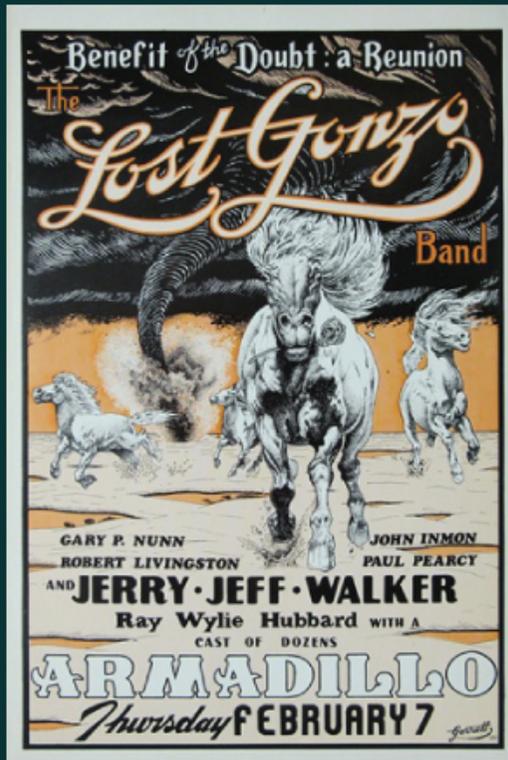


Danny Garrett Interview



with Michael Erlewine

Danny Garrett

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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Danny Garrett Interview

by Michael Erlewine

28 January 2003,
sound recording.

Daryl Lynn Garrett, February 21, 1945, Dodge City,
Kansas

Michael:start this recording device and hope that's
works.

Danny: Okay [laughs] Danny Garrett, interview by Michael Erlewine, 28 January 2003, sound recording.

Daryl Lynn Garrett, February 21, 1945, Dodge City, Kansas

Michael:start this recording device and hope that's works.

Danny: Okay [laughs]

Michael: Well, good, well...thanks for giving me some time...

Danny: Okay [laughs]

Michael: I'd like to, I've kind of looked for...significant biographies of you on-line and I have found much.

Danny: [laughs]

Michael: You know it's not great.

Danny: [laughs]

Michael: You know... I love your work, a lot of people do...

Danny: Well, thank you.

Michael: You've done some just wonderful things that...I've collected...also, at some point we should talk about just how I go about...I'm an archivist...do you know who I am, kind of what I've done?

Danny: Yes I do, you contacted me about a year ago or so...

Michael: Yep.

Danny: And I've talked to a lot of my colleagues, and they have filled me in some.

Michael: Cool. Well, I'm getting ready to go into high gear here, our site is actually going to go up.

Danny: Oh great.

Michael: Probably in a couple of months, there will be a temporary site going up probably next week

Danny: Yeah.

Michael: It's mostly ways of starting to facilitate artists, and something that we may briefly talk about now...I have...I know you've done a lot of work, I've only been able to find records of like 61 pieces of yours, that I know about.

Danny: Okay.

Michael: So if you happen to have lists...some artists have gone and made lists of their own work.

Danny: Right.

Michael: I don't know if you've done that or...

Danny: Well, I've tried to...get a comprehensive figure??? but I haven't really tried in awhile [laughs].

Michael: What Sam Yeats??? Did he send me one piece of everything he has, including some very rare things that he only had one of.

Danny: Right.

Michael: I photographed them all.

Danny: Right.

Michael: Sent them back to him with ROMs, with very large...equivalent of 42MB .tif files for each poster so that you could do an 8 x 10 glossy with it.

Danny: Right.

Michael: Then, so that he's...now all of his work and I've done this with many artists. Huge runs of posters. I've got about maybe 500 armadillo posters, that I've collected myself. Which is a bunch.

Danny: Yes it is.

Michael: But still, it's not enough, there's still a lot out there that...I have the events, I know that the event happened, but I haven't been able to find a poster, or a handbill for it.

Danny: Yeah.

Michael: So you can think about it if there is any way that you want to be better documented or whatever, I'd like to do it.

Danny: Okay, yeah, we can work something out.

Michael: Cool. So let's just go ahead. Let me just start with what I do with everyone, I need to get your...where were you born?

Danny: Dodge City, Kansas.

Michael: Dodge City.

Danny: [laughs] yeah.

Michael: What, day and year?

Danny: February 21, 1945.

Michael: And what was your given name?

Danny: My given name is Daryl Lynn Garrett. D A R Y L

Michael: D A R Y L? And how do you spell the middle name?

Danny: L Y N N

Michael: Okay, great. Then what I need to know is kind of how you got interested into art in general, and in posters in particular, and kind of a little bit about how you came up through your middle school and high school years, did you do art? When did you start drawing and stuff like that?

Danny: Well of course you know, I had this talent, which...of course is a gift...

Michael: Amen.

Danny: I've taught art and...

Michael: Oh you have?

Danny: Yes...at Austin Community College, and like I tell my students I can teach technique, but I can't teach talent, that's a given. I had it for a long time, but I never really took any art courses in high school. I took one in college, actually two, basic art and life drawing, but I took those as an elective. I got my degree in history.

Michael: And you got your degree where?

Danny: At Steven??? F. Austin State University.

Michael: Okay.

Danny: Here in Texas.

Michael: Do you remember what year that was?

Danny: That was in January of 1968.

Michael: Wow.

Danny: [laughs]

Michael: But as a kid...high school you weren't like the class cartoonist or...

Danny: No, I...basically drew, but for my own pleasure.

Michael: And when you draw...drew...was it like when I talked to Stanley Miles and he'd done flame jobs and pin striping, what kind of drawing did you do for your own pleasure?

Danny: Oh basically...very light stuff...it was all pen and ink and pencil, I did try to paint for awhile in high school, but...it...having no instruction or anything, it got too tedious for me, and so I just basically just stuck with the pen and ink...

Michael: But it was figurative stuff.

Danny: Right.

Michael: Not cartoons?

Danny: Well, some cartoons...lot of you know war stuff and monsters and things like that, that you know you do when you're in Junior High and High School.

Michael: Right.

Danny: Nothing very serious, couple of things, but...you know some landscapes and...but nothing serious...like I said, then I went off to college and I took those two electives. But...basically, I took those because I knew they were going to be easy A's.

I really didn't have a...professional, or even an abiding interest in it...I got my degree in history...history's still...it's hard to say anymore, but for a long time, history, even when I was an artist, history was still my first passion.

Michael: What part of history particularly?

Danny: Well, when I was in school, it was...European, central-eastern European, modern and contemporary, essentially Germany and Russia. I'm quite knowledgeable about their history, especially in the twentieth century. I graduated in January of '68, and because of...I had been a finance major before that at the University of Houston...but that was just to make money, it wasn't a passion or anything. When I changed...actually I flunked out of school...when I changed schools I changed majors...majored in history, had a 4.0, of course, my other grades were...kept my GPA down.

Michael: [laughs]

Danny: But, I did real good on the GRE...test to enter graduate school and the faculty at Steven F. liked me and so I was admitted to graduate school. Strictly upon my work in history, which I said was like a 4.0. I wanted to go into academia, become a tenured professor and get a PhD and teach it, unfortunately graduating in 1968, I got drafted.

Michael: Oh.

Danny: I was sent to Vietnam.

Michael: Oh really....what was....how...Army?

Danny: Army.

Michael: What corp and stuff?

Danny: I was in heavy mortars.

Michael: Really.

Danny: Forward observer for heavy mortars, and...I was in the 11th light infantry brigade...of the Americal??? Division...I was in the first of the 20th Battalion, which was the battalion which Cally??? was in.

