, but I do a lot of reading, so I know a bit about a lot of things.

**Michael Erlewine:** So you didn't go to college and get a degree or anything like that?

**Jermaine Rogers:** No. You know what? I started to, and then I just like, you

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know, I just didn't dig it. I wanted to travel. And so I just said, let me travel, and I mean, in hind sight, maybe some time spent in college would have totally shortened the curve for me to the road it took for me to get to where I wanted to be, but, at the time, you know, I was traveling I was...

I have to either credit or blame Kozik for really nailing the coffin shut in my college decisions, because I just saw this guy who was like... I read an interview, and I think he said he was a high school drop out. I finished high school, but I was like I have to follow this and see what happens. So I ended up working at the museum and making pretty decent money. It was one of those things to where I knew a lot about astronomy, because I was an amateur astronomer, I guess from reading. I knew the guy who was the director of astronomy at the museum.

I mean, I got friendly with him. I used to work at the museum, and we would ride the bus in the morning. I used to help, like counting school kids, when they came on field trips, and crap. And we rode the bus every morning together and got to be good friends. And he says, "You know, there's a position coming up and it requires a degree, but I think I can get you in, because you know a lot about astronomy." And he got me in!

And so I totally had a sweet kinda' like straight-up corporate job dude, you know. Just like didn't go to college or anything. And I had a straight up real-good-money job.

**Michael Erlewine:** And what'd you do?

**Jermaine Rogers:** I did two things. I did all of the... Well, when they found out that I liked rock and roll, they put me in

charge of all the rock-laser shows in the planetarium. So I was doing that, but then I was also doin' astronomy stuff, running planetarium shows, like teaching star classes and stuff.

What I didn't know, they either showed me or I got a bunch of books and found out. And I did that and literally was on my way to the typical American corporate 9-5 life style.

**Michael Erlewine:** And you were how old at this point?

**Jermaine Rogers:** At that point I was about 20, 23, 24...

**Michael Erlewine:** And it was what year?

**Jermaine Rogers:** This was 1995, something like that.

### Turning Point

**Michael Erlewine:** And then what happened?

**Jermaine Rogers:** Well, on the side I would still do fliers, just on the side. It was like it was a weekend warrior, I guess, and even though I had decent money and stuff, I just was like not finding fulfillment, because I was not really doing what I wanted to do. And I came home one night... This really happened. I've told people this before. I came home one night and I turned on the TV and there was a commercial that came on. It was an army commercial (laughs) and the narrator in the commercial said "You've read the stories that are other peoples lives. Now start writing your own." And it was for the army. But like I totally took it in a different way. And I was like: what am I doing, you know? And so like the next day I went in and gave notice. I mean it was just totally like impulse.

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**Michael Erlewine:** Wow.

**Jermaine Rogers:** And my mother was all for it cause my mother is an old hippie and she was like right on man, you do what you wanna' do you know.

But my dad was kinda' like, well, did you really think this out you know? And it was like a gamble, but I kinda' told him I was "Hey, look man. Everybody expects me to mess up now anyway. I'm 24 years old. I might as well just go for it.

**Michael Erlewine:** Right

**Jermaine Rogers:** And so I did it. I started doing posters and it was rough, you know. I ended up having to sell my car, having to move to a smaller place. I ended up movin' to Seattle for a couple a years.

**Michael Erlewine:** Oh really!

Jermaine, Yeah, I, I lived up in Seattle from like '96 to early '98. Well, it was actually mid '96 to early 98.

**Michael Erlewine:** There's quite a poster scene up there too.

**Jermaine Rogers:** Well, but see the thing is, when I went up there, it was kinda' like the aftermath of the whole Seattle thing, and so like nothing was happening. So I mean I was like scraping around. The cool thing is that I was able to do a lot of posters early on for that new sound that was starting up around that time, which was kinda' like the post grunge kind of folk Indie sound like "Built to Spill" and "Modest Mouse," and "Elliot Smith" -- all those people were just starting out, and I was doing a lot of their early work. And it helped me to get my stuff together.

**Michael Erlewine:** So, your first posters were in Seattle?

**Jermaine Rogers:** My fist posters were actually in Houston, because, you remember, I used to do some on the side.

**Michael Erlewine:** Ok. I hear you.

**Jermaine Rogers:** But Seattle is where I really put in some time doing stuff, and a lot of it I would do just, just literally to get by, For instance, when people go to my web sight. I often ask people do they have any of the old Seattle stuff, because some of it I don't even have. I was so like poor, that I would sell every of the poster, plus the original art work just to have a little money to get by on.

**Michael Erlewine:** To keep going. Well, you know, that's pretty normal. I've talked to a lot of poster guys and it's almost pretty much standard. It's paying your dues, right?

**Jermaine Rogers:** Yeah. And so it was rough. It was really, really rough and then I met a girl and she lived in Chesapeake Bay. I met her in a gathering, when she was visiting. Once she lived in Chesapeake Bay, and after awhile of long distance, we decided that we wanted to hook up and maybe get married, and so we wanted to like court for a while. And so she was either gonna' move out to Seattle or I was going to move out there. And I thought both were bad ideas, because in Seattle I didn't really have anything to fall back on.

And so I moved back to Houston. And I said" Well, look. Why don't you just move back to Houston together, because there I've got family and friends. So that, if this crazy idea doesn't work, than I can get a real job, And so we moved back.

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**Michael Erlewine:** When was that?

**Jermaine Rogers:** This was early 1998.

**Michael Erlewine:** Ok, just trying to lay out a timeline. So the first poster I know you from is later in 1998, maybe the Bauhaus or ,,,

**Jermaine Rogers:** Ok, Yeah, Bauhaus was in the fall of 1998, I think. When I got back to Houston, that Bauhaus was probably like the tenth or twelfth thing I after I got back to Houston.

### Developing a Style

**Michael Erlewine:** You had pretty much developed a style, even by then.

**Jermaine Rogers:** Yeah, I would kinda' mess around with it, and work with it, and there was already a little style. And I didn't have a real national reputation, but I had people in the field who knew that there was this guy named Jermaine, who has done some things and I mean 1998 though was really a big year for me, because I did the "Tool." I mean, in some peoples minds, that "Tool"/ "Melvin's" poster, with the devil on it, is the one that a lot of people call that like my... you know.

Yeah that one is.... it's a picture of the devil with boxing gloves on (laughs), and he's like taking a break. He looks like he's taken off one of his gloves and he's smokin' a cigarette, and behind him is like his manager, who is the grim reaper, you know, sort of standing in the shadows.

**Michael Erlewine:** I have the "Fiona Apple" poster from 1996.

**Jermaine Rogers:** Yeah that. See, that's the kind of little crap that I was doing on the side. You know, and although it, it's a decent poster, you can

obviously see that it was really just a side thing. I wasn't really pouring myself into it, because it was sorta' like: well I do this on the side just for fun and a little pocket cash.

**Michael Erlewine:** What about the "311?"

**Jermaine Rogers:** "311" was in 1999.

### ART AS BUSINESS

**Michael Erlewine:** And you seem to be doing pretty well, but a lot of them are not. Many artists need more work. They have financial needs.

**Jermaine Rogers:** Yeah, a lot of them, I think, don't have... I've always just sort of had this gift of like being able to like.... and I didn't really look at it as an asset, until I got a lot older. I mean I would just remember as a kid, like if I, if there was something that I wanted to say, I would literally hold off on saying it, and go to the dictionary and find the most complicated way to say it.

**Michael Erlewine:** (laughs)

**Jermaine Rogers:** And so, I've always liked vocabulary, and I've always just had an ability, just because I used to concentrate on it, for just talking my way into things.

**Michael Erlewine:** You're also pretty aggressive about advertising and stuff.

**Jermaine Rogers:** Yeah. I mean, because nobody else like cares, if you don't. I mean nobody's going to pick up your flag and carry it. And a lot of these artists... some of the artists just don't know how. But a lot of the artists you know, they kinda' have this feeling like, just because they are a great artist, like

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the world owes them something. Like the world could care less about you.

**Michael Erlewine:** What's in it for them right?

**Jermaine Rogers:** Yeah, like you have to almost create this illusion, and it really is an illusion you create.

**Michael Erlewine:** Right.

**Jermaine Rogers:** As to why your artwork is different, because like you know there are people as great as I think Graham Ingles is. There are people that blow Graham Ingles away, who work regular 9-to-5 and nobody cares, because they're not Graham Ingles, (laughs) you know, and so it was sorta' that same kind of mind set with me. I had to I know that, I had to let people know I existed, and I had to generate some sort of aura about who I was. And I learned that from reading Andy Warhol's diaries.

Because, he really understood that like nobody cares about the quality of your artwork, when it comes down to it. Like they care to some degree, right? But if Frank Kozik did a piece of artwork, sketched out a sketch, and put it on Ebay, and then Joe Blow, who works as a contractor in Myrtle Beach, but he's a pretty good artist on the side, even better than Frank, technically. He does a sketch, and he puts it on E-bay. Like his sketch may not, probably wont, even get any bids, whereas Frank's will sell for hundreds of bucks. Because Frank is "Frank."

**Michael Erlewine:** That's right.

**Jermaine Rogers:** And so, the quality of your artwork is really supplementary to who you are, I think.

**Michael Erlewine:** So what you're saying is that it's good to have a little P.T. Barnum in you.

**Jermaine Rogers:** Exactly. I think you've got to... (laughs) I mean, if you go all the way back, even to the Impressionists man they had, Degas, and all those guys like Degas, was a master showmen. He was the guy I think more responsible for that whole Impressionism thing than all the rest of them. Because, he wrangled em' all together and he like was the spokesmen and he told the world why Impressionism was going to take over.

**Michael Erlewine:** Yeah, right some of them were more reclusive, like Cézanne. Right? He thought everyone was rippin' him off all the time.

**Jermaine Rogers:** Exactly, and we have the equivalence of that in this field. I mean, you know Cézanne, I think, just was fortunate because of the time period he lived in, and that he was just that good. But a lot of these guys just don't seem to get the fact that nobody else is going to do it for them.

And so I sort of just took that approach and really started to... And it's weird, because when I started, I really started gaining more and more speed and acceptance right around the same time as Emek and guys like that did, and like we didn't have the Internet in this form that it is. Like there was no Gigposters.com there was no Ebay. It was just like your feet and a telephone. (laughs) And so I think that we are fortunate because, even though it was harder for us, I think it taught us how to really, really work. And so now the Internet is a breeze you know. I mean the internet is like heaven.

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**Michael Erlewine:** And it brings attention and money, right?

**Jermaine Rogers:** Yeah, I mean and you can't deny that you know there are a lot of artists carrying the cross, you know, trying to be all punk rock and what not, talking about how the money is bad, and blah blah blah. But that's just stupid. And usually, if they work long enough, they grow out of that.

There's been this explosion and I credit it really to the Internet. I mean sites like Gigposters.com and to Ebay.

### **Gigposters.com**

**Michael Erlewine:** Gigposters.com is great. You get a lot of referrals from that?

**Jermaine Rogers:** You know, I get some referrals from gig posters. I think gig poster's importance is that like I would have killed for a site like gig posters in 1995, because you go online any hour of the day... You can go on there and like Frank Kozik, Jeff Kleinsmith, Art Chantry, Justin Hampton, EMEK, you know Drowning Creek... they're just hangin', talkin'. And so you know, if you're a new artist, then the ability to just like post a thread that says "Hi! My name is Joe Blow," and they want to know what is the best way to promote yourself on the internet or what is the best, even if it's a technical question, you know. I want to print these posters, but I need to know which type of paper is the best to use with these inks. Can anyone help me? And like automatically, you get tons of answers, and not just from anybody, but just from the guys who've done it, you know, professional idols, for lack of a better word.

**Michael Erlewine:** So, it's a great resource.

**Jermaine Rogers:** That's an amazing resource, and I mean, if I was trying to make it now, I would work gig posters hard.

**Michael Erlewine:** But what would that mean? What do you do?

**Jermaine Rogers:** You know you can use it as a resource. You can go in and like I think it does three things: one, it lets people see your work, because people submit everything that they do.

And like all of the sudden people all over the world... you could be a nobody, and if you come on there and in the first three months just turn out lets say 25 awesome posters. Well, you can be a hit on gig posters, which you know realistically speaking doesn't equate to much in the real world. Ok? But it at least lets people in the industry know that you exist and then you can get jobs.

**Michael Erlewine:** That's right.

**Jermaine Rogers:** You know, that's one thing, and then secondly, you use it as a source for knowledge and stuff, asking questions and whatever. But then, third, I think it builds a sense of community and there's a lot to be said for building a sense of community with people who have done it, and who have reputations, because, when you can build a community with them, than I'd say, even subconsciously, in everybody's minds, you are kind of elevated. So you're like one of us, and you're taken more seriously, and so much of it, like we said earlier, is illusion. It's like this illusion that you have to get across that, there's a lot of poster artists, but I'm different.

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And there are many ways to stimulate an illusion like that.

**Michael Erlewine:** And who is behind Gigposters.com?

**Jermaine Rogers:** Clay is like this guy who just loves concert posters and he started this sight two years ago, just to show people gig posters, and he constantly admits how he's just shocked. It exploded and he can't believe it when he get kudos from you know, when he gets e-mails from Frank Kozik, or from Nels, you know, Jagmo (Nels Jacobson), saying thank for what you did. Because his site single handedly, in my opinion, I think the poster revolution was already starting ..., His site was like the first gunshot.

I mean he just... when that sight came on, it gave the community a place to be. Like you know, in the past, every art movement has always needed a center where the artists can kind of interact. And in the past, it's always been a geographical center, whether it was Paris or New York or San Francisco.

**Michael Erlewine:** Yeah, that's right.

**Jermaine Rogers:** This is the first artistic scene in history, in the history of the world, whose center is in cyberspace. Like there is no geographical center. Like everybody goes to gigposters.com.

**Michael Erlewine:** Exactly. Well this is true in a lot of fields, because the internet has changed the world that way.

**Jermaine Rogers:** It's somethin' else. Yeah

**Michael Erlewine:** Well, that's cool. Jagmo. I just got an email from him a few minutes ago. He came out and spent a weekend here, brought all his

work. One of the things I do is to photo-document the work of these artists, help them shape up their catalogs. I built quite a sophisticated photography studio for this, a big vacuum-frame board. so that it holds posters, even the largest ones, so that you don't hurt them. They just are pulled flat to the board. And then I have some large cameras to document the pieces.

**Jermaine Rogers:** Wow.

**Michael Erlewine:** I document posters. So Jagmo brought all of his work, everything, and we worked on it.

**Jermaine Rogers:** Jagmo, man, that must have been a treat. Jagmo is awesome.

**Michael Erlewine:** He is very nice. I met him out in Berkley a couple years ago. We had diner together and he's also written about the Texas scene. His article is going to be on our new site introducing.. One of the things I really like are Texas posters and, you know, I feel that some Bay Area people don't appreciate them enough.

**Jermaine Rogers:** They don't. They kind of look at us as... I don't know. They don't understand that much of the real revolution that has occurred in this field has happened in Texas.

**Michael Erlewine:** Well, I'm gonna' set that straight. And I'm trying to interview all the Texas artists. I just got off the phone with Danny Garrett, one of the great ones.. And then I'm looking forward to speaking with Micael Priest and Sam Yeates and right on down the line. Cause these guys did important work, as you know.

**Jermaine Rogers:** Right

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**Michael Erlewine:** And didn't get much credit.

**Jermaine Rogers:** No, none at all. they

**Michael Erlewine:** And they are not makin' enough money, either. A lot of them could use more money.

**Frank Kozik**

**Michael Erlewine:** How about Frank Kozik's influence on you.

**Jermaine Rogers:** The godfather, you know. And the cool thing is, like when I first started, I used to look at Frank Kozik's stuff, and I used to be like "Wow," you know, and actually, when I first saw him, he was just like some guy, you know, some other guy, because like he wasn't "Frank Kozik" yet.

You know, he was just that guy in Austin, who does all the fliers. And then he had the Rolling Stone article. And in 1990.. I think that was in 1993, and then you know, he became you know "Kozik."

**Michael Erlewine:** I was the same way with Bob Dylan. I hitch-hiked with Bob Dylan, before he was "Bob Dylan."

**Jermaine Rogers:** Oh. Wow.

**Michael Erlewine:** But he was just a guy, and we were on the road together, and then he suddenly became "Bob Dylan." This was in 1961.

**Jermaine Rogers:** Wow.

**Michael Erlewine:** And just like with Iggy Pop, who was our drummer right? But he was just Iggy, right? I mean he became Iggy Pop, and then he became really famous. Right?

**Jermaine Rogers:** There you go. You know, it was the same way with him, dude. It's like, you know, when he gets all big and stuff like, he was kinda' hard

to contact. I mean he was like world-wide Frank Kozik, and I would always be like, you know, one of these days that guy will recognize me.

**Michael Erlewine:** And he does?

**Jermaine Rogers:** Yeah, as one of his, you know, comrades in this business, and like now I talk to Frank almost every day. I mean Frank has gone to bat for me. Frank has gotten me jobs. Frank has... Every now and then, I would get something in the mail, and it'll be some little stupid piece of art work Frank has done.

He'll call me on the phone to just tell me stupid stuff. And sometimes, I have to sit back and go like, "Wow," you know, it was a lot of hard work, but I've really come a long way. And it's kind of... It really humbles you, because it lets you know that the art is bigger than you, I mean, I remember reading an interview. They asked McLish, the writer, because he was around in Paris in the 20's, during the whole lost generation thing.

Yeah, they ask him... like, you know, he was there during the lost generation in the 1920's, I mean Gertrude Stein, Picasso, Hemingway, F. Scott Fitzgerald, all of those good. They were just all in Paris, hangin' out, like they have their scene going.

**Michael Erlewine:** Right.

**Jermaine Rogers:** And they ask him, a few years before he died, which was like years after that... They ask him, was it hard to exist in the scene in a community, with so many talented people. You know, was it hard to do that and not be constantly competitive with them? And he made such an awesome statement. He said we would have

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thought that it would have been unthinkable for us. It would have cheapened what we were doing to compete with each other, because we were all individually competing against the art. We were looking for ways to beat the art.

And to me, that is what it's all about, that if any artist can remember that. Your competition is with the art. You want to beat the art into submission. And after awhile, you realize you never will. That's what's so cool about it.

