

Classic Posters Interview with Stanley Mouse by Michael Erlewine

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Stanley Mouse Interview
Tuesday, May 8th, 2001
Mouse Studios
Sonoma, California

Raised in a Family of Artists

Michael Erlewine: And just so I get it right, birth date and year?

Mouse: October 10, 1940.

Michael Erlewine: How did you get into, like you know how did you, were you always doing art as a kid, did someone influence you? How were you inspired? How did it happen?



Stanley Mouse with Painting

Mouse: My dad was an artist, he worked for Walt Disney as an animator, worked on "Snow White."

Michael Erlewine: Really.

Mouse: And so I grew up around the dinner table drawing pictures with him, and cartoons, and when I was about five ... I remember him saying "Look, he can draw a perfect circle!" (laughs)

Michael Erlewine: And you carried it on into school?

Mouse: Yeah, in high school ... in grade school, I drew all over my books, and I was the class, you know, cartoonist.

Michael Erlewine: Where did you go to high school?

Mouse: In Detroit. I started off at McKinsey High and quit, and then went to art school for a year, and then finished at Cooley High.

Michael Erlewine: And school, was that worth while?

Mouse: Let's back up.

Michael Erlewine: Sure

Mouse: Grade school is where I got my name. One of my friends used to call me "Mouse 'o Miller." And I used to call him, "Puss," "Puss-nuts Posney," I think.

Michael Erlewine: And your given name was?

Michael Erlewine: Stanley Miller.

Mouse: And so anyway, I said " I kinda' like the 'mouse' part and I told him to drop the 'o' and, you know, the 'Mouse' is cool. And ever since then, I started signing, you know, writing things as 'Mouse,' and it caught on everybody knew me as "Mouse," instantly, in grade school.

And then in high school... well, the first high school I went to was kind of a rough high school, and I didn't like it at all, except for the hangin' out at the hangout across the street, and the hot rods, and stuff.

Michael Erlewine: Right.

Mouse: But I went to art school in 1956, in downtown Detroit, at the Society of Arts and Crafts.

And it was in an old building, way, way down town. And I would drive down

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there, in the depths of winter, (laughs) to downtown Detroit. And I excelled in life drawing.

Michael Erlewine: Really! So you, you can draw people and things?

Mouse: Yeah, and I think that's where first I was turned on to Art Nouveau shapes, because Art Nouveau is based on human body, and also on flower shapes, nature, nature shapes.

But more so the human body than anything. And then, after going to art school for about a year, and it was right after the Korean war and our school was full of a lot of soldiers, who didn't go to the university because they weren't smart enough, so they went to art school, and they got a free ride. And so it was full of those guys, and it wasn't that much fun.

Michael Erlewine: They weren't really artists.

Mouse: No, they weren't, and they made noises at the model, and the model would jump off her stand and walk out of the room. And get pissed off. Anyway, I wanted to go back to high school, where there were people my age and stuff, so I picked Cooley, which was the next school out from me, and it was a very Ivy League school. The hangout had half greasers and half Ivy League kids.

Michael Erlewine: Well, that's the way it was in Ann Arbor too.

Mouse: And I would stand in the middle and work both crowds. (laughs)

Michael Erlewine: I was in the middle, but not working the crowds.

Pin-Stripping, Flame Jobs, and Monster Cars

Mouse: (laughs) I became the school cartoonist, and then in my last year, I started painting T-shirts at car shows and at the fair, and I became immediately, instantly famous. And rich. Like I'd have ads in Rod-Custom Magazine, and I'd get a hundred dollars every day in our mailbox, which those days was like getting a thousand dollars a day in our mailbox.

Michael Erlewine: That's amazing. And what would you do for that?

Mouse: I'd paint T-shirts and silk screen T-shirts and ...

Michael Erlewine: Really, but you weren't painting vehicles or anything.

Mouse: No, at first I started off pin-stripping cars and ...

Michael Erlewine: So you did do that.