Michael: Who was in?

Danny: Lt. Cally???My Lai massacre.

Michael: Right. How long were you over there?

Danny: I was there ten and half months.

Michael: Wow.

Danny: I picked up some shrapnel in my eye, at some point, I don't know when I did...I...was having some blurriness of vision and so...I went to the vision, to the hospital and they discovered that there were shrapnel in my eye.

Michael: Geez.

Danny: Cataract had formed around it which was causing the blurriness. Med-evaced to Japan, and...was told since it wasn't magnetic they couldn't pull it out, they would have to cut...and...I elected to not have them do that, and it's still there in my eye.

Michael: Still blurry?

Danny: Still blurry, but, actually, the vision in my left eye, which is where it is, is better than the vision in my right eye.

Michael: [laughs]

Danny: Than my quote good eye.

Michael: You mean just as you get older.

Danny: Yes.

Michael: That's interesting.

Danny: Yeah.

Michael: Yeah, I was just reading...did you ever meet, Lt. David Hackworth???, I just read his book recently.

Danny: No, but I'm aware of who he is.

Michael: Yeah.

Danny: He's a Lt. Col. Though isn't he?

Michael: Lt. Colonel, right.

Danny: [laughs].

Michael: Yeah, no, I'm sorry.

Danny: Yeah, I'm familiar with him and agree with a lot of what he says and don't agree with a lot of what he says too. But...I was....that pretty much killed off, my passion, inclination and ability to come back and go ahead and go to graduate school and get my master's and my PhD, so I abandoned that. You know the academic history course.

Michael: I see.

Danny: Instead, I...ended up in Houston went back to college to try and pick it, couldn't do it. Transferred to Austin, moved up here in 1971, and...again tried to do the college thing at the University of Texas.

Michael: Again in history? What part of 1971?

Danny: This was in the spring of 1971 and...I enter??? UT in the fall, once again...I guess following my experience in Vietnam I just couldn't go the academic route anymore, and indeed, began to see, that a lot of the history I was being taught, was in my opinion, a bit bogus. When I was in Vietnam...biologically, I was the same as the Vietnamese, but culturally...and so forth, I could have been sent down on a different planet. None of my history, was able to help me understand their culture. And where they were coming from, and that's when I realized that...my history, even the world history I had was basically within the western historical paradigm.

Michael: Right.

Danny: You were asking what area of history I was interested in, and I told you before it was east...it was European.

Michael: Right.

Danny: Well this shifted after Vietnam, and I still maintain an interest in history and study it, I just don't do it as formally, and I'm not credentialed. But my history shifted to...world history, specifically...civilization....comparisons and so forth, and that really got me into historical theory.

Michael: Ah.

Danny: And that's where I'm at now.

Michael: Did you...have you studied eastern?

Danny: Yes.

Michael: Because that's what I'm...I read Tibetan, I've been to Tibet, and I'm very interested...I've spent most of my life studying eastern thought.

Danny: Yes.

Michael: Actually, I'm a Buddhist as well, so...

Danny: Oh.

Michael: So that makes it...

Danny: Well with all organized religion, Buddhism appears to me to be the most valid.

Michael: Well, they all have really good parts to them.

Danny: Yes they do.

Michael: But Buddhism, to me, that I practice it, back in the 50's it was something we all sat up and talked about like existentialism.

Danny: Right.

Michael: But, no, it's just...it's fairly benign.

Danny: Well, it's much less doctrinaire.

Michael: Yeah, well, and I don't like organized religion.

Danny: Well, I have come to the point, yeah, I don't either....well, I have come to the point where let me use

part of my historical theory [laughs]...I won't get too deep into this...

Michael: It's okay.

Danny: I could go on and on for hours.

Michael: Alright.

Danny: But, as part of my historical theory I see that there is...there are two poles, there is the Occidental pole, and the Oriental pole. And basically, I see it as there only two civilization religions. The Hebraic and the Hindaic and in the Hebraic you have Judaism, Christianity and Islam.

Michael: Right.

Danny: They were all predicated on the Hebrew prophet, you know.

Michael: And these are theistic.

Danny: Right. And in the Hindaic, of course, there is Hinduism and then, Buddhism.

Michael: Right.

Danny: And of course there is Janseek??? and so forth, but there are basically subsets.

Michael: Yep.

Danny: Ad lately I have come to reject entirely the Abrahamic religions.

Michael: Well, we were all brought up in them, right?

Danny: Yeah, but I reject them basically on a very simple fundamental principle.

Michael: Which is...that's interesting...I spend a lot of time thinking about this, what's the principle?

Danny: The principle is that they ignore half the human race, that is the female half of the human race.

Michael: Well, amen, wow...the easterners aren't a whole lot more enlightened about women.

Danny: Well, even Europe was more enlightened than the Middle East, before Christianity came, you had the traditional Greco-Roman Pagan religion.

Michael: Right.

Danny: In which you had Gods and Goddesses.

Michael: Right.

Danny: When the Hebrew...paradigm was overlaid over this, the goddesses went away. Now, they still show up in the form of the cult of Mary.

Michael: Yeah, I was raised Catholic, so I came up through that root.

Danny: But that's the only, that's the only...acknowledgement of the...like I said, of half of humanity, not only half of humanity, in my opinion, the dominant half of humanity [laughs].

Michael: Or as they say, the better half.

Danny: The better half, exactly. They own the vessels of creation...and...and so, after studying religion, I mean you can't study history without studying religion.

Michael: Right.

Danny: And after studying it, I came to the conclusion about 10 years ago, that, basically all the Abrahamic religions...were bogus, on their face value, just on the fact that they just...essentially ignore half the human race, and I just can't buy into that kind of spiritual reality.

Michael: Just for my two cents, I appreciate what you said, I understand it, my own view was that...I found that they western model to be dualistic in the sense of...when I was young I was raised Catholic and I ended up going to the...the Jesuits are very very powerful in the Catholic church.

Danny: Storm troopers of the Catholic Church [laughs].

Michael: They are. They are the storm, the Nazi Storm Troopers.

Danny: [laughs].

Michael: So I went, when I had LSD in 1964...and went through the whole opening that can happen through that, they had no answers for me, but when I met the Tibetan Llamas, they totally didn't even blink, they just...oh wow, your experiencing that, then look over here.

Danny: Yeah, right, exactly.

Michael: But, but...I still didn't get to my point, my point is, I wanted to be part, I couldn't see a God standing over me...or the idea that Jesus...you couldn't be...that Jesus was the son of God, but you couldn't be Jesus, I mean to me it's like, the best part of me had to be that.

Danny: Right.

Michael: And...but, no different from that, not separated from that...and the wonderful thing about the Buddhist way is that there is no one standing over, you are responsible...

Danny: Right, for yourself.

Michael: For yourself, and you are one with everything good and bad.

Danny: Yeah.

Michael: And that just seemed to be more like what life was.

Danny: Yeah, well, the western religion seemed all hierarchal...masculine...obedience is the central theme.

Michael: But just between us, I mean there's nothing secret...

Danny: Right [laughs].

Michael: But having been to Tibet and having spent 20 some years working very closely with Tibetans, they don't treat women very well either.

Danny: Yeah.

Michael: So that's not right.

Danny: Well, it's not right, but at least, you know, within their scriptural art are the...Hindu religion from which Buddhism emerged.

Michael: Right, that's right...

Danny: At least in their...structure and their...

Michael: Well, they worship.

Danny: Yeah, there are gods and goddesses, just like there are in the world.

Michael: Collie??? Right.

Danny: [laughs]...no, women are treated badly in every culture, there is no doubt about that.

Michael: Are you married?

