

Art Chantry

Interview



with Michael Erlewine

Art Chantry

Interview

by

Michael Erlewine

INTRODUCTION

This is not intended to be a finely produced book, but rather a readable document for those who are interested in in this series on concert poster artists and graphic design.

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Art Chantry, interview

by Michael Erlewine, 27 May 2003
[sound recording]

Michael: Now hopefully everything will go well.

Art Chantry: Yeah, now what happened last time? You somehow...your database got erased or...?

Michael: Yeah, I'm not totally sure, somehow, we had power...some power outages and it may have been that, but I lost...

Art Chantry: It's probably the flying saucer people or the CIA, or might have been those people who killed Kennedy that do that sort of thing to you all the time.

Michael: Well the CIA definitely would do it and the guy that...I haven't seen the guy that killed Kennedy lately, but they could still be around.

Art Chantry: Elvis might have been behind it [laughs].

Michael: I'm not sure, but anyway, I'm glad that you...I apologize and I appreciate you taking the time because, you know...

Art Chantry: Oh, no problem.

Michael: I think that as we start to shape up to the new kind of posters and stuff, and I know the new, "Modern Art of Rock Book," hopefully you'll have a central place in that, you should.

Art Chantry: I finally patched it up with Grushkin, I was pretty angry at him due to the last book. He burned me pretty bad on the last book.

Michael: Just by not having you in much?

Art Chantry: Oh no, I was in that book, the last one, but he didn't...

Michael: No you're in, but not a lot.

Art Chantry: That wasn't the issue, the issue was I sent him a lot of vintage posters and he kept them and sold them.

Michael: But you're not, this is off the record, but I hear that again and again and again.

Art Chantry: I know. I know, he's got...I'm really surprised that he's even attempting a new book, one, and two that he's gotten as much cooperation as he has.

Michael: Well he's got them by the you know what.

Art Chantry: Yeah, so, but anyway, I finally got a formal handwritten letter of apology siding what he did to me and that, basically is what I wanted [laughs]. I wanted at least an acknowledgment that he did something bad to me, you know [laughs]. So, okay, that's enough.

Michael: Yeah.

Art Chantry: I'm cooperating with the book now.

Michael: And the first book is a wonderful thing and there's no reason to think that the second one won't be.

Art Chantry: It has some enormous flaws, you know.

Michael: Like let's talk about what, what would some of them be?

Art Chantry: Well Moscoso [laughs].

Michael: Oh well, but that wasn't...that was Moscoso's fault.

Art Chantry: Doesn't matter you can work things out.

Michael: It's very difficult and...just to tell you...

Art Chantry: I assume you've had to work with him.

Michael: I've had to work with Moscoso and I still haven't been able to in a sense that he's...he's an impossible guy.

Art Chantry: Yeah, I met him once.

Michael: Yeah, well, I met him once too, but I've corresponded with him...

Art Chantry: Hello? Ah, disconnected...having all these technical problems.

Michael: Yeah, I'm going to abandon it...I have this new headphone that's wireless.

Art Chantry: Yeah.

Michael: But it's not working right.

Art Chantry: If you walked between a big sheet of lead and your phone you lose your connection.

Michael: But I haven't even moved off my butt, so...

Art Chantry: Well.

Michael: But anyway, so I'm just going to hold the handset, which means it's harder to manipulate the database if I want to look at some of your stuff. But anyway, with Moscoso, just off the record, I've bent over backwards.

Art Chantry: Oh yeah.

Michael: Supported the guy, bought stuff from him.

Art Chantry: Absolutely, I know so many people who have the same story about him too. He's like a known crazy guy.

Michael: He's a known crazy guy and he promised to give me permission and then he says, well, he'll give me permission to use little tiny images but then he wants to supervise each one, but...and I said ok.

Art Chantry: [laughs] You said okay to that, ok.

Michael: But you know, because I have no choice, I can always...which I don't want to do, is say this image

withheld at the request of the artist. Which is going to make him look like crap

Art Chantry: [laughs] ??? Moscoso looks like.

Michael: But that's what he looks like.

Art Chantry: It's what you would expect, you know? There's just certain people that... I mean it's like a lot of those, particularly the old-timers, so much drug damage to some of those guys and some of them were nuts to begin with. I mean look at Rick Griffin or Wes Wilson or, well, Mouse's liver transplant, ouch, you know.

Michael: Well that was...yeah, but I've talked to Mouse and I know Wilson somewhat, these guys are cogent and clear. I talked to Moscoso, he's very clear, his interview and his thinking is some of the clearest and most creative of anyone I've talked to.

Art Chantry: But have you ever noticed through the years now that creativity and insanity just go hand in hand and there are actual scientific links now, they're finally beginning to realize that the same part of the brain is affected by the very same amino acids that affect both obsessive-compulsive disorders, like drug addiction and manic-depression and depression and the same chemistry and the same part of the brain that is the creative part of the brain.

Michael: Well, what...?

Art Chantry: They're definitive chemical links between the two [laughs].

Michael: The only real case that I test is my own, I mean I have some creativity and I'm growing older and I did do drugs.

Art Chantry: Yeah.

Michael: And you know, I'm kind of managing it.

Art Chantry: What you're trying to say is that you'll never be elected President [laughs].

Michael: Oh no, never, I never got out of high school, right?

Art Chantry: Yeah.

Michael: I hated authority.

Art Chantry: That was okay...it was okay for Bush...well, we'll not get into that.

Michael: Well Bush is like...

Art Chantry: He didn't get out of high school either, did he? [laughs]

Michael: Well, it wasn't that high, right?

Art Chantry: Yeah [laughs].

Michael: So, no, I don't like Bush.

Art Chantry: No, I don't either, that's why I made the joke.

Michael: Totally, totally.

Art Chantry: Oh man...

Michael: But anyway, what are some other flaws in that book? I'm just curious, because you have a good mind.

Art Chantry: Well, I felt...when it came to the old stuff, yeah, but he didn't go far enough. He didn't really do as

much research as he needed to, as much as he did, and he did an enormous amount. He kind of stuck to the basics and the famous ones and...

Michael: Well true.

Art Chantry: It's like he didn't really...I have a stash...well I've got slides now of psychedelic posters from the northwest, you know?

Michael: Yeah, I've looked at quite a bit of those.

Art Chantry: And this is an enormous number of things and he...

Michael: You mean like northwest meaning like Retinal Circus, or what type?

Art Chantry: Well Retinal Circus, artists like John Maury...Mary, Maury...people like that who did enormous runs of really great poster work and he was operating in San Francisco and a lot of the same people ended up, from the northwest, ended up in San Francisco, it was a migration.

Michael: That's right.

Art Chantry: And he didn't manage to catch any of that and that's just bad work.

Michael: No, but you...that's true, but compared to what? You know that song, the Les McCann?

Art Chantry: Well when you start doing the compared to what? I mean...

Michael: I mean there's no other book out there, right?

Art Chantry: Absolutely and that's for better or for worse, his book ruined the chances of there being a better one [laughs].

Michael: Well that's what...right. I think it's a pretty good book myself. I like it.

Art Chantry: His punk-era stuff...

Michael: Well no, he didn't...

Art Chantry: He was terrible.

Michael: He's getting educated right as we speak.

Art Chantry: Yeah, and his punk era stuff he tended to, and this was my complaint about his punk-era stuff is he only published stuff that had bands on the posters who were from San Francisco and that he had heard of.

Michael: And he had rubber gloves on when he did it.

Art Chantry: Yeah [laughs]. Absolutely.

Michael: So, I think that...I've talked to him recently, I know you have too, I know that you've done some editing for him.

Art Chantry: The man's an idiot. Editing? I've done no editing.

Michael: I thought you read some of the...

Art Chantry: Oh, is that editing?

Michael: Well, no, maybe...that was my word, not his.

Art Chantry: Okay, what I did is I...he sent me that...he's been taking stuff out of gigposter comments because he couldn't interview me because I wouldn't talk to him.

Michael: [laughs].

Art Chantry: He's been using that information.

Michael: Oh I see.

Art Chantry: And so I...and a lot of the stuff on gigposters, I mean I was playing a role there, it's not exactly stuff I want to see published in a book [laughs].

Michael: No, I know gigposters and there's all kinds of stuff of there, right?

Art Chantry: Lot of crap, you know?

Michael: I had to go in and clean up my own, they started saying stuff about me without knowing me.

Art Chantry: I know, I know.

Michael: I went in and just wrote something the other day just saying listen, I'm a 60's guy, I home school, I homebirth.

Art Chantry: Yeah.

Michael: I work out of my home, I don't build businesses and sell them.

Art Chantry: You're dealing with a lot of punk dorks and that whole e-mail and web scene, there's no etiquette. They have never...it's a new medium, it's like even on telephones we have certain ways of speaking, hello, goodbye, how are you...blah, blah..

Michael: Oh I know.

Art Chantry: On websites none of that has evolved yet, it's so new and it's so primitive and it's being run by people who have no etiquette or practice or even grammatical training and so you end up seeing anything goes and anything goes is...it's the marquee of Queensbury rules.

Michael: I know.

Art Chantry: That's a tough way, takes a long time to level out that playing field.

Michael: Well I've been running forms, like on CompuServe and on Microsoft Network and stuff for...I mean I had e-mail in 1979, so I did this professionally, so I really understand what you're saying. Trying to control or monitor freedom of speech, it's almost impossible, everything turns into like a graffiti subway.

Art Chantry: And as bad as that site got, the reason I kind of quit being involved and I had given it several chances is Clay sensors [laughs].

Michael: Oh really?

Art Chantry: Yeah, he censors. And he censors for reasons and he doesn't tell you. He censors for reasons that make no sense and like I said okay, that's it I can't trust this guy, you know?

Michael: But you're an unusual person in the sense of...and you probably don't know much about me, but...and this will probably piss you off or whatever...

Art Chantry: Uh oh, watch your language. Just kidding.

Michael: I'm an astrologer, right?

Art Chantry: Yep.

Michael: I a well known astrologer internationally.

Art Chantry: Well that's interesting because I have some good friends who are really into...was it Vadika Astrology?

Michael: Well Vadika Astrology I've programmed, I've been to India, and I've been to Tibet. I've taken...

Art Chantry: Have you ever met a woman named Myree Moscow???

Michael: No.

Art Chantry: Okay, well, she was actually involved with the Seattle punk scene in a heavy way and later she got involved in Amazon.com, major nut, and now she just spends her time studying astrology.

Michael: Well I've have Vadika conferences here, I know all those guys.

Art Chantry: Yeah.

Michael: Anyway, I'm not doing that these years, but...I guess my point of saying that is I would love to look at your chart sometime because I know what I would find.

Art Chantry: It's all fucked up, it's all fucked up.

Michael: No it's not all fucked up, what it is, is highly, highly critical. You have critical faculties that very few of these guys have.

Art Chantry: Well that sucks???. I've had to learn to do that to survive. I wasn't born with it.

Michael: I don't believe that for a minute. I believe that you are naturally, you are naturally sensitive and critical. Critical in the sense of not bad, but being able to perceive fine differences.

Art Chantry: I've had to train...also grew up in a really fractured alcoholic dysfunctional family and if you knew anything about the psychology of that...

Michael: Yeah, both my mother and father were basically alcoholics.

Art Chantry: Yeah, and it was also a violent household. So I mean it was one of those things where you ended up being very, very...you get trained to be attuned to reading people's minds to find out if its safe, you know?

Michael: That's bad, my parents weren't like that, but it was...

Art Chantry: Oh yeah, it's the kind of thing where you end...

Michael: But I'm naturally paranoid anyway.

Art Chantry: Why??? did I do this [laughs]? You know.

Michael: It was Moscoso.

Art Chantry: As much as I like the idea of astrology and everything I tend to attribute that aspect of myself to my lousy upbringing so.