**Michael Erlewine:** Right.

**Jermaine Rogers:** You can do it for your entire life, and find like real fulfillment, because you never reached the goal. (laughs)

**Michael Erlewine:** What's unique about you from what I've seen, is not just your fine art, but that you're actually promoting yourself.

**Jermaine Rogers:** Right.

**Michael Erlewine:** And a lot of the other guys, who are also good, don't know the first thing about promoting themselves.

**Jermaine Rogers:** Right.

**Michael Erlewine:** So you talked about that earlier, but it is really important.

**Jermaine Rogers:** Yeah, because like I said, it's an illusion. I was talking to another guy, and I told him how with my art work, what I try to do is, you know, do it and make it accessible to people. And that means telling people about it. I mean it's sort of like your children, and you want them to do well, and to send them out.

**Michael Erlewine:** Right.

**Jermaine Rogers:** You do all the work, and then you send them out, and any time you can, you trumpet them. But the thing is, the cool thing is that once people know who you are, and like, get it, what ever you're trying to send out, if they get it, and I say this in a real positive, healthy way, you have now acquired a freedom to do whatever you want to do.

**Michael Erlewine:** That's true.

**Jermaine Rogers:** And that is at least what I always thought, that is really what every artist wants. They want the freedom to say whatever they want to say, and they want acceptance of that by enough people, at least to pay their way.

**Michael Erlewine:** Well yeah. It's hard to get your way paid right?

**Jermaine Rogers:** Right.

**Michael Erlewine:** Do you know Mark Arminski? You probably know Mark.

**Jermaine Rogers:** Yeah, I know Mark, real well. He's a great guy

**Michael Erlewine:** He's a wonderful guy and he's someone that set out like, Victor Moscoso many years ago, with some kind of plan on marketing his stuff right and ordering and, you know, I know he's gone up and down, like most artist, having more and less difficult times.

**Jermaine Rogers:** Yeah, last time I talked to Mark he was talking about moving out to Berlin or something.

**Michael Erlewine:** How long ago was it?

**Jermaine Rogers:** This was like in Flatstock, so this was like last October 2002, about that long ago.

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**Michael Erlewine:** I talked to him maybe a week and a half ago, and he was moving out of a house that he'd been renting into like a flat, a bigger, different working space down in downtown Detroit.

**Jermaine Rogers:** Oh, ok.

**Michael Erlewine:** And then I'm going to try to get together with him, I have photographed most of his pieces, but he has a lot of early stuff that never was really distributed and I feel these should also be documented.

**Jermaine Rogers:** Right. Yeah, Mark is something. He's one of those guys that I looked up to, right around the early 90's mid 90's. I mean Mark and, like I said, Frank and.

**Michael Erlewine:** That's one of my questions. Who influenced you. Frank Kozik you've talked about, now you mentioned Mark. What are some other ones?

**Jermaine Rogers:** Yeah, you know Mark was a minor influence. Mark was one of those influences that like, you know, just like here's another guy that's doing what he wants to do. You know, real influences in this field as far as posters go, primarily are Kozik. The 60's guys, I can't, you know, I mean I ...

**Michael Erlewine:** Do you like the 60's guys?

**Jermaine Rogers:** I can not talk posters without mentioning Rick Griffin, you know. I mean the dude is just ..

**Michael Erlewine:** And what pieces of Griffin do you really like?

**Jermaine Rogers:** My favorite one, I mean it's gonna' sound like a band-wagon jump, but the Jimi Hendrix

piece, the Flying Eyeball [BG=105] is just amazing, that one and the Santana/Big Brother, you know, the Santana Album cover, the lion I mean

**Michael Erlewine:** What about the Aoxomoxoa?

**Jermaine Rogers:** Ohh! Exactly, Beautiful!

**Michael Erlewine:** I mean that's, that's like LSD right?

**Jermaine Rogers:** That guy it's just like, I mean you know, it's a shame that that guy died. This is an obvious statement, because I think if he was still alive, I think now he is at a point to where people really get it.

**Michael Erlewine:** Well I know I'm with you. I feel that way about Bob Fried too.

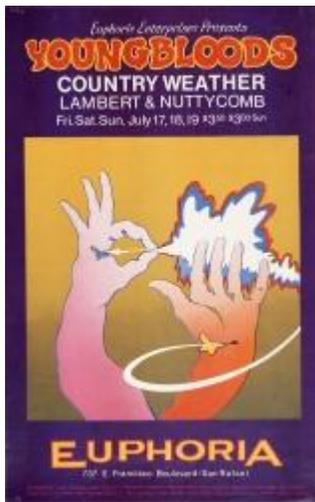
**Jermaine Rogers:** Oh ok. Yeah, good stuff

**Michael Erlewine:** I love Fried's stuff, fact I went out and visited Penelope Fried and spent some time because, you know there's no biography of Fried anywhere that's more than a paragraph!

**Jermaine Rogers:** That's sad.

**Michael Erlewine:** And I don't know whether you know his work, but Bob Fried did a piece for Euphoria venue, with just a hand putting the finger and the thumb, the first finger and the thumb together. It is elegant.

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*Bob Fried's Youngbloods at Euphoria*

**Jermaine Rogers:** Yeah. See, a lot of those guys... I mean Graham Ingles is that same way. I mention Graham Ingles in every interview I do, because people wanna' know, who is your biggest influence. I can talk about who I like. ok, and I like a lot of people. I've been influenced you know, generally speaking, by everybody. Vincent Van Gogh is probably a huge influence on me.

Oh!, my god, Van Gogh, the Impressionists more so for their... when I see impressionists, I mean the early Impressionists more so for their frame of mind. They got it when they understood that it's all an illusion, and they understood that they had to make the world look. And because the world was not going to look voluntarily, so they had to go out and they... I mean and those guys literally... like sometimes people don't understand that they literally redefined what fine art was. I mean they totally came in and redefined the fact that, you know, portraits can be of poor people. I mean that was like a revolutionary idea, before that there.....

**Michael Erlewine:** They were kings and stuff that got painted.

**Jermaine Rogers:** Yeah, I mean or biblical or you know...

**Michael Erlewine:** Right

**Jermaine Rogers:** Anything with a person in it was either a portrait of a rich person or some scene from the bible or mythology.

**Michael Erlewine:** Or a naked woman.

**Jermaine Rogers:** Or a naked woman. There you go. And then you think you had these guys like in the late 1800's. They're doin' all this stuff and then later on even you got Van Gogh painting the potato eaters. Like that is just so revolutionary, to paint a bunch of nameless poor people.

And it was just like those guys totally, that the first impressionists primarily for their frame of mind, but artistically the post impressionists. I mean Serat and Matisse, Van Gogh, Gauguin, Cézanne - - those guys. Even to some degree Picasso.

**Michael Erlewine:** Right.

**Jermaine Rogers:** That stuff is just hard core.

**Michael Erlewine:** They had a real community.

**Jermaine Rogers:** They had a real straight up community, and it was feeding of good stuff.

**Michael Erlewine:** And I like music a lot too. That's why I did the All-Music Guide. The French composer Eric Satie, I mean, where would modern music be without him?

**Jermaine Rogers:** Wow, yeah.

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**Michael Erlewine:** I mean he called his compositions wallpaper music.

**Jermaine Rogers:** (laughs) Wallpaper music.

**Michael Erlewine:** But it's something that gets in your brain.

**Jermaine Rogers:** You know, that's the point and like you know that's what I'm so hoping is happening right now with poster art, because poster art, you know, I mean it reached an apex obviously in Paris, in the late 1800's, early 1900's, but it never really reached ... I mean this the biggest poster art of any generation that has ever been.

**Michael Erlewine:** I agree. That's part of why we are talking.

**Jermaine Rogers:** I mean whether, it's totally reaching a level now. You know, a lot of the people doing it right now are going to be remembered for a long time.

**Michael Erlewine:** Well it, you know it's like the memorabilia part of it, which will die with us, each of us. Because that's what the word memorabilia is about.

**Jermaine Rogers:** Right.

**Michael Erlewine:** Has to be separated from the art.

**Jermaine Rogers:** There you go.

**Michael Erlewine:** And the historical importance of some of it, especially the 60's stuff, because that marked a change in consciousness, right?

**Jermaine Rogers:** Right.

**Michael Erlewine:** We all changed.

**Jermaine Rogers:** Right.

### Venues

**Michael Erlewine:** Now, I have a couple questions. What are the main

venues that you've worked for, that are your favorite venues or the ones you've done the most pieces for, if you have any?

**Jermaine Rogers:** (Sighs) Well, I've done a lot of pieces here in Houston for Numbers. I've done a lot of pieces for Mary Jane's. I've done a lot of pieces for Emo's, here in Houston.

**Michael Erlewine:** Oh yeah, Emo's. And Fitzgerald's too, right?

**Jermaine Rogers:** Fitzgerald's and Emo's, I've done a lot of work for.

**Michael Erlewine:** One of my favorite ones is your Fitzgerald's piece for Johnny Winter.

**Jermaine Rogers:** Oh yeah, (laughs)

**Michael Erlewine:** And who's that on the cover?

**Jermaine Rogers:** Yeah that's Geronimo

**Michael Erlewine:** I love that piece.

**Jermaine Rogers:** Well, thanks.

**Michael Erlewine:** I like the Sun Ra pieces a lot too.



*Sun Ra*

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**Jermaine Rogers:** Oh yeah the Sun Piece. Yeah, that's an interesting piece, primarily cause I can't remember... I had this font that basically translates... You can type on your keyboard what you want to say and it translates it into the font into like old Hebrew/Aramaic.

**Michael Erlewine:** Yeah, it looks like he's saying something in Hebrew.

**Jermaine Rogers:** He's saying something in Hebrew, and I just can't remember. It's been so long. You know with those, during those times, it was sort of like: just do the art, punch and go. And I can't remember what I made him say, so one of these days, I'm going to have to sit down and try to figure out what he's saying again.

**Michael Erlewine:** But you know that star in that one eye, the whole thing is like really nice

**Jermaine Rogers:** Oh yeah, a lot of people don't get that that's Martin Luther King

**Michael Erlewine:** Yeah, well it is.

**Jermaine Rogers:** Yeah, I've had people ask me all the time, who is that? I'm like: it's Martin Luther King (laughs)

### **Favorite Bands and Music**

**Jermaine Rogers:** But yeah, so I've done work for Fitzgerald's and Emo's, and done work for so many places.

**Michael Erlewine:** Are there any favorite kinds of music that you like to do posters for?

**Jermaine Rogers:** Coming up in the 80's ... late 80's and early 90's, I mean I was into a lot of 80's hip-hop. And I had a mother and a father who really exposed us to a lot, so I was into a lot of hip-hop, but I was also into a lot of rock

and roll. I was a big fan of the Dead Kennedys, Black Flag, and then coming into the early 90's, I turned on to the whole Seattle thing, before it got big. I saw Nirvana at the Vatican, you know for like \$7 with only like 50 people. You know, I got to see a lot of good shows like that. I'd say, over all, if I had to say my biggest musical influences, I think Jimi Hendrix is on a level that nobody can touch.

**Michael Erlewine:** I agree with that. Different order, different level. You said it. It's a different level of music.

**Jermaine Rogers:** Yeah, it's a different level, I don't really even usually put Hendrix in the list, because like he's above the list you know? (laughs)

**Michael Erlewine:** He's like a Billie Holiday. Billy Holiday is another one like that.

**Jermaine Rogers:** Yeah, yeah, that same kind of person.

**Michael Erlewine:** And Louie Armstrong.

**Jermaine Rogers:** Other than that, I like everything from... I kinda' spread myself out through the fringe. I mean I'm into everything from the rock and roll, like I said Kennedys, Circle Jerks, Subhumans, to some of the electronic music of like Aphex Twin and Squarepusher, and then get into... I'm a real big Pete Seeger fan. I love Pete Seeger.

**Michael Erlewine:** You're kidding!

**Jermaine Rogers:** I love Pete Seeger. I wanna' do a poster for him so bad, but I don't think I will, because he doesn't tour much.

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**Michael Erlewine:** I grew up on his brother Mike and his sister Peggy's music a lot, they, especially with the New Lost City Ramblers, I mean just hanging out with those guys.

**Jermaine Rogers:** I love it. Oh god, I love Pete Seeger. He is just so real and his music is so... his music puts me mentally in like such a healthy place.

**Michael Erlewine:** Yeah, and there's no glamour hangin' on him, right?

**Jermaine Rogers:** That's right, he's just classic from head to toe, just awesome stuff. So, I love Pete Seeger, and then Woody Guthrie, and I like you know, Leadbelly, and the Weavers.

**Michael Erlewine:** Really. So you know all that stuff. That's goin' back to my time period, right?

**Michael Erlewine:** Glen Campbell. Do you like Glen Campbell?

**Jermaine Rogers:** I like Glen Campbell. I was listening to "Gentle on My Mind" the other day. (laughs) But, yeah, Glen, and then I like, in the 70's, some of your real song writers, Don McLean, Gordon Lightfoot... I love all of that stuff. And your black artists in the 70's. I'm not a big fan of like Motown, but I like that Stax/Volt stuff.

**Michael Erlewine:** Who doesn't.

**Jermaine Rogers:** Yeah, so then the 70's, I like what they call "black exploitation music." It is really good music, everybody from Willie Hutch to Donny Hathaway to Curtis Mayfield.

**Michael Erlewine:** I am with that. I spent most of my early life studying Black music. I've interviewed with audio and/or video almost any blues player

you could name who was active in the late '60s.

**Jermaine Rogers:** Have you ever interviewed Lightnin' Hopkins?

**Michael Erlewine:** I met him in 1969. I believe I did interview him, briefly.

**Jermaine Rogers:** Oh man, I love him. I love Fred McDowell.

**Michael Erlewine:** I interviewed Fred McDowell extensively.

**Jermaine Rogers:** Yeah, it's good stuff man.

**Michael Erlewine:** Howlin' Wolf, Magic Sam, Little Walter ... all those guys, I've seen play live.

**Jermaine Rogers:** Yeah, I'm down with that. I like music that's real. I mean you know I just like stuff that... And it's funny, you know, some of the electronic music gets criticized for being exactly not that, but a lot of it like Aphex Twin is really real. I mean it taps into these things, to where you can like... I once heard Santana do an interview, and he said the one thing that he learned from Bob Marley and Jimi Hendrix was that there are certain musical notes, that when they are played in conjunction with each other, stimulate a chemical reaction in the human brain that is equal to touching the face of god.

**Michael Erlewine:** Well, those guys could sure do that.

**Jermaine Rogers:** Oh, he can do it. I just got my tickets to go see George Winston, I love him.

**Michael Erlewine:** Oh I've seen Winston. Mr. mechanical-piano man (laughs). He's amazing. Have you ever seen him live?

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**Jermaine Rogers:** No, this is my first time to see him live. (laughs)

Micahel: You'll find that along with the beautiful music, there's a lot of the piano tuner in George Winston. it's a real trip to see him up close.

**Jermaine Rogers:** Well I'm going to see him... I also love William Ackerman. I like all of Windom Hill and then I ... I just bought a new copy of Debussy's Arabesque Trio...

**Michael Erlewine:** Do you like Jazz?

**Jermaine Rogers:** Yeah, Jazz. Like I love Miles Davis. I love Charlie Parker.

**Michael Erlewine:** John Coltrane?

**Jermaine Rogers:** Jelly Roll Morton. I benefited from a background of two parents, who are really opened minded. We traveled a lot. My dad bought us books, like he bought us toys. He worked here in Houston, at the Atlantic-Richfield Oil Company. He started there in the 70's, and he was there all through the oil boom, and so he worked there for about 18 years, and then he got tired of working there, and the oil company business was startin' to go bad in the mid 80's, and so he left. And he actually went to work at a Library.

Cause my dad is the one who put the love of books in me. I mean, to my dad, books are sacred. We learned around the house that if you're reading a book, and you have to stop for awhile, you don't lay it down, split open, where the spine gets messed up. Put a book mark in it. I mean, we cherished books. And then we traveled. They always made sure that they took us somewhere.

So with that kind of exposure, I think every human being has that inside of them, all that stuff about culture and

race. Every human being has that ability. It's all about what you're exposed to early-on. It's education, all of it.

### Younger Artists

**Michael Erlewine:** Are there any new or younger poster artists that really get your attention, that you think, "Wow, here's a comer. Here's someone that's really producing something that gets your attention."

**Jermaine Rogers:** Well, they are actually. One guy is Brian Ewing. That guy is somethin' else, and when he first started, he was a good illustrator, and I noticed that right off. That guy is a really good illustrator. He has good grasp of how to lay things out, and so I sent him an e-mail and I told him, at the time, it looked like he was sort of going in circles a little bit, so I sent him an e-mail, just saying "Hey look dude, I mean I'm not trying to tell you how to run your thing, but, you know, why not try this." And, and it worked and so we got to be good friends, and I kinda' would criticize him, because his art work became very derivative, and so he would just draw stuff just to look pretty. And like some artists specialize in eye candy, and that's Ok....

Personally, I want to take it a bit further. I believe that every poster I do is a stage to the world, and like, you know, people crash airplanes into the world trade center to speak to the world. That's how much some people want to speak uninterrupted to the world. And we, as poster artists, get that opportunity free of charge several times a year. And so to waste it on the same old stuff. I'm like: man, mix it. So this last year dude, he just started to crank. I mean like every

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time you turn around he has cranked out a poster.

**Michael Erlewine:** Does he have a site or some place I can go see?

**Jermaine Rogers:** Yeah his site is <http://www.brian-ewing.com>

**Michael Erlewine:** I'll check him out.

**Jermaine Rogers:** He broke up with his girlfriend like 6 months ago. So then he does this poster, because I told him like say something in your posters. It's all about "create the illusion," the vibe of you, the artist. You know, give people just a little bit, but don't give them all. And so like he does this poster of... like, he draws himself. And it's taken from an overhead view, and he draws himself lying on the ground in a pool of blood, and there are photographs all around his head, And the photographs are photographs of him and his real ex-girlfriend. Now for a concert poster, that takes guts. It sounds simple, but your average concert poster artist doesn't do that.

And he has that kind of thing going on. He is going to be big, I think him, and then there's also an artist named Leia Bell. I don't know her web sight. I've seen her stuff on gigposters.com.