Danny: Ah, not anymore, I was.

Michael: Because that is a good way to get to know women, in marriage.

Danny: Oh yeah [laughs].

Michael: [laughs].

Danny: Very good way.

Michael: Yep.

Danny: But you know, I mean...I just...to tell you the truth, once I came to this position, I just can't accept anything that the Abrahamaic religions have to say.

Michael: Well, we are in the same boat on Adam, I totally...I just feel sorry for people who can't think beyond that, right?

Danny: Yeah...to tell you the truth, the sorriest I feel for is the women in the Abrahamaic religion.

Michael: Well, try like Islam.

Danny: Oh, I know, Islam is the worst.

Michael: It's the worst, and I don't know why we are being like ostrich in the sand right now, is that, the truth is, these guys are fundamentalists, which means to me, that...not only are they...they are not willing to let me live my life, that my life offends them.

Danny: Oh yeah.

Michael: And all fundamentalists are like that.

Danny: Oh yes, they are.

Michael: And that's just, not right. I'll leave them alone, they can do whatever they want.

Danny: Yeah.

Michael: I feel sorry for the women too.

Danny: Yeah...

Michael: But they don't want to leave it go at that.

Danny: No, and it's not Islamic fundamentalism that's a problem, it's religious fundamentalists.

Michael: Well, which you know, I live in a Bible-belt in the middle of Michigan and I'm surrounded, for...not only am I a Buddhist, but worse...I'm...

Danny: You can imagine how it is down here in Texas.

Michael: Is it same thing?

Danny: Oh...infinitely worse...

Michael: Oh, I don't even...

Danny: I mean Baptists are considered liberals here.

Michael: Really.

Danny: Yeah [laughs].

Michael: Well what part...I keep a low profile, I'm also an astrologer which is really not a good thing.

Danny: [laughs]

Michael: I was the first person ever to program astrology on a computer and make it available...

Danny: Yeah.

Michael: And created the largest company that still exists for astrology software.

Danny: Right.

Michael: And that's something they think is the devil incarnate.

Danny: Yeah, of course they do [laughs].

Michael: Course I have a shrine room where I have Buddhist figures, which to them look like...devils, right?

Danny: Exactly, exactly, I mean the difference is so profound that it is even hard to get your mind around it.

Michael: Okay, cool, we'll come off this side-bar.

Danny: [laughs] Okay.

Michael: ...wish I hadn't...sometime if we get to know each other better I'd love to know a little more about...

Danny: Yeah, like I said before I started off on this, stop me before I go too far.

Michael: Yeah, but I'm just as bad, so...

Danny: [laughs]

Michael: Anyway, so now we are at the point where I'd like to know how you got into postering, what artist, who inspired you...what...

Danny: Well there is a lot...when I got out of the Army...naturally, after that experience your searching around a little bit for something to latch onto, to come back...

Michael: Right.

Danny: ...from that, and one of the things I latched onto was art. I...had...when I was in training in California, I went up to Berkeley and...just fell in love with Underground Comix.

Michael: What year was this?

Danny: This was 1968.

Michael: Oh, so you were right there at that time. So you met some of these guys.

Danny: Well, I didn't meet them, because I was down in Fort Orin??? and the only way I could get up there was on a weekend pass, and you know...they all had long hair, and I was shaved, and you know...the...just everything...I didn't meet them, but I got to know them through their work.

Michael: So you saw their work?

Danny: I saw their work, influenced me greatly...

Michael: Now, which ones, particularly?

Danny: The ones who had the strongest influence on me were Sheridan???, Schrier And Crumb.

Michael: Now let's see Sheridan...what was his first name? I'm trying to get these...now, Crumb I know.

Danny: Yeah, Phil Sheridan, I think.

Michael: And whose the second guy?

Danny: Schrier

Michael: How do you spell it?

Danny: Because they introduced me to a pen and ink technique, if you look at my work you will see I use extensively.

Michael: Yeah, and how do you spell Schrier?

Danny: S C H R I E R.

Michael: Okay...cool, I'm just trying to...

Danny: Or, S H R I E R, I believe.

Michael: Okay, I have them down.

Danny: Okay, if you were...yeah...the Underground Comix...that they made Mother's Ode???, I mean if you punched that into a search engine you could probably find it.

Michael: Yeah.

Danny: Anyway, end with them??? And Crumb, who were by of the old, you know, comic style of the 40's or so forth.

Michael: That's right.

Danny: He...influences me too, but nearly so much as Sheridan and Shrier, because they introduced me to stippling???....

Michael: Yeah, your famous for that.

Danny: Right. So I warmed up to that immediately, another big influence at the time...

Michael: Now, did you introduce stippling to the Austin people, or did they all come...there seems to be a lot of stippling down there.

Danny: There was, and it's real hard to say, it's kind of a chicken-egg situation.

Michael: Right.

Danny: You know.

Michael: But it didn't happen up in the Bay Area.

Danny: No, not much, outside of Sheridan and Shrier.

Michael: Right.

Danny: But yeah, Ken Featherston???...

Michael: Right.

Danny: ...a powerful stippling force. It's a very tedious process that takes a long time, but...

Michael: And what...so people who are reading this can understand, what is it, what do you do?

Danny: Well...pen and ink is a binary imaging system, in other words it's either black or white. There's no gray with pen and ink, as there is with pencil.

Michael: Right.

Danny: It's black or white, you form gray, so you form tones by...basically, by cross-hatching, line work usually.

Michael: Like a half-tone almost.

Danny: Right. Stippling is a toning technique that employs dots instead of lines, so you can get very subtle gradations that you simply cannot do with cross-hatching or any kind of line toning. So I was... I was drawn to it, in a big way, and as I said earlier all my previous experience had basically been with pen and ink. I had never taken any art courses, really, certainly no painting courses. So, of course this lead itself very well to producing posters, because, it is a binary system, it's easy to reproduce, easy and cheap to reproduce.

Michael: Yep.

Danny: Because you can just turn the art over to the printer, and it's just a straight-line shot he doesn't half-tone it or anything.

Michael: Right, definitely.

Danny: So, back when we were doing posters, back then, you know when we started doing them, it was the only way that these venues had to advertise and promote their shows.

Because, they couldn't afford radio or newspaper promotion at that time, so they would have posters done, and because the counter-culture was such a small and highly integrated community, they were very effective. Put the posters up on the street, people knew, you know the people who were going to the shows paid attention to those and went. Now, after a while that ceased to be the case...but, in the beginning, ever thing had to be done economically, and point of fact most of our posters were two-color posters.

Michael: Right, true.

Danny: And that...and black had to be one color.

Michael: Yep.

Danny: So...if you look at our work, and especially Armadillo days, you'll see they are almost universally two-colored.

Michael: A lot of people don't...I've talked to a lot of people on the west coast. Lot of them who have never developed an appreciation for it. To me, the Texas posters are some of the most beautiful posters that I have ever seen.

Danny: Right.

Michael: But, if someone wants full-blown color, then they are not going to like them.

Danny: No, now later on, after a period of time went by, we were able to do color, or three-color, or even four-color, which is full color, manual separation. In various occasions we could process separation, in which you take a continuous tone image, you do color separations and you print them as process color images. But this was very expensive. And it was only occasionally we could do it.

Another thing was also happening at the same time, the venues were able to afford radio and newspaper advertising. So that was much more effective in selling tickets, than a poster, they kept doing a poster for a long time, because the poster were sort of commemorative pieces. While they were not effective in promoting a particular act on a particular date, in the sense of selling tickets, they did promote the club, the venue over the long haul by being commemorative.

Michael: Yep.