Mouse: Yeah, and flaming them and stuff. But then, when I got an airbrush, I started, you know, spraying cars with flames and stuff. And I liked the movement of the spray gun, and then I got hold of an airbrush, and I saw them painting shirts on the West Coast in these hot-rod books, and so I got a T-shirt and painted one. And all the kids in the neighborhood brought their shirts down, and I painted them. And it just went on. It was a rage. It was big.

Michael Erlewine: How did you get from that, into the music business?

Mouse: Well, so for the next eight years, my parents went to work for me, my mother ran my mail order and my dad managed me on the road. And we went to hot rod shows every weekend. And during the week I went to art school.

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Michael Erlewine: Wow.

Mouse: And in art school, they try to teach you that kind of abstract stuff. I could never figure it out, but I was always interested in life drawing, and excelled in it.

Michael Erlewine: Well, that's great.

Mouse: And then after about 8-10 years of painting like that, actually my painting got so good, you know people said that, it looked like advertising art, it could be used as advertising art. And here I was painting \$6 T-shirts, where I coulda' been doing, you know, big time art. And so, I started kinda' looking and searching for some, you know, the next step, and a few friends of mine saw me searching, and then they said " No you're, you're looking for something."

To the West Coast

Mouse: And when psychedelics came in, there was this whole explosion of ...

Michael Erlewine: And what year are we talking about?

Mouse: 1963

Michael Erlewine: Ok, Psychedelics in 63' were out in the West Coast.

Mouse: Sandos Acid. And it was pure. It was great.

Michael Erlewine: Yeah, it was good.

Mouse: Not like the bathtub acid they did here.

Michael Erlewine: Don't know. I haven't had it, I don't think. I don't even drink anymore.

Mouse: I don't either.

Michael Erlewine: I don't even drink caffeine.

Mouse: The worst thing I do is I do cokes, and coffee.

Michael Erlewine: I gave them up, because I can't sleep.

Mouse: Yeah, so then the war started and it was, you know, I wanted to be in the anti-war movement, and so and a lot of people said.

Michael Erlewine: And you were living where then?

Mouse: Detroit.

Michael Erlewine: Did you know Gary Grimshaw at all?

Mouse: No this was...

Michael Erlewine: Or he's a little younger.

Mouse: And so, a lot of Detroiters moved to San Francisco, and I got word back that there was a lot happening in San Francisco, and I really always liked San Francisco, because I'd been there painting shirts and stuff at car shows, so got in my Porsche. (laughs)

Michael Erlewine: Really.

Mouse: I had a brand new Porsche and drove to San Francisco. And when I got there though, I moved to Berkeley first... I actually got a little place in Berkeley.

Michael Erlewine: And this is what year?

Mouse: 1965. And I would sit there and paint T-shirts out there and a lot of people were having parties in San Francisco and the parties were getting and bigger and wilder and wilder. A lot of psychedelics and bands playing at the parties like the "Charlatans ."

Michael Erlewine: Right.

Mouse: And this is just pre-dancehall. And then I got drafted and I went back to Detroit, and I got out of the draft by

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taking mass quantities of acid and going in on my induction day. And they sent me away. I was, you know everybody in there tried to be insane,

Michael Erlewine: Right.

Mouse: I was the only person who was totally sane. But anyway, I got out of the draft and made a bee-line back to San Francisco. I got a drive away and they said "All we have left is a drive-away hearse." and I said "Perfect."

Michael Erlewine: You're kidding.
(laughs)

Mouse: So, I slapped a "Make Love, Not War" sticker on the back window, and drove to San Francisco. I got there the night of the acid trips.

Michael Erlewine: Really?

Mouse: And but we were so... It was me, my old lady, and the dog, and we were so tired of driving all that way, and we didn't go in. We should have, and we really didn't know what it was at the time.

All we knew ... there was a party going on. And what happened is, when I was gone, they went into the dancehall thing. The parties got so big, they started dance halls. And then they started doing those posters, and I saw, you know, Wes Wilson's posters, and I went "Wow, I can do that!"