She is just, she is like...Ok and I'm not talking about technique here. I'm talking about content and frame of mind. She is the closest thing I've seen to a modern day impressionist. She like her concert posters are these little snatches of life. And she illustrates them so well.

**Michael Erlewine:** I believe I have heard about her. They had a show in Philadelphia recently...

**Jermaine Rogers:** I think she had stuff in that show. She just like has this... and

it's not anything like big and gaudy. It's just illustration, really well done, heart felt illustrations. I mean of little scenes, like a big sister painting her little sisters toenails, and just from the position of almost a fly on the wall. Like, you're in the room. Or two kids riding home on the school bus. And they're the last two on the bus. Yeah it's just that her work makes me feel good.

### Posters Shows

**Michael Erlewine:** Have there been any poster shows of your work?

**Jermaine Rogers:** Yeah, I've had a few shows and probably one of the biggest things that I haven't talked about yet to you, I am part of a group: myself, Justin Hampton, and Emek. We have collaborative efforts at times, and those collaborative efforts come under a name called the Post-Neo-Explosionism. (laughs)

And where the name came from is secret. That I really can't reveal, (laughs) but we did our first show. It was born of discussions that I had with Justin Hampton about a year ago. And we were saying, the sad thing is that like when has there ever been a show in this field where three artists, who are at the top of their game, come together and just do a show. I mean the last time that I've actually heard of it happening and working, was back in the 60's, when like the Family Dog guys would come together.

**Michael Erlewine:** Right, there was the Joint Show in San Francisco in 1967. And there was a show in 1993 with Stanley Mouse, Wes Wilson, Gary Grimshaw, and Mark Arminski.

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**Jermaine Rogers:** Nowadays everybody's... especially during the 90's, the early 90's and stuff, everybody's egos... You know Coop hated Frank Kozik and ..

And so, the three of us are pretty respected and at first, it was just Justin and I talkin'... Wouldn't it blow people away for the two of us to just do a show together, a mutual celebration of each others art work. And I was like "Dude, lets do it. So we started planning, and then we started to think, "Man we need a third person." Both of us kind of knew Emek, kind of superficially knew him... But I was like, "Man, if we get Emek, imagine what could happen?"

So I called up Emek; I told him about it, and we got on a conference call with Justin. Emek was into it. So we did our show in Seattle. It was in Seattle, at the Showbox, a classic venue. Billie Holiday played at the Showbox. That was last year, September 5th and 6th of 2002.

**Michael Erlewine:** Ok good, did you do a poster for it?

**Jermaine Rogers:** Yeah, you know what we did... this is the cool thing and I'll tell you where you can go are you in front of your computer now?

**Michael Erlewine:** Yeah

**Jermaine Rogers:** Ok I'll tell where you can go and see the poster.

**Michael Erlewine:** And the, we need maybe you can get me in touch with Brian Ewing cause I don't think he's represented at all. Perhaps I should maybe interview him and maybe try to get images of his stuff online so that more people could see him

**Jermaine Rogers:** Yeah he's a good new guy, not that talkative, Brian is real shy.

**Michael Erlewine:** Ok

**Jermaine Rogers:** So you might have to, if you want to talk to him you may have to kind of like beat him over the head a little bit before you talk to him

**Jermaine Rogers:** Yeah go to <http://www.JermaineRogers.com>, my web site

**Michael Erlewine:** Ok

**Jermaine Rogers:** ok and then I'm going to give you the rest of the, the ahh as soon as I can get it up here. Ok yeah, go to ahh

[http://www.JermaineRogers.com/images/00 ... ostneo.jpg](http://www.JermaineRogers.com/images/00...ostneo.jpg)

**Michael Erlewine:** Oh yeah cool

**Jermaine Rogers:** We each drew ourselves (laughs) and we drew it in a weird

**Michael Erlewine:** And which one are you

**Jermaine Rogers:** I drew it in my weird trip teddy bear style so I'm over there with teddy bears all behind me going crazy.

**Michael Erlewine:** Oh wow

**Jermaine Rogers:** And Emek drew himself, because everybody, we kind of tapped into the auras that we have in the public, so with me everybody views me for some reason and it's not... for some reason I kind of generate this image of kind of mysterious and the weird teddy bears, but they're weird teddy bears with knowledge of ancient mysticism but I... quote all of these you know Van Gogh stuff and so I did that

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image and then Emek is all you know the mechanical boy, the genius you know the technical wizard

**Michael Erlewine:** Right yeah I've talked to Emek a couple of times.

**Jermaine Rogers:** And then Justin Hampton is like the Rock and Roll. Every all of his posters are like Rock and Roll Women and the flames and stuff so Hampton did his whole rock star "I'm Hampton thing."

**Michael Erlewine:** That's cool

**Jermaine Rogers:** And the, and the show was amazing, I mean we had in two days we had 2,000 people show up.

**Michael Erlewine:** Wow any sales, was it good?

**Jermaine Rogers:** Yeah, it was real. Hampton made a few thousand dollars and he made the least of all of us.

**Michael Erlewine:** Really, that's great

**Jermaine Rogers:** So it was, it was like a big. It was big huge punch to the whole poster community. It like let everybody know like, something is going on here, this is real, you know.

**Michael Erlewine:** That's good.

**Jermaine Rogers:** And then shortly after that, the very next month was Flatstock. I don't know you probably heard about Flat stock.

**Michael Erlewine:** I have.

**Jermaine Rogers:** Yeah Flat stock was a big show in San Francisco, a month later after our show. And Frank Kozik organized it.

**Michael Erlewine:** Oh cool

**Jermaine Rogers:** And it was a celebration, and it was totally put on by

the artists and there were 40 artists there, that I mean I was there, Emek, Justin Hampton, Frank Kozik, Brian Ewing, Mike Fisher, Mike Murphy, Print Mafia, Mike King, Gary Houston (Voodoo Catbox)...

**Michael Erlewine:** Mmm hmm I like his work

**Jermaine Rogers:** Yeah, Nels Jacobson was there. Mark Arminski was there, Factor 27, Jeff Kleinsmith was there, Michael Almera was there, and it was just packed. Gregg Gordon / Gigart, Alan Forbes, the Firehouse guys.

**Michael Erlewine:** Yeah I just did all the Firehouse guys sent me all their posters. I photographed all of them from the beginning.

**Jermaine Rogers:** Those guys are weird, then you did a big job if you got all that cause they've done a lot.

**Michael Erlewine:** I also did all of Art Rock's PCL's.

**Jermaine Rogers:** Wow

**Michael Erlewine:** Well I've done you know like something like I've got 30,000 poster images.

**Jermaine Rogers:** My god, well for that show all of those people were there and it was for 2 days

And that show was pretty important because it was like, sort of like kind of let everybody know like who is who and what is what. And people... I think that show will be legendary as time goes on, because a lot of new ideas sprung from that.

**Michael Erlewine:** Was there a poster for it.

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**Jermaine Rogers:** There were a lot of different posters for it.

**Michael Erlewine:** Oh I have to get after it. And when was it?

**Jermaine Rogers:** That took place on October the... I can't even remember it was like, it was the first week in October. It was the last weekend in September, first week in October of last year

**Michael Erlewine:** Oh, just last year so. I think I heard about it from some of the guys, but I didn't realize how big it was.

**Jermaine Rogers:** Yeah, well this is the thing. It ended up being... it was it was decently attended, but not huge. But it was a precursor to what's about to happen, and I don't know if you've heard about this but I'll tell you and that way you'll know now

**Michael Erlewine:** Mm hmm

**Jermaine Rogers:** At South by Southwest this year, down here in Austin.. Flatstock 2.

**Michael Erlewine:** Oh really when is that?

**Jermaine Rogers:** And it is going to be March 14, 15th and the 16th. Let me give you a web site to go to.

**Michael Erlewine:** Yeah

**Jermaine Rogers:**  
Ahh <http://www.flatstock.com>

**Michael Erlewine:** Yeah I'll check it out cause I might, I need to get down to Austin to meet some of these guys.

**Jermaine Rogers:** Well, that would be the show because everybody, look let me tell you just a quick. I'm going to give you just a quick idea of who is going to be at that show.

**Michael Erlewine:** Cool

**Jermaine Rogers:** And it's going to be huge. It's gonna' be the covered of course officially by tons of media, I mean it's just going to be hard core

**Michael Erlewine:** Really

**Jermaine Rogers:** So far some of the people Frank Kozik, Jeff Kleinsmith, Jagmo (Nels Jacobson, Mark Arminski, J. Ryan, Uncle Charlie, me, Emek, Mike King, Pete Hersik, Scrojo, Justin Hampton, Lindsey Kuhn, Factor 27, Nocturnal Showprint, Gregg Gordon / Gigart, Steve Walters, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Print Mafia, Drowning Creek, Derek Hess, and more.

**Michael Erlewine:** Cool, sounds great, I'd like to get there.

**Jermaine Rogers:** So it would be a great time for you to come down and maybe meet some artists and talk to them.

**Michael Erlewine:** Sounds great. Listen, let me see what's on my list here. I think I've got a lot of what I need. One thing we need to talk about is: I would like to, to get images of all the stuff that you want anyone to see is that something. I can get them from your sight if are they big enough. What I need is something that's at least 250 pixels on the long side.

**Jermaine Rogers:** Ok.

**Michael Erlewine:** It's going to be what we call a thumbnail on our site.

**Jermaine Rogers:** Right, some of them, you know what I can, what I can do is ...

**Michael Erlewine:** Or do you want to send me a rom of them. Is what most guys do, but whatever you want.

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**Jermaine Rogers:** Right

**Michael Erlewine:** I've gotta be able to read the fine print, because we put in the promoters, everything, so that when you search on our sight you can search by promoter, by theme -- all kinds of stuff. So you'll be able to search for I don't know every Valentine's Day poster, stuff like that.

**Jermaine Rogers:** Right

**Michael Erlewine:** How can you help me out on that?

**Jermaine Rogers:** What I can do if you give me, give me some time I can send you everything from 1999 until present.

**Michael Erlewine:** Ok that'd be great.

**Jermaine Rogers:** Everything from '99 until present I did I, I ran through the computer, so I have, I have full Illustrator files

**Michael Erlewine:** Oh ok, I mean I don't want full Illustrator. What I need are like JPGs.

**Jermaine Rogers:** Well ,this is the thing though, like ok, do you know how to work with illustrator?

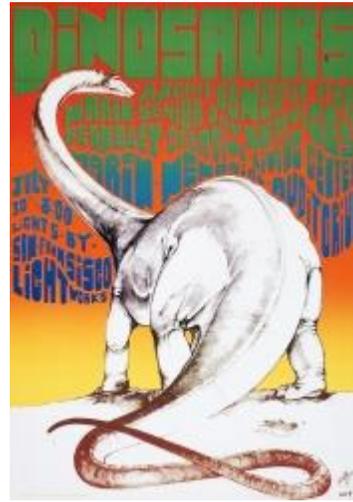
**Michael Erlewine:** Of course I mean I love Illustrate, don't you love Illustrator?

**Jermaine Rogers:** Oh man it's a god send.

**Michael Erlewine:** Isn't a wonderful thing?

### Alton Kelley's Dinosaur Series

by Michael Erlewine



*Kelley's Dinosaurs at Memorial Auditorium*

Here is a small set that is vigorously collected and prized, the series of posters done by Alton Kelley for the group "Dinosaurs." This is a run of 12 in the series.



*Kelley's Dinosaurs at the Starry Night, Portland*

These are in a variety of styles, most quite colorful, and interesting to page through as set or to see on the wall.

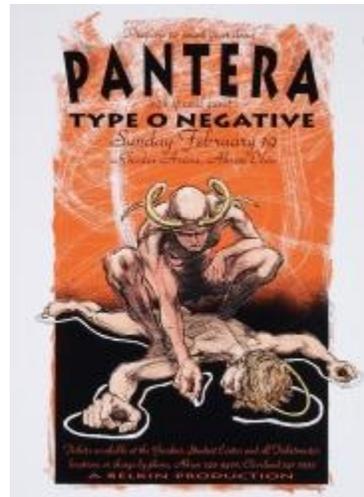
## Classic Posters – The Interviews Book Two

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### **Derek Hess Set**

by Michael Erlewine

Derek Hess has produced some of the most remarkable concert posters of this era. Certainly, he has no real imitators and is widely collected, especially in Germany and across Europe. While today, Hess is producing more fine-art prints and fewer posters, he says that his first love is music and he has left us a legacy of some 200 or so concert-music posters. Hess is one of the few real draughtsman in the business, being able to draw almost anything at will. Originally a stone lithographer, Hess adapted his skills to the silkscreen, early on.



*Pantera by Derek Hess*

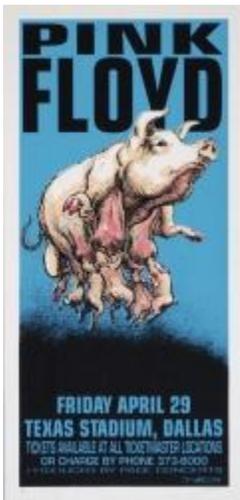
Derek Hess studied drawing and printmaking at the Cleveland Institute of Art, where his father taught industrial design, and found his commercial beginnings doing handbills and flyers for underground concerts in the Cleveland area. Hess also took courses at the Center for Creative Studies in Detroit. He traces his influences to the work of Gil Kane and the adventures of Captain America. It is obvious to me that the

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work of Heinrich Kley had to be in the mix somewhere.

While booking shows for the Cleveland venue Euclid Tavern, Hess used his growing skills as an artist to design posters and flyers for the rock shows there. And his work caught attention, at first modest, and then much more... today worldwide. Not only could Hess put pen to paper like very few poster artists, but also he brought to the medium a message. Hess has called his work "Meditation on paper," and others have seen it as strong social commentary. Many of his pieces are considered controversial. But everyone agrees he has a unique talent and vision.



*Pink Floyd by Derek Hess*

His posters are in museums all over the world, including the Rock and Roll Hall of Fame, and the Louvre, in Paris. Today, Derek Hess is busy producing shows of his materials all over the world, not too mention any number of CD covers and fine art prints.

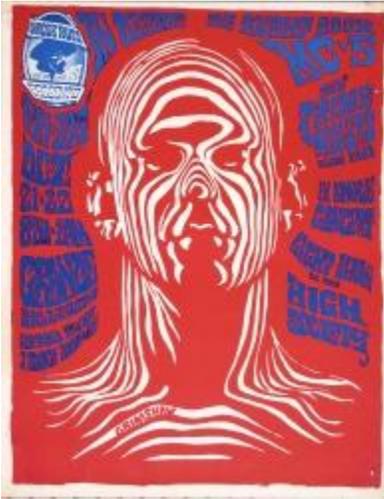
### **Grande Ballroom Set** by Michael Erlewine

The posters, handbills, and cards of the Grande Ballroom series by promoter Russ Gibb is one of the best-kept secrets of modern poster collection. While most of the attention for psychedelic posters has focused on San Francisco and the numbered series of the Family Dog and Bill Graham, no less of an expert in San Francisco posters than Eric King (who wrote the bible on the Bay-area posters) had this to say about the Grande material:

"I realized that these [Grande series] genuinely rivaled the best work of the major San Francisco artists."

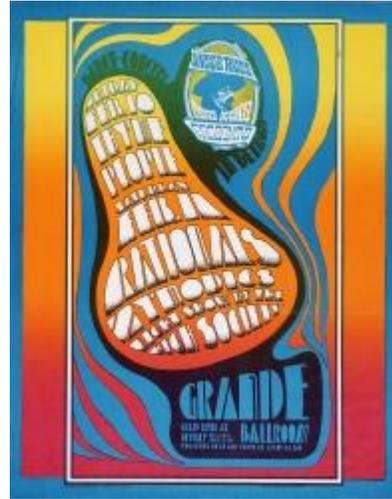
In the summer of 1966, Michigan school teacher and local record-hop promoter Russ Gibb journeyed to the Bay Area to visit a friend and met up with entrepreneur Bill Graham, who gave him a tour, not only of the Fillmore Auditorium, but of the whole idea of the psychedelic scene. Gibb returned to Michigan determined to create his own Midwest version of the dancehalls and psychedelic trappings that he had witnessed in San Francisco, and with a matter of weeks had done so. The Grande Ballroom was born and it ran from October of 1966 until the early 1970s, in one incarnation or another.

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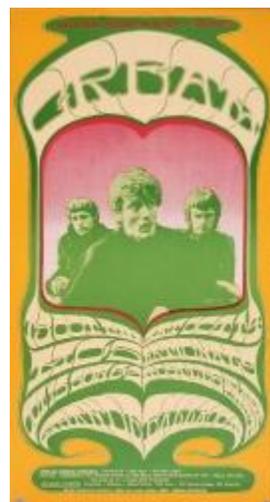
*Ultra Rare Grande 'Zebraman' Poster*

But it is the series of shows put on by promoter Russ Gibb that are the focus of assiduous collecting by a small group of dedicated collectors, who have had their eyes opened as to the beauty and historical value of this series. The set consists of about 40 posters, some 81 postcards, and a still-undetermined (and still emerging) number of handbills. At the heart of the Grande Ballroom series is the work of artist Gary Grimshaw, who has been called the "hardest working man in the poster business," having (along with Randy Tuten) probably produced more commercial art than any other poster artist on the scene. Eric King states that had Grimshaw been working in the Bay Area, he would have been placed in the same company as artists Rick Griffin and Stanley Mouse.



*Gorgeous Rationals Poster*

The Grande series, in the beginning, had quite a few posters (and many handbills), but over time, the accent on posters was replaced by a greater use of the postcards, as Detroit did not have that many places at the time to display posters. So the posters gave way to the cards and many of these cards are still available to collectors today. The posters on the other hand are already somewhat rare and some of the handbills are so rare that there may be but one known copy.



*A Rare Cream Poster*

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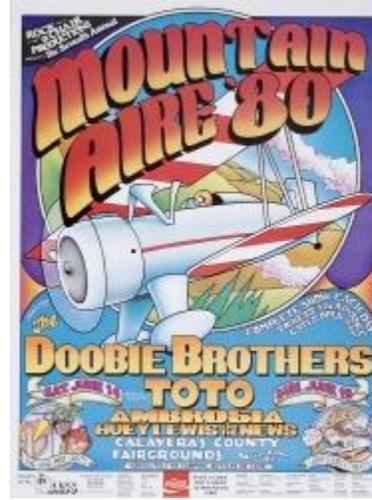
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Today, many of the major Grande Ballroom posters are rare high-ticket items like any of the Family Dog or Bill Graham Presents originals, costing several thousand dollars apiece. And they can be very difficult to find. A complete set of Grande Posters has never appeared on the market, to my knowledge, but there have been a few near-complete sets that have surfaced.