Danny: In the beginning there was really no market for this, I mean a collector's market

that developed of course. The clubs by and large never really...you know took advantage of the fact and would sell them. They did, but it was never, and they still do, but it was never a very big deal. So after awhile, you offer justification for commissioning a poster. In other words if you have a certain...promotional budget that you could spend a certain amount of money on, it was better to spend that money on radio or newspaper ads.

Michael: So it just became a money thing?

Danny: So it just became a money thing. And by and large the posters atrophied away. Especially after the Armadillo closed.

Michael: Right.

Danny: There were venues that kept it going...Antone's.

Michael: Well, Antone's, your John Lee Hooker from Antone's is like one of my favorite posters in my whole collection.

Danny: Well thank you, I appreciate that.

Michael: It's just an incredible piece of work.

Danny: Well, thank you.

Michael: Your Jerry Lee Lewis is an incredible piece of work.

Danny: [laughs]Right. That was actually an homage on my part to Guy Juke.

Michael: Oh, really, because it does look a little like...

Danny: Right [laughs].

Michael: I think your most famous poster is the Gonzo poster.

Danny: [laughs] That appears to be the case.

Michael: Does it...you know I just know that from my own mind, but is that also what you found out?

Danny: Well, sort of, but...also, the Muddy Waters, the first Muddy Waters I did for Antone's is a pretty big one too.

Michael: Bobby Bland is pretty well known.

Danny: Right, and then...

Michael: It's very much available apparently.

Danny: Right [laughs].

Michael: I don't know how that works, but...

Danny: I don't either [laughs]. And then Willie Nelson as Uncle Sam, is a big one.

Michael: Aha. Oh yeah, that's true. I think my favorite one of the Antone's is as I mentioned is that John Lee Hooker, I think it's such an exquisite piece of art.

Danny: Oh, well thank you.

Michael: I mean, do you like, you must like it too, of course.

Danny: I do.

Michael: And you must have been, must have made you really happy to produce it.

Danny: It did. I mean...I had a great deal of joy in doing that work, it never paid very well.

Michael: None of them did.

Danny: No. But...

Michael: What...what did they pay back in those days?

Danny: Oh, \$50, \$100 max.

Michael: Really, I'm from Michigan so it's better than Michigan.

Danny: [laughs].

Michael: Less here.

Danny: [laughs]. I know. They kind of do right by us as much as they could, but they were struggling too.

Michael: Oh no, absolutely.

Danny: And...

Michael: Well let's go back, if you don't mind...

Danny: Sure.

Michael: You were in the Bay Area, got turned on to some comic artists, you also see the poster artists?

Danny: Oh yeah, Mouse, and Kelly, Kelly and Mouse of course. I was blown away. Rick Griffin.

Michael: And you like that work?

Danny: Oh god, yes.

Michael: Any one of them...or a few of them that you especially liked?

Danny: Well, Rick Griffin.

Michael: Yeah [laughs].

Danny: Very much so, and Kelly Mouse. I guess beyond that I'm really not that familiar, I mean, some of the underground artists spilled over, like Greg Irons, or, Crumb, Robert Williams is also a huge influence on me, thought he didn't do many, much music art, his other art was just...

Michael: He was all over the place.

Danny: Yeah.

Michael: Yeah.

Danny: So, the...there's always been a connection between Austin and the Bay Area, a pretty strong one.

Michael: Well, cultural centers, one of the...Madison, Ann Arbor...

Danny: Right, exactly, man, it's in Ann Arbor.

Michael: I was an Ann Arbor person, that's where I grew up.

Danny: But, there's a very, very strong connection between Austin and San Francisco...Jackson, you familiar with him?

Michael: Yes, he's on my list...

Danny: He tried going out to the??? Bay area and creating the very first underground comic, called "God Know's".

Michael: Wow.

Danny: So, you know, why they're known out there for their underground comics, it was Jack Jackson from Texas that produced the first one.

Michael: I see. So you got turned on...you came back to Austin?

Danny: After I got out of the Army, I stayed in Houston for a year, which was about as much as I could take.

Michael: And what year was that?

Danny: That was 1971.

Michael: Okay.

Danny: To...I mean, 1970-1971, I got out of the Army in March of 1971 and I moved to Austin in May, I mean March of 1970, and I moved to Austin in May of 1971.

Michael: I see.

Danny: Basically...that ended all but a vicarious connection with the Bay Area. I never, you know directly...went out there and was directly influenced again...strongly influenced by the art that came out of their.

Michael: Yeah.

Danny: We all were here.

Michael: We all were here.

Danny: Yeah,...although they...were able to produce much more sophisticated posters in full-color and so forth, you know, and we were kind of constrained.

Michael: Yep.

Danny: To 11 x 17 pen and ink. [laughs].

Michael: Yep.

Danny: Two-color. You know, still...we all admired what was going on out there and it had an influence on us individually and collectively.

Michael: Sounds right.

Danny: But...once I came here, and got associated with my colleagues, I actually still developed among us here.

Michael: Definitely true.

Danny: That was very...very particularly Austin. I think in that since there was a divorce between us and what the Bay Area was producing.

Michael: Which of the Austin folks were you closest to, or did you admire most?

Danny: Probably, Guy Juke....Sam Yeats???, of course all of them.

Michael: Yeah, they're all good. Sam is really nice.

Danny: Yeah, Sam is awesome and Ken Featherstone. Ken was a huge...

Michael: And he's no longer with us, right?

Danny: No, he was actually shot and killed in the Armadillo.

Michael: I read that story about a hundred times, it's just too bad, he's so good.

Danny: Ah, he's the best, and if you want to see a stippling master...[laughs]

Michael: Yeah, he did great.

Danny: He was just, he was just...

Michael: What an unfortunate event.

Danny: Yes, it was. A very freak event too...he wasn't the one who was being shot at, and he was hit by .22 caliber rounds from some distance. So it had to be that golden shot.

Michael: Wow, incredible.

Danny: Like I say they were shooting at someone else, not him.

Michael: And how did you....how did it come that you got to, if they already had a scene going, how did you get to do posters? I mean it must have been a little tough...

Danny: Well, actually, what I did was my first inclination was to...do an underground comic.

Michael: Oh really?

Danny: And so I went to Old Willy's and Jim Franklin had just produced his first armadillo comics.

Michael: What year was this?

Danny: This was 1971.

Michael: Okay.

Danny: I went to the Armadillo to talk to him about it...and he was working on the Mother Earth poster, so immediately he enlisted me to do this poster he didn't want to do which was John Sebastian???.

Michael: Aha.

Danny: That was my very first music poster.

Michael: This was 1971?

Danny: 1971.

Michael: See the first poster I have in my list for you is 1975, so I'm missing probably a lot.

Danny: Yes, you are [laughs].

Michael: That's too bad.

Danny: But that was 1971...and if you will e-mail that list I will try to flush it out a little for you.

Michael: Absolutely, I'll do it.

Danny: But...that was how I got in there, I was sort of unique among the Armadillo poster artists in that I didn't work for the Armadillo.

Michael: Aha.

Danny: Jim Franklin, Guy Juke, Michael Priest, Ken Featherstone...all of these people worked for the Armadillo in other capacities...as a matter of fact...the reason Ken Featherstone was shot was because he also doubled as a bouncer there.

Michael: I see.

Danny: And Henry Gonzalez??? And other poster artists from Armadillo was actually who the guy was shooting at.

Michael: Really.

Danny: That was Ken's best friend from Corpus.

Michael: Wow.

Danny: So it was...it was a huge tragedy for him, for Henry.

Michael: And is he still doing art?

Danny: He's still here and he does art occasionally, but like the rest of us, you know...we move far, far away from those roots that we all shared in the beginning.