Michael Erlewine: So his were the posters that kind of rang a bell for you? Or those were just the first posters you saw?

Mouse: Yeah, well it seemed like there was an art movement. When I was there in 1965, I'd see in people's houses... It was called, I think they called it "Funk Movement," and Wes's early posters

were definitely derived from the funk movement.

Michael Erlewine: How would you describe that?

Mouse: Well, you know his first ones, like the Paul Butterfield poster. People were doing art. It was like it came out of the North Beach, kind of beatnik scene.

Michael Erlewine: Yeah, that's kinda' where I started.

Mouse: And it was that kinda' rounded shapes and real funky looking, and collage stuff. And so it came out of there. I don't know how. He just pulled it out of that. And then he adopted that German lettering thing, after awhile.

But then, at first it was those letters were blobs. And I said. "Wow, I can do that," and you know, bells went off in my head, you know. I was looking for something new. And there it was! And something drew me out there. And that's what it was.

Michael Erlewine: The hearse thing was a wonderful embellishment, right?

Mouse: (laughs) Yeah.

Michael; Incredible fact.

Mouse: And yeah, I almost got run off the road a few times like, in Arizona and stuff. People were pissed off about that.

Michael Erlewine: Yeah!

Mouse: So I got a little place and next door to me moved in Bob Siedeman. I didn't know he was living there in the apartment next to me on 17th Street. And also Ida Griffin.

Michael Erlewine: Really.

The Firehouse

Mouse: And then my landlord came into me and said " You gotta' move, cause' I

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want to move in here." And I said " I'm not...", I said "Well find me a place to move to!" and he said " What do you want?" and I said "A fire house" and the next day he came up with a firehouse!

Michael Erlewine: Really?

Mouse: And that's a great landlord, and he's got a gallery now in Carmel. And so I moved into this firehouse, and there's a nice place for a studio upstairs. And Alton Kelley came over with Chet Helms. And I knew Kelley from my first time I came there. He knew all the Detroit people.

Michael Erlewine: So you were already friends. That was one of the questions: How did you guys hook up? You have made some wonderful stuff together. No other combination has been as powerful.

Mouse: Well, when I first met Kelley, he was like ... he was real interesting. He was on Pine Street in this empty house, and there was a heap of trash in the corner, and he was sittin' on top of it, and he was like the guru, and you know, he had all these people sittin' around him (laughs) and he was talking to them all, and there was a little AM radio going on, a real nasty-sounding AM radio in the corner. And I said " This guy is really far out!," you know, and then we were kind of friends. He came over.... My Porsche broke down, and he was working on trying to fix the rear end on my Porsche. We would see Ida Griffin walk in the house next door. Then Kelley came over with Chet Helms and I guess Kelley was the art director for the Family Dog.

And they asked me to do a poster. Chet said "What kind of stuff do you do?" and I said, "Well cartoons and stuff," and he said "There'll be no cartoons here."

(laughs) And that's probably one of the reasons I never got into Zap Comix, you know, because I didn't wanna' be known for cartoons...

Michael Erlewine: interesting.

The Stacks of the San Francisco Library

Mouse: Some kind of psychic thing happened, and I thought I was too sophisticated for cartoons. But what happened was, as I was doing the posters.... because I came out of Detroit, and wasn't sophisticated at all, and came out of hot rod monsters... There was so much happening, every day was like a year. And I quickly... real fast I became, every day, I became more and more sophisticated, and then Kelley and I would go to the library and would just scour through all the art book in the San Francisco Library.

And they had these stacks in the back. You could go in and couldn't take books out, but they had all the old books, art books, and we'd just scour through them all. And just doing that, our art education became so amazing. I looked at the Art Nouveau and the Art Deco, and all that stuff. Nobody knew that stuff then. Nobody did it even. And Kelley's apartments were always really tastefully done. He really had a certain taste. He did the ultimate hippie kinda' ah trip. He really had good taste and I thought, well you know, with his kinda' taste and my hand, which was really at it's apex at the time, from drawing some near a millions miles of drawing on T-shirts and airbrushing, that I thought there was a really cool combination. I always liked... I guess it might be one of my Libra traits, that I always like to paint with somebody else.