Michael: Right. Well, anyway...let's talk about...yeah, let's talk about the modern posters...I mean I think...let's talk about...I need to get some basic background with you, I just lost a light, I hope I didn't lose electricity. We did, we just lost all our electricity.

Art Chantry: You're just cursed, you know that?

Michael: No, you're a tough read, right? This is how...

Art Chantry: Yeah, it's was vibe that destroyed your electricity [laughs].

Michael: No, I'm just teasing you. Well the worst case is...yeah, I've got a few minutes before I lose the battery thing on this whole thing. Damn it.

Art Chantry: We'll do what we can until the batteries die and then we'll just call again.

Michael: Right, okay. It's nice of you to be so kind.

Art Chantry: It's fine, I enjoy it, so...

Michael: Yeah, well I think the thing I would really like to get into with you is how you see how this thing is developing?

Art Chantry: Well, actually it's...

Michael: I mean like gigposters and all the...I mean there's a plethora of young artists, most of them are just computer junkie, not real art.

Art Chantry: No, a lot of it is junk, but don't forget that junk is where good stuff comes from. You know, that's the beginning, you remember how awful rave cards were and everybody trashed them and everything?

Michael: Right.

Art Chantry: Go back and look at these things now and they're fascinating, you know? And ideas and people flow out...I mean amateurism is where new ideas come from, it doesn't come from academia.

Michael: Right, I agree.

Art Chantry: All these guys are up there hacking around and trying to do and they're trying to re-invent the wheel every time they pick up a computer job, or a poster job and this whole approach is like...there's so much amateurism that I'm fascinated by it and I encourage that, you know. But at the same time you're also watching the fads some of them go through it's classic cycle. You know, it's like, posters have kind of become, in a lot of ways what punk rock was about 10 years or grunge was and you can kind of see with gigposters, go through this whole cycle a lot quicker because it's like super fast media, you know?

Michael: Right.

Art Chantry: And right now gigposters are at the point where the originators don't really that much interest in it anymore and the...

Michael: Well the originators...

Art Chantry: The second generation of people that were the next big round they ended up becoming kind of like burned out on these people and then these new people are jumping on there because they want to get on the bandwagon, they want to be cool too. It's like you see it going through the cycle and once the...once Grushkin's book comes out and Spencer's book comes out they're going to be basically hitting the market at the same time, it's going to be kind of like, saturation point, you know.

Michael: Right.

Art Chantry: And then you're going to start to see the very rapid deterioration and the pop culturization of it. In another five years people will groan [laughs], and then in another 10 years they'll pick them up and go, "Hey, these

are actually kind of cool." You see this cycle happen over and over again, all aspects of pop culture in America and it's going through like the classic phase. I'm actually kind of fascinated it's gone this far. I didn't ever expect posters to have this kind of effect, you know? I'm at a point now where I'm virtually eliminated from the whole scene except as a mentor or something like that.

Michael: Well you certainly are a mentor.

Art Chantry: But I can't really compete with those guys. I can't get poster work. I very rarely do posters for concerts anymore because they changed the rules on me. I have to pay for my own printing, you know?

Michael: Wow.

Art Chantry: I got to go out and commission them myself, I have to make, basically, and the only way I get paid is to sell them as a collectible.

Michael: Right.

Art Chantry: That's like totally screwy. That isn't the way I started off, that isn't the way anybody started off doing stuff, these were commissioned pieces of advertising.

Michael: That's right.

Art Chantry: And all of a sudden, they're not that anymore, they're a pop-culture collectible item like a baseball card or Franklin Mint for that matter. It's very, very ????. I'm not a salesman, I'm a terrible businessman. I'm not even interested in becoming what these guys already started off as.

Michael: Right.

Art Chantry: So what am I supposed to do? I just kind of sit back and watch, you know?

Michael: Well yeah, well you've been grand fathered whether you like or not.

Art Chantry: Absolutely. And you know? It's not such a bad thing, because you know I've got other worlds I operate in, you know? I'm a known designer, I'm famous for all kinds of other aspects of graphic design. Being hooked into what happened in Seattle and the music phenomena and the punk phenomena there has actually been very detrimental to my actual business career [laughs]. Being hooked into these poster things, can...you know, kind of de-legitimize everything I've driven my entire life to get established for myself. I've got to be careful with this stuff.

Michael: Right.

Art Chantry: The fact that I've been eliminated as ???

Michael: I don't think you have, I think, in fact, one of the things I can tell you and I can give you some statistics to prove it in a little while is that as I get solicitations...all these guys that are signing, one of the things that they do, instead of a phone interview is they fill out a form.

Art Chantry: Yeah.

Michael: And in that we ask them what are the artists that affected them the most?

Art Chantry: Yeah.

Michael: You're name is all over the place.

Art Chantry: Yeah I know and it's...

Michael: But that's good.

Art Chantry: I was interested in a particular approach to graphic design and a particular approach to communication that was rooted in a lot of pop-culture, a lot of art culture, a lot of design culture and when I started doing this stuff there wasn't very many people doing it, I'll tell you.

Michael: No, no, but you have attitude.

Art Chantry: I'm talking about posters in the way I approach posters. Basically, in Seattle, it got to the point where I trained so much...so many people, either vicariously or directly that I couldn't compete with my own children at that point. I was put out of business in Seattle because I couldn't compete with the...???

Michael: I'm starting to lose power here, I'm going to lose it, I'm also recording directly to hard drive disk and I'm going to lose the...

Art Chantry: That work?

Michael: Oh yeah, if you want to know how to do it, I'd be glad to communicate it to you at some point.

Art Chantry: No, I'm not that tech, I just don't understand what...

Michael: No, works much better than any other way.

Art Chantry: I'll trust you on that [laughs].

Michael: Well, I'm a computer programmer, so.

Art Chantry: Yeah.

Michael: Listen, first of all I apologize again, but it's fascinating...let's pick this up, if you don't mind. I mean some of this stuff I need for the site, some of it I'm just curious, I think you.... I think it's your attitude that was unique.

Art Chantry: Well I just always had a bad attitude.

Michael: Well, no, but...they don't see it as a...

Art Chantry: I've nurtured it carefully.

Michael: Right, well it's working for you.

Art Chantry: Well, yeah, I wish it meant money, but ???.

Art Chantry Pt. II

Art Chantry, interview by Michael Erlewine, 27 May 2003, sound recording.

Michael: I kind of took computer, I've got...

Art Chantry: And that's you're problem? [laughs].

Michael: I know it, I know. And my family's problem.

Art Chantry: Oh well, you know, I feel for you [laughs].

Michael: Yeah, so is this a bad time?

Art Chantry: Nah, this is a good time as any.

Michael: Yeah, let's...

Art Chantry: A friend of mine up in Seattle sent me an e-mail that says, "Hi, Art, you see the EMP (that's the Experience Music Project, Paul Allen's little thing)?"

Michael: Yeah I know that.

Art Chantry: They said, so, "Hi, Art, so I see the EMP's decided to showcase the profound impact of the Northwest poster art on the course of Western Civilization, yet they've done so without dropping the name of the King of the Genre." That would be me.

Michael: Really.

Art Chantry: He says, "It must be in a music story somewhere." [laughs]. I don't know what he's talking about but it's like, you know, I ??? [laughs].

Michael: Well, you know, I wish you knew me better than you'd know...I mean if you go to the allmusic guide site, which I created, you'll never find my name anywhere because they've systematically removed it because they...the guy that's running it now is jealous.

Art Chantry: Yeah, don't you just hate that shit. Well, I've managed to...the people at the EMP, I've had a long history with them and they're really sleazy, they're just bad news, and I could go on and on but I won't. So as a result of... I've given them a hard time over the years. Whenever they enter the picture I immediately leave the picture. So they're basically trying to write me out of Northwest music history [laughs].

Michael: Well that's their problem. I've been in touch with them and they're like academics...

Art Chantry: Actually no, they're marketing people....

Michael: Well they wish they were academics, they come on...the bottom line was their not going to do anything to cooperate with me.

Art Chantry: Yeah, actually the place is run by the marketing department and there's no advantage in them financially or advertising wise to cooperate with anybody.

Michael: Yeah.

Art Chantry: It's like I know all the people who ran the thing, I know the people who established the collections, I mean I just know all those people.

Michael: But did they buy a lot of your stuff at one point?

Art Chantry: Yes, and it was like for awhile my only income in Seattle.

Michael: Cool.

Art Chantry: Well, no, it wasn't cool, that gives you an idea how poor I was doing in Seattle.

Michael: It's tough, I mean I think one of the things we left off is talking.... I've looked at a fair amount of Northwest posters, mostly through Dave Cutter, if you know Dave?

Art Chantry: No, I don't.

Michael: Legends of Posters, concert posters, he's a...

Art Chantry: Nope, that's a mystery to me I've never heard of that one.

Michael: Too bad, because he's a neat guy and there's a lot of nice stuff, as you know better I do.

Art Chantry: There's some amazing shit out there, yeah, but anyway.

Michael: I think that Grushkin going to cover some of that in his new book.

Art Chantry: We'll see, you know, and it's like...I just always think it's a shame that people like Grushkin are the ones who are like writing the history [laughs].

Michael: Well, but...

Art Chantry: They're the wrong people and it's only because all the right people just can't be bothered, so...

Michael: Well, I'd like to think to I'm not a wrong person...I can be bothered. I think, my own personal view of course because it's as jaded as it must be that better than a book is what I'm about to do, which will show, not 1500 posters, but 30000 posters.

Art Chantry: Yeah.

Michael: In any form you want to search them up and then...but, also, with all the interviews, all the rich stuff, the content that he's providing can be better provided on-line in a cooperative atmosphere were you're working with people and the artists themselves. Also, I'm giving the artists themselves a chance to sell their work on my site and have a password.

Art Chantry: Yeah.

Michael: Which is a very serious thing that I don't say much about because I don't want to frighten off the big vendors.

Art Chantry: Oh yeah, you'll run into competition and all kind of weird shit. It's so backbiting.

Michael: Well, very few people could put together a site like this.

Art Chantry: Yeah.

Michael: That's going to be the biggest problem and I'm working with the big vendors, people like Cushway, because he can't run his own site.

Art Chantry: Interesting.

Michael: You know, whether it's just...none of those guys have, there's not a decent...I mean the best poster site out there is gigposters and it's not really oriented toward regular people.

Art Chantry: No, it's an insider site.

Michael: Yeah it is and its kind of run by Kozik really.

Art Chantry: Well...

Michael: Kind of.

Art Chantry: Kozik he just tries to run everything he steps in the middle of...that's his kind of personality he's got...

Michael: But everyone's listening to what he says and if he says lean this way, then everyone leans that way.

Art Chantry: Yeah, it's...

Michael: I'm not saying it's wrong.

Art Chantry: I think it's obvious, but don't forget we were playing roles, he was good cop and I was bad cop. Good cop always win, that's part of the game. I think...well, before I start getting into my opinions of all these people involved...

Michael: And we can't put any of that in print anyway.

Art Chantry: Yeah, it ends up being...

Michael: At some point we should just concentrate on you. I like your work.... if I get to know you I understand more why you...you're put on the edge of stuff.

Art Chantry: Well, one of the things that I guess to finish what I was...you know I started off this conversation talking about the EMP and all this stuff.

Michael: Right.

Art Chantry: I find that I have pretty high standards, now that comes from somebody who's done a lot of sleazy things in their life, you know, but I try to have in everything I do...at this point in my life I really have to approach it from the position of can I sleep with you this? Can I sleep at night after having done this, you know?

Michael: Yeah, as you get older that's more important.

Art Chantry: So I end up like...and over the years I've had to deal with amazing array of insane people.

Michael: Boy, haven't we all.

Art Chantry: Well, yes, especially in this field, you know and it's like...

Michael: Well I was in the music business...it's even worse.