Michael: Are you in Austin now?

Danny: Still, yes.

Michael: I have a cousin, Erlewine Instruments, makes guitars.

Danny: Yes, I know, I like...

Michael: You know him?

Danny: Oh yes I do.

Michael: Oh yeah Mark.

Danny: Yeah, I know Mark.

Michael: He learned from my brother Dan.

Danny: Oh is that right.

Michael: Who is also an instrument maker.

Danny: Right. Well, that's a connection, I mean I noticed immediately the name, of course.

Michael: Yeah.

Danny: But, basically, I just went up there and asked, they would call me into to do...a piece every so often, and I was the only outside contractor that I guess there was. Because everybody else was associated.

Michael: What did Jim Franklin do for them?

Danny: Jim Franklin did everything.

Michael: Oh really?

Danny: Yeah [laughs]. Jim Franklin was instrumental in getting it named Armadillo World Headquarters. Of course he had been with the Vulcan Gas Company before that.

Michael: Maybe at some point you can put me in touch with him, I had an e-mail for him but it came back, dead.

Danny: I'll see if I can do that, he's in France right now.

Michael: He goes over there a lot, right?

Danny: Yes, he's been there for a year or so.

Michael: Wow.

Danny: But I have a friend who just came back from France and she was in touch with him so maybe I can get an e-mail address from her.

Michael: And what's he doing over there, is it just doing art, or?

Danny: I'm sure...he's doing art, he's also into...performance too, sort of spoken word music and art and music.

Michael: I have a friend, John Sinclair that does that.

Danny: Yeah, and Jim's like the godfather of Austin poster art.

Michael: You'd say that.

Danny: Yes, I think all my colleagues would probably agree too.

Michael: Wow.

Danny: You'd have to take it up with them, but I'm..

Michael: Sure [laughs].

Danny: ...pretty certain I would.

Michael: I'm hoping to interview as many of them as I can and to get the...you know, I would like to make Texas poster art more available so people would understand it, it's...and I think I will be able to do that.

Danny: Well, that would be great, I mean, there's some powerful art here and it's still being produced.

Michael: I'd like to know more about that. What...what kind of things...

Danny: Probably somebody like Michael Priest, Bill Narem???, or Guy Juke could elaborate on that a little better than I could.

Michael: So your first music poster was in 1971. Over the years what...what were the main venues you worked for?

Danny: Well of course, Antone's, that being number one.

Michael: Right.

Danny: And then Armadillo, and then the Austin...first the Texas Opry House, and then the Austin Opry House, and then became the Austin Opera House. And then I worked for Willie Nelson.

Michael: Fourth of July stuff, or other stuff?

Danny: Right, some other stuff. But mostly fourth of July and I did that through Tim O'Connor who had Castle Creek, which was an early club there and I did some of my earliest work there. But I just walked up to Clifford Antone

when he opened and asked him if he needed some art and I did, of course, the Antone's logo.

Michael: Oh you did? I didn't...thanks for telling me that, that's great to know. It may be obvious, maybe you have your name on it for all I know. I never looked at it that way.

Danny: [laughs]Well it look at little Walter??? You'll see a lot of stippling there and you'll see the philigress??? That I like so much.

Michael: So you saw some of the blues guys...see I was deep into blues.

Danny: Yeah, I did. I have some signed original art by Muddy Waters and John Lee Hooker, and a number of others.

Michael: See, I knew those guys in the '60s...Little Walter I watched him play live and all those people.

Danny: Right.

Michael: And interviewed them for as part of a number of jazz festivals and blues festivals.

Danny: I don't know if your aware of this, but the Senate has designated the year 2003 as the year of the blues.

Michael: Your kidding.

Danny: No. And to this end, Martin Scorsese and six other directors are going to produce feature length??? films on the blues which are scheduled to be aired on TBS in the fall.

Michael: Oh, something I would love it...that was my first love was learning that music.

Danny: Yeah, and I related to Clifford...Clifford to this, he wasn't even aware of it.

Michael: Boy, I wasn't either.

Danny: Yeah.

Michael: Well that's interesting. Well in doing posters what bands were your favorites, what musical acts...

Danny: Well first of all...[laughs] Gonzos???they are one of the most under appreciated Texas bands ever. Of course any of the blues people, Muddy Waters Stevie Ray, I mean.

Michael: And you saw a lot of these?

Danny: Oh yeah. The real magic of Antone's is that it took these old Chicago blues giants and paired them with these young Texas, you know, musicians who worshipped them.

Michael: Right.

Danny: And that's what Antone's did. I mean Antone's...Stevie Ray is a product of Antone's.

Michael: I see.

Danny: As a matter of fact I don't think that Albert King ever licensed any other musician to do his stuff, black or white, as he had Stevie.

Michael: Is that right?

Danny: Yes.

Michael: Wow. And my brother made a guitar for Albert King.

Danny: Yeah.

Michael: That he played a lot of his life.

Danny: That flying wing?

Michael: [laughs] Yeah, well they all were flying wings...it was a mahogany one or something, it's on the covers of some albums.

Danny: Yeah, Albert King was a very heavy dude.

Michael: [laughs] I know it, he was a mother, right? He didn't take any...he didn't any...you didn't joke with Albert.

Danny: I know, and he did joke with Stevie, this is what was so phenomenal.

Michael: Well, yeah, you had to...my brother got to know him quite well, and you had to call his bluff a little bit...

Danny: No, you had to pray you were worthy of him talking to you.

Michael: That's right.

Danny: So, that meant calling his bluff and not putting up with his guff.

Michael: That's right, he was a character.

Danny: That was a test...he was...

Michael: He had Freddie King down there who was a wonderful musician.

Danny: Yeah, Freddie, Freddie was big in the Armadillo. So yeah, all of those bands, there's a young guy who I

really, really like a lot, you probably never heard of, Guy Forsythe.

Michael: I do know the name.

Danny: I would highly recommend you...listen to what he does.

Michael: Oh, I will.

Danny: One of the last posters I did, which I did for free, because I just admired him so much was a...a Guy Forsythe, I'll send you a .jpeg.

Michael: Oh, that would be great. If you have .jpegs of any of your work that you could share, that we could put on...what I'm going to do is put on thumbnails of as many posters as I can, I've got 20,000 at this point.

Danny: Wow.

Michael: And I'm going...well if you'd go and look at my sites that I created, allmusicguide, that's the largest music database if the world and I don't own it anymore, have you ever seen it?

Danny: No, what's the url?

Michael: It's allmusic.com, and allmovie.com, but these are the largest...there are hundreds of thousands albums detailed there and I started that company and built it and then I sold it.

Danny: Right.

Michael: And posters is a like smaller for me to play with, but it's...

Danny: Was that within the auspices of the allmusic.com?

Michael: No, no, I'm done with them.

Danny: You might think of another one allmusicart .com.

Michael: Well, I've got classic posters.

Danny: Oh.

Michael: Classicposters.com will be up in another week.

Danny: I have a preliminary website myself???

Michael: Oh cool, what is it?

Danny: Just dannygarrett.com.

Michael: And you have any work up?

Danny: Just one music poster, Stevie Ray, because it's basically, it's still in the formative stages. I should have it pretty much...

Michael: Oh, and by the way Nels says "hi" to you.

Danny: Okay, [laughs], tell him "hi" back.

Michael: I interviewed him, he spent a weekend here.

Danny: Yeah.

Michael: Very nice guy.

Danny: Yeah, Nels is somebody who just...desired so heavily to be a poster artist and just did it.