Michael Erlewine: That's amazing to me.

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Mouse: When I used to paint shirts, I even had a friend that used to work for 'Big Daddy' Don Garlitz . He started working for us, and we'd work together and bounce back a lot on each other, you know. We'd feed each other ideas and stuff.

Michael Erlewine: That's very unusual. Most people are too proud to share anything like that.

Mouse: (laughs) Kelley was you know a great layout and he had really fine taste, and so we start doing these posters which were instantly really far out and sophisticated. And it was an amazing thing, you know, like it was that moment in time where like you keep saying that it was the apex and it was... it felt like, you know, we were flowering and it was really neat.

Michael Erlewine: Yeah, I remember that.

Mouse: And then we were doing a poster every week. And my old lady said to me... She got mad at me, cause' she said "Let's go out. You can paint. You can do other stuff. You don't have to do these posters!," but I knew I was on to something that was bigger than both of us, and she threw an ink bottle across the room and it (laughs) got all over everybody and all our art. I think she left.

The Scene Winds Down

Michael Erlewine: How did that whole psychedelic era poster era end for you? I mean how did you move beyond it into, that must be interesting for each of you guys. Was it painful or was it just a natural transition?

Mouse: Yeah, it was natural. The scene went up and then I got a shop on 8th street, called "Pacific Ocean Trading

Company" (POTCO). It was a poster shop, plus we sold, you know, anything. It was like a little head shop, poster shop -- T-shirts and stuff. And we just watched the whole summer of love go down, from there. And then I moved. And the firehouse... the Diggers asked if they could fix a car there, cause' it has a big garage. Also "Big Brother and the Holding Company" used to practice there and Chet brought over Janis Joplin. And she auditioned for the band one afternoon, and they came up after and they said "What do you think?" I said "it's either great or horrible." (laughs) It was one of the two.

Michael Erlewine: (laughs) right.

Mouse: And then that night police showed up at the door and said we've got reports of a woman screaming in here.

Michael Erlewine: (laughs) That's really funny.

Mouse: (laughs) And then the Diggers came in and they asked if they could fix a car in there, and I said "OK," and then pretty soon, there was two cars, and then three cars, and then there was about ten cars, you know. I'd come, wake up one morning, come downstairs, and they'd say " Who the fuck are you?" and so I went "Oh, it's time to move. They just took over my place."

Michael Erlewine: So you moved out?

Mouse: So I moved out, yeah. And the "Grateful Dead" had just rented the house across the street from me on 7th and Ashbury, and they put their offices in there, and upstairs at the top floor, there was like a little garret and some nice rooms. And I moved in there. They let me move in there and have my studio, and we did some work in there,

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and it was a lot of fun. And then I guess the, what happened, the scene just dissolved. It just got bad, and Martin Luther king got shot, and it got dangerous to walk down the street. It was, really, you know ... racially it was really a lot of strife and drugs had, because of the media, and all the drugies from all over the country merged there and the drug scene got really outrageous and bad. And heroine took over the street,

Speed and the flower children or the long hairs, Victorian hippies (laughs)... Well, they weren't hippies. The hippies came later. It was the hippies that were the people who came, I think, that they got named hippies, but it started as poets, musicians, and writers and artists, and having a lot of parties and everybody had long hair. One time, we were walking down town San Francisco and Alton Kelley said to me...our hair was blowing in the breeze and he says. "You know, there must be 500 of us here." (laughs) God, within a year, there was like 50,000 hippies running around.

Michael Erlewine: Right.