This set I collected included ALL the Michigan posters in the set and is missing only the two pop shows that were done in Cincinnati and St. Louis. Everything else is there. On the card side, included are all 81 cards in the standard collected series, plus many rare cards that often collected with this set.

### Mountain Aire Festival

by Michael Erlewine



*Mountain Aire Festival 1980*

A weekend festival in the foothills of the Sierra Nevadas, held in Calaveras County, started in 1974 and ran, more or less, for 13 years. The festival coupled the hottest rock acts with a live air show - nothing else like it. Many of the posters are very colorful and graphically appealing. Stars like Elvis Costello, the Doobie Brothers, Tom Pett, Grateful Dead, and more recently, Widespread Panic, Ben Harper, Ani DeFranco and many others. This is a quite complete set up to the year 1987 and includes some 16 posters, including the two early B/W posters, which are very hard to get. This is a wonderful set, light and for the most part filled with color. There have been attempts to revive the festival in 2001, but here are the pieces from the beginning (1974) through and including June 1987.

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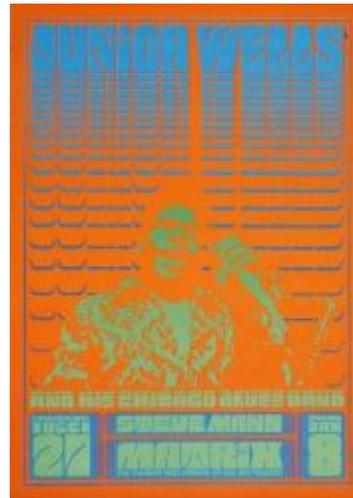


*Mountain Aire Festival 1983*

### **The Neon Rose of Victor Moscoso**

by Michael Erlewine

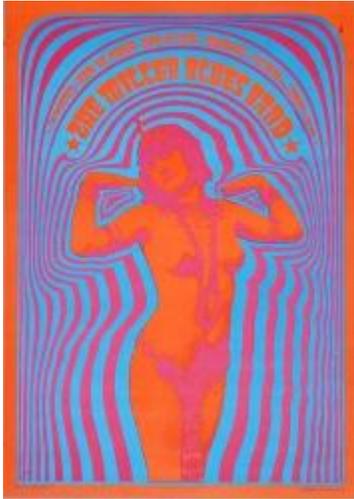
The Neon Rose set is classic psychedelic art and members of it have been displayed in museums around the world, including the Museum of Modern Art in NYC. The Neon Rose set is work of Victor Moscoso and probably marks a high-water mark in this artist's career. This particular set includes all 27 posters (0 through 26) and one variation (total of 27), 18 of them signed by the artist himself. These posters are mostly originals, but there are some reprints.



*Neon Rose #18 Junior Wells*

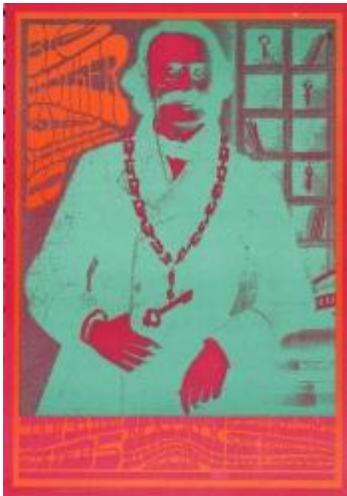
The story of the Neon Rose series is important in the history of psychedelic posters for at least a couple of reasons. First, it is an example of some of the best psychedelic art ever created and marks perhaps the high-water mark of the pure use of color for that era. Moscoso is the master of psychedelic colors and vibrating colors, but always with exquisite taste.

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*Neon Rose #2 Steve Miller Blues Band*

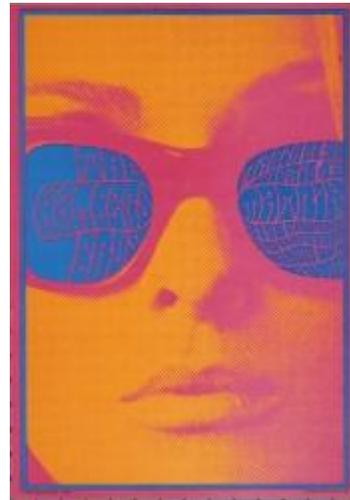
Here in Moscoso's own words:  
"For instance, I had been told that lettering should always be legible, so I turned that around to say: Lettering should be as illegible as possible. Another rule was that a poster should transmit its message quickly and simply. So, I said: A poster should hang you up as long as possible. Another one is: Do not use vibrating colors; they're irritating to the eyes. So I said: Use vibrating colors as much as possible. After all, the musicians were turning up their amplifiers to the point where they were blowing out your eardrums. I did the equivalent with the eyeballs. "



*Above: Neon Rose: Big Brother and the Holding Company*

And more:

"So I reversed everything that I had learned, and once I did that, then it fell into place. Then everything I'd learned in school began to work for me. I could pick a vibrating color like nobody could. You know when I had that conversation with Wes Wilson and he says, "Oh, I use vibrating colors all the time." I said, "Wait a minute. No you don't." Just 'cause you use a green and a red doesn't mean they vibrate, if the value of the green is like 20% and the value of the red is 80%. Uh uh!!"



*Neon Rose #12 Chambers Brothers*

There are few sets of posters as immediately appealing, not just to the collector, but to the whole family. When I began collecting posters, I had to do some fast talking to make it clear to my wife that these things were worth something, worth investing in. When she saw some of the Neon Rose series, she liked them at once and got the message.

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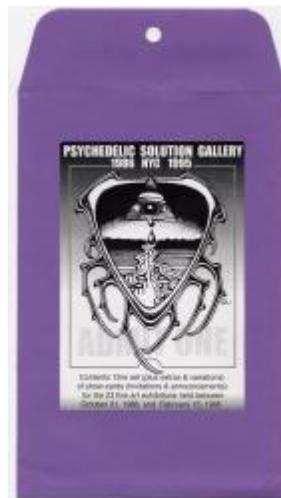
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Here is the whole set, including the rare and impossible to find items.

### **Psychedelic Solution Card Sets** by Michael Erlewine

A really nice and still affordable set of cards is that of the art shows at the Psychedelic Solution Gallery in New York City. Run by poster archivist and expert Jacaeber Kastor, it was an influential place, and figured centrally in the 80's resurgence of interest in psychedelic art, graphics, and style.

the Psychedelic Solution was a pioneer in posters-as-art galleries, and is the principle gallery on the East Coast.



*Psychedelic Solution Gallery  
Card Set #3*

Starting in 1986, there was a run of 23 shows, some with multiple cards. Kastor pioneered a wide variety of alternative art shows, years before these sort of shows (tatoos, blotter acid, hot-rod art, etc. ) became fashionable. The last show ended in 1995.

Aside from collecting the individual cards, Psychedelic Solution has on occasion made these available as sets. There are three versions of the card sets:

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(1)Article: A purple on yellow label on gray or purple envelopes, a 34 piece set.

(2)Article: A purple on yellow label on gray or purple envelopes, but a 32 piece set.

(3)Article: A B&W label on a purple envelope, with 33 pieces.

For the most part, these are 5x7 cards, enabled for mailing. The cards are mostly in color, and include a wide variety of artists, such as Rick Griffin, Wes Wilson, Victor Moscoso, Robert Williams, John Van Hammersveld, Stanley Mouse, Alton Kelley, Lee Conklin, and many others.

This undervalued set is very collectible and still available, the last I checked. I am very happy to have a set in my own collection.

### The Acid Tests Posters

by Michael Erlewine

The Acid Tests were an important series of events along the way to firmly establishing the dancehall scene and its psychedelic genesis in the San Francisco area. The first such test was nothing more than a meeting in the home of Prankster Ken Babbs on November 7, 1965. A single note was posted in the "Hip Pocket Bookstore" in Soquel, California, near Santa Cruz. It was an attempt by Ken Kesey and friends to somehow reach out and communicate, and share their experience and knowledge about LSD that they were so enthused about. The Acid Test was also about taking LSD together. That first meeting was attended by Ken Kesey, the Merry Pranksters, Allen Ginsberg, and a number of the Grateful Dead (then the 'Warlocks' and girlfriends), including Jerry Garcia, Phil Lesh, and Bob Weir.

A second Acid test was held in the home of another friend on the University of Santa Cruz campus. This time there was a fee of \$1 and special identification cards were made for it, that showed Uncle Sam pointing at you, along with the phrase: "Can YOU pass the Acid Test?" This was the first Acid Test at which the Grateful Dead played. They played on almost all subsequent Acid Tests.



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### *Can YOU pass the Acid Test?"*

Successive Acid test parties took place more publicly, the 3th being at the Big Beat Club in Palo Alto and the 4th at Muir Beach in Marin County. A small one (5th) was held in Portland, Oregon at Beaver Hall and the 6th at Sound City Studio in San Francisco. All of these were not so much sharing in words, as in substance. Everyone got high.



### *Can YOU pass the Acid Test?*

Essentially, what happened at most of these events is that those attending got dosed and hung out together. The 7th and 8th Acid Test parties were huge affairs, one being held at the Fillmore Auditorium and the 8th at the 3-day Trips Festival. These were very significant events and very much attended by the public. After that, there were a small number of other Acid Tests, most held in Southern California, in the Los Angeles area.

The so-called Acid Test Graduation was supposed to take place at the Winterland, starring the Grateful Dead. Instead, it ended up in a warehouse, with music by the AAA (Anonymous

Artists of America). For those who attended, a diploma was awarded.

1st Acid test, 1965-11-07, Ken Babbs home, Soquel, CA

2nd Acid Test, 1965-12-04, Big Nigs home, San Jose Center

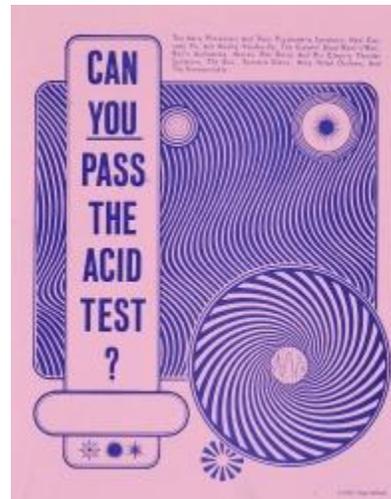
3rd Acid Test, 1965-12-11, Big Beat Club, Palo Alto

4th Acid test, 1965-12-18, Muir Beach

5th Acid test, 1965-12-24, Beaver Hall, Portland, Or

6th Acid Test, 1966-01-01, Sound City Studio, 363 6th Street, San Francisco

7th Acid Test, 1966-01-08, Fillmore Auditorium



### *Can YOU pass the Acid Test? Fillmore*

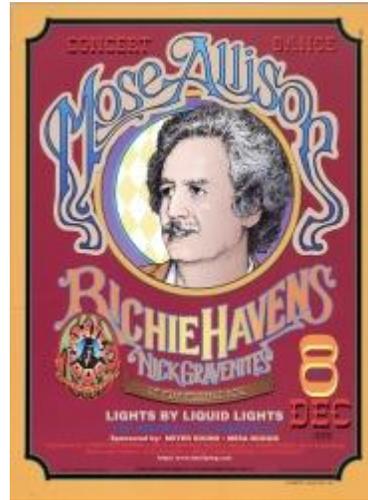


## Classic Posters – The Interviews Book Two

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### The Maritime Hall Series

by Michael Erlewine



*Family Dog at the Maritime Hall*

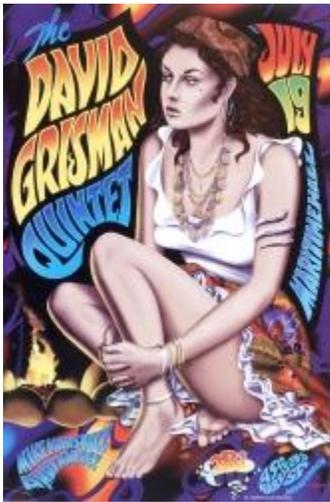
In 1994, the Family Dog group decided to once again launch a dancehall, this time at the Maritime Hall at 450 Harrison Street, along the waterfront at the foot of the Bay Bridge. Then in 1995, the original founder of the Family Dog, Chet Helms, along with local promoter/musician Boots Hughston, Pepperland promoter Bobby Blackburn, and photographer Grant Jacobs more formally re-launched the Family Dog dances at Maritime Hall.



*Family Dog at the Maritime Hall*

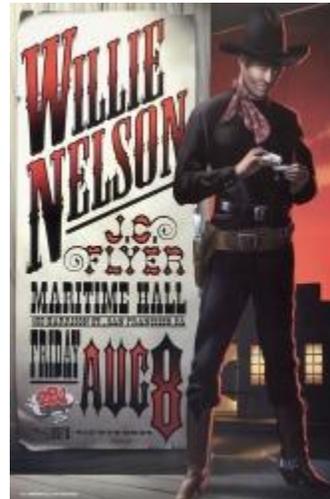
## Classic Posters – The Interviews Book Two

The hall is a 3-story building that includes a ballroom that holds 2,300 people, a smaller room (1,200 capacity), and even a restaurant/blues club called the Deep Sea Dog. They installed a custom sound system, developed by sound pioneer John Meyers, and made ready for some killer light shows, from legendary figures like Bill Ham and the Brotherhood of Light. Plans also included an 8-camera video projection system that kept everyone in touch with the main stage and recording equipment.



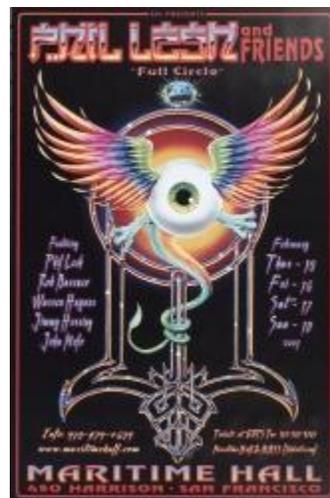
*Maritime Hall Productions*

A five-year lease was signed, but the Family Dog shows only ran from the opening on October 27, 1995 through May of 1996, after which the Maritime Hall shows were no longer Family Dog productions, but became Maritime Hall Productions and then was operated by the production company 2B1, which ran shows at least until late 2002.



*Maritime Hall Productions*

The result is a series of some 129 or so posters, mainly monthly calendars, most with cards that, until recently, have mostly been ignored by collectors. It is often the case that a series is not appreciated when it is running, but as soon as it stops, collection begins. That is happening now with the Maritime Hall materials. It is a nice set and a longer set than most, almost as long as the original Family Dog series.



*Maritime Hall Productions*

## Classic Posters – The Interviews Book Two

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### **The Retinal Circus**

By Michael Erlewine



*Blues Interchange at Retinal Circus*

The Retinal Circus Cards sell for @ \$600 (31 cards)

The Retinal Circus Posters and Cards sell for @ \$1500 (6 posters, 31 cards)

A club in Vancouver, with several incarnations, that ran from late 1967 through late 1968. This set, which is pretty much complete as far as I can determine, includes 6 posters and some 31 cards, for a total of 37 items. The posters are somewhat unique, having a distinct design quality quite unlike what was happening in the Bay Area. For example,

## Classic Posters – The Interviews Book Two

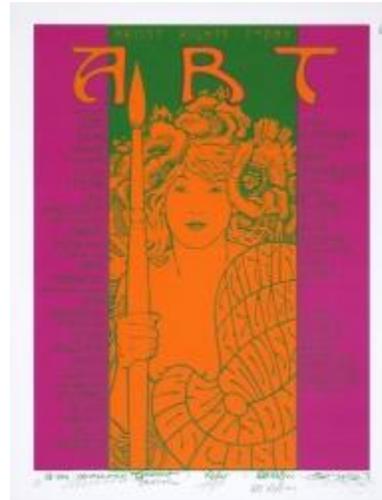
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*Fat Jack at Retinal Circus*

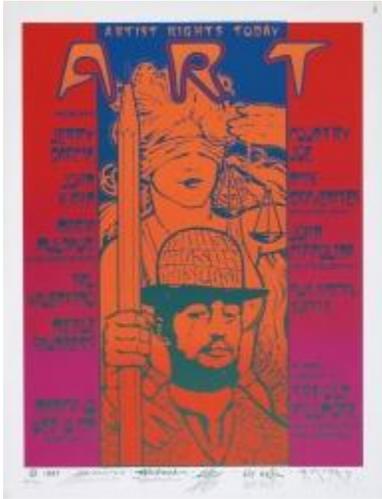
The card set, a collector's item in itself, includes the rare triangle-shaped piece, almost impossible to find these days. The Retinal Circus is just starting to catch the collector's eye. Since I have never seen a comprehensive authenticated list, it is not clear how many pieces are out there. Here is an opportunity to have pretty much everything there is, including the very rare posters. Some folks have the cards, but try and find the posters.

### **Artist's Rights Today** by Michael Erlewine



*Artist Right's Benefit 1986*

This is a set of four posters, for the first three Artist's rights benefits, in San Francisco for the rights of artists. These posters are very undervalued. Where else can you get the signatures of Rick Griffin.... Wes Wilson, Alton Kelley, AND Victor Moscoso? Where can you get Griffin's signature at all? This set includes all three main posters, plus the alternate color version for the 2nd event, and all four posters are signed by all four artists. Better yet, these are gorgeous posters, perfectly printed on the best stock, and large.



*Artist Right's Benefit 1987*

### **ArtRock PCL Set**

by Michael Erlewine

One of the real sleeper sets in poster collecting has to be the PCL series, published by Phil Cushway and ArtRock. This set and many of the pieces in it is undervalued and is bound to rise. There are only a few known collectors of this material that I am aware of. Recently, I had a chance to sit down and go through most of this set, poster by poster. I was amazed at how many great posters there in this series. And I wondered why they are not more collected.