Michael: Yeah, well...I've done all of his work...is going to be on the site because we...what I did was set up a whole shop, I have built a vacuum table, and I have very

expensive digital cameras, Nikon D1X. Which is a six mega-pixel camera.

Danny: Yeah.

Michael: And so that, I've been able to photograph these things so that they...you get some clarity and...even distribution of light.

Danny: Alright.

Michael: So, umm, it you want to help document any of your work, especially with .jpegs it would be great, because then we could actually show people...

Danny: Well, I'd be glad to.

Michael: In miniature, these are not going to be that they could do anything with these.

Danny: Oh, I understand. You know, even if you...even if you offered them full-sized on the website, at 72 dpi they can't be reproduced.

Michael: No, no, this is what I've done with Sam Yeats and all of his stuff here, and I photo-duplicated it and sent it back and...all the big poster company...like artwork and Jacaeber Kastor in New York, send me material, then I photograph it and send them back.

Danny: Well, I'd be glad to do the thing.

Michael: Well, I think it would be cool, because I think that your work is so unique, and I personally like it so much...that I want to have a biography for you, and I need a picture of you, then and now, if possible.

Danny: Okay [laughs], we can do that.

Michael: That we can scan in, I mean it's painful, I'm 61 years old, so...

Danny: I'm 58, I'm not far behind you.

Michael: Yeah...so it's more painful, so when I look at some of my old...

Danny: [laughs].

Michael: See I was a musician too, back then, so.

Danny: Yeah, well I could do both, I can send you some stuff.

Michael: Yeah, I'll send a little note then you won't have to go through...otherwise you'll go through the site, there's a whole thing to fill out, but we're actually bypassing that by doing this interview.

Danny: Right.

Michael: Because I want to...not only do your genre of posters, but all of the punk stuff, which is totally different...

Danny: Oh yeah.

Michael: Totally beautiful.

Danny: Right.

Michael: And no color, I mean one color right [laughs].

Danny: [laughs].

Michael: Its Xeroxed, right?

Danny: Yeah, you know punk was almost always the antithesis of the hippy paradigm...

Michael: Of color.

Danny: ...in all respects.

Michael: Well I think in the long run you won't feel sorry you didn't have all those colors that they did in San Francisco, it's makes what you did so unique.

Danny: That set us apart that is for sure.

Michael: And certainly if somebody wants to pick something for a wall, the Texas stuff looks so good framed and matted, just so pretty, it's just so...gentle, it doesn't take up the whole room, doesn't...it's not so bright.

Danny: Right.

Michael: It's just very subtle.

Danny: Right. And like I say, I think unconsciously there was a school that developed among us.

Michael: Well, that's defiantly true.

Danny: We'd borrow from each other, like my Jerry Lee Lewis was an homage to Duke.

Michael: That's right.

Danny: In point of fact, there was...a program of access TV here, it was called Austin...poster art. What they were doing, they would come up a name on the screen, like Michael Priest, and then they would just start showing images and playing...

Michael: Oh.

Danny: ...something over...over mine it was the Thunderbirds song, I think over Michael's it might have been...Springsteen or Zappa, I can't remember. What they did they would show the images and just play the music, right?

Michael: Right.

Danny: And whoever put this together was pretty good, but...they were sometimes confused...you know...a piece of my work might end up in Michael Priest. You know, attributed to him.

Michael: Oh I see.

Danny: And Juke might end up in a Franklin, in the Franklin category, which to me is testament to the existence of this school.

Michael: Well I think, there definitely is...one of the things I argue with the people on the west coast, and they hate this, is that...the Texas scene was more eclectic in terms of welcoming different kinds of music, there were more blues, there were more jazz.

Danny: It was much more open I think.

Michael: Yeah, I think so too. And they don't like that at all.

Danny: [laughs]

Michael: I know they actually had all the elements you did, but they didn't have the appreciation for them that the Texas people had.

Danny: Right.

Michael: Texas people actually loved that music, they weren't just someone that got B.B. King to come to, the Filmore and stuff, but I don't think, it wasn't the same as having Freddie King play in Texas.

Danny: Well, there is just something about Texas and music.

Michael: I guess so.

Danny: Well, there is a lot of bad, bad things about Texas. In many ways it's very medieval here.

Michael: [laughs] Right.

Danny: But there is something about Texas and music that is...extremely powerful bond.

Michael: I think so, so...I think that is one of the things that I need to try and emphasize is...you have to sense...I have the same feeling about Chicago, Chicago is a town that mixes races and cultures very nicely. And Texas has the same way with music.

Danny: Right.

Michael: That they were...appreciating a lot of different things.

Danny: Oh yes, exactly, and I'll tell you one thing about Texas music, the common denominator is the blues.

Michael: Yeah, well that's what I was raised on, my band was a blues band, and I never...didn't write original songs and we didn't really do covers, we did homage.

Danny: Yeah. It's different now, but I would say probably the 1980 or 1990...I don't think any band that was from Texas, that came from Texas, that formed in Texas, and

I'm talking about, even the most ethnically oriented...you know, Mexican band or something like that, there's hardly...I can't think of anyone, any band even if it was heavily ethnic that, that didn't have blues in their repertoire.

Michael: Yeah, it's kind of the birthplace of music almost.

Danny: Yeah, well the blues, and...its twin sister, gospel.

Michael: That's right.

Danny: Are the most American musical art forms that they are. Because every other group that came to this country had a continuity from wherever they came, with the exception of the Chinese, or the Orientals. But every European group, there was a culture of continuity so you can trace back...through, country & western, the bluegrass to English-Irish ballads and so forth. But when it comes to the blues and gospel.

Michael: And jazz, blues and jazz are the same thing.

Danny: Well, I think jazz kind of came out of blues.

Michael: Well it did, absolutely.

Danny: The point I'm trying to make is that the cultural continuity of the blacks was...chopped off, and they were replanted here...and what grew...when that culture was replanted here, what grew out of the soil initially was blues and gospel.

Michael: And jazz is kind of a sophisticated form of blues.

Danny: Exactly. With some gospel elements in it.

Michael: Oh definitely. It's also...my point is that it is also uniquely American.

Danny: Yes it is uniquely American, but I think the most uniquely American art is blues and gospel.

Michael: Yeah, there the roots, the twin roots, right?

Danny: Right. But, there was no cultural continuity, they had to reinvent their culture when they came over here and this is what they came up.

Michael: You guys have some great singer/songwriters like Tish Ina Hosa??? Is one of my favorite...she's a wonderful...

Danny: Oh and some powerful ones coming out now, like Nora Jones.

Michael: Right.

Danny: And...it just...it's just a wellspring that doesn't ever stop.

Michael: Well I'm going to try to get back to my list here.

Danny: Okay.

Michael: Although this has been fun. I think we've gone over...so media, really as you were say binary...panamaic??? mostly right?

Danny: Right.

Michael: And size formats, what...

Danny: 11 x 17 almost exclusively.

Michael: Wow, and even the originals?

Danny: Well, sometimes when we had the time, which was hardly ever. We would try to make them a little bigger since reduction tightens up the image.

Michael: And how much time did you usually have?

Danny: Not much. [laughs] maybe a week.

Michael: To somebody like Gary Grimshaw in Michigan that was a lot, he often had one day.

Danny: Often times we only had one day.

Michael: Is that right?

Danny: Yeah. But I would say usually a week, no more.

Michael: Are there any poster artists that you collaborated with to do a joint poster?

Danny: Oh, several...collaborated with Juke for a...can't remember which one it was, I think it might have been the seventh picnic. Juke and I collaborated on, we collaborated on others. Michael and Sam all collaborated on the tenth anniversary of the Texas Opera House.

Michael: Aha.