Mouse: But then it got different, you know, and everybody... We started off dressing in Victorian clothes from the... San Francisco was pretty pristine then, and the thrift shops were full of Victorian goodies, and you know. So we all dressed really fancy, and by the time all the hippies took over, they were dressing in army clothes.

Michael Erlewine: Right.

Mouse: (laughs) And so it really changed, and then that was the hippies, I guess. And then it got so bad, I think, let's see then, I moved out to somewhere in San Francisco and they burnt down our house (laughs). It was

Kelley's house. Some of the neighbors didn't like the hippies in the neighborhood.

Michael Erlewine: Did someone burn it down?

Mouse: Yeah, they burnt down the house.

Michael Erlewine: Wow.

I Just Lived in a Room by Myself, and I Started Reading Eastern Religion Books

Mouse: And burnt us out, and then we went to live on Sutter Street. It was real nice, and I just lived in a room by myself, and I started reading Eastern religion books, and sitting in a room by myself. And it was really a glorious time. I felt like I was... I really felt holy. I felt, like when people came to visit me it, was like they were all holy. It was a real nice thing.

Michael Erlewine: Right.

Mouse: And I would still smoke pot. (laughs) Actually the pot really helped the meditation. Sometimes, when I really couldn't get anywhere, I'd take a little toke and it would put me right over the edge and take me out into..... I was meditating and had a meditation injury. I was meditating and I felt there was like a hundred piece orchestra playing in my head, and then I saw these golden gates, and I figured they were the gates to heaven and I got really excited and I tried to leap up to my easel, from a total deep meditative state, cause I wanted to capture it, and I tore both my knees.

Michael Erlewine: Really! You're kidding.

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Mouse: Yeah, it was lotus position (laughs) and so for all these years I've been suffering, yeah.

Michael Erlewine: You're supposed to float up right? You're supposed to just levitate.

Mouse: Yeah right! I should have levitated to the easel.

Off to England

Mouse: And then the thought is that a phone rings and it's Eric Clapton and he says "Stanley, do you want to come to London and paint my Rolls Royce and so I said "Yeah." I went to Detroit and I went to the state fair, again, painting T-shirts. I made enough money to fly to England and I lived there for a year. I never did paint his Rolls Royce. He smashed it before I got there and he got busted. He was running from the police. We were at the end of the scene. I went to London.

Michael Erlewine: Yeah. I mean how does one extract ones self from something like that!?

Mouse: It was a slow process of the scene dying and everybody spreading out and doing other things. And like I went to London and did some work for Blind Faith. I did some lettering for their debut poster in the park and part of it ended up on their album cover, some lettering on the alternative, when the album cover got banned.

And Bob Siedeman did the album cover. And I did some little work for the Beatles and then Woodstock happened and Kelley was doing signs at Woodstock, so I flew back and joined him in Boston. He was living in Boston, and I stayed there for a while, and then I ... we kind of were running around and we did a

Jimi Hendrix album cover, just before he died, that never came out.

Michael Erlewine: Are you still in touch with him?

Mouse: Yeah

Mouse: And we were living in Boston and then we, then in 1972, we both got together in Marin county and started Monster Company, it was a T-shirt company.

Michael Erlewine: Yeah I know it, I have one of your calendars.

Mouse: Yeah, and then started a studio and started doing some really great posters and album covers, real lavish airbrush stuff, and I brought the airbrush back.

And then, after about 1979, I kinda' got fed up with the whole scene. It was the coke era. I had a building in San Rafael that I rented to a whole bunch of artists and it just turned into a big coke party place.

Michael Erlewine: Sounds like another firehouse!

Mouse: Yeah sort of. Then I said I'm getting out of here, and they said: "You can't leave," cause' I was the guy holding the rent, you know, paying the rent, when they couldn't. And I said: "Watch me," and I moved out of town. I moved up here to Sonoma and settled down and had a family.

Michael Erlewine: Really.

Mouse: We moved to Sante Fe, New Mexico for a couple years, Lake Tahoe, and then came to Sonoma. And Alton Kelley moved up to Petaluma. We still do a couple things together.