Art Chantry: Well, that's what this is, I mean they're part of the music...I mean that my clients are the music business and they're as art, and a fashion industry and these people each time you talk about a theater...I mean these people it's a deeper layer of psychosis [laughs] or something. I mean you just...I've gotten very, very picky about who I'm going to lend my name to anymore.

Michael: Well, that's cool. I mean at least you have the opportunity to choose, right?

Art Chantry: No, I don't have the opportunities to choose. Because if I say no to some of these people it closes enormous doors of opportunity for me, I mean like saying no to the Experience Music Project was, you know, a death nail...

Michael: No, but its kind of turning out to be not much.

Art Chantry: At time goes on I think the scum also rises, as Hunter Thompson says, I really think that bad karma, well good karma just keeps you in ???, I mean that's the way I look at it. I mean...the golden rule and all that that's....

Michael: Well good, I mean there's two kinds of karma.

Art Chantry: I think bad karma piles up and bites you in the butt.

Michael: Bad karma's something you did before, good karma what hopefully you're doing right now, creating...

Art Chantry: Yeah, and it's like I think they're an awful lot of people out there who never even give a thought to those kinds of things. I think graphic design in general is rife with people have never considered the moral consequences of their simplest actions and...

Michael: But see you're on you...I was just talking about you with Drowning Creek...Judy.

Art Chantry: Yeah I got pissed with her over some of her business dealings that I had.

Michael: No, no, no, she didn't bring that up, we were talking about how bright you were and what a force you were in the community.

Art Chantry: Yeah, again, I kind of severed ties with them because they really damaged me financially [laughs], but okay that was another experiment that failed because I didn't fess??? up a situation well enough, which brings us back to EMP, which brings us back to gigposters, which brings us back to Kozik. I mean basically I walk into these situations with these clients, or potential clients, or associates and I give them every opportunity to prove themselves to be good people and then they start clocking points one way or the other and there just comes a point where I have to sever, you know?

Michael: It's a habit and a state of mind. I'm not dissimilar to you in that way, so people have told me, and I'm not always...here's my way of saying there's a couple kind of people, if you want someone to get good advice...when someone's hurting, they hunt me down, they want to spend time with me, when they want to go out to dinner with someone I'm probably not the guest.

Art Chantry: Yeah [laughs].

Michael: You know what I'm talking...?

Art Chantry: A lot of these people who do terrible things to me will years later seek me out and actually apologize. I've actually had that happen to me, I'm just kind of dumbfounded when it happens, I didn't know what to say, it's like you're kidding, you know?

Michael: Right.

Art Chantry: I don't know, it's strange. Back when you say, back to...you were talking about Kozik and his running

gigposters, which technically is not true, Clay runs gigposters.

Michael: Well, no, Clay runs it, but the opinions of Kozik and Jermaine and people like that have a huge...

Art Chantry: They've taken over and it's like Kozik...my bottom line with Kozik is I've known this guy for over 15 years, and I've worked with him on a number of capacities, as have a number of my good friends and I can safely say that not a single person whose ever gotten involved in...ever not been burned [laughs]...

Michael: So he's...?

Art Chantry: I have lost so much and so many of my friends have been hurt so badly by him over the years that the idea that people give me credibility at all, just kind of shocks me, but yet there he is and he has got the gift. It is a gift of gab. That guy can walk into a room and sell a rat's asshole to a blind man for a wedding ring to quote Richard Brautigan.

Michael: Right [laughs].

Art Chantry: I mean it's like he's incredible and that's where success lies in this field, is salesmanship [laughs].

Michael: Well, it's one kind...not in the long term it isn't...

Art Chantry: I'm a good talker, I'm a good theorist, I'm a good philosopher maybe, if I can go so far as that, and I'm a damn good designer, but, I'm a shitty salesman, because I tell people, often times, exactly what they don't want to hear. I'm not a good yeah team, rah rah, kick them in the knee kind of guy person. I walk in, I say well this is my opinion, you can take it or leave it...most people leave it.

Michael: That's why I say you have strong critical faculty.

Art Chantry: Yeah.

Michael: I've dealt with...well, remember at AMG, I dealt with over 500 freelance critics.

Art Chantry: No shit.

Michael: Each one of those was somebody a lot like you in terms of...they were sharp enough that they could describe music or film, right?

Art Chantry: Yeah.

Michael: Most people just go and watch it.

Art Chantry: Yeah, I noticed...

Michael: They can't put it into words, right?

Art Chantry: I can't do that with movies. I watched movies and I try to analyze them critically, like you're describing...

Michael: Right.

Art Chantry: I find that I can't do that, that's too complicated for me.

Michael: Yeah.

Art Chantry: I just sit back and I enjoy it.

Michael: Me too, I haven't even been able to watch movies lately because I'm too busy, but I like...

Art Chantry: Well, yeah...

Michael: I like them.

Art Chantry: I like TV myself, I love bad television, but anyway...

Michael: Let's cut to the beginning...

Art Chantry: Just cut to the chase.

Michael: Well the chase...we'll chase to the beginning.

Art Chantry: Or beginning of the chase?

Michael: Well...

Art Chantry: Which is of course a printing term, you know, cut to the chase, that's letterpress talk.

Michael: Is that really what that is?

Art Chantry: Yeah,

Michael: Tell me about where that came from?

Art Chantry: Well, you ever notice, like on letterpress, there's this big metal thing, they take all the cuts and the type and all of it?

Michael: That's right.

Art Chantry: And they lock it into it, well that gizmo, that whole contraption is called the chase.

Michael: I didn't know that.

Art Chantry: And so when you cut to the chase you're going back to the source of the image.

Michael: Okay, cool.

Art Chantry: Now that's where the term comes from. That's one of the sad things about these computers, it's basically, in a few years has completely destroyed 500 plus years of printing craftsmanship, technology, vernacular...I mean it just destroys...

Michael: Well, but it creates...

Art Chantry: ...???...see this go down the toilet so quickly, you know?

Michael: Well, that's creating new stuff too, but don't you remember CompuGraphic? Do you remember the typesetting machine?

Art Chantry: Sure. Oh yeah, and I remember the difference those things made.

Michael: No, but they had us by the balls, totally, because you go in they even set a page and it would cost you \$50 or something.

Art Chantry: Yeah, and you could set it yourself...and that was also an interesting...that was a lot like the invention, or the onslaught of the computer, it was like all of a sudden typesetting what used to...the thing that used to be a high art, practiced by limited craftsman, controlled by a union all of sudden was in the hands of every man and before you know it, you had everybody basically being their own typesetter, their own typographer.

Michael: I agree.

Art Chantry: And you know what happened, we had 10 years of really terrible type.

Michael: Yeah, but it's recovered...we've recovered from it.

Art Chantry: Eventually, yes, over time the culture, the society, the art begin to come to grips with this new technology. We're going through that right now with the computer.

Michael: But the technology...

Art Chantry: We're right in the middle of that curve.

Michael: But those typesetting...not the slag-type stuff, but the image kind of typeset, CompuGraphic kind of stuff, those guys never saw it coming and even when it was coming they could've given a damn. They never gave us a break. I was one of these guys who was always trying to get something published, right? So I would always come up to them and they were the gate and they would never give me a deal ever.

Art Chantry: No because they were working on the hour, you know? It was like a taxicab. It's like a lawyer or a doctor, gosh, it's hard to think of graphic designers.

Michael: I used to have like little IBM typesetters, those little typewriter typesetting.

Art Chantry: Yeah, I used to love...

Michael: I bought one of those whole things.

Art Chantry: ...those all the time. In fact, if I could find one now I'd probably drag it in my...

Michael: I just threw one out.

Art Chantry: Um, there you go.

Michael: I still have all the balls, all the heads of it.

Art Chantry: Really?

Michael: Yeah.

Art Chantry: I would love to have a system like that sitting around here just for doing cheesy posters, you know? The problem for me is I don't design on a computer so I don't have access to typesetting as it's popularly know...

Michael: So you still design on a board?

Art Chantry: Oh yeah, I paste up everything.

Michael: Wow.

Art Chantry: Yeah I know, isn't that weird, five years ago...

Michael: No it's not weird, I think it's...

Art Chantry: Well no, five years ago that was considered standard design, now it's considered...

Michael: Retro.

Art Chantry: I don't know what they think it is, but I have people who come in and look at me and they look at what I'm doing and they do know what a design...

Michael: Well Randy Tuten still does it on a board.

Art Chantry: I had a student write me the other day, I get a lot of contact with students who are writing term papers about me and stuff like that.

Michael: Sure.

Art Chantry: There was this student the other day that wrote a term-paper and I wrote back saying if you want to see a copy of it just give me a call, I'll let you know, and she writes this question, there's one question I have about

what you do Art and it's just something that always confused me and I don't understand so I'm taking this opportunity to ask you right now...and this is in all seriousness, this is the question she asked, she said, "When you're working on a project, because you still do it all by hand and do it on a board and everything and you make a mistake, well how do you correct it without a command-z? How do you go back to the...?"

Michael: You mean a control-Z.

Art Chantry: "Do you have to go back to the very beginning and do the thing all over again and then if you make another mistake you got to...I mean how do you do that?" I was just mind-boggled but the question was asked.

Michael: Well you open up a beer and that's you're control-z, right? Wipes the thing clean.

Art Chantry: See was saying how do you correct mistakes without a computer.

Michael: No, I know it.

Art Chantry: And it's just like its such a different mindset, it is such a different world for these people. This is the norm now, and I have found that norm left me behind and now what I'm doing really doesn't even fit the technical description anymore of graphic design. What I'm doing now is something and the words haven't been thrown out yet to describe what I'm doing. I might be an artist at this point, but I don't know.

Michael: Well you're an artist.

Art Chantry: If I'm a graphic designer...

Michael: You're continuing on...yeah, you're doing what you do right?

Art Chantry: There's a difference between art and graphic design. That's like dentists and doctors, it kind of looks like the same thing but it's not the same thing.

Michael: No, no.

Art Chantry: Graphic designers have a totally different perspective and outlook and history that only occasionally bumps into the fine art world and vice versa.

Michael: Right.

Art Chantry: You get to think that designers are artists, or illustrators are artists is like missing the finer points of illustration and design. It also kind of cheapens the finer points of art because it's a totally different interest, you know?

Michael: Yet there's art in design, right?

Art Chantry: Well sure, there's creativity in design, but to call all creativity art...

Michael: No.

Art Chantry: Is missing the point of art is as it's defined in the beginning of the 21st century in America, art as creativity hasn't really existed for a couple hundred years. That would mean all creative acts are an art act, and yes there's a argument to be made for that but if you want to stand by the definitions as they've been defined by the cultural developments and the innovation of the last 200 years, all creativity does not equal art, because art is a very specific thing now.

Michael: Yeah, well creativity...

Art Chantry: This is the kind of stuff that I get into arguments with guys...

Michael: But it's not argument, if you're creative, then...

Art Chantry: They get so pukey about it when I just say, well, no graphic design is not art. Posters aren't art. And, oh, man you ought to see the bullets fly [laughs]. It's the ultimate insult to say they're not an artist and I think that's fascinating because they are kind of like defining their own definitions and everybody's got their own definitions...once I kind of asked the question on gigposters, well then what is...what are these things? And everybody had a different answer. There is no consensus as to what is going on right now and that's the hallmark of amateurism and do-it-yourselfism and that's what you...

Michael: But you can always stop them, you can always say well Art's my first name, right?

Art Chantry: Well yeah, Andy Warhol said, art, when somebody asked him, "What is art Andy?" He goes, "Well, Art's a boys name." Here I am.

Michael: I liked what Franz Kafka wrote in one of his diaries, an interesting thing, which was each thing that I write it already has perfection and he was famous for going to town meetings and just being present and his presence had an effect on what went on in the meeting.

Art Chantry: [laughs] I love that.

Michael: Isn't that interesting?

Art Chantry: Yeah.

Michael: My favorite one is...

Art Chantry: There's been a number of characters like that throughout the years that could have done that, certainly Ginsberg could have walked into a town meeting and just sat there and upset everybody.