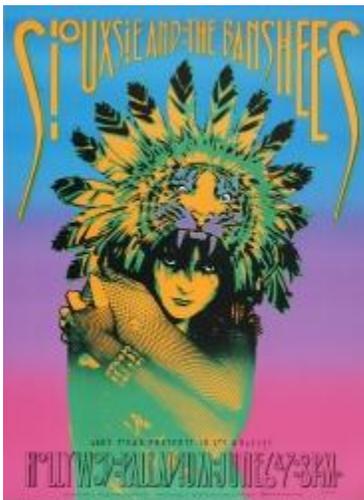
One reason might be ArtRocks' meteoric rise in the industry, coming from a small store in Ann Arbor, Michigan, moving to San Francisco and over a very short time cornering most of the existing posters of value, in particular the Bill Graham (BG) and Family Dog (FD) stock. Phil Cushway literally came into a market, bought it up, sat on his stash, and, more or less, set the industry price for collectable posters. And that price was upward of what it had been before.

It is easy to have an attitude against whomever is on top of the heap, and until recently, in the poster world, that had to be Phil Cushway and ArtRock. At its height, Cushway had something like a million posters. For god's sake, he has a forklift to move them around! It is no wonder that his poster output was perhaps somewhat ignored and discounted. But with the advent of Bill Sagan and Wolfgang's vault, ArtRock is no longer king of the hill. It is time to take a look at what Artrock has produced.

## Classic Posters – The Interviews Book Two

An integral part of ArtRock's plan and business was the production of posters, both retrospectives and new art. There are something like 238 posters published by ArtRock that I know of, many of them silkscreens and most of them large. And this series is above and beyond whatever ArtRock published with Frank Kozik. As for subject matter and artists, they are all over the place, almost a "Who's Who" of poster artist for that period, names like: Alan Forbes, Alton Kelley, Bob Masse, Hugh Brown, Chris Shaw, Christopher Peterson, Dave Fremont, Gary Grimshaw, John Howard, Troy Alders, Justin Hampton, Lee Conklin, Lynne Porterfield, Mark Arminski, Frank Kozik, Victor Moscoso, Stanley Mouse, Ward Sutton, Randy Tuten, Rick Griffin, Wes Wilson, and Wig, to name some.

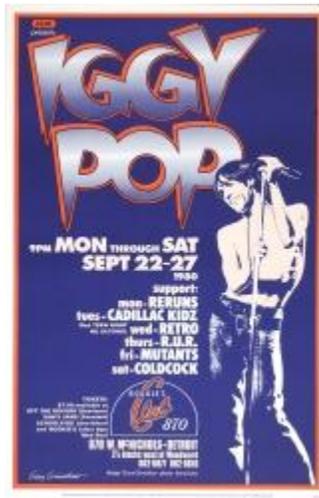
Unlike many poster companies, ArtRock made a real effort to produce signed and numbered editions, so there are perhaps more signed posters than one might normally expect in a series. Like most other large series I have seen, every poster is not a gem, but there are a lot of what we like to call 'classic' posters in this set.



### *Siouxsie by Victor Moscoso*

The first poster in the series is a killer one by Victor Moscoso. This large and gorgeous poster is a beauty, immediately followed by a 2nd Siouxsie poster by Stanley Mouse. Another great poster.

Then there came the stint when Gary Grimshaw was on staff, during which he produced something like 20 or so posters, most but not all tributes to great bands. Here is Grimshaw's Iggy Pop poster for Bookies in Detroit - a classic.



### *Pop by Gary Grimshaw*

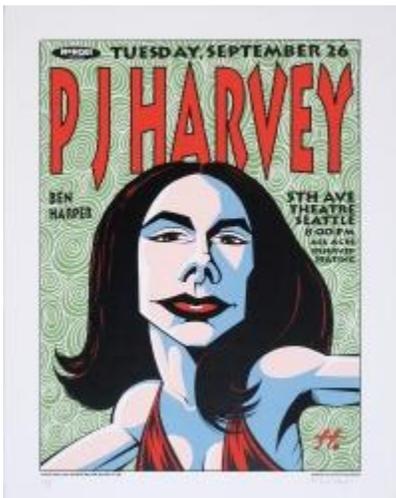
Alton Kelley contributed some 11 posters to the series, including this incredible Grateful Dead piece, a large poster.

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*Grateful Dead by Alton Kelly*

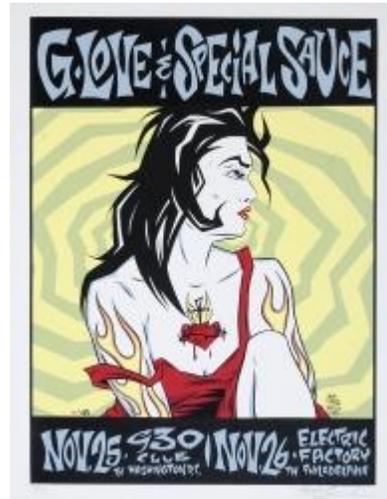
There are nine Justin Hampton pieces in the collection, including some of the best work this artist has ever done, including this killer poster for P.J. Harvey.



*P.J. Harvey by Justin Hampton*

In fact, the Hampton pieces are one of the highlights of this set. And there are some very tasty pieces by Lynne Porterfield and Mark Arminski.

There are more than 60 pieces by artist Alan Forbes, almost all signed and numbered editions, most in small quantities.



The entire PCL series is distinguished by high-quality printing, on good stock, and properly registered. As mentioned, many are signed and numbered, perfect for collectors. I was amazed at how many of these posters are large or above average size.

ArtRocks PCL series is only now starting to catch on with collectors, so each of us has a foot in the door on this low-priced series. Most are still available and at affordable prices. Check out the thumbnails for this series elsewhere on this site and see for yourself.

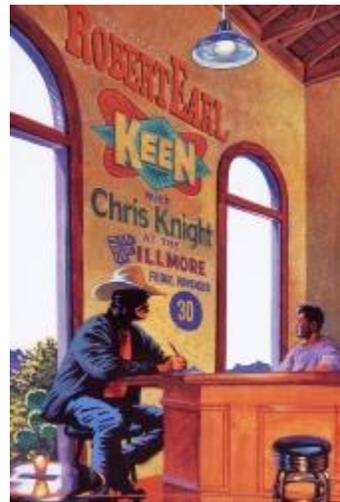
## Classic Posters – The Interviews Book Two

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### **BGF - The New Fillmore Series**

by Michael Erlewine

The original Bill Graham series ended in early July of 1971, with two additional concerts, one in June of 1972 and another in June of 1973. That was the end of the original scene at the Fillmore West. In March of 1988, some 16 years after the original Fillmore series ended, Bill Graham re-established weekly shows at the Fillmore Auditorium. The venue was temporarily closed by the San Francisco earthquake of 1989. After Graham's death in 1991, the building was restored to its present condition, and shows continued. This series, which is verging on 600 posters at this point, has been going ever since. These posters, as were the original BG series, are handed out to patrons at the end of each show. This series is often called the "New Fillmore," or simply the BGF series.

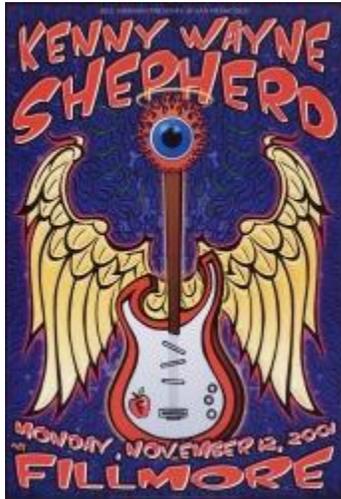


*Robert Earl Keen by Christopher Peterson*

Today, in late 2004, the BGF series is still going strong, even though Bill Graham Presents was first sold to SFX, and later to Clear Channel. As of this writing, there are more than 622 posters

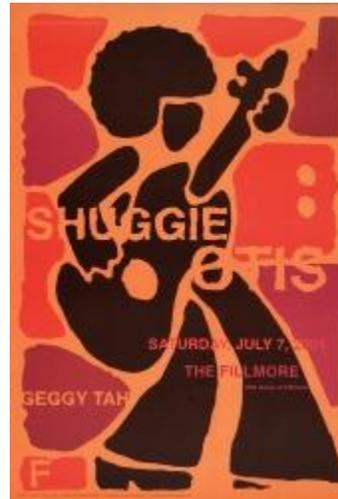
## Classic Posters – The Interviews Book Two

in this series, making it one of the two longest runs of posters in existence, the other being its companion venue BGP (Bill Graham Presents), boasting more than 325 events. Either of these has outrun any of the classic sets, like the Family Dog and the original BGs.



*Kenny Wayne Sheperd by Chris Shaw*

For the most part, all of the BGF posters are 13 x 19 inches, and flawlessly printed on good stock. The list of artists would be too long to warrant printing here, but include masters like: Alton Kelley, Amacker Bullwinkle, Chris Shaw, Christopher Peterson, Chuck Sperry, Craig Howell, Frank Wiedemann, Harry Rossit, Jim Phillips, Joel Elrod, John Howard, Jonathan Hess, Randy Tuten, Rex Ray, Ron Donovan, Steven Cerio, Winston Smith, and many, many others. All of this under the eagle-like aegis of artist and producer Arlene Owseichick.



*Shuggie Otis by Scott Idleman*

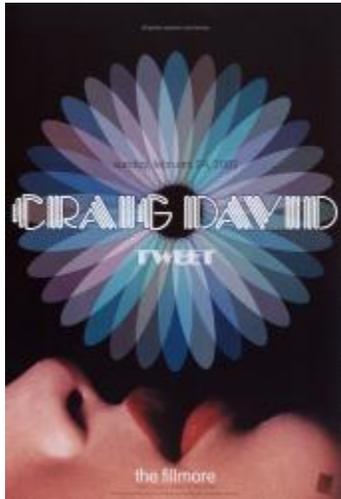
This series can be purchased at [WolfgangsVault.com](http://WolfgangsVault.com).

There are so many posters in the series and it has been going on for so long that, only recently, have collectors really attempted to assemble a complete collection. At about 1000 posters, this is no small feat. This is a huge number of posters, so many that one person can't even lift them all! The band list alone runs into the many hundreds of names. Paging through them, which I just did, is like taking a trip through modern music history. It took hours too.

The art in these series ranges far and wide, from awesome stop-you-in-your-tracks pieces, to the witty and humorous, the in-your-face, and an ample amount of average pieces. Some lousy pieces too. There is enough material here to keep an art gallery in rotation virtually forever.

This is, to the best of my knowledge, a complete set of the BGF: New Fillmore posters.

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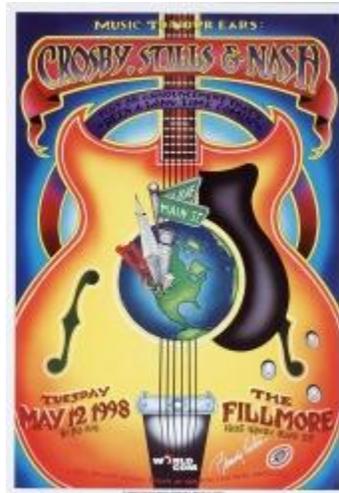


*Craig David by Arlene Owseichik*

This series may be purchased at [WolfgangVault.com](http://WolfgangVault.com)

### **BGSE: Bill Graham Special Events** by Michael Erlewine

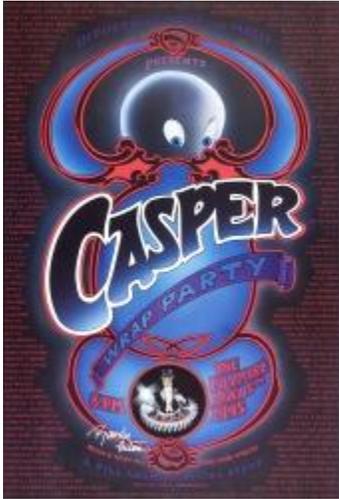
The Bill Graham Special Events pieces are just that, shows put together by the Bill Graham folks for some special, often private, event or VIP gathering. There are about 29 of them at this point in time. While some of these pieces are still available, others are difficult to almost impossible to find. Many of them are done by graphic artists: Chris Shaw and Randy Tuten. These were special events, posters for birthdays, retirement parties, all kinds of other parties, plus particular bookings for various business groups, conferences, awards ceremonies, etc.



*Crosby, Stills, and Nash by  
Randy Tuten*

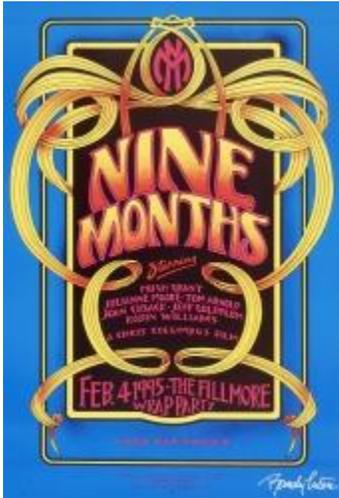
Many times the Bill Graham folks called upon the indefatigable poster artist Randy Tuten to pull something together for them, which he did, producing some of his most beautiful pieces for this little-known series.

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*The Casper Wrap Party by Randy Tuten*

The BGSE generally consist of small poster runs, each for a special and private event. Although hard to find, they are beginning to be vigorously collected. They make a nice set.



*Nine Months Party by Randy Tuten*

This series can be purchased at [WolfgangVault.com](http://WolfgangVault.com).

### **BGFD: Bill Graham Fillmore Auditorium at Denver**

By Michael Erlewine

In May of 1999, the Bill Graham organizations opened a Denver branch of the Fillmore Auditorium and for some three years put on some great shows, geared for a smaller venue. There are 14 posters in this set. Although some posters are getting harder to find, this set is still within the financial grasp of beginning collectors - a nice set to have.

This series can be purchased at [WolfgangVault.com](http://WolfgangVault.com).

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### **Mark Arminski Series Set**

by Michael Erlewine

Mark Arminski, like the great Victor Moscoso before him, not only produced concert posters, but set about from almost the beginning to number and control his own work, envisioning an extended collectable series. Standing firmly between the original psychedelic artists like Stanley Mouse and Rick Griffin and the more modern artists like Frank Kozic, Mark Arminski uses modern styles and techniques, but has the sensibilities of the earlier psychedelic artists. Where many of the Punk and New Wave artists are stark and in-your-face, Arminski, in particular in his use of color, is subtle and harkens more to the ideals of the original psychedelic scene. If anyone can be said to carry on the marvelous color work of Victor Moscoso, it has to be Mark Arminski. In fact, a number of collectors of the early psychedelic posters, who do not collect more modern posters, do collect Arminski. In fact, they collect everything he produces. That tells you something about this artist right off the bat.



*Toadies by Mark Arminski*

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From quite early on, Arminski settled on not only a unique and immediately identifiable style, but also a distinctive poster size, 10-1/2 x 22-1/2 inches. You can spot an Arminski poster a mile away by its shape and by its color. And the artist always produces a matching handbill to go with each poster. Arminski posters and handbills are widely collected (just check out Ebay) and at affordable prices too!

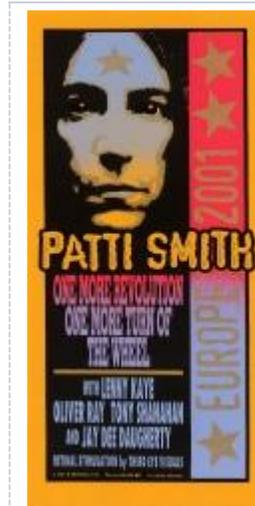
Lately, the prices for Arminski items have started to rise, as more and more of this great art is out-of-print and unavailable. The hunt is on, as collectors begin to realize that the supply of what was so readily available for so long is starting to dry up. Complete collections of Arminski's series work are already VERY rare and certain posters/cards are already virtually unattainable. In particular posters for the bands Phish and Dave Matthews, which were part of some sort of legal action against Arminski by the handlers of these groups, are not to be found. They were ordered to be destroyed and taken off the market, and are considered essential to complete a set. Just try and find one!



### *Toadies by Mark Arminski*

Aside from the numbered series, with their distinctive size and style, there is a mid-sized body of earlier Arminski (from the late 1980s and early 1990s) that is also very much worth finding and collecting. This early material is getting downright rare and very few collectors have it. It makes a perfect compliment to the numbered series.

The poster art of Mark Arminski, uniquely modern, yet perfectly in tune with the spirit that started in the hippie dancehalls of San Francisco in the mid 1960s, represents not only one of the best collectables investments at present, but Arminski's work also serves as a bridge that connects the very roots of psychedelia to the present time.



*Patti Smith by Mark Arminski*

### **Psychedelic Solution Art Shows**

by Michael Erlewine

A really nice and still affordable set of cards is that of the art shows at the Psychedelic Solution Gallery in New York City. Run by poster archivist and expert Jacaeber Kastor, it was an influential place, and figured centrally in the 80's resurgence of interest in psychedelic art, graphics, and style.



*Psychedelic Solution: Victor Moscoso*

The Psychedelic Solution was a pioneer in posters-as-art galleries, and was the principle gallery on the East Coast.

Starting in 1986, there was a run of 23 shows, some with multiple cards. Kastor pioneered a wide variety of alternative art shows, years before these sort of shows (tatoos, blotter acid, hot-rod art, etc. ) became fashionable. The last show ended in 1995. The Psychedelic Solution Gallery closed its doors in late 2004, the end of an era.

## Classic Posters – The Interviews Book Two



*Psychedlic Solution: Alton Kelley*

Aside from collecting the individual cards, Psychedelic Solution has on occasion made these available as sets. There are three versions of the card sets:

(1)Article: A purple on yellow label on gray or purple envelopes, a 34 piece set.

(2)Article: A purple on yellow label on gray or purple envelopes, but a 32 piece set.

(3)Article: A B&W label on a purple envelope, with 33 pieces.

For the most part, these are 5x7 cards, enabled for mailing. The cards are mostly in color, and include a wide variety of artists, such as Rick Griffin, Wes Wilson, Victor Moscoso, Robert Williams, John Van Hammersveld, Stanley Mouse, Alton Kelley, Lee Conklin, and many others.



*Psychedlic Solution: Lee Conklin*

This undervalued set is very collectible and still available, the last I checked. I am very happy to have a set in my own collection.