Michael Erlewine: You still do.

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Mouse: Yeah, we did a album cover for the "Grateful Dead" a couple years ago, and we did a poster of ourselves.

Michael Erlewine: I saw that one of yourselves. It's nice. Did the Hendrix cover that never came out ever?

Mouse: We made a T-shirt out of it. It was the scarab with the wings and later on we turned the scarab into the "Journey" thing.

Family

Michael Erlewine: What did your dad think, when you were so successful? That must have been a great trip.

Mouse: Well, he would say, " I taught him everything he knows"

Michael Erlewine: (laughs) Oh, of course!

Mouse: He was very proud and because having a family and trying to make money, you know, during the war and that he, he never really got to follow his art thing through, and so he kinda' lived that through me, I think. And also, he supported me, like really supported me. He didn't tell me to go out and be a lawyer.

Michael Erlewine: Yeah that's cool.

Mouse: I never did have a job. Both my parents are really supportive and believed in me. It was cool.

Michael Erlewine: Yeah, my dad came (towards the end of his life) and worked for me, also. That's why I asked. But he wanted to come right in my little office, which was about as big a tea cup, and have his desk in there with me, and he did, for quite awhile --a number of years or so. It was funny. He was a business person. He was the controller for the

university. Ferris State college, if you know where that is.

Mouse: Ferris. All right. That's where all the partygoers went to.

Michael Erlewine: It was a drinking school. That's right.

Mouse: Yeah, and after, when I moved out here too, I left my parents kinda' with nothing, you know. I kinda' left them too, and soon as I started doing the posters, I sent posters back to them, And they immediately started up a poster shop, and it turned into like a head shop, and it ran for 30 years. It was like Detroit's, you know, biggest head shop, you know, the longest lasting one.

Michael Erlewine: Really, what was the name of it?

Mouse: The "Mouse House."

Michael Erlewine: Wow. Of all the things you've told me, the little bit about your parents is the most interesting. I mean not that the rest isn't but I think that's really something wonderful.

Mouse: Yeah, it is wonderful.

Michael Erlewine: That kind of support.

Mouse: So I went to Bill Graham during that time and I asked him asked: can I send some posters home to my mom? So got me, put together a bunch of posters for me and then he docked me.

Michael Erlewine: Really.

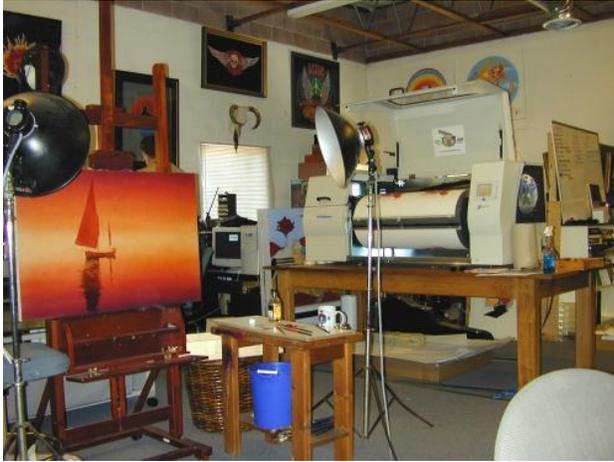
Mouse: Instead of paying me a hundred dollars on the next poster, he'd take off 25 dollars on every poster I did for him, to pay him back the posters he sent to my mom. (laughs)

Michael Erlewine: I met him once. He and I had a shouting match about amplifiers, the time I played at the

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Fillmore. One of the things I'd like to ask about is how you became such a technical artist, you know skill in drawing and various techniques?

Technical Stuff



Mouse Studio - Paintings and Presses

Mouse: I always liked gismos and mechanical stuff, you know. And I always did things with wheels on them, being from Detroit. Airbrush was always like a mechanical device.