Michael: Well by taking his clothes off because I've seen him do it.

Art Chantry: Well just sit there by himself with his clothes on, just his presence would give off a vibe that everybody would get confused. There are people who can do that, who can walk into a room and take control of it, it's a certain psychosis that I think is absolutely admirable and marvelous and scarier than shit. It's an enormous power some people have.

Michael: Another funny story from M.C. Escher, and Escher is another one of these borderline people like Eric Pattee??? is a borderline person that crosses cultures.

Art Chantry: Wasn't he a Calvinist?

Michael: I don't know what he was, but...

Art Chantry: I think he was Calvinist, which means that what he is, is even stranger, you know?

Michael: Well, what he did, he also had some writings, his diary kind of stuff and in that during the early part of his writings he complains over and over again how lonely it is to be at the top.

Art Chantry: [laughs].

Michael: And towards the end there's this one statement, I just think it's so precious, which is talking about loneliness again he says, "But you know, it's really refreshing." Which I think is pretty funny. That's my sense of humor. So finally...

Art Chantry: You have an interesting sense of humor young man.

Michael: Well I think he did.

Art Chantry: If you read the personal diaries of M.C. Escher for chuckles I mean that's demented, I'm sorry [laughs].

Michael: No, no, I'm interested in these people that bridge...

Art Chantry: I'm teasing you.

Michael: Okay, but they bridge, he's one, Eric's ??? he bridged it in music. He was doing modern conscious music a generation before we existed.

Art Chantry: Yeah. Well I mean there's precedent for everything at this point, we live in a...when I studied anthropology and archaeology one of the things you learned early on in the 101 classes is that civilizations as they arise and fall is that they actually follow a pattern and it's almost like a perfect bell curve if you chart it. It grows sudden exponential growth, peaks out, then goes down on the same curve. That's not a clean curve its very jagged curve, it's like looking at a stock market curve.

Michael: Right.

Art Chantry: As it goes up, as the little jags go up and down by still following this rough bell curve each peaks represents kind of a high point of culture and the low parts of the jag kind of represent set-backs and things. Now as you go over the peaks and head down you're going into phase of decay, or decadence, right?

Michael: Okay.

Art Chantry: As you go down there still those little jags and peaks and stuff and those little jags and peaks represent high points in decadent culture.

Michael: Right.

Art Chantry: All civilizations, every single one of them is part of human nature. Now, American culture has gone over the curve, we've peaked and we're heading down, we're in a decadent phase, we've been in a decadent phase probably since the 50's post-war. We've hit at a level where we're not coming up with new ideas, one of the hallmarks of the decadent style is the fact that it doesn't have new idea. It takes old ideas and re-invents them.

Michael: Well everything does that.

Art Chantry: No, it didn't used to, in the earlier days people could come up with marvelous new ideas and culture would take a huge step forward, since the 50's we have been in a classic post-modern decadent stylistic phase, in our culture.

Michael: What about the Internet? That's certainly a step forward.

Art Chantry: No see, that was around for WWII, what do you mean they had....

Michael: No, no, no.

Art Chantry: It was invented way, way back.

Michael: It doesn't matter whether it was invented, it didn't have any...

Art Chantry: You don't understand what I'm saying.

Michael: Okay.

Art Chantry: The high point of Internet culture, the peaking of it, is just this high jag, on the downward slope. It is a decadent style. There is nothing new there except the basic idea which emerged before. How we're dealing with it is repetitive of past example. Post-modern architecture is a fine example, there's still the classic glass box structure, the classic bird-cage, but it has old artistic motifs, kind of glued to it. It might have an art-deco top and a bowl??? art cornice here, maybe these windows kind of suggest art nouveau and all of a sudden ???, look at that post-modern building, that's really...but it's a derivative style. Musically, I mean the whole hippie thing was an art nouveau moment [laughs], I mean let's be honest it was a back to nature, it was Thoreau all over again. Punk, Dada, look at the precedent, look at the precedents everywhere and as you see our society continue on it's course you start seeing all these weird jags and peaks where you see high points of interesting decadent cultures, but we're definitely...I'm a classic post-modernist in my approach to image making...

Michael: But the whole peak thing you're talking about exactly describes not just cultures, but just an average human life.

Art Chantry: Today, it didn't used to be that. Early part of the century it wasn't like that at all.

Michael: The peak of Greek culture, the peak of Athens was the length of a human lifetime, no more than 80 years.

Art Chantry: Exactly.

Michael: So that says something.

Art Chantry: But if you look at Egypt it's a different story because their culture was a little different. I mean there are variations, there's no absolute, except the bell curve.

Michael: Anyway, I totally don't agree with you on that, but doesn't matter...

Art Chantry: My point in bringing that up is that I'm talking about the posters are incredibly derivative. There haven't been any new ideas in poster making in over 50 years, I could show you precedence for that stuff going back 100 or 200 years.

Michael: Okay, let's go back 50 years, what do you see...where is the creativity, what do you point to as the creativity that's being replicated?

Art Chantry: Fifty years ago?

Michael: Yeah.

Art Chantry: For what?

Michael: For posters.

Art Chantry: You mean, does the huge general oeuvre??? of what a poster is, come on...I mean that's like saying.

Michael: No, I'm saying where is the...

Art Chantry: I'll show you how the automobile how a precedent, well yeah, there's...you know?

Michael: I'm saying if we're degrading, where's the peak and who are the artist that were the...?

Art Chantry: See the problem is that everybody gets offended by what I'm saying...

Michael: I'm not offended, I'm trying to understand it.

Art Chantry: Come on quit arguing with me, I'm just trying to talk here.

Michael: I get to argue.

Art Chantry: What I'm trying to say here is...

Michael: This is not the interview now.

Art Chantry: People take offense with the word degrade, I mean, degrade is not a bad thing.

Michael: I didn't say it, I didn't bring up anything about...

Art Chantry: You said degraded.

Michael: I didn't say anything about degrading.

Art Chantry: [laughs]. Yeah you did.

Michael: [laughs]. What I want to know is where's the good stuff, right? I mean...

Art Chantry: Well there's good stuff all over the place, my stuff's good, Kozik's stuff good...

Michael: Yeah, it's true.

Art Chantry: Dave Ryan's brilliant, but they're all derivative, we're all derivative.

Michael: Yeah, but that's true of everything.

Art Chantry: Well, since the 50's [laughs].

Michael: No...yeah, I mean...Chogum Trunkwill??? who is a Tibetan llama said, "First thought, best thought." There's a certain freshness to things that spring to mind.

Art Chantry: Well sure that's technique.

Michael: The what?

Art Chantry: That's technique.

Michael: Well I don't know what...

Art Chantry: I mean that the way I work I only do one sketch. I don't do...I only do one poster, I don't do...

Michael: But real technique is the essence of a spiritual experience of some kind.

Art Chantry: Well...

Michael: It's what left over for something to happen.

Art Chantry: That doesn't contradict what I just said.

Michael: No, I know. Anyway, this is not...I got to get back to interview, otherwise...you know...definitely I'd have to take you task.

Art Chantry: [laughs]. No, and I could probably take you to task.

Michael: No, no, of course, but...

Art Chantry: Yeah [laughs].

Michael: I'm just an old hippy, right?

Art Chantry: Yeah, and I'm just an old punk, so.

Michael: Oh gosh...punk...

Art Chantry: There ya go, oil and vinegar dude.

Michael: No, punks...remember Iggy Pop came out of my group...that I was familiar.

Art Chantry: Pop? Hell no, pop came out long before you, come on, give me a break.

Michael: I don't mean pop, I'm talking about punk.

Art Chantry: Punk? No, it didn't come out of you guys either.

Michael: Well he...

Art Chantry: Have you ever read, "Lipstick Traces" by Greil Marcus?

Michael: No

Art Chantry: Well read it.

Michael: Well, yeah, if I could anything anymore.

Art Chantry: Well, he traces the origins of...

Michael: Do you read a lot?

Art Chantry: Of course I do, yeah.

Michael: I just don't have time.

Art Chantry: Yeah, well that's like without reading you're stuck with TV....???....

Michael: Hold on. Still there?

Art Chantry: What is that noise in here?

Disconnects

Art Chantry: Boy that was a goody.

Michael: I'm sorry.

Art Chantry: What the hell was that one?

Michael: Well, this stupid little thing that's supposed to help me, which is like the headphone that caused us trouble before I got so animated in our discussion I knocked it with my elbow and it came off it's cradle and there disconnected the damn thing.

Art Chantry: I could still hear, I kept hearing you say, can you still hear me?

Michael: I know it [laughs].

Art Chantry: And I don't think you think you could hear me back.

Michael: That was when I fell in the well.

Art Chantry: Oh...

Michael: But I'm better now.

Art Chantry: So you've climbed out, so everything is fine now.

Michael: Anyway, let's talk about...where, which we did before...about kind of where you came in...how you got into art and just some of the...?

Art Chantry: Sure, my own personal history stuff.

Michael: Yeah.

Art Chantry: Okay, well, throw a question at me, where did it all start?

Michael: Yeah.

Art Chantry: [laughs].

Michael: I mean as a kid what kind of art did you do?

Art Chantry: As a kid I kind of retreated into like pop-culture, trash culture stuff, I mean all the other kids are going out for sports and collecting baseball cards, I was collecting comic books, monster magazines, I was putting together model kits, you know? I watched a lot of TV, that is kind of where I attribute a lot of my design problems as starting right there.

Michael: But not like Mad magazine, because you're too young for that.

Art Chantry: Oh, of course.

Michael: Oh that too?

Art Chantry: No, Mad magazine was very important, extremely important, you know? It's like one of the great honors in my life I was actually was able to hire Don Martin to do a project for me.

Michael: You did?

Art Chantry: Oh, of course, yeah. So I used to be art director of a magazine called, "The Rocket" for years and years, but that's way ahead of the story, but I hired Von??? Dutch, and I hired Ed Roth, and this is back when they were...nobody knew who were they were anymore.

Michael: Wow.

Art Chantry: When I hired Ed Roth when he still painting signs at Knott's Berry Farm. I mean he was so shocked that anybody even knew he was alive, it was hilarious.

Michael: What about Don Martin, he was my favorite?

Art Chantry: He was great, he was so ripped off by Warner Brothers that he couldn't even perform quote, unquote under his own name anymore. He even lost his own name.

Michael: Gees.

Art Chantry: He was so ripped off by...

Michael: But that's what happens.

Art Chantry: When I found him he was in retirement down in Florida and he's practically blind, he'd gone through double-retina transplants surgery. I was telling him about this magazine called, "The Rocket" in Seattle and every Christmas we tried to hire a famous guy, quote, unquote, but we don't have much money, but we hired all these all these other guys and I gave him a list...he goes, "The Rocket, I knew about the Rocket." It was like, wait a minute, here is this 80-year-old man in retirement in Florida, a continent away from distribution from The Rocket and he was a hip enough dude to know what The Rocket was.

Michael: Gives you hope, eh?

Art Chantry: Oh yeah, it turns out that back in the 50's he was a big jazz dude, if you get old jazz magazines you can find lots and lots of Don Martin illustrations.

Michael: I didn't know that.

Art Chantry: No, these guys all have bigger histories than just what we know.

Michael: Oh I believe it.

Art Chantry: That's one of the funny...guys like Ron Cobb and even Griffin is a good example, his surfing background, you know?

Michael: Right.

Art Chantry: VonHammersveld history, I mean these people are fascinating individuals with many, many different aspects of their life, we remember them as one thing, which doesn't really do justice to them. Don Martin was an incredible...I mean did you know like VonDutch was a very talented jazz musician?

Michael: No, what instrument?

Art Chantry: Flute.

Michael: Really?

Art Chantry: He loved the flute and he was always an audiophile and built all of them stereo equipment. I've seen photographs of some of the equipment he built, he would take things like trombones and French horns and turn them into speakers. Extraordinary.