## Classic Posters – The Interviews Book Two

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### **Major Bands in Other Countries**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Amsterdam Netherlands**

Orchestral Manoeuvres in the Dark 1980

Mother Tongue 1994

### **Koln Germany**

Baden Powell 1970

### **Zurich Switzerland**

Suzi Quatro 1974

English Rock Ensemble 1974

### **Toronto Canada**

Soft Machine 1967

Paupers 1967

### **Vancouver Canada**

Seeds of Time 1966

United Empire Loyalists 1966

Tom Northcott 1966

Painted Ship 1966

Mock Duck 1968

### **Major Bands in Southern California**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Bakersfield CA**

Luis Gasca 1972

### **Los Angeles CA**

Yardbirds 1963

Thomas Edison 1967

Wasted Youth of America 1982

Southern Culture on the Skids 1994

### **Orange County CA**

Manna 1975

Julio Iglesias 1983

### **Santa Barbara CA**

Turquoise 1966

Captain Speed 1967

Sound: National of Hollywood 1967

### **Santa Clara**

Chocolate Watch Band 1966

## Classic Posters – The Interviews Book Two

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### **Major Bands in Texas and the West**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Austin TX**

Willie Nelson 1963

Shiva's Head Band 1967

Conqueroo 1967

Freddie King 1968

Bubble Puppy 1968

Flying Burrito Brothers 1969

Storm 1970

Greezy Wheels 1971

Jerry Jeff Walker 1971

Balcones Fault 1972

Asleep at the Wheel 1972

Austin Ballet Theater 1972

Stevie Ray Vaughan 1972

Too Smooth 1973

Doak Snead 1973

Doug Sahm 1973

Alvin Crow 1974

Electromagnets 1974

Steam Heat 1974

Uranium Savages 1975

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Bugs Henderson 1975

Marcia Ball 1975

47 X It's Own Weight 1975

Joe Ely 1976

Butch Hancock 1976

Wommack Brothers 1976

Cool Breeze 1976

Red Devils 1985

Little Women 1991

### **Las Vegas NV**

Chris Whitley 1990

Tool 1994

### **Dallas TX**

Smokestack 1968

Brad 2001

### **Houston TX**

Marilyn Manson 1994

Toadies 1994

Stabbing Westward 1994

Kid Rock 1996

### **WEST**

#### **Ogden UT**

Down by Law 1996

#### **Tulsa OK**

Gov't Mule 1996

#### **Denver CO**

Kiss 1974

Tina Turner 1978

Cyndi Lauper 1984

#### **Telluride CO**

## Classic Posters – The Interviews Book Two

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### **Major Bands in the Northeast**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Boston MA**

Jackie Washington 1963

Otis 1971

### **Cambridge MA**

Charles River Valley Boys 1964

Eric Von Schmidt 1964

Sandy and Jeanie Darlington 1964

Mike Cooney 1964

### **Camden NJ**

Buckinghams 1967

Batallion of Saints 1982

### **Northampton MA**

No Shadow Kick 1999

Pop a Wheelie 2001

### **Philadelphia PA**

Hot Tuna 1969

Tower of Power 1970

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Cramps 1977

Ramones 1977

Bobby Startup 1978

D.O.A. 1978

Stickmen 1979

Black Flag 1979

Ruin 1981

Circle Jerks 1981

Fabulous Fondas 1983

Mr. Metha 1983

More Fiends 1984

Electric Love Muffin 1984

Scram! 1985

Khyber Pass 1986

### **Pittsburgh PA**

Hydo Electric Streetcar 1968

Streetcar 1968

### **Washington DC**

Chiffons 1964

Tommy Roe 1964

### **Albany NY**

Dave Dudley 1962

### **Major Bands in the Northwest**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Eureka Springs AK**

Deanna Bogart 1993

Jimmy Thackery 1997

### **Astoria OR**

Arthur Conley 1967

### **Eugene OR**

George Thorogood and the Destroyers  
1980

### **Salem OR**

Morning Reign 1967

America 1970

### **Portland OR**

Eric Clapton 1969

Aerosmith 1974

String Cheese Incident 1983

Live 1992

Guided By Voices 1994

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Leftover Salmon 1996  
Nashville Pussy 1996  
Medeski Martin and Wood 1996  
Queens of the Stone Age 1998  
Yonder Mountain String Band 2000

### **Bellingham WA**

Monomen 1992  
Makers 1997  
Immortal Lee County Killers 2002

### **Seattle WA**

Red Dress 1977  
Enemy 1978  
Blackouts 1979  
Student Nurse 1979  
Quiet Riot 1983  
Green Day 1994

### **Spokane WA**

Wild Turkey 1972

### **Sultan WA**

My Indole Ring 1967

### **Tacoma WA**

Five Satins 1957  
Bruce Springsteen 1975

### **Olympia WA**

Flames 1961

### **Honolulu HI**

Three Dog Night 1969

### **Major Bands in the South and Southwest**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Memphis TN**

Little Milton 1959  
Furry Lewis 1970

### **St. Louis MO**

Howie Day 2002

### **St. Metairie LA**

Crowbar 1969

### **New Orleans LA**

Professor Longhair 1959  
Sugarsmack 1992  
311 1994  
Dink 1995  
Tricky 1997

### **Albuquerque NM**

Hellcats 1988

## Classic Posters – The Interviews Book Two

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### **Phoenix AZ**

Scorched Earth Policy 1990

Fleshdig 1990

Mold 1992

los Marauders 1992

Cottontail 1993

### **Major Bands of the Midwest**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Beloit WI**

Fred McDowell 1965

### **Chicago IL**

Tim Hardin 1964

Dick Siegel 1981

Run DMC 1985

Spank 1994

Light FM 2001

Movielife 2001

### **Iowa City IA**

Divin' Duck 1990

Big Citizen 1991

Big Daddy Sugar Snake 1993

### **Milwaukee WI**

Shag 1968

### **Minneapolis MN**

Libido Boyz 1988

## Classic Posters – The Interviews Book Two

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Willie Wisely 1990

Green Pyramid 1990

Mighty Mofos 1990

Guzzard 1991

Season To Risk 1993

### **Omaha NE**

Dio 1985

### **Wichita KA**

Fats Domino 1956

Platters 1956

Duane Eddy 1959

Brook Benton 1961

### **Ann Arbor MI**

Prime Movers Blues Band 1965

Allen Ginsberg 1965

Southbound Freeway 1966

Up 1967

SRC - Scot Richard Case 1967

Lyman woodard 1967

Luther Allison 1969

Catfish 1969

Terry Tate Blues Band 1969

Brat 1970

CJQ 1970

Guardian Angel 1970

Carnal Kitchen 1970

Iron Horse Exchange 1970

Rockets 1971

Lightnin' 1971

Mojo Boogie Band 1971

John Nicholas 1971

Radio King and his Court of Rhythm  
1972

Ann Arbor Blues and Jazz Festival 1972

Rabbits 1972

Walrus 1972

Boogie Woogie Red 1972

Uprising 1973

Brooklyn Blues Busters 1973

Okra 1973

Sky King Blues Band 1973

### **Auburn Hills MI**

Femi Kuti 2001

### **Birmingham MI**

Panic and the Pack 1967

Stuart Avery Assemblage 1968

### **Brighton MI**

Solid Frog 1997

Motor Jam 1997

### **Clarkston MI**

Coctails 1992

### **Detroit MI**

MC5 1966

Rationals 1966

Jagged Edge 1966

Amboy Dukes 1967

## Classic Posters – The Interviews Book Two

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SRC - Scot Richard Case 1967

Apostles 1967

Billy C. 1967

Bob Seger 1968

Stooges 1968

Frost 1968

Psychedelic Stooges 1968

Mutants 1974

B-52's 1977

Urbations 1981

### **East Lansing MI**

Maxx 1969

Verve Pipe 1994

### **Ferndale MI**

Harvey Khek 1971

Thundercloud 1972

### **Lansing MI**

Sit Ins 1966

Wille D. Warren and his Brush Street  
Band 1983

Detroit Blues Band 1984

### **Pontiac MI**

Living End 1966

Charm Farm 1992

### **Romeo MI**

Toad 1968

### **Saginaw MI**

H.P. and the Grass Route Movement  
1968

Frijid Pink 1970

### **Saugatuck MI**

Rotary Connection 1968

### **Wayne MI**

Salem Witchcraft 1969

Les Mccann 1974

### **Ypsilanti MI**

Woolies 1966

Peter Frampton 1972

### **Cincinatti OH**

Alan Freed 1956

Frankie Lymon 1956

Danny and the Juniors 1957

Diamonds 1957

Cradle 1970

### **Cleveland OH**

Pack 1967

White Zombie 1987

Girls Against Boys 1992

Soul Coughing 1994

Cibo Matto 1995

### **Major Light Show Artists**

by Michael Erlewine

Here are some of the major light shows that have appeared on posters for this region. The light show artists for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **San Francisco CA**

Jerry Abrams Head Lights 1966

Bill Ham 1966

Ben Van Meter 1966

Roger Hillyard 1966

Holy See 1967

North American Ibis Alchemical  
Company 1967

Glenn McKay's Headlights 1967

Liquid Lights 1967

Straight Lightning 1967

Brotherhood of Light 1968

Little Princess 109 1968

Garden of Delights 1968

### **Major Poster Artists in Other Countries**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

#### **Berlin Germany**

American Kustom 2000

#### **Germany**

Gunther Kieser 1955

Hans Michael 1955

#### **Koln Germany**

Kunstler Unbekannt 1966

#### **Vancouver CANADA**

Bob Masse 1966

## Classic Posters – The Interviews Book Two

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### **Major Poster Artists of California**

By Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

#### **Fairfax CA**

J.N. Bower 1967

R. Van Krugel 1967

Haffbad 1967

#### **Fresno CA**

Tom Cook 1972

#### **Monterey CA**

Tom Wilkes 1967

#### **Petaluma CA**

David Singer

D. Freemont 1995

LAM 1997

#### **Sacramento CA**

Jim Ford 1967

J.L. Pennington 1968

Art and Print 1968

Randy Chavez 1992

## Classic Posters – The Interviews Book Two

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### **San Jose CA**

Mike Murphy 1999  
Larry Noggle 1969  
Timothy Dixon 1969

### **Sausalito CA**

David Brown 1966

### **Stockton CA**

Carson-Morris Studios 1968

### **Los Angeles CA**

John Van Hamersveld 1967  
Raymond Pettibone 1979  
R. Tuten 1979  
Coop 1993  
Chris Martin 1998  
Emek 1995  
Mark London 1999

### **Santa Barbara CA**

Frank Bettencourt 1966  
Randy Tolmach 1967

### **Diamond Head HI**

Jim Evans 1972  
Tom Sellers 1974

### **Major Poster Artists of Southern California**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **Los Angeles CA**

John Van Hamersveld 1967  
Raymond Pettibone 1979  
R. Tuten 1979  
Coop 1993  
Chris Martin 1998  
Emek 1995  
Mark London 1999

### **Santa Barbara CA**

Frank Bettencourt 1966  
Randy Tolmach 1967

### **Diamond Head HI**

Jim Evans 1972  
Tom Sellers 1974

## Classic Posters – The Interviews Book Two

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### **Major Concert-Music Poster Artists of the West and Texas**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

#### **Austin TX**

Gilbert Shelton 1967

Jim Franklin 1968

Jim Harter 1968

John Shelton 1969

Bill Narum 1970

Kerry Awn (Kerry Fitzgerald ) 1971

Micael Priest 1972

Cliff Carter 1972

Michael Murphey 1972

Guy Juke (De White) 1973

Ken Featherston 1973

Danny Garrett 1975

Sam Yeates 1975

Frank Kozik 1980

Jagmo (Nels Jacobson) 1981

Lyman Hardy 1988

Jason Austin 1989

Richard Mather 1990

Brian Ewing 2001

## Classic Posters – The Interviews Book Two

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Adam Espelee Cohen 2002

### **Dallas TX**

Adan Holt 2001

### **Houston TX**

Uncle Charlie 1992

Jermaine Rogers 1995

### **WEST**

#### **Tulsa OK**

Brian Thompson 1979

David Dean 1995

#### **Denver CO**

Ami Magill 1965

Lindsey Kuhn 1994

### **Major Concert-Music Poster Artists of the West and Texas**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

#### **Austin TX**

Gilbert Shelton 1967

Jim Franklin 1968

Jim Harter 1968

John Shelton 1969

Bill Narum 1970

Kerry Awn (Kerry Fitzgerald ) 1971

Micael Priest 1972

Cliff Carter 1972

Michael Murphey 1972

Guy Juke (De White) 1973

Ken Featherston 1973

Danny Garrett 1975

Sam Yeates 1975

Frank Kozik 1980

Jagmo (Nels Jacobson) 1981

Lyman Hardy 1988

Jason Austin 1989

Richard Mather 1990

Brian Ewing 2001

Adam Espelee Cohen 2002

#### **Dallas TX**

Adan Holt 2001

#### **Houston TX**

Uncle Charlie 1992

Jermaine Rogers 1995

## Classic Posters – The Interviews Book Two

---

### **WEST Tulsa OK**

Brian Thompson 1979

David Dean 1995

### **Denver CO**

Ami Magill 1965

Lindsey Kuhn 1994

### **Major Poster Artists of the Bay Area**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **BAY AREA**

#### **Berkeley CA**

Frank Wiedemann 1996

Tom Weller 1965

Wilfried Satty 1967

#### **Oakland CA**

Ken Friedman 1967

William Bostedt 1977

Hugh Brown 1979

Dennis Larkins 1980

#### **San Francisco CA**

Stanley Mouse 1960

Rick Griffin 1961

Alton Kelley 1965

Wes Wilson 1965

Dennis Loren 1965

George Hunter 1965

Michael Ferguson 1965

Marty Balin 1965

Firehouse 1966

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|                                       |                            |
|---------------------------------------|----------------------------|
| Victor Moscoso 1966                   | Emek 1995                  |
| Bonnie MacLean 1966                   | Mats! 1995                 |
| GUT (Gary Gutierrez) 1966             | Alan Forbes 1996           |
| Terre 1966                            | Artworks 1996              |
| Pyxis Studios 1966                    | Joel Elrod 1996            |
| Randy Tuten 1967                      | Marco Almera 1997          |
| Jim Phillips 1967                     | Gregg Gordon / Gigart 1997 |
| Bob Fried 1967                        | Lisa Eng 1998              |
| Greg Irons 1967                       | Print Mafia 1998           |
| Bob Schnepf 1967                      | Dave Huckins 1998          |
| Lee Conklin 1968                      | Craig Howell 1999          |
| San Andreas Fault 1968                | Scott Idleman 1999         |
| Norman Orr 1969                       |                            |
| Mark Twain Behrens 1969               |                            |
| Scott McDougall 1971                  |                            |
| John Seabury 1977                     |                            |
| Rex Ray 1977                          |                            |
| Su Suttle (aka Susan Taggart) 1978    |                            |
| Peter Barsotti - Art Direction 1980   |                            |
| Winston Smith 1981                    |                            |
| Arlene Owseichik -- Art Director 1985 |                            |
| Ron Donovan 1988                      |                            |
| Whit Clifton 1988                     |                            |
| Harry Rossit 1991                     |                            |
| Psychic Sparkplug 1992                |                            |
| Chris Shaw 1992                       |                            |
| John Howard 1993                      |                            |
| Chuck Sperry 1994                     |                            |
| Lynne Porterfield 1994                |                            |
| Christopher Peterson 1995             |                            |
| Jonathan Hess 1995                    |                            |
| Amacker Bullwinkle 1995               |                            |

## Classic Posters – The Interviews Book Two

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### **Major Poster Artists of the East Coast**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **Bergenfield NJ**

Mark Michaelson 1980

### **Camden NJ**

FGX 2002

### **Cambridge MA**

Byron Lord Linardos 1964

### **Northampton MA**

Standard Design Company 1994

### **Philadelphia PA**

Jim Meneses 1979

Matt Marello 1982

Descendents 1982

Christopher Leswing 1987

Jim Altieri 1994

Adam Swinbourne 1996

### **Providence RI**

## Classic Posters – The Interviews Book Two

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Casey Burns 1996

Peter Cardoso 1998

### **Buffalo NY**

Shepherd Studios 1970

### **New York NY**

David Byrd 1968

Fantasy Unlimited 1968

Donny Hathaway 1971

Ward Sutton 1995

Gary Gilmore 1997

### **Athens GA**

Jeff Wood 1997

Mike Martin 1997

Jason Clements 2000

### **Major Poster Artists of the Midwest**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **Chicago IL**

Daniel Clyne 1970

Kristen Thiele - Postergirl Press 1999

### **Ann Arbor MI**

Michael Erlewine 1966

Robin Sommers 1968

Rainbow Graphics 1969

Darlene 1969

Al Shamie (Bad Dog) 1970

Ozone (Chris Frayne) 1971

Amy Horowitz 1971

Stanley Livingston 1971

Greg Sobran 1972

Rainbow Productions 1973

Rainbow Publications 1973

Rainbow Press 1973

John Benson 1974

Mark Arminski 1987

### **Birmingham MI**

## Classic Posters – The Interviews Book Two

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Gregg DeHike 1968

### **Detroit MI**

Gary Grimshaw 1966

Carl Lundgren 1967

Jerry Younkens 1967

Frank Bach 1978

### **Kalamazoo MI**

Leni Sinclair 1969

### **Lansing MI**

**C. Thayer 1966**

### **[b]Ypsilanti MI**

Mike Brady 1970

### **Cleveland OH**

Derek Hess 1993

Sean Carroll - Sandusky Bay Poster Works 2002

### **Columbus, OH**

Engine House 13 -- Mike Martin

Jeff Wood

### **Major Poster Artists of the Northwest**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **Bellingham WA**

Jacob Covey - Unflown Design 2002

### **Eugene OR**

Theresa Kosztics 2002

### **Portland OR**

Gary Houston (Voodoo Catbox) 1990

Mike King (Voodoo Catbox) 1990

### **Seattle WA**

Erich Werner 1978

Helena Rogers 1980

Dennis White 1982

Jeff Kleinsmith 1994

Justin Hampton 1995

## Classic Posters – The Interviews Book Two

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### **Major Poster Artists of the South and Southwest**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **South LA**