Danny: And there have been other collaborative efforts, Duke and Priest on...Robert Garden, Lenny Cray??? and there is several of them. Lot's of collaborative.

Michael: Do you have any current favorite poster artists, whether Texas or otherwise, music concert posters that you would like?

Danny: Contemporary?

Michael: Yeah, anything happening that strikes your fancy.

Danny: Not really right now.

Michael: That dates us right?

Danny: Yeah, it does. I'm...as I said in my e-mail, I've really moved away from this.

Michael: What do you do now?

Danny: Well, I'm...in 1990, I started teaching at ACC...curiously not history, I had to have a master's degree to teach history.

Michael: Wow.

Danny: But Art, because of my professional standing.

Michael: Right.

Danny: Sam brought me in, Sam was already teaching there, he had a degree in art, he brought in me.

Michael: Cool.

Danny: I started teaching at ACC and I became very interested in computer graphics, especially the solid modeling and 3-D graphics.

Michael: Oh so you've...you've learned to do computer...Are you MAC or a PC?

Danny: PC.

Michael: Me too, what applications do you use?

Danny: Well Photoshop mostly.

Michael: What about Illustrator?

Danny: Illustrator too, but I taught Photoshop at ACC.

Michael: Have you learned Illustrator?

Danny: Some.

Michael: Isn't it something though.

Danny: Yeah it is, but I consider Photoshop a lot more dynamic. But then your talking two kinds of graphics your talking vector verse raster??? Graphics.

Michael: Have you ever looked at after-effects?

Danny: Oh yes.

Michael: It's very powerful.

Danny: Yeah, well I'm working...Illustrator after-effects, I work in Macromedia and Dreamweaver...Flash, Fireworks.

Michael: Wow. Well that's...

Danny: I do 3-D applications too...

Michael: What do you use for that?

Danny: 3-D studio MACs.

Michael: My son builds games on that.

Danny: Yeah well I went into the game industry.

Michael: Oh, what did you see?

Danny: Pardon?

Michael: What was in there? I mean what interested you, what did you do?

Danny: Well...I went to work in the computer game industry in 1991 and pulled in Michael, Michael Priest, Jim Franklin and...Sam Yeats, he's still in there...

Michael: Really? And what did you do?

Danny: Well we...I used to build...craft build sets, you know...you do build them because they are in 3-D.

Michael: That's right.

Danny: I used to do that, Sam is lucky he got into texturing. And that's what he still does, which is 2-D stuff...

Michael: For what kind of applications...I mean what end results, what are the...different games?

Danny: Yeah, games. Computer games.

Michael: Wow.

Danny: For Origin???, Origin Systems, then I worked for two other small game companies.

Michael: What are some of the games that have come out with your work in them?

Danny: Pacific Strike, these are all very old games, because I haven't worked in the game industry for about five or six years now and...you know how technology shifts.

Michael: Yes.

Danny: But, Strike Commander, Wing Commander...Pacific Strike, you know I wasn't really interested in games...and I'm still not, but I did get some training and made some good money as opposed to the poor money I made in poster art.

Michael: For sure.

Danny: But I couldn't stand the demands of the game companies because you have to work a lot of hours.

Michael: And the other artists you have pulled in they also learned, they went computer and learned...

Danny: Yeah, yeah. They're all computer now, especially Bill Narim???

Michael: That's kind of where have it on the...San Francisco guys for the most part haven't.

Danny: Their still traditional media.

Michael: They really are...like one of my favorite artists, one of my friends, is Gary Grimshaw. Gary he can use PhotoShop, but he has Dennis Lauren???, another artist, do all his Illustrator stuff, instead of just biting the bullet...and...it's hard to learn.

Danny: It is.

Michael: But, to me Illustrator is so wonderful. I...I'm not really an artist, but I'm almost an artist.

Danny: [laughs] Well, let me tell you with the software anybody can produce compelling good images.

Michael: Well you can, but it's still, you do that, you can play around and produce stuff that looks like art, but something art is something in the mind, right?

Danny: Yes it is.

Michael: If you don't have that vision, it won't last long.

Danny: No, no.

Michael: Yeah so.

Danny: After a while it becomes derivative and contrived.

Michael: Were there ever any posters shows that featured your work?

Danny: Well...yeah...but almost all locally.

Michael: Okay, mostly in Austin.

Danny: Right.

Michael: Like the Christmas show, do they do that kind of stuff?

Danny: They still sell stuff at the Christmas Bazaar, which of course grew out of the Armadillo World Headquarters.

Michael: Do you have any thoughts on the future of poster art, what's going on now? It's not an easy way to make a living.

Danny: It never was. It was never very lucrative. You basically did it for the love of it, although, I sold one Stevie Ray poster to a collector in Pennsylvania for a \$1000, that I probably got \$75 to produce.

Michael: Wow.

Danny: And so now, I mean, having these posters...they're helping...

Michael: Did you have any posters for sale?

Danny: Oh yes.

Michael: Because one of the things you can do on our site, which I'm extending to...not all, but most artists, especially ones that I actually talked to, is I'll give you a password.

Danny: Right.

Michael: The way this will work you can go into the site, to your or any one else's posters. Let say you had an old Guy Juke poster you wanted to sell, you can then turn on that poster and enter in the price you want and the condition and sell it.

Danny: Yeah. Well, basically, what I'm trying to do now with Clifford...is set up a really good Antone's web site and start replicating these posters.

Michael: Oh that would really be cool.

Danny: Because we want to sell tem worldwide and so we want to make them cheap. And so we're going, the idea is to reproduce, replicate the posters, like I said it's very easy since these are mostly two-color.

Michael: And you mark them second printing or whatever it is.

Danny: Well what we're going to do rather than put second printing on there, or my idea is, because there does need to be a disclaimer.

Michael: There has to be, as an archivist, otherwise you'll ruin whatever...

Danny: Oh I understand. Have you ever seen my Dancing Muddy Waters poster?

Michael: I think I have, what does it look like, what was it done for?

Danny: It's meant for Antone's and it's a full, full 11 x 17 vertically biased???full shot of Muddy and he's dancing.

Michael: Yeah, and it's blue and white.

Danny: No.

Michael: Not that one?

Danny: The original is red and white, the replicated one is blue and white.

Michael: The one in my database is blue and white.

Danny: That's a replicate.

Michael: Ah.

Danny: The original is red, and that's why I chose blue for the replication.

Michael: Okay, this is the kind of stuff I need to learn, because this is the stuff we need to tell...

Danny: Well this is strictly me [laughs].

Michael: Right, okay.

Danny: So...that's my idea, whether than...you know...producing...reproducing...replicating it as it was.

Michael: Right.

Danny: I use a different color.

Michael: Well, that's the same thing, that's good.

Danny: So, while I can sell replicated posters for \$10 or \$20, the original edition...might sell for \$500.

Michael: Exactly. Yeah. I see...I'll have to make some notes on that, so that's a red one, so I've never seen one.

Danny: Well that's me...that's my idea.

Michael: No, but it was originally done in red, so there are some out there in red?

Danny: Yes, those are original ones.

Michael: And then when it was reprinted it was in blue.

Danny: Right.

Michael: Well I think that's a good idea.

Danny: Right. And another way I want to do this to, to guarantee the authenticity is sign them.

Michael: Yeah, that's great.

Danny: And sign them in pencil, that way they cannot be...that cannot be copied.

Michael: Well again I extend to you...if you go look at allmusic.com, you'll find every music group probably that you've ever heard of that ever recorded, and there are millions of people who go through that every month.

Danny: Right.

Michael: And poster site will take awhile to get...but there will be a lot of people that will come to this site just because it's the first academic site, it's the first catalogued.