Michael: Weird, anyway, right.

Art Chantry: They're totally self-motivated and in a lot of ways they might have been early DIY punk culture people because they were taking the tritest??? and turning it into their own vision.

Michael: Cool.

Art Chantry: But anyway, my own starting out I didn't really discover...about 1968 that was a turning year for me, I was 14 years old in 1968.

Michael: Wow.

Art Chantry: It was like...that's when everything hit that's when my friends starting taking acid, that was in 9th grade I think and that's when I discovered rock and roll and discovered girls and that's when I turned on to existential literature.

Michael: Yeah, I remember that.

Art Chantry: Everything kind of hit all at once right then and nothing was ever quite the same after that.

Michael: But not Beatniks, right?

Art Chantry: Beatniks I didn't really discover until sometime later.

Michael: Okay, just curious.

Art Chantry: But it was the...basically trash version of late 60's American pop-culture.

Michael: Right.

Art Chantry: I started being fascinated by record covers, particularly like, "Mothers of Invention."

Michael: Yeah.

Art Chantry: Al Shankel was a huge influence on me.

Michael: Wow.

Art Chantry: I was fascinated by psychedelic posters, I particularly liked Griffin and Moscoso.

Michael: Right, well they're...

Art Chantry: Obvious, Bob Fried, I loved his work a lot.

Michael: He's almost my favorite.

Art Chantry: Yeah, unfortunately he had me, he unfortunately died early [laughs].

Michael: I know I'm trying to do a biography of him.

Art Chantry: I'd love to see it. He did masterful stuff. Of course I'm also picking up Zap Comix and stuff like that.

Michael: Cool.

Art Chantry: Underground newspapers, you know all that kind of stuff was there. That fermented, but in the meantime I was just like this...I was too young to be a hippie and too old to be a punk to be honest. I was kind of in that in that little bracket in between and by the time I was in high school, up into the early 70's, there was nothing, I mean there was nothing, there wasn't even any oldies radio stations to listen to. There was terrible pop-music and occasionally maybe a Rolling Stones tune would come on the radio, we'd spend all our...my teenage years just driving around in a car drinking.

Michael: Where was this?

Art Chantry: Tacoma, Washington.

Michael: Oh wow.

Art Chantry: Home of the Sonics, you know? It was a rough blue collar, I mean a lot of my friends ended up in jail

by the time I moved away from Tacoma I knew 23 people that had been murdered, you know, it was a rough town. I was very, very poor, my family split up and we lived in a shack.

Michael: Wow.

Art Chantry: Anyway, so that was...I was also very smart, and that was the thing that kind of got me through school was so that I was bright.

Michael: Yeah, you are.

Art Chantry: I also found good friends, that was the other thing that saved me. It was about 1973, I was already drawing posters, and I wasn't drawing comics. I used to spend a lot of time trying to draw Marvel super villains [laughs]. I remember doing a really wonderful drawing of the Green Goblin once.

Michael: But did you know E.C. comics and stuff like that then?

Art Chantry: I was only 10, generally familiar E.C. comics, I collected Marvel. I had like complete runs of it all. You know, Spider-Man, Fantastic Four, Daredevil, X-Men, I had complete runs of all that shit.

Michael: Wow.

Art Chantry: Sold them in the 1969. Got \$80 for my whole collection. Spider-Man #1, what's that worth now? Mint condition, but anyway...about that time I was really trying to figure what the hell I was going...what my next step, I think at the time I was even working as a garbage man.

Michael: I did that.

Art Chantry: I was in a library of a college I had been attending some classes at...called Pacific Lutheran University and I was sitting there and I found...I was in their periodical section looking at a magazine, there's an issue of Graphiff???, and there's an issue of print, and in the issue of Graphiff they had a big article on Polish posters and print. It happened to be like an all poster issue and I discovered guys like David Lance Goin???, things like that.

Michael: Yeah.

Art Chantry: Here I was feverishly trying to find pictures of Moscoso or Mouse or Kelley or guys like that and then I find this stuff and I go, "Oh my God" you know? All filled that time I was starting to discover Dada, I was doing a lot of art history, I was reading like philosophy of Trista Zara???, you know and I loved Duchamp and Picabia and Manray and all these crazy guys. As time goes on, all this stuff kind of coalesced and I basically drank my way through college, I went to college for like 6 years and didn't pull a major until my last quarter in school.

Michael: Major in what?

Art Chantry: It ended up being a degree in, just a B.A., even though I went to school for 6 years, I wanted to have a liberal arts education but they didn't offer liberal arts as a major at that point, you couldn't even get Math in college where I was.

Michael: So you got a B.A. in what though? Just general...?

Art Chantry: Painting [laughs].

Michael: Really.

Art Chantry: I hate painting, you know, one of my critiques I literally wired a bomb into my painting and blew it up in the critique. That's my attitude toward painting. I study it, I love it, but I don't want to do it. In the meantime I was actually putting myself through college doing graphic design and I didn't even know what the hell it was. I finally tripped across the term in a magazine and I realized oh this is what I do.

Michael: So what does that mean, what did you do?

Art Chantry: I was working...I was a great Leroy lettering artist, I did a lot of classroom handouts and overheads. I did a lot of posters, logos for people who wanted me to do it, flyers, postcards, whatever I could, I mean that's how I put myself through six years of school was doing graphic design.

Michael: Wow.

Art Chantry: And I didn't even know that what it was, you know? So when I...by the time I graduated from school I had done an awful lot of posters and they were for like Summerstock and concerts and things like that. In fact, about 1978 I did my first punk poster. I discovered punk through the posters, I read about the Sex Pistols in Rolling Stone magazine and I carefully examined...I owned Patty Smith and early CeeBee Geebie, Ramones and stuff, but the English punk I didn't even understand at all until finally I started seeing the posters that were popping up, particularly the posters by a guy named Frank Edie...uh, Franco.

Michael: How do you spell the last name?

Art Chantry: Edie, Frank Edie, he did a lot of, he did like the early Byrd posters in Seattle, he was like one of the original punk poster guys in Seattle and his stuff was just astonishing, when I saw that it was like, shit, whole new

world opened up. I remember tearing down one of his posters and bringing it back to my apartment, hanging it on the wall and just staring at it for weeks, I couldn't believe what I was looking at, it was like, cultural dada happening. And here I was still trying to do chrome lettering.

Michael: Right.

Art Chantry: And this was stuff, was just like, this looked, Picabio himself pasted this together, you know, it was like, oh my god, you know. That was a big turning point for me right there and I started more active.... when I moved to Seattle, because I was going to school in Bellingham by this point, I thought I'd do okay because I had this portfolio full of all these cool posters I'd done and I thought I really knew my stuff and running down to Seattle's like running into a brick wall, nobody give a damn, I just about starved to death. One of the few people, that would hire me would be a.... one of my earliest clients was ASUW, the Associated Students at the University of Washington, hired me to do concert posters and movie posters and the Seattle Opera, of all people, hired me to do a poster and I started doing posters for punk bands. So here I was working in three dramatically different styles simultaneously, and they all kind of started to look like my work, because they're was too much bleed over from all over the place.

Michael: And what year was this about?

Art Chantry: 1978, 1979.

Michael: Because the earliest one I have of yours is an Avengers thing, at the BU Lounge.

Art Chantry: Yeah, that's about 1977 or 1978.

Michael: About 1978.

Art Chantry: That was my first punk poster ever.

Michael: Oh.

Art Chantry: Actually Penelope used to...a lot of these people have Northwest connections too, that's one of the things I've discovered about...I mean Penelope went to school, the same college I went to, she was even in one of my art classes once. Guys like Tomato Dupwenty and the Screamers, he was an old Northwest person from way back. It's amazing how many northwest people go somewhere else and got famous particularly in the period of time. Because Seattle's like an island, I mean if you really look at Seattle geographically you have to go a long ass way before you meet another real major metropolitan area, literally you have to go all the way to San Francisco.

Michael: Really?

Art Chantry: And for years and years and years it was kind of an island mentality, an island economy, you could not become in Seattle, you had to leave Seattle to become famous and then you come back the conquering herald.

Michael: That's true of a lot of places, that's true.

Art Chantry: Yeah, but Seattle was intensely that way and a lot of amazing culture. Did you know Jelly Roll Morton used to live in Seattle at one point?

Michael: No.

Art Chantry: Bing Crosby's from up there.

Michael: Wow.

Art Chantry: It's just like all these crazy people that had to leave, Ray Charles, Quincy Jones, it's like amazing people

got their starts in Seattle. Richard Brautigan is from Tacoma, who knew that?

Michael: Really.

Art Chantry: So it's like that kind of culture happened up there and I kind of look at it, it's kind of like one of the last vestiges of the wild west, it was like the corners of the United States are, I look at it, if you look at a box and people are trying to escape this box they end up piling up in the corners, you know? And you can't get no further and still be in the box, if you managed to get out of the box you end up in Alaska, you know?

Michael: Right.

Art Chantry: If you're still stuck in that box you're in the northwest, you're in Southern California, you're in Florida, or you're in the New England, all of them are insane, full of crazy people.

Michael: Yeah.

Art Chantry: People in the middle, those are...that's the status quo...

Michael: That's where I'm from, right.

Art Chantry: I live in St. Louis now, I know about the status quo.

Michael: Me too [laughs].

Art Chantry: I am a big fish out of water here because I grew up on one of the crazy fringes, so...as a result, I was very deeply affected by the war I had entered. And I was still kind of struggling to survive at that point in the 80's and I tried to be a straight graphic designer, I did corporate work, I tried to do everything just to make a living and I was

freelancing, because nobody would hire me. It was, Seattle was always a free-lance town, it was never a place you go to get a job. As a result, I ended up spending all my time, you know just beating myself up trying to be straight, you know, trying to be Mister.... I even wore a suit and tie.

Michael: You tried to fit in you mean?

Art Chantry: Yeah.

Michael: But didn't we all, right?

Art Chantry: And it didn't work, and they could always tell I wasn't a good team player, even if I was extremely successful and good and friendly, they still would never hire me again. As time went on, the outskirts, the bohemian level, who were my friends, the people I hung out with and socialized with, they would hire me and I would do things, lot of early theater stuff, I did a lot of some weird record albums stuff. I did, of course, a lot of posters for bands, as the labels developed and the bands became more professional and things like that I got very involved with developing their identities and even their appearance. It was just this natural progress and as time went on my style, as it started to really emerge...kind of in the northwest and in Seattle became the style that everybody emulated, because it was the one that everybody liked to put on their work, I mean all the cool bands had this look that I did for them and everybody tried to make their stuff look like the cool bands.

Michael: Now at this point, you didn't know Kozik or...?

Art Chantry: No, fuck now, I didn't know about Kozik...

Michael: You weren't influenced...so you...?

Art Chantry: I didn't know about Kozik until about 1992, maybe.

Michael: I see.

Art Chantry: By then I was, he was still...way I found out about him was all of a sudden the people who used to hire stopped hiring me and started hiring Kozik [laughs].

Michael: Wow [laughs].

Art Chantry: Basically, he kind of...see he also changed the way business was done because part of that these people would come to me and then say, look I've got \$50, I need a poster for the show, can you do it? I go, "Okay." And I do the poster, I take the \$50, or maybe they wouldn't pay me, I don't know, but there you go. I'd get accomplished and they'd have this poster and that would be it, you know? When Kozik entered the picture, he said, "Look, I want to do a poster for this show. I'm going to print up...I'm going to give you 100 full color, multi-color posters that you can do what you want, you can sell, you can post them, you can tear them up and throw them away I don't care. But I'm going to print up another 1000 and I'm going to see them through my established distribution system for \$5-\$10 a pop. So he'd make several grand off a project.

Michael: Right.