Jason Cooper 1996

### **New Orleans LA**

Allen Jaeger 1994

Matt Getz 1994

## Classic Posters – The Interviews Book Two

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### **Major Poster Venues of the East Coast**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Baltimore MD**

Civic Center 1964

Rev 1993

#### **Boston MA**

Paradise Club 1989

Boston Common 1996

#### **Cambridge MA**

Club 47 1964

#### **Northampton MA**

Baystate Hotel 2001

#### **Camden NJ**

Rutgers University Camden Campus  
1981

Tweeter Center, Camden, NJ 1998

#### **Flushing NY**

Shea Stadium 1965

#### **Harrisburg PA**

Metron 1982

## Classic Posters – The Interviews Book Two

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### **Lancaster PA**

Historic Blue Star Cafe 1997

### **Philadelphia PA**

Spirit 1967

Coliseum 1968

Electric Factory 1969

Opera House in Philadelphia 1970

Hot Club 1977

Theater of Living Arts, Phila. 1979

City Gardens 1980

Chestnut Cabaret 1980

Ripley Music Hall 1980

Emerald City 1980

East Side Club 1981

J.C. Dobbs 1982

Filly's 1982

Bacchanal 1983

Melvins 1983

Kennel Club 1984

Abe's Steaks 1984

Community Education Center 1984

Revival 1986

Club Pizazz 1987

Tops 1987

Killtime 1987

Barbary 1988

Arch Street Empire 1989

Pittsburgh PA

Syria Mosque 1971

Civic Arena, Pittsburgh 1979

Providence RI

Lupo's 1997

Met Cafe 1998

### **Washington DC**

930 Club, Washington DC 1996

### **Albany NY**

Asbury Park Speedway 1962

### **Buffalo NY**

Memorial Auditorium 1956

### **New York NY**

Carnegie Hall 1963

Fillmore East 1968

Madison Square Garden 1969

Nassau Coliseum 1972

CBGB's, NYC 1976

Max's Kansas City 1976

Roseland Ballroom 1979

Waldorf Astoria 1990

Jones Beach Theater 1994

### **Wetlands NY**

House of Blues 1996

## Classic Posters – The Interviews Book Two

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### **Major Poster Venues of Texas and the West**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Austin TX**

Vulcan Gas Company 1967

Armadillo World Headquarters 1970

Soap Creek Saloon 1974

Antone's 1975

Back Room, Austin 1976

Austin Opera House 1977

Liberty Lunch 1979

Tower Theater 1980

Fast and Cool Club 1985

Cannibal Club 1987

Emo's 1990

#### **Dallas TX**

Trees 1967

Longhorn Ballroom 1977

Numbers 1983

Arcadia Theater 1988

Gypsy Tea Room 2001

#### **Houston TX**

Sam Houston Coliseum 1967

Fitzgerald's 1979

Vatican, Houston 1992

International Ballroom 1994

Aerial Theater - Houston 1998

## Classic Posters – The Interviews Book Two

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Cynthia Woods Mitchell Woods Pavilion  
2000

### **Boulder CO**

Fox Theater 1994

### **Boulder Creek CA**

Boulder Creek Theater 1977

### **Ogden UT**

Ogden Theater 1995

### **Salt Lake City UT**

Terrace Ballroom 1969

### **Tulsa OK**

Cain's Ballroom 1976

Expo Square Pavilion 1989

Brady Theater 1995

### **Crested Butte, CO**

Cowtown Ballroom 1971

### **Denver CO**

1601 West Evans Street 1965

Denver Coliseum 1970

Fiddler's Green 1995

Bluebird Theater 1996

McNichols Arena 1998

Steamboat Springs CO

Steamboat Springs 1978

### **Telluride CO**

Telluride Midsummer Music Festival  
1987

### **Lake Tahoe NV**

Hyatt regency Lake Tahoe 1975

### **Las Vegas NV**

Sam Boyd Silver Bowl 1991

Thomas and Mack Arena, Las Vegas  
1995

Aladdin Theater, Las Vegas 1996

### **Reno NV**

Lawlor Events Center, Reno 1990

Reno Hilton Amphitheater 1995

## Classic Posters – The Interviews Book Two

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### **Major Poster Venues of the East Coast**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Baltimore MD**

Civic Center 1964

Rev 1993

#### **Boston MA**

Paradise Club 1989

Boston Common 1996

#### **Cambridge MA**

Club 47 1964

#### **Northampton MA**

Baystate Hotel 2001

#### **Camden NJ**

Rutgers University Camden Campus  
1981

Tweeter Center, Camden, NJ 1998

#### **Flushing NY**

Shea Stadium 1965

#### **Harrisburg PA**

Metron 1982

## Classic Posters – The Interviews Book Two

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### **Lancaster PA**

Historic Blue Star Cafe 1997

### **Philadelphia PA**

Spirit 1967

Coliseum 1968

Electric Factory 1969

Opera House in Philadelphia 1970

Hot Club 1977

Theater of Living Arts, Phila. 1979

City Gardens 1980

Chestnut Cabaret 1980

Ripley Music Hall 1980

Emerald City 1980

East Side Club 1981

J.C. Dobbs 1982

Filly's 1982

Bacchanal 1983

Melvins 1983

Kennel Club 1984

Abe's Steaks 1984

Community Education Center 1984

Revival 1986

Club Pizazz 1987

Tops 1987

Killtime 1987

Barbary 1988

Arch Street Empire 1989

Pittsburgh PA

Syria Mosque 1971

Civic Arena, Pittsburgh 1979

Providence RI

Lupo's 1997

Met Cafe 1998

### **Washington DC**

930 Club, Washington DC 1996

### **Albany NY**

Asbury Park Speedway 1962

### **Buffalo NY**

Memorial Auditorium 1956

### **New York NY**

Carnegie Hall 1963

Fillmore East 1968

Madison Square Garden 1969

Nassau Coliseum 1972

CBGB's, NYC 1976

Max's Kansas City 1976

Roseland Ballroom 1979

Waldorf Astoria 1990

Jones Beach Theater 1994

### **Wetlands NY**

House of Blues 1996

## Classic Posters – The Interviews Book Two

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### **Major Poster Venues of the Northwest**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Olympia WA**

Evergreen Ballroom 1961

#### **Auburn WA**

Paradox 1989

Graceland 2000

Auburn Annex 2000

#### **Salem OR**

Salem Armory 1970

Paramount Northwest Theater 1972

#### **Anchorage AK**

Sullivan Arena 1998

#### **Eugene OR**

Lane County Fairgrounds 1969

McArthur Court 1969

#### **Portland OR**

Portland Coliseum 1968

Crystal Ballroom 1968

Portland Civic Auditorium 1968

Springer's Ballroom 1969

## Classic Posters – The Interviews Book Two

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Euphoria , 737 East Francisco Blvd.  
SAN RAFAEL, CA 1970

Portland Auditorium 1971

Arlene Schnitzer Concert Hall 1986

La Luna 1990

Roseland 1992

Aladdin Theater, Portland 1996

Roseland Theater, Portland, OR 1997

Portland Rose Garden 1997

Crocodile Cafe 1998

### **Bellingham WA**

3B Tavern 1994

### **Seattle WA**

Seattle Center Arena 1967

Golden Crown 1979

WREX 1981

Danceland USA 1981

Tractor Tavern

Balcony 2000

Ballard Firehouse 2000

### **Spokane WA**

Spokane Coliseum 1972

Spokane Opera House 1974

### **Tacoma WA**

Tacoma Dome 1991

### **HAWAII**

### **Diamond Head HI**

Diamond Head Crater 1972

### **Honolulu HI**

Blaisdell Arena 1977

Aloha Stadium 1979

### **Maui HI**

Waikiki Bandshell 1967

Maui Cultural Center 1997

## Classic Posters – The Interviews Book Two

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### **Major Poster Venues of the South and Southwest**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Clarksdale MS**

Music Machine 1966

#### **Memphis TN**

Club Handy 1959

Mudd Island 1986

#### **Nashville TN**

328 Performance Hall 1994

#### **St. Louis MO**

Kiel Auditorium 1967

#### **St. Metairie LA**

Zeppelin's 1995

#### **Athens GA**

40 Watt Club 1998

Georgia Theater 2000

Classic Center Athens,GA 2001

#### **Atlanta GA**

Variety Playhouse 2000

## Classic Posters – The Interviews Book Two

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### **Pensacola FL**

Pensacola Civic Center 1995

Pensacola Dayfront Auditorium 1997

### **New Orleans LA**

Howlin' Wolf 1964

Tipitina's 1978

State Palace Theater 1992

Jimmy's 1994

Monaco Bob's 1996

### **Albuquerque NM**

Dingo Bar 1994

Golden West Saloon 1995

### **Phoenix AZ**

State Fairgrounds Coliseum 1967

10 South Gilbert St. 1990

Electric Ballroom 1995

### **Tucson AZ**

Tucson Community Center 1972

### **Major Promoters of California**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Anaheim CA**

Joint Ventures 1967

### **Big Sur CA**

Omega Point Foundation 1968

### **Fairfax CA**

Golden Star 1967

### **Lake Tahoe CA**

Vans 1998

### **Major Show Promoters in the Bay Area**

### **San Rafael CA**

Ralph and Al Pepe 1966

### **Berkeley CA**

Committee for Arts and Lectures 1959

Associated Students Berkeley 1962

Mary Ann Pollar 1964

## Classic Posters – The Interviews Book Two

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Belkin 1995

### **Marin County CA**

Magic Mountain Festival 1967

KTIM Presents 1982

### **Oakland CA**

Bill Quarry's TNT Teen's 'n Twenties  
1966

KFRC 1966

Elko Concerts 1997

### **San Francisco CA**

Art Rock PCL Series 1964

Bill Graham Presents 1965

Family Dog Presents 1965

Chet Helms 1965

Acid Tests 1965

Neon Rose 1966

Hell's Angels 1966

Joint Show 1967

Ramlala 1967

Soundproof Productions 1969

Hooker's Ball 1978

Bill Graham Presents BGP 1985

Bill Graham New Fillmores BGF 1988

Bill Graham Special Events 1995

### **Major Show Promoters in the Midwest**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Chicago IL**

Electric Theater Co. 1969

American Tribal Productions 1970

### **Indianapolis IN**

Sunshine Promotions 1980

### **Ann Arbor MI**

Mothers (Ann Arbor Armory) 1966

Eclipse 1967

Canterbury House 1967

Friends of the White Panthers 1970

Rainbow People's Party 1971

Ann Arbor Tribal Council 1972

Human Rights Party 1972

### **Auburn Hills**

Clear Channel Entertainment 2001

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### **Detroit MI**

Russ Gibb Presents 1966  
John Sinclair 1967  
Allied Artists Association 1973  
Son of Bamboo 1977  
Jade Presents 1980  
Sunnyland Presents 1980  
Ceremony Productions 1982

### **Lansing MI**

San Bruno A-Go-Go 1966

### **Royal Oak MI**

Clutch Cargo's 1982

### **Cleveland OH**

Stretch Marks 1984  
Gusto Inc. 1994

### **Major Show Promoters of Southern California**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Los Angeles CA**

Pinnacle Productions 1967  
Golden Voice 1982  
La Zona Rosa 1991

### **Santa Barbara CA**

Jim Salzer 1966

### **Santa Clara**

Trans Love Airways Productions 1968

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### **Major Show Promoters of the Northeast**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Camden NJ**

Rutgers Camden Campus Activity Board  
1981

C.R.U.N.C.H. Productions 1985

### **Philadelphia PA**

David Carroll 1977

Lee Paris 1980

Other Side Productions 1981

Randy Now 1981

Electric Factory Concerts 1982

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### **Major Show Promoters of the Northwest**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Salem OR**

EJD 1972

### **Salem OR**

KGAY 1974

### **Eugene OR**

Chris Williamson 1981

### **Portland OR**

Albatross Productions 1967

Northwest Releasing 1971

Get Down Productions 1973

Double Tee 1974

### **Seattle WA**

KCMU / 90.3 1984

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### **Major Show Promoters of Southern California**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Los Angeles CA**

Pinnacle Productions 1967

Golden Voice 1982

La Zona Rosa 1991

### **Santa Barbara CA**

Jim Salzer 1966

### **Santa Clara**

Trans Love Airways Productions 1968

### **Poster Venues of Other Countries**

by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Amsterdam Netherlands**

Paradiso 1980

#### **Auckland New Zealand**

Auckland, New Zealand 1984

#### **Cairo/Gisa Egypt**

Great Pyramids 1978

#### **Dusseldorf Germany**

Philipshalle, Dusseldorf 1972

#### **Germany**

Kongressaal Deutsches Museum 1956

Babylon 1969

Audi Max 1978

#### **Berlin Germany**

Flying Piston Pop Art Gallery 1999

Columbiahalle, Berlin 2001

#### **Hamburg Germany**

Musikhalle 1961

#### **Koln Germany**

Kongesshalle 1966

#### **Munchen Germany**

Old Waldorf 1974

Munchen Olympiahalle 1976

#### **Stevenage, Great Britain UK**

Knebworth Park 1976

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### **Madrid Spain**

Revolver Club 1993

### **Zurich Switzerland**

Eulachhalle, Winterthur, Zurich,  
Switzerland 1973

Kongresshaus 1974

Volkshaus 1976

### **Toronto Canada**

O'Keefe Centre 1967

Canadian National Exposition Coliseum  
1968

CNE (Canadian National Exposition)  
Grandstand 1970

Opera House, Toronto 1996

### **Vancouver Canada**

Afterthought 1966

Queen Elizabeth Theater 1966

Retinal Circus 1967

Garden Auditorium 1969

### **Classic Posters Major Poster Artists of the Bay Area**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **BAY AREA**

#### **Berkeley CA**

Frank Wiedemann 1996

Tom Weller 1965

Wilfried Satty 1967

#### **Oakland CA**

Ken Friedman 1967

William Bostedt 1977

Hugh Brown 1979

Dennis Larkins 1980

#### **San Francisco CA**

Stanley Mouse 1960

Rick Griffin 1961

Alton Kelley 1965

Wes Wilson 1965

Dennis Loren 1965

George Hunter 1965

Michael Ferguson 1965

Marty Balin 1965

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Firehouse 1966  
Victor Moscoso 1966  
Bonnie MacLean 1966  
GUT (Gary Gutierrez) 1966  
Terre 1966  
Pyxis Studios 1966  
Randy Tuten 1967  
Jim Phillips 1967  
Bob Fried 1967  
Greg Irons 1967  
Bob Schnepf 1967  
Lee Conklin 1968  
San Andreas Fault 1968  
Norman Orr 1969  
Mark Twain Behrens 1969  
Scott McDougall 1971  
John Seabury 1977  
Rex Ray 1977  
Su Suttle (aka Susan Taggart) 1978  
Peter Barsotti - Art Direction 1980  
Winston Smith 1981  
Arlene Owseichik -- Art Director 1985  
Ron Donovan 1988  
Whit Clifton 1988  
Harry Rossit 1991  
Psychic Sparkplug 1992  
Chris Shaw 1992  
John Howard 1993  
Chuck Sperry 1994  
Lynne Porterfield 1994  
Christopher Peterson 1995  
Jonathan Hess 1995  
Amacker Bullwinkle 1995  
Emek 1995  
Mats! 1995  
Alan Forbes 1996  
Artworks 1996  
Joel Elrod 1996  
Marco Almera 1997  
Gregg Gordon / Gigart 1997  
Lisa Eng 1998  
Print Mafia 1998  
Dave Huckins 1998  
Craig Howell 1999  
Scott Idleman 1999

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### **California Bands and Performers**

by Michael Erlewine

Here are some of the major bands and performers that have appeared on posters for this region. The bands for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Anaheim CA**

Mustard Seed of Faith 1975

### **Calveras CA**

Coral Reefer Band 1978

Night Ranger 1984

### **Monterey CA**

Phoebe Snow 1972

Jay Lane 1995

### **Petaluma CA**

Robert Hunter 1974

Rob Wasserman 1981

Derek Trucks Band 1992

Clutch 1994

Sevendust 1998

### **Sacramento CA**

Dire Straits 1980

Flecktones 1991

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Hootie and the Blowfish 1995

Supergrass 1997

### **San Jose CA**

Jaywalkers 1966

Stevie Wonder 1971

Godhead 1994

### **San Pablo CA**

Purple Earthquake 1966

Group 1966

### **San Rafael CA**

Morning Glory 1966

Gold 1967

### **Santa Cruz CA**

John Kahn 1972

Average White Band 1974

Darol Anger 1981

Slip 2000

Blackaliscious 2000

### **Sausalito CA**

Human Beings 1967

### **Stockton CA**

Plague 1966

Plastic Explosion 1967

Stuart Little 1969

### **Major Concert-Music Poster Artists of the West and Texas**

by Michael Erlewine

Here are some of the major cities in the region that have been very active in producing posters. The artists for each city are hyperlinked, so that you can check out their art. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live or have done a lot of posters for this locale or town.