All the time when I was painting like, you know, when Kelley and I would do those real lavish airbrush paintings, we'd do a red background. You know, it took us a long time to do it, and I said "God, I'd love to see it with a blue background," and there was no way, unless you paint it all out white, and then paint the blue, in which it was a, you know, monstrous two-day job. And so, as soon as these came along, they'd say "Oh, you can press a button and change the background color." (laughs) I want that!

Michael Erlewine: Right. What do the other artists think when they visit here. Don't they want to do something similar, or they're not interested.

Mouse, Well, a lot of people aren't.. I mean, I'm not that technically inclined you know. Like I'm totally dependent on the printer technicians...

Michael Erlewine: No, I mean you're technically in a sense that you make sure that you have it. It doesn't matter whether you service it. You have all the tools. Why don't some of the other artists have these too?

Mouse: I'm always into photography too.

Michael Erlewine: I know a little bit about it photography, have a view cameras and things. I see you've got a killer one there and this thing, so...

Mouse: Yeah, this is the one I wanna' put a digital back on. This is really far out.

Michael Erlewine: Yeah I've got a small one. It's very elegant, a Linhof.

Mouse: Yeah, that's what I got. I've got some. Where's my Linhof?

Michael; Yeah, that's amazing! I've never seen one of those. Now what is this?

Mouse: Serious. And I'm gonna' put a digital back on it.

Michael Erlewine: And what do those things run? Those are great!

Mouse: Digital backs? \$25,000.

Michael Erlewine: You know what size is that?

Mouse: It just like a scanner

Michael Erlewine: So you just dispense with that whole step?

Mouse: Yeah, it's like you enter the artwork by camera, and then it gets hooked to the computer and it just feeds the information right through the computer.

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I started by copying my artwork. I got a little speed graphic and then I started going through camera swap meets and just dealing Leicas, Nikons, and just, you know, and sorta' like hung on to the view camera here. I got Leicas and a Hasslblad...

Michael Erlewine: Well, a lot of this stuff floats up on Ebay.

Mouse: Yeah

Retro Hot Rod

Mouse: The best thing is that it's coming around again, some of my hot rod stuff.

Michael Erlewine: You're kidding?

Mouse: People are really wanting it.

Michael Erlewine: Really!

Mouse: Yeah, it's the kinda' retro-nostalgic

Michael Erlewine: So what do you offer? How does that appear?

Mouse: Well, we are coming out with a whole web site,

Michael Erlewine: Are we talkin' T-shirts? What?

Mouse: When Big Daddy Roth died. So, it's like when Rick Griffin died they said "Now you're #1"

Mouse: I license out a lot of stuff, I think, in T-shirts and models, I've got some of these classic models coming out.

Michael Erlewine: You've made a real business of this. I mean this is being successful.

Mouse: Well, still struggling, but it's on the verge.

Michael Erlewine: Yeah well, the little I know, this is the way I would do it. I mean, this is very efficient way to do the whole thing. And I was talking to David

Singer. I think more people should go to these kind of one-off poser printings.

Mouse: They will. They will. I mean if they can run an ink-jet printer, then they can run this.

Mouse and Kelley Book

Michael Erlewine: There's a book you did with Kelley. Then there's a book, "Freehand." Are both of these still available or not?

Mouse: "Freehand" you can still buy in book stores, if they have it in, or order it from the publisher. The other one, the first one, never did make it to the bookstores, because the binding was faulty.

Michael Erlewine: So there were no copies, or there were some?

Mouse: So they sold them all underground, to rock and roll houses, like Phil Cushway, and so forth.

Michael Erlewine: But can you get them, are they available?

Mouse: I can give you one.

Michael Erlewine: Oh you don't have to do that but I'd like to get one or buy one.

Mouse: And what they did is they told me they shredded them all, and they sold them underground to everybody.

Michael Erlewine: Right. Typical.

Mouse: So they didn't have to pay me any royalties.

Michael Erlewine: That's disgusting.

Mouse: Yeah. Now I have to buy them, when I want them.

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