Art Chantry: And the client, then whose promoting the show, got free Kozik posters, and all of a sudden I had to work this way [laughs]. And I couldn't. He basically, I don't know if it was an intentional or an accident, or just serendipity, but he wiped out his competition on certain levels around the country and I basically, when Kozik entered the picture, I was basically shoved out in a lot of ways, it was a very interesting thing to actually see

happen. I tried to compete, but I couldn't do it, you know. I couldn't do it for free.

Michael: And this is what Moscoso had done earlier on.

Art Chantry: What?

Michael: Moscoso had done the same thing early on.

Art Chantry: I wasn't aware of that.

Michael: Yeah, that's what...that's just so you know, because it's an important piece of history is that he went to the Matrix and said, "Look I will print them, I will give you, whatever number, 200 copies, but I will keep the copyright and I will be free to make as many extra ones I want and sell them." So he was the first person that I know of.

Art Chantry: That's interesting because I had never heard story and that's fascinating there was a precedent. I thought Kozik invented...

Michael: No, no, Victor Moscoso was the first organized guy that way.

Art Chantry: Now see Kozik when he made that move, kind of changed the dynamic in such a dramatic way. Also, coinciding with about the time he entered the scene was about the time that Seattle did a poster ban. So instead of hanging little flyers and posters on telephone poles and on wheat pasting them on walls in Seattle, which all of a sudden was illegal, you had to hang them inside of shop windows and you had to hang them alongside all the theater posters, and art posters and this is a big poster scene in Seattle, it's one of the few places on the planet there was a great poster scene. I was very involved with that...

Michael: Right.

Art Chantry: And there was a guy was in town who actually had a monopoly, contract to control the window. If you tried to hang your poster in a window they'd come up, tear it down, say, no, no, no, Robbie does our windows.

Michael: I see, wow.

Art Chantry: And of a sudden posters, rock posters also had to compete for window space. What happened was combined with Kozik's full color freebies and the problem of having to compete inside a window space next to a full color theater poster. You had to figure out how to get full color work cheap. And that's where BLT entered the picture, Brian entered the picture, he started printing at grotesquely cheap rates, silk-screened posters and that became the standard. For about the next four or five years the only posters I did were silk screen posters, like concert posters so that you could compete on these levels. And again, the promoter still had to pay for the printing because we couldn't do it, but Brian's printing was so cheap it would cost them \$75 for a full color poster.

Michael: Wow.

Art Chantry: As a result all these people started hustling poster work and using Brian, Brian works himself to death practically.

Michael: And what was the name of his company?

Art Chantry: It was called BLT, originally it was called BSK.

Michael: Okay. Because this is...you give me real history here, this is something.

Art Chantry: The other thing is that BSK, there were three guys who went in on it and the K was Klinessmith, Jeff Klinessmith, he used to be my assistant at The Rocket.

Michael: Really?

Art Chantry: I was the one who kind of set him up, got him started, I basically trained that guy.

Michael: Are you still friends?

Art Chantry: No, I hate his guts.

Michael: [laughs].

Art Chantry: He's also one of those guys that is kind of like a...my comparison is that he's like a Great Dane puppy, you know? They're really sweet and they're all lint and they're flapping around, but if you have another pet and you try to feed that pet at the same time that Great Dane puppy is going to come in there and just, without even trying, muscle that other pet out and get all the food.

Michael: See but every good buy ain't gone, as they say, it's not over yet.

Art Chantry: Well, my point is that Jeff is a Great Dane puppy.

Michael: Right, no I got the point.

Art Chantry: Yeah, so basically between him and Aimes Rose???, who I really like those guys and another outfit named Modern Dog who tries to sue me periodically because they have spies, they're just like these paranoid psychos, they're crazy.

Michael: Sue you for what though?

Art Chantry: Defamation of character.... yet at the same time I've seen them do things that should have thrown them in jail. I mean they're like, they're just scary and I

can't say anymore about them because you might repeat something.

Michael: No, I'll be very careful not to, but...

Art Chantry: But anyway...so between those three, all of a sudden I couldn't get any work anymore in Seattle. The last couple of years that I lived in Seattle I don't think I got any work at all from Seattle.

Michael: Whoa.

Art Chantry: And this just basically wiped me out, you know? You know Robin Rae, was a student I used to teach, I taught...

Michael: Who did?

Art Chantry: Robin Rae from Modern Dog.

Michael: Okay.

Art Chantry: I mean she was, I taught for about 18 years and most of my competition was either my former employees or my assistants or my ex-students. I basically was training everybody to do what I did and before you know it there was this Seattle style that Seattle is becoming famous for [laughs] and it was like what have I done? But it was too late, and that's what it was is I basically put myself out of work up there and that's one of the big reasons I finally had to move away is because I couldn't live there anymore, I didn't have any money.

Michael: And when did you move away?

Art Chantry: About three years ago.

Michael: Really? Wow. When did you have books and stuff come out? When did that all happen?

Art Chantry: That book came out about two years ago.

Michael: Okay, so...

Art Chantry: I published my first book on my own back in about.

Michael: What was that called?

Art Chantry: "Instant Litter."

Michael: Oh I've got that.

Art Chantry: Yeah, I mean I published that back in about 1984.

Michael: Yeah, no that's cool.

Art Chantry: I've always been really fascinated by the history and the documentation and all this stuff and I myself I've been published in literary, 300-500 books and magazines, you know right now they're about 10 books out there that are going to have my stuff in them coming out right now, at any given time there's 10 books sitting out there that have my work in it as an example. I'm a really, really famous graphic designer.

Michael: Yeah, that's true.

Art Chantry: However, being a famous graphic designer is like being a famous plumber. Others plumbers go, "Whoooo" but outside of that, a few aficionados, people go what's a graphic designer, what's a plumber? It's like they don't know.

Michael: Well how do you make money at this point? What's your best income?

Art Chantry: I do piece work, I freelance. I don't have a best client for years and years and years, Dave Kreiter at Ester??? sent me enough work and he's like one of my best friends and we're able to develop a style of this magnificent, great style that works on Ester's beautiful stuff. But, as record companies have started to dry up and hurt they've...he's had less and less work for me as a result, even though we basically we're collaborators on ever Ester project, there's a history of that. But, I basically pick up what people will hire me to do, like right now I'm working on a book cover, a textbook cover, something about sound synthesis, I can't even figure out what the textbook's about. I'm doing a logo for a website that's going to be like an e-bay for Spanish speaking people.

Michael: Wow.

Art Chantry: I mean I do junk???, you know? I don't have any posters on my desk right now.

Michael: What do you think of...?

Art Chantry: But I'm going to have a show at PS1, and I'm going to be teaching in Maine in about a week and...

Michael: And what do you teach, who do you teach?

Art Chantry: Well I basically, I teach design poster art when I do. Mostly I just talk about myself and my own ideas and that usually freaks every guy off???. Anyway, so I mean it's like I lead a very full and active life, I just don't make a lot of money at it, you know?

Michael: What about posters like, you did one for Bum Rush Raoul?

Art Chantry: Oh that was an interesting story...

Michael: That's a beautiful thing.

Art Chantry: That's because you're an old hippie...

Michael: I am an old hippie.

Art Chantry: And old hippies love that kind of...

Michael: I know it....???

Art Chantry: ???...even as that art nouveau time space that was an inspiration for Wes Wilson, you know? You know the whole thing.

Michael: I should feel ashamed.

Art Chantry: But interestingly enough, see I get approached to do all kinds of things. I was approached by a zine called, "Bad Trip." They were doing a cover story of Arthur Lee and Love, and Arthur Lee and Love is the only band I've ever heard about that actually put a contract out on somebody and had them killed. They were an astonishing bad bunch of guys.

Michael: I guess.

Art Chantry: They killed a roadie who stole equipment from them. Anyway, so it's a real interesting article and they wanted me to do a cover for that, so I whipped up a design and I send it to them and they say, "Ah, you know...sorry we should have told you but the deadline was yesterday and so we didn't use it." So I had this thing sitting around in a drawer for a couple years and then these friends of mine, who were in Tiger, was it Tiger? No, it was Raoul, who used to be in band called Danger Jens and they were just going to...we're having this show at this club, The Pioneer Square Theater, whatever that was, it was the club that was only open for a nights. Seattle clubs kept getting closed down and so it was only open for like two or three shows, they wanted me to do a poster. So

what I did is I pulled out this old design, I said, well okay, you know and I basically put all this typography on it and that became the poster [laughs]. One of the neat things about rock posters, they don't have to mean nothing they just got to look cool.

Michael: That's right.

Art Chantry: That's when...see I'm a stickler to idea and concept, that's what I'm about, so when I do a rock, even if it's something that's like a piece of junk that's been sitting around or a rejected piece of art work, if you knew the people who were involved with Raoul, these people were friends of mine, that image of that girl with the love thing on it was perfect for them and they loved it, it was exactly what they were about?

Michael: And they loved it, right?

Art Chantry: It was a recycled piece of artwork that was rejected by another outfit.

Michael: What about the thing like Poison 13 at Scott's Sanction, now that's...that's not old hippie stuff.

Art Chantry: Poison 13 Scott Sanction, now which...now keep talking.

Michael: It's Poison 13, it's got a woman...

Art Chantry: With a whip?

Michael: No, see may have a whip, I can't see, I'm only looking at a thumbnail, she's naked from...she's naked and she's got OME on one breast and I can't see...

Art Chantry: Oh that's an old stripper image, it's like...

Michael: That's funny.

Art Chantry: You have to understand how this whole scene...see that's part of the garage rock in Ester's theme, and that was...at the same time as the quote Grunge thing was going on in the northwest, the garage rock underground was also starting and it was primarily spearheaded by an outfit called Estes records, they ??? Bellingham, about a 100 miles north of Seattle and they...we pioneered the idea of...like Coop's very first monster driving a hot-rod drawing was done for Dave Kreiter.

Michael: Oh.

Art Chantry: That gives you an idea of like the importance of this label. We were using stripper images, we were doing naked chicks on the cover of all the Mono-Men records and on the back on every one of them was an exploding, you know, what else is there? These guys all smoked cigars and drank beer and they played this really intense rock music and they were smart guys too.

Michael: Right.

Art Chantry: Stripper ink imagery and iconography came along with the territory. We started exploiting that terribly, we were just like...so that was like one of my favorite strippers from like these old men magazines from the 50's.

Michael: Right.

Art Chantry: Like Adam and Sir Knight and Satan, Satan is an amazing one, all of the girls were horned, they're all dressed like little devil chicks you know.

Michael: Right.

Art Chantry: Full naked??? and it's called Satan.

Michael: Right, don't know it.

Art Chantry: That stuff and we were basically just using the images that seemed to fit and what that image...her name is actually Beverly Hill, she was like one of my favorite strippers.

Michael: Beverly Hill [laughs].

Art Chantry: You know I was trying to like, the torn edge, and the red and white image...I mean the red and yellow reproduction with the black and everything.

Michael: No, it's super.

Art Chantry: I'm kind of inspired by an old paperback cover I found that was like a...it's called the Stripper Murders. I really fascinated by the back of old trash novels [laughs]. Basically it was a design idea I saw on the back of a trash novel from the 50's, but I changed the imagery and I re-appropriated it and the Scott Sanction was...Scott's is southern culture on the skids.

Michael: Right.

Art Chantry: So at that time was kind of really big in the northwest and they were playing through there and they were and I made that little logo for them and I kind of threw it on the poster to kind of, I thought it would be fun to kind of throw Scott Sanctioned on everything. And also, Tim Curr, who's like the brains behind Poison 13 and Jack of Fire and Lord High Pictures??? and all this stuff, he had this organization called the Young Lions conspiracy and the Young Lions Conspiracy logo pops up on everything remotely associated with him or people who just emulate him. So I thought it would be funny to throw a Scott Sanction on there to kind of poke fun at Tim, who's a good friend of mine. So I mean, you look at this and there's layers and layers and layers of reference and joke and

inside humor. It was also about the time that the state of Washington was trying to ban...believe it or not the state of Washington, right at the height of Nirvana, Nirvana was number one on the charts selling billions and billions of records, first they did was they banned posters and then the second thing that they did in Seattle, right after the state Booth Gardner???, the governor, had this state of the state message where he talks about the billions of dollars that were coming into the state because of the grunge music explosion. The next day he signed legislation that made it illegal to sell records to anybody under the age of 18 if they had, "obscene" lyrics.