### **Austin TX**

Gilbert Shelton 1967

Jim Franklin 1968

Jim Harter 1968

John Shelton 1969

Bill Narum 1970

Kerry Awn (Kerry Fitzgerald ) 1971

Micael Priest 1972

Cliff Carter 1972

Michael Murphey 1972

Guy Juke (De White) 1973

Ken Featherston 1973

Danny Garrett 1975

Sam Yeates 1975

Frank Kozik 1980

Jagmo (Nels Jacobson) 1981

Lyman Hardy 1988

Jason Austin 1989

Richard Mather 1990

Brian Ewing 2001

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Adam Espelee Cohen 2002

### **Dallas TX**

Adan Holt 2001

### **Houston TX**

Uncle Charlie 1992

Jermaine Rogers 1995

### **WEST**

#### **Tulsa OK**

Brian Thompson 1979

David Dean 1995

#### **Denver CO**

Ami Magill 1965

Lindsey Kuhn 1994

### **Major Poster Venues of California** by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Anaheim CA**

Convention Center 1968

Anaheim Convention Center 1975

#### **Big Sur CA**

Lime Kiln Creek 1968

#### **Calveras CA**

Mountain Aire Festival 1974

#### **Fairfax CA**

Fairfax Pavilion 1967

Fairfax Park 1967

#### **Fresno CA**

Wilson Theater, Fresno 1995

#### **Irvine CA**

Irvine Meadows Amphitheater 1990

#### **Monterey CA**

Monterey Fairgrounds 1966

Laguna Seca 1987

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### **Palo Alto CA**

High School - Palo Alto 1962  
Frost Theater at Stanford University at  
Palo Alto 1969

### **Petaluma CA**

Pier 30 32 1998  
Phoenix Theater, Petaluma 1995

### **Sacramento CA**

Cow Palace, S.F. 1965  
Sound Factory 1968  
Sacramento Memorial Auditorium 1968  
Arco Arena, Sacramento 1987  
Shoreline Amphitheater, Mountain View  
1988

### **San Jose CA**

San Jose Civic Auditorium 1966  
Maples Pavilion 1972  
San Jose Center For the Performing  
Arts 1975  
San Jose Arena, San Jose 1994

### **San Pablo CA**

Maple Hall 1966

### **San Rafael CA**

Santa Venetia Armory 1966  
Pepperland 1970

### **Santa Cruz CA**

Cocoanut Grove 1962  
Del Mar Theater 1975  
Santa Cruz Civic Auditorium 1977  
Palookaville 1994

### **Santa Rosa CA**

Santa Rosa Fairgrounds 1967  
Sonoma County Fairgrounds 1979

### **Sausalito CA**

Ark - Sausalito, CA 1966

### **Stanford CA**

Stanford Memorial Auditorium 1973  
Frost Amphitheater 1976  
Stockton Civic Auditorium 1967  
Webbs 1967  
Pacific Memorial Stadium 1969

### **Truckee CA**

Truckee Park Amphitheater 1998

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### **Major Poster Venues of the Bay Area**

By Michael Erlewine

#### **Berkeley CA**

Cabale Club 1963

Berkeley Community Theater 1964

Jabberwock 1966

Berkeley Bonaparte 1967

Masonic Auditorium 1967

Keystone 1971

Red Rocks Amphitheater, Denver 1975

Ashkenaz Ballroom 1977

Berkeley Square 1979

#### **Marin County CA**

Mt. Tamalpais Amphitheater 1966

Cosmic Car Show - Muir Beach 1966

#### **Oakland CA**

Oakland Auditorium 1958

Oakland Coliseum 1966

Selland Arena 1968

Paramount Theater 1971

Oakland Stadium 1973

Foreigner 1977

Oakland Arena 1982

Henry J. Kaiser Arena 1986

#### **San Francisco CA**

Muddy Waters 1964

Fillmore Auditorium - SF 1965

Matrix 1965

California Hall 1965

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Longshoremen's Hall 1965  
San Francisco Civic Auditorium 1965  
Avalon Ballroom 1966  
Winterland 1966  
Straight Theater 1966  
Golden Gate Park 1966  
Civic Auditorium 1966  
Carousel Ballroom 1966  
Western Front 1966  
Palace Theater, San Francisco 1966  
Warfield Theater 1967  
Moore Gallery 1967  
Fillmore West 1968  
Palace of Fine Arts 1968  
660 Great Highway 1969  
Great American Music Hall 1975  
Slims, S.F. 1977  
Cow Palace, S.F. 1977  
On Broadway 1982  
Paradise Lounge and Transmission Theater 1989  
Maritime Hall 1992  
Bill Graham Civic Auditorium 1992  
Artrock Gallery 1992  
Bottom of the Hill 1993  
Family Dog at Maritime Hall 1995  
Kilowatt 1995  
New Fillmore 1998

### **Major Poster Venues of the Midwest** by Michael Erlewine

Here are some of the major venues that have appeared on posters for this region. The venues for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their first appears in our database.

#### **Ann Arbor MI**

Depot House 1966  
5th Dimension 1966  
Michigan Union Ballroom (U of M)  
Hill Auditorium 1970  
UAC/Daystar 1970  
Otis Spann Memorial Field 1970  
Michigan Theater 1971  
Alley 1971  
Crisler Arena 1971  
Gallup Park 1972  
Mackinac Jacks 1972  
Mr. Flood's Party 1972  
Powers Center 1972  
Primo Showbar 1973  
Blind Pig, Ann Arbor 1973  
King Pleasure 1973  
Blue Frogge 1977  
Bird of Paradise 1996

#### **Auburn Hills MI**

Palace, Auburn Hills 2001

#### **Birmingham MI**

Village Pub 1968

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Birmingham Palladium 1968

Brighton MI

Cannibal's Music 1997

### **Clarkston MI**

Pine Knob Amphitheater 1994

### **Detroit MI**

Grande Ballroom 1966

Cobo Hall 1968

Strata Concert Gallery 1974

Ritz 1974

State Theater 1974

Red Carpet 1974

Nitro, Detroit, MI 1977

Bookie's Club 1980

Altier's, Detroit 1980

Traxx 1981

Saint Andrew's Hall, Detroit 1982

Alvin's Twilite Bar 1983

Magic Bag 1991

Magic Stick 1998

### **East Lansing MI**

Michigan State University 1991

MSU Auditorium, East Lansing 1994

### **Flint MI**

I.M.A. Auditorium 1968

Willson Park 1971

### **Grand Rapids MI**

Intersection, Grand Rapids 2002

### **La Salle MI**

Full Tilt Boogie Ballroom 1973

### **Lansing MI**

National Guard Armory 1966

### **Livonia MI**

Good Time Bar, Livonia 1983

### **Mt. Pleasant MI**

Finch Field House 1971

### **Pontiac MI**

Pontiac Silverdome 1976

Phoenix Plaza Amphitheater, Pontiac, MI 1993

### **Romeo MI**

Mothers 1968

### **Royal Oak MI**

Royal Oak Music Theater 1982

### **Wayne MI**

Rock and Roll Farm 1973

### **Ypsilanti MI**

Bowen Field House Eastern Michigan University 1969

Rainbow 1972

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Pease Auditorium 1972

Eastern Michigan University 1972

Masquerade 1973

Rynearson Stadium 1973

### **Cincinnati, OH**

Cincinnati Gardens 1958

Sudsy Malone's 1995

### **Cleveland OH**

Allen Theater 1971

Rock and Roll Hall of Fame 1988

Euclid Tavern 1993

Peabody's Down Under 1994

Nautica Stage 1994

Gund Arena 1994

Beachland Ballroom 2002

### **Columbus, OH**

Engine House 13 -- Mike Martin

Jeff Wood

### **North Baltimore OH**

Park 1971

### **Chicago IL**

Aragon Ballroom 1969

Kinetic Playground 1969

Ground Zero 1981

Cabaret Metro 1989

Agora Ballroom 1990

Unicorn 1990

Empty Bottle 1995

### **Indianapolis IN**

Market Square Arena 1981

### **Iowa City IA**

Iowa City Yacht Club 1990

### **Milwaukee WI**

State Fair Park 1969

### **Minneapolis MN**

Minneapolis Auditorium 1959

7th Street Entry 1984

### **Omaha NE**

Omaha Civic Auditorium 1985

### **Wichita KA**

Wichita Forum 1957

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### **Major Show Promoters of Texas and the West**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **Austin TX**

Electric Grandmother 1967

Cactus Cafe 1977

## Classic Posters – The Interviews Book Two

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### **Major Show Promoters of the South and Southwest**

by Michael Erlewine

Here are some of the major promoters that have done shows that have appeared on posters for this region. The promoters for each city are hyperlinked, so that you can check out their other posters. They are also listed in chronological order, from the date their work first appears in our database. In many cases, but not all by any means, their listing here may indicate that they live near or have done a lot of gigs in this locale or town.

### **SOUTH**

#### **Lafayette LA**

Metropolis Concerts 1983

### **WEST**

#### **Las Vegas NV**

Evening Star 1991

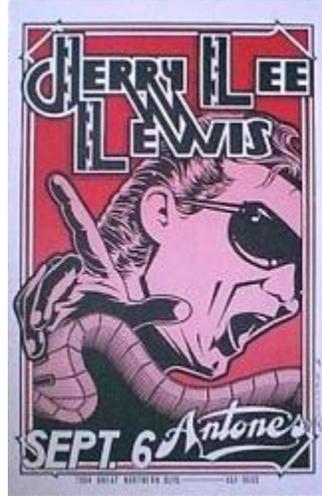
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### **Antones Blues Club**

by Michael Erlewine

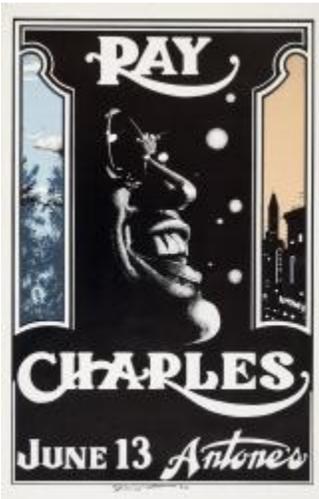
Right up there with the Armadillo is probably the best blues club in the southwest, Antones in Austin, Texas.



*Classic Antone's Poster*

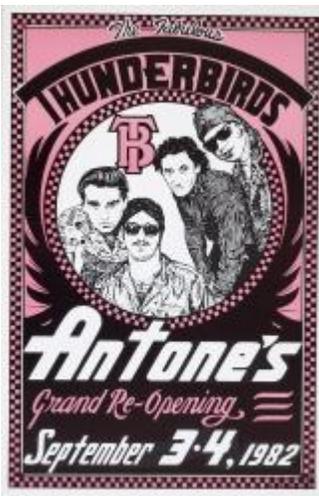
Antone's blues club in Austin may be the best-known blues venue in the southwest, and maybe in the whole country. Started by Clifford Antone in 1975, this blues venue has hosted all the great blues players, everyone from Jimmy Reed, Fats Domino, Big Walter Horton, Jimmy Reed to John Lee Hooker and Percy Mayfield. Younger blues artists like Stevie Ray Vaughan, The Fabulous Thunderbirds (the house band for years), Lou Ann Barton, and others frequented Antone's and learned their craft.

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*Classic Antone's Poster*

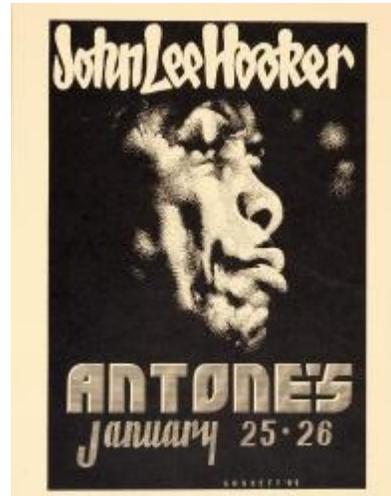
Antone's also recorded and release a number of albums under Antone's Records by blues greats like James Cotton, Ronnie Earl, Memphis Slim, and Matt "Guitar" Murphy and younger players like Angela Strehli and Marcia Ball.



*Classic Antone's Poster*

Antone's posters and flyers feature Texas artists like Guy Juke, Sam Yeates, and most of all the wonderful work of Danny Garrett. Antone's has always been vigorously collected by a small group, but in recent years more and more collectors are getting into this

great venue and the prices for Antone's items have been inching up. Antone's has been a steady source for great music for decades. That history is reflected in the many fine posters and handbills for that venue, some of them stunning like this large handbill for John Lee Hooker.



*Classic Antone's Poster*

Texas posters are one of the best values for collectors and are only just now beginning to be collected seriously. They have a great future.



*Classic Antone's Poster*

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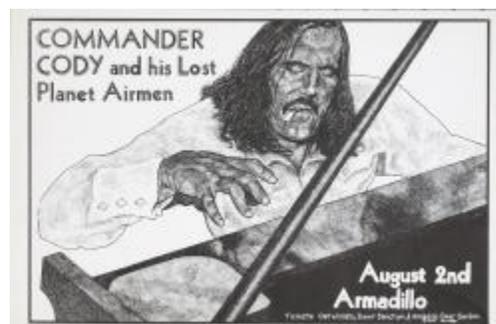
### Armadillo World Headquarters

by Michael Erlewine



*Armadillo Artist: Danny Garrett*

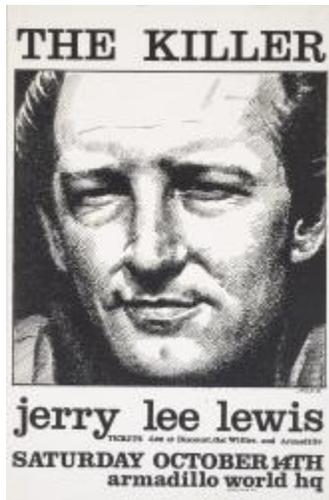
The Armadillo World Headquarters or the Armadillo, as it is called among collectors, produced one of the longest running series of posters (about 10 years) in the history of rock posters. Managed by a bunch of 'hippie' types, the Armadillo served brown rice right alongside cold beer. The club featured an eclectic mix of musicians, everyone from Bruce Springfield to the Austin Ballet Company, and a lot of blues and jazz acts, as well. In fact, for all its sophistication, San Francisco never offered as diverse a music menu as did these Texans.



*Armadillo Artist: Guy Juke*

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Due to financial restraints, most of the Armadillo posters were done in black and white or monotoes, and this had the effect of creating a whole genre of artists who excelled at stipple and cross-hatch art. These are some of the finest examples of draughtsman ship to be found in modern art. Armadillos look great on the wall, and feature legendary Armadillo artists, like Jim Franklin, J. Shelton, Micael Priest, Danny Garrett, Sam Yeates, and the master of stipple/cross-hatch: Ken Featherston.



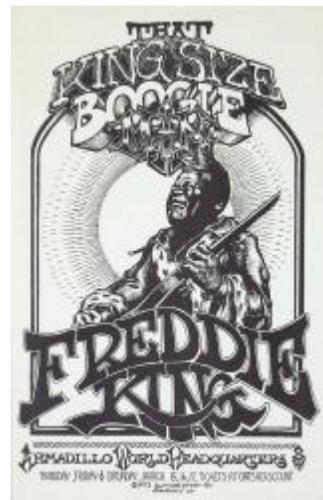
*Armadillo Artist: Jim Franklin*

As far as collectables go, the Armadillo is poised to increase in value and has been inching up over the last few years. These posters are very inexpensive compared to the quality of the art and there are few better bargains for investment in the poster world today.



*Armadillo Artist: Ken Featherston*

The Armadillo venues includes artists, like Jim Franklin, J. Shelton, Micael Priest, Danny Garrett, Sam Yeates, and the master Ken Featherston. This is a large and divers collection. If you have not seen this series, and seen them up close or on the wall, you have a treat in store for yourself.



*Armadillo Artist: Micael Priest*

These are only a few of the fantastic collection of Armadillo posters assembled here.

### **The Straight Theater**

by Michael Erlewine

Reginald Williams, an early psychedelic pioneer (in tune with the message of Leary and Alpert) and civil rights activist was knocked out by the Trips Festival in early 1996, in particular the potential of the light show. He soon found himself as a light-show apprentice at the Fillmore Auditorium, working under Tony Martin and Luther Green.

By the Spring of 1966, William's vision was to establish some kind of "Trip Center," a place where he could present multi-media events that would "allow a unified field of consciousness to happen with the participating audience and performers." On a Sandoz-inspired acid trip, he wandered past an abandoned movie house at Haight Street & Cole. It was the old Haight Theater and could hold 1500 people.

From later in the Spring of 1966 until the Summer of 1969, Reginald Williams and crew put on hundreds of events, not only musical performances, but also dance, poetry, drama, and, of course, film and light-shows.

The Straight Ashbury Viewing Society, Straight Theater Dance Workshop, and the Straight Theater School of the Performing Arts were an integral part of the venue. Much more loose in content and free than either the Fillmore or Avalon shows, the Straight Theater was a true home for the ephemera and interests of the 1960s. Some of its themes included tarot, astrology, mystery religions, free love, anti-war, and marijuana initiatives.

Most of the major local bands, like the Quicksilver Messenger Service, the Charlatans, Santana, Mother Earth, The

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Grateful Dead, Big Brother and the Holding Company, Steve Miller, and Blue Cheer played there.

The old theater was completely renovated, and this included tearing out the first 26 rows of seating and installing a 5000 square foot parquet dance floor, with 40-foot light show screens surrounding the dance area. The only problem was that city refused to issue them a dance permit. This was headline news as the struggle to gain the permit marched on. In the end, it was denied, even after appeal.

In response, the shows at the Straight Theater were deemed "dance classes," and the authorities let it ride. The Straight Theater was up against both the Bill Graham (Fillmore Auditorium) and the Chet Helms (Avalon Ballroom) venues, and the increasing competition forced Reginald Williams to cut back on the printed art (about \$950 to design and print the art) and go forward with radio advertising (\$200-\$500). The art suffered as a result.

A major event the Straight Theater was one of the first showings of the Beatles "Magical Mystery Tour," which was wrestled through customs, motorcycled to the theater, and shown on a round-the-clock schedule to thousands of fans.

But ultimately, the Straight Theater could not get enough action, partly due to semi-frequent muggings of customers on the way to and from the shows, and this was not helped by Bill Graham's practice of precluding any of his acts from playing anywhere else, while they were in town. The struggling venue fell back on just about every kind of event imaginable. Their poetry night even gave way to Steven Gaskin (of Hog

Farm fame), who lectured once a week to a group of some 500 people. The Straight Theater supported virtually every kind of culture and event. The last true Straight Theater poster was done by Gary Grimshaw, for a gig by the MC5.

There were about one hundred posters and handbills for the Straight Theater, but most of them are very rare. Unlike the Family Dog and Bill Graham series, these posters were not numbered until later and the whole series is very eclectic, even unorganized might be a fair term. Like the venue itself, the printed items are in all shapes and sizes, colored and uncolored, professional looking and amateurish - everything and the kitchen sink. There is great poster art here (the incredible "Grove for Peace" by Rick Griffin) and also simple memorabilia. It makes for quite a piece of poster detective work, just piecing various handbills and posters for this venue together - very interesting.

All of the San Francisco venues had some sort of financial and organizational struggle to make their vision into reality. I get the sense that the Straight Theater had a lot of vision, but had real trouble getting practical and down to business. They wanted to be all things to all people. It is clear that more counterculture experiments were made in this venue than in any of the others. The venue morphed and segued, trying to reflect the emerging San Francisco scene. It never sold out its inspiration; never had the chance. Although I actually played at the Straight Theater, my memory of it is pretty foggy at this distance. It would be nice if someone

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who really knew this venue would write  
a short and clear factual history of it.