Michael: Wow.

Art Chantry: And it took a couple years before you could legally...it was a contributing charge, and if you sold a record to an 18 year old, a Nirvana record no less, you'd be nailed \$500 fine and you could lose you're license...your business license. So the deal was, at the height of Nirvana in the northwest the state was trying to...see there's this ying-yang thing that happened in the northwest. For every Bill Gates, for every success story, there's a Ted Bundy, you know, there's a Kurt Cobain and there's not a whole lot in the middle [laughs] and so this is like a perfect example of what was going on up there. When I did that poster, it was right at the height of all this controversy, and it was finally overturned as unconstitutional but it took, for two years, somebody under the age of 18 couldn't legally buy a Nirvana record.

Michael: Really, gosh.

Art Chantry: Yeah, so I did this poster that had a nude woman on it.

Michael: Right.

Art Chantry: You know and maybe Tipper Gore would get a chance to see it, you know, but we censored her just because the promoter was new, so we turned the bar, censor tape into the big time??? stuff. In fact that was the same thing we did on a Mono-Men record we put a...Mono-Men records really had two versions, we had an x-rated and a R rated cover and one would be a photograph of a nearly nude woman in a provocative pose and the x-rated would be the same pose only she'd be naked. What we did on one record right after that became illegal to sell obscene lyrics, is they put out an all instrumental record, no lyrics at all and we put a nude woman on the cover, totally nude, and named the record, "Shut-Up" and of course the x-rated version just said, "Shut the fuck up."

Michael: Right [laughs].

Art Chantry: The idea was they were hoping the...they were just hoping that the state would come after them and try to shut them down, but then basically what would happen is say, "Look, there's no dirty words." There's no lyrics, you can't have dirty lyrics if they aren't any lyrics, we got a dirty cover, so we were always...the stuff we were doing, when I say we, I mean, I'm a graphic designer, I have clients, I have collaborators, that's the way it works and the stuff we were doing was all kind of tongue in cheek antagonistic humor, it was a very, very dark northwest sense of humor that we slammed nearly ???everything we touched. There was always this big middle finger in the middle of everything. That is the way we approached everything. The idea that anybody's going to get rich was inconceivable, I mean when people started getting rich off the grunge scene, and there were maybe about 10 people who made a million dollars off that, don't trick yourself, most of those people involved with that scene did not make a penny, you know? As soon as they got their million dollars they packed up their bags and split and built a mansion in Malibu, you know? It was an interesting

phenomena, nobody thought they'd ever get rich, it was basically just trying to pull a prank and my design sensibility was very much involved with that scene affectation??? I guess if you wanted??? aesthetic, so anyway...For instance, here's another story, when they banned posters, couldn't hang posters in Seattle anymore, we decided, when I say we, I mean me and a client, who ran the club called Moe, we decided that what we were going to do is do a newsletter and we were going to get one of the clubs to pay for the printing of it, be printed on newsprint, like a tabloid, cheap, cheap, cheap. Two hundred bucks, 5000 copies and what we'd do is every page we'd get all our friends, and artists friends and stuff to design posters and they'd be published on the pages. Full-page, full-spread, half-spread...and we'd take, we'd challenge everybody out there to take the pages of the magazine and hang them on telephone poles, because they're not posters they're pages of magazines.

Michael: I see.

Art Chantry: And thus bypass, and we managed to get out five copy, we even got...we actually had Jacob Lawrence lined up to do one, I mean that's the caliber of the people who got involved. But at the last minute, the club decided it was costing them too much, I mean \$200 a month for free posters was like too much for them to spend at this point when they could get them free from Kozik [laughs].

Michael: Yeah.

Art Chantry: It ended. Now this was like five copies of this, five issues of this magazine out there that ended up being called, "The Moetivator" because it was Moe. The posters in there are really quite astonishing.

Michael: Wow, where would one...how would I ever see any of those?

Art Chantry: I've got a stash, I think Jeff Klinessmith has a stash, I think Hank Trotter's got a stash and beyond that I don't know anybody who's got any. What happened to them is they didn't get distributed, they basically plopped them down on the floor of the club, Mary took them home as souvenirs and they ended up in the trash eventually, so they just didn't ever get distributed.

Michael: Which brings me to another issue, of all the artists that I've dealt with, I have the worst images for yours of anyone. Because I can't...

Art Chantry: I don't distribute my work. I mean everybody else is really busy promoting them, I've got slides, I've got actual copies of all my posters I could send you.

Michael: Well, if you...you know that I've done it for...

Art Chantry: Yeah. I'm going to get around to it, it takes a lot of time to dig it out.

Michael: But it could actually affect you in the sense of...like Derrick Hess is just sending me, well all the stuff I haven't shot for him before. Just because they don't have camera tables big enough to...he does some huge things.

Art Chantry: I don't have the money to have things shot, it's just too damn...

Michael: No, no, I'll do it for you.

Art Chantry: Yeah.

Michael: I'll do it free and send you 300 dpi images, or the equivalent...

Art Chantry: Can you do slides?

Michael: I don't know how to make slides, but you can have them converted or something.

Art Chantry: You would give me a disc with 300 dpi reproductions on it, right?

Michael: I would...well, the equivalent, yeah it depends on what they are, I can give you 300 dpi if they're small, if they're up to 11 x 17 or tabloid size and if they get really big I have shoot them with a big camera, and their the equivalent, they're like...

Art Chantry: Most of my posters are 18 x 24, and a lot of them go bigger than that.

Michael: Okay, well, then I shoot them with the big Nikon D1X and you get the equivalent of about a 42-megabyte .tif file, which is big enough in a book 8 x 10, 300 dpi, or 6 x 10 at least.

Art Chantry: Okay, but if it's reproduction quality that sounds really good.

Michael: No, it's repro quality, you couldn't reproduce the poster, but you could...I almost did all of the...

Art Chantry: No, you could reproduce it in a book though.

Michael: Oh totally.

Art Chantry: Okay, you know I...

Michael: And I do it, it costs you nothing other than you...cost you...

Art Chantry: I got your address in your e-mails, right?

Michael: No, but I'll send it to you.

Art Chantry: Well send me your address, I'll just try and package...I just sent a...like basically a set of almost of my posters to New York for a show. They're doing a retrospective show...

Michael: Cool.

Art Chantry: At a subsidiary of the Museum of Modern Art in New York.

Michael: Oh that's good and they're going to put a lot of your stuff there?

Art Chantry: Oh yeah. So I mean that will be...it's not at the MOMA, that's closed right now for renovations but it's at a place called PS1.

Michael: Well what I would like to do...I like you, I like talking to you and I think that you're pivotal in the whole history. I'd love to shoot your stuff, send it back to you and I've done it for any number of artists and some people brought their whole thing here.

Art Chantry: We've talked about that before and I think your credentials are pretty solid.

Michael: Yeah.

Art Chantry: I haven't heard anything bad about you at all...

Michael: No.

Art Chantry: Apparently there's been a lot of opportunity for people to bad mouth everybody in this world.

Michael: Well you know, I went on gigposters and they were bad mouthing me without knowing me and I went into...

Art Chantry: That's the way gigposters works, have you just figured that out?

Michael: No but I when and left a message saying, listen here's what I am and if you have any questions I'll answer them.

Art Chantry: And I totally trust Paul Grushkin, go figure that one out [laughs].

Michael: Well, yeah, right.

Art Chantry: No, it's just you're dealing with children, you know.

Michael: But I would love to document your stuff or any of...some of this other stuff you have a stash of that you think no one will ever see, let's get it documented.

Art Chantry: Well you know, I'll just see if I can get my gumption up to actually...you know it takes me about two or three days to dig everything out.

Michael: I know it...just...

Art Chantry: Package it up and mail it.

Michael: Ah it's true, but it would pay back, I mean Phil Cushway and this is just between us, just sent me his own personal collection of the Grande Ballroom flyers which is like his...

Art Chantry: Wow.

Michael: And he sent me 1400 of Grimshaw's 70's stuff that he has.

Art Chantry: Oh my god.

Michael: Which I love, I have...

Art Chantry: Yeah, Gary Grimshaw, ??? you know?

Michael: Well, I've got the largest collection of images of his stuff anywhere.

Art Chantry: Wow.

Michael: I like the 70's stuff, I think that's when he was at a...

Art Chantry: That's because you're an old hippie [laughs].

Michael: I am an old hippie, but I also like punk stuff too and I'm learning, I'm a quick study and I'm learning a lot. I learning to open my mind and like other stuff besides the hippie stuff.

Art Chantry: Have you seen that book that was published about me? Have you seen a copy...?

Michael: Yeah, I've got it.

Art Chantry: Okay good, so you've actually got some idea of what...

Michael: Oh no, I totally do, but the point is those images, which I could get from the book are just too grungy.

Art Chantry: Yeah.

Michael: I mean if we could get them good, first of all you'd have a set of good ones to do whatever you want with and I'd have little thumbnails that are clear and not...the stuff I started off of yours came from the sheet that Scott McDougal sent me...

Art Chantry: He did, really?

Michael: You know those ones...well he his stuff and your stuff. Those little tiny...you know the postage stamp size?

Art Chantry: Oh yeah, terrible.

Michael: But that's all I've got for a lot of your stuff.

Art Chantry: That's terrible.

Michael: Well even now, I'm looking at them as we speak, I've got 121 pieces of yours in my database, that's it.

Art Chantry: That's it?

Michael: That's it.

Art Chantry: Oh...

Michael: But you're also, no offense, are one of the most uncooperative in terms of images of anyone, most people are...

Art Chantry: It is intentional.

Michael: No, no, I think I'm starting to figure out how it is.

Art Chantry: Yeah, I mean it's like for instance I've never put my work up for sale and when I do sell it, eventually what I want and this is like my conceit here, is I want to make my work so rare and so valuable that if people do pay me for one...

Michael: Give me a break.

Art Chantry: It is way too much money. That's my goal.

Michael: But the real thing, from what I've understood...

Art Chantry: It's my retirement fund, okay? [laughs].

Michael: But here's what I understand of this is that Kozik came along, and you just told me this and did the whole thing. You actually did a lot of that stuff, you're not getting all the credit you deserve. And I wanted to do my damndest to make sure that you do.

Art Chantry: Well I don't know it's like, you know, what you're hearing is one man's perspective.

Michael: I know, but I've heard Kozik's perspective too.

Art Chantry: Well everybody's got their own perspective, Kozik's brilliant, I don't know if he's really brilliant consciously, but he's a brilliant man of action and this is the distinct difference.

Michael: That's right.

Art Chantry: I am a person that likes to sit around and articulate my ideas, he can't really do that very well, but when he does something it's a brilliant move and it's like, that's a different kind of brilliant and I really admire some of his stuff. I don't think his work's very good.

Michael: I'm not very fond of it personally.

Art Chantry: I think...I can you show you were he stole most of those images, you know, I mean he's not even very clever about that, but it doesn't matter.

Michael: No, it doesn't matter.

Art Chantry: It doesn't matter.

Michael: But what I think does matter, to me, is showing that they're different branches on the tree and you

represent...I like you're integrity, I like the fact that...and certainly, partly, it's my own ego, because I'm the same way, reason I'm not wanted in some of the companies I started is because I refused to sell out...

Art Chantry: Yeah, I know.

Michael: And they wanted to start making reviews for the record companies that had no bad reviews, and I said, "Bullshit."

Art Chantry: Yeah, oh, does that sound familiar.

Michael: Yeah, so that...then they don't like me and then they bought the company and they made us write other reviews, right?

Art Chantry: I like to say life's too long to live with that bullshit [laughs], you know?

Michael: Well, yeah, that's a good one.

Art Chantry: Most people say life's too short, I got to do, I'm sorry, life's too long dude.

Michael: But it's going to be too painful.

Art Chantry: I've had sleep at night, if I lay there thinking about that...

Michael: Well you've got to look yourself in the mirror, right?

Art Chantry: Yeah, and I think a lot of people, you know I've had a lot of people over the years, I just got a visit from a friend of mine, I've been out of touch with her for years, but she was like one of me and one of us from Seattle and involved with the scene and all this stuff and she went corporate and she considers herself a sellout. Yeah, she's

got a lot of money and she lives this relaxed lifestyle commuting between Seattle and New York and she paints and she lives this like Georgia O'Keefe lifestyle.

Michael: Cool.

Art Chantry: But she considers herself a complete sellout and has no integrity and she feels that way very deeply. Now I don't have that problem [laughs].

Michael: No, I don't either. I'm almost 60...

Art Chantry: She basically hates herself [laughs].

Michael: Well I'm still having to make money.

Art Chantry: Yeah, well, me too.

Michael: I know it [laughs].

Art Chantry: It's like right now I don't know how I'm going to pay my rent.

Michael: Well, I'm not that bad, but I'm...

Art Chantry: Oh no...I'm a record collector, I've collected records for 35 years.

Michael: What do you like? I mean I have tons of them.

Art Chantry: Oh, I had to sell my record collection.

Michael: So did I [laughs].

Art Chantry: Yeah, I sold it all because...I sold it to a dealer because I couldn't pay my rent and that's like 35 year obsession gone.

Michael: I did it too, I've still got about 40 feet on vinyl left.

Art Chantry: I had, the guy paid me \$8000 for my collection.

Michael: Depends on how many there were and what it was.

Art Chantry: I was really shocked that it was worth that much.

Michael: What kind of stuff was it?

Art Chantry: Oh, pretty exotic weird stuff... basically I had like two big bookshelves that I sold of vinyl and I spent a lot of time thrifting and buying and I bought stuff because it just interested me, you know?

Michael: Yeah, of course.

Art Chantry: It may be novelty records, it might be Dizzy Gillespie, it might be the Mother's of Invention, it might be Nirvana, you know?

Michael: Right.

Art Chantry: It's all across the board, I really love Rosemary Clooney for a while.

Michael: Well yeah.

Art Chantry: I mean her records, you know? Whenever I could find them I would pick them up, take them home, listen to them, so I mean it's like... I had complete of Dina Sumac and Eartha Kitt and all this kind of stuff.

Michael: I love Eartha Kitt.

Art Chantry: Oh god, and anyway... whenever I got too much to fit on the shelves and it started piling up on the

floor, I'd do a comb, and I'd take stuff out that I just didn't listen to any more, even if it was a great record and I didn't listen to it anymore it went out, you know? Things I bought because they had a cool cover, nice cover, okay, put in the pile and I let my friends pick them, you know? Lot of famous rock people got turned on to a lot of weird by picking my record collection [laughs].

Michael: Oh that's cool.

Art Chantry: Yeah, it was cool, I even let Jello B Afra??? pick my record collection, he pulled out my Robert Mitchum coats the record, "Up Shit"???, you know?

Michael: My record collection turned into part of the AMG, you know it's a warehouse now...of hundreds of thousands of...

Art Chantry: Yeah.

Michael: But I don't own any of them anymore so I got kind of screwed out of that.

Art Chantry: Yeah, that's the way it is.

Michael: It is.

Art Chantry: You know, one thing I've learned in life is that I'm really good at gathering stuff, I can get more.

Michael: Yeah, well that's what I say, I'm the goose not the golden egg.

Art Chantry: And maybe it won't be records next time, maybe it will be peanut butter jars.

Michael: Hundred dollar bills, who knows?

Art Chantry: That's an interesting idea for a collection.

Michael: Right.

Art Chantry: I'd like to have a collection of \$100 bills.

Michael: So would I, you never can get too many of them.

Art Chantry: Yeah, and their always interesting [laughs]. I can stare at them for hours.

Michael: That's right. Well, now...I really suggest that you...and I'm going to send you my address, that you really make an effort...

Art Chantry: Yeah, do that and I will make an effort, okay? I know I'm uncooperative, but I've also got a reputation to uphold, okay? Okay.

Michael: You do, and you've got somebody in your corner, I'll do my best.

Art Chantry: Well, that's okay, you don't have to...

Michael: No, no, I think that what you've done is very cool and I think you did it first, right?

Art Chantry: You have to realize I cultivated this image too. You know, it's like this isn't something that...and when I...

Michael: Yeah, I get it...

Art Chantry: Basically okay...

Michael: But you have to understand I understand better than you think.

Art Chantry: When I was in...throughout the 70's and 80's I was a roaring alcoholic, you know, I drank myself into the

hospital on more than one occasion and in the late 80's, about 1989 or so I managed to get clean.

Michael: Good.

Art Chantry: In the process of doing that, I made certain pacts with myself and one of them I wasn't going to work for assholes just for the money anymore.

Michael: Right, well I did that.

Art Chantry: And I didn't want to live with duplicity. I didn't want to feel like a liar anymore, because after all these years of...when you're an alcoholic, you're a drug addict, you lie...it's just you're whole life is a deceit.

Michael: Right.

Art Chantry: It's part of the territory, so anyway, what kind of came out of that as I decided to just start working on stuff I cared about and I damned the money, if I was interested in the project or the assignment or the person involved or the politics or something I would get involved and I would do my best and that's the way I lived my life from that point on and I'd tell people upfront what I thought about things and I've taken huge financial hits. If I didn't like somebody's attitude I'd kick them out of my office.

Michael: Well, I used to do that.

Art Chantry: And this is also part of the developing that persnickety???, you know...I have, ???, as a drunk asshole and then secondly I became like a sober asshole because I wouldn't put up with bullshit anymore.

Michael: I stopped drinking, I had to stop drinking.

Art Chantry: Oh yeah, I haven't touched a drop in...it's been 13 years, 13 ???yeah if we could, no.

Michael: But I also stopped throwing people out...I used to give a lot of classes and stuff and I used to throw people out that were assholes. I've stopped doing that, I've decided I don't give a shit I can tolerate a certain amount of assholes.

Art Chantry: Yeah.

Michael: And I just am bigger than that. That's the way how I'm looking still.

Art Chantry: ...???...if somebody gives me a hassle I can hassle them back. I find pleasure in that [laughs].

Michael: Well, I'm trying not to.

Art Chantry: I understand, I understand. I think you're position is more admirable than mine.

Michael: No, I'm saying, not holding it over???...I mean I don't have a lot of friends.

Art Chantry: [laughs].

Michael: That's one way of saying it.

Art Chantry: Yeah [laughs].

Michael: No, because, but I...

Art Chantry: I think it's funny the things you'll say.

Michael: But I'm a good person for them when there's anything that needs to be done.

Art Chantry: Yeah.

Michael: Right? Because I do stuff.

Art Chantry: Yeah.

Michael: Anyway.

Art Chantry: So anyway, so part of that, so called persnickety image of mine comes from like that.

Michael: Yeah, no I get it.

Art Chantry: That's something I thought I'd make you aware of.

Michael: I think I'm aware of it.

Art Chantry: Yeah.

Michael: Anyway, I think I will digest this and give it transcribed, a lot of it can't be shown as you know, but I will let you look at it.

Art Chantry: Oh okay.

Michael: To make you're comments, because I would want you to sign off on anything...I'll let you look at the whole thing, I'll also let you look at the cut...what I think would be reasonable, and then you can have whatever you want in it, of course.

Art Chantry: Okay, well cool.

Michael: And there's some words that you said, and names that I didn't get fully, and you'll probably have to help me out.

Art Chantry: Oh okay, sure.

Michael: I'm going to send you my e-mail address, I mean my street address, but please give it some thought, send

me your stuff, or any stuff that you think should be preserved for others to look at.

Art Chantry: Yeah, okay.

Michael: You know, I mean out of the ???, they sent me a whole bunch of early Kozik stuff.

Art Chantry: You know I wish I still had my early stuff, because I don't have it...

Michael: Do you have any good images?

Art Chantry: I sold so much of it to EMP, you know, I mean I've got my own posters, but other peoples stuff...

Michael: Oh yeah.

Art Chantry: That stuff I ended up selling to the EMP...

Michael: Wow.

Art Chantry: Like I said, gathering stuff [laughs].

Michael: Yeah.

Art Chantry: In other words you've got to let it go.

Michael: Oh, I know it, that's cool.

Art Chantry: But anyway, yeah, okay...

Michael: Well thanks for taking the time, we'll do this again, I hope...

Art Chantry: It is fun.

Michael: And let me digest this and organize it, so you what it looks likes...I think I have a much better picture of

you this is, to me, much better than our first discussion just because now I get how it kind of went down.

Art Chantry: Yeah, well I mean I haven't really told you all of it, you know, and I've probably told you too much negative, because there's a lot of good stuff that happened to me. I also, like tell...this magazine I worked at, "The Rocket", Sub Pop Record started a column in that and I was like one of the guys who helped establish old Sub Pop look.

Michael: Wow.

Art Chantry: I designed their logo, for instance, things like that, you know, I mean so there's like that whole side of the history of this stuff that I haven't talked to you about, a lot of interesting shit, I was in a really interesting place at a very crucial time and I was close enough to the center of the wheel to actually make it wobble once in awhile, you know?

Michael: Right [laughs].

Art Chantry: That was truly an exciting delicious thing to have been a part of and I don't ever want to do it again.

Michael: Right.

Art Chantry: I saw too many people die, you know?

Michael: Really.

Art Chantry: It was a really...I mean you, I don't know if you were in the Haight, but if you were you probably experienced a similar thing, you know? So...

Michael: You mean, if I was into what?

Art Chantry: If you were in the Haight.

Michael: Haight-Ashbury?

Art Chantry: Yeah.

Michael: I mean I was there for 1967 summer.

Art Chantry: Okay, you kind of came in right at when things started to really...

Michael: No, but I'd also been there I lived there for a year in 1964.

Art Chantry: Okay, so you were right before and just as the thing...

Michael: Crested.

Art Chantry: Yeah, so.

Michael: But you know, I saw plenty...yeah, plenty of everything.

Art Chantry: Yeah, and it's like, it's a different experience when you're close to the hub and you watch what's going down.

Michael: Oh no, I mean I watched Clapton shoot up speed, all kinds of.... I mean I opened for him...

Art Chantry: Yeah, ??? times, yeah [laughs].

Michael: Yeah, all kinds of stuff, so I've been around that.

Art Chantry: There comes a point where you just don't want to be around it anymore.

Michael: I'm too old.

Art Chantry: Yeah.

Michael: God.

Art Chantry: Can't handle it.

Michael: No, I don't want that kind of stuff anymore.

Art Chantry: Yeah.

Michael: I've got kids and stuff, do you have any children or anything?

Art Chantry: No, you know, at this point I wish I had, but you know I'm kind of glad I didn't have them when I was drinking.

Michael: Yeah, how about a dog?

Art Chantry: Got dogs, cats, got a girlfriend I've been with for 10 years.

Michael: Well then you're all set.

Art Chantry: Yeah.

Michael: I love...we've got three dogs here, that's too many.

Art Chantry: Yeah, dogs and cats...

Michael: Yeah.

Art Chantry: Better people than I.

Michael: Yep.

Art Chantry: Yep.

Michael: Okay, well cool, I'm going to let you be.

Art Chantry: Okay, take care of yourself.

Michael: You'll hear from me directly with an address and I'll pray that you actually can do that.

Art Chantry: Okay [laughs].

Michael: Alright?

Art Chantry: Okay. Bye.

Michael: Thanks, bye-bye.