Danny: Right, well, that's great.

Michael: And your welcome to...I think it would be great if you could offer, through Antone's or through yourself, whatever you wanted. All I would need would be images of everything.

Danny: Right.

Michael: So we could show little thumbnails...we're going to do thumbnails at 250 pixels the long side.

Danny: Right.

Michael: That's the largest we're going to show anything.

Danny: Right.

Michael: So that would be, I think it would be good for you...I just want to be complete. You'll see from the allmusic guide that I'm pretty anal about completeness.

Danny: Well, that's good.

Michael: Yeah.

Danny: Because if you are providing an academical archive that's what you need to be.

Michael: Well, before, any...if you look at the history of art, before anything becomes truly valuable and collectible there has to be a catalogue.

Danny: Right.

Michael: And this is going to be that catalogue.

Danny: Well that's great.

Michael: I've done what 13 editions of books, on music. There so big now that if you were to take the allmusic guide and put it on a shelf in book form it would be like 15 feet of books, just to give you some idea of how big it is. So you can't, something's yo
Danny Garrett, interview by Michael Erlewine, 28 January 2003, sound recording.

Daryl Lynn Garrett, February 21, 1945, Dodge City, Kansas

Michael:start this recording device and hope that's works.

Danny: Okay [laughs]

Michael: Well, good, well...thanks for giving me some time...

Danny: Okay [laughs]

Michael: I'd like to, I've kind of looked for...significant biographies of you on-line and I have found much.

Danny: [laughs]

Michael: You know it's not great.

Danny: [laughs]

Michael: You know... I love your work, a lot of people do...

Danny: Well, thank you.

Michael: You've done some just wonderful things that...I've collected...also, at some point we should talk

about just how I go about...I'm an archivist...do you know who I am, kind of what I've done?

Danny: Yes I do, you contacted me about a year ago or so...

Michael: Yep.

Danny: And I've talked to a lot of my colleagues, and they have filled me in some.

Michael: Cool. Well, I'm getting ready to go into high gear here, our site is actually going to go up.

Danny: Oh great.

Michael: Probably in a couple of months, there will be a temporary site going up probably next week

Danny: Yeah.

Michael: It's mostly ways of starting to facilitate artists, and something that we may briefly talk about now...I have...I know you've done a lot of work, I've only been able to find records of like 61 pieces of yours, that I know about.

Danny: Okay.

Michael: So if you happen to have lists...some artists have gone and made lists of their own work.

Danny: Right.

Michael: I don't know if you've done that or...

Danny: Well, I've tried to...get a comprehensive figure??? but I haven't really tried in awhile [laughs].

Michael: What Sam Yeats??? Did was he sent me one piece of everything he has, including some very rare things that he only had one of.

Danny: Right.

Michael: I photographed them all.

Danny: Right.

Michael: Sent them back to him with ROMs, with very large...equivalent of 42MB .tif files for each poster so that you could do an 8 x 10 glossy with it.

Danny: Right.

Michael: Then, so that he's...now all of his work and I've done this with many artists. Huge runs of posters. I've got about maybe 500 armadillo posters, that I've collected myself. Which is a bunch.

Danny: Yes it is.

Michael: But still, it's not enough, there's still a lot out there that...I have the events, I know that the event happened, but I haven't been able to find a poster, or a handbill for it.

Danny: Yeah.

Michael: So you can think about it if there is any way that you want to be better documented or whatever, I'd like to do it.

Danny: Okay, yeah, we can work something out.

Michael: Cool. So let's just go ahead. Let me just start with what I do with everyone, I need to get your...where were you born?

Danny: Dodge City, Kansas.

Michael: Dodge City.

Danny: [laughs] yeah.

Michael: What, day and year?

Danny: February 21, 1945.

Michael: And what was your given name?

Danny: My given name is Daryl Lynn Garrett. D A R Y L

Michael: D A R Y L? And how do you spell the middle name?

Danny: L Y N N

Michael: Okay, great. Then what I need to know is kind of how you got interested into art in general, and in posters in particular, and kind of a little bit about how you came up through your middle school and high school years, did you do art? When did you start drawing and stuff like that?

Danny: Well of course you know, I had this talent, which...of course is a gift...

Michael: Amen.

Danny: I've taught art and...

Michael: Oh you have?

Danny: Yes...at Austin Community College, and like I tell my students I can teach technique, but I can't teach talent, that's a given. I had it for a long time, but I never really took any art courses in high school. I took one in college,

actually two, basic art and life drawing, but I took those as an elective. I got my degree in history.

Michael: And you got your degree where?

Danny: At Steven??? F. Austin State University.

Michael: Okay.

Danny: Here in Texas.

Michael: Do you remember what year that was?

Danny: That was in January of 1968.

Michael: Wow.

Danny: [laughs]

Michael: But as a kid...high school you weren't like the class cartoonist or...

Danny: No, I...basically drew, but for my own pleasure.

Michael: And when you draw...drew...was it like when I talked to Stanley Miles and he'd done flame jobs and pin striping, what kind of drawing did you do for your own pleasure?

Danny: Oh basically...very light stuff...it was all pen and ink and pencil, I did try to paint for awhile in high school, but...it...having no instruction or anything, it got too tedious for me, and so I just basically just stuck with the pen and ink...

Michael: But it was figurative stuff.

Danny: Right.

Michael: Not cartoons?

Danny: Well, some cartoons...lot of you know war stuff and monsters and things like that, that you know you do when you're in Junior High and High School.

Michael: Right.

Danny: Nothing very serious, couple of things, but...you know some landscapes and...but nothing serious...like I said, then I went off to college and I took those two electives. But...basically, I took those because I knew they were going to be easy A's.

I really didn't have a...professional, or even an abiding interest in it...I got my degree in history...history's still...it's hard to say anymore, but for a long time, history, even when I was an artist, history was still my first passion.

Michael: What part of history particularly?

Danny: Well, when I was in school, it was...European, central-eastern European, modern and contemporary, essentially Germany and Russia. I'm quite knowledgeable about their history, especially in the twentieth century. I graduated in January of '68, and because of...I had been a finance major before that at the University of Houston...but that was just to make money, it wasn't a passion or anything. When I changed...actually I flunked out of school...when I changed schools I changed majors...majored in history, had a 4.0, of course, my other grades were...kept my GPA down.

Michael: [laughs]

Danny: But, I did real good on the GRE...test to enter graduate school and the faculty at Steven F. liked me and so I was admitted to graduate school. Strictly upon my work in history, which I said was like a 4.0. I wanted to go

into academia, become a tenured professor and get a PhD and teach it, unfortunately graduating in 1968, I got drafted.

Michael: Oh.

Danny: I was sent to Vietnam.

Michael: Oh really....what was....how...Army?

Danny: Army.

Michael: What corp and stuff?

Danny: I was in heavy mortars.

Michael: Really.

Danny: Forward observer for heavy mortars, and...I was in the 11th light infantry brigade...of the Americal??? Division...I was in the first of the 20th Battalion, which was the battalion which Cally??? was in.

Michael: Who was in?

Danny: Lt. Cally???My Lai massacre.

Michael: Right. How long were you over there?

Danny: I was there ten and half months.

Michael: Wow.

Danny: I picked up some shrapnel in my eye, at some point, I don't know when I did...I...was having some blurriness of vision and so...I went to the vision, to the hospital and they discovered that there were shrapnel in my eye.

Michael: Geez.

Danny: Cataract had formed around it which was causing the blurriness. Med-evaced to Japan, and...was told since it wasn't magnetic they couldn't pull it out, they would have to cut...and...I elected to not have them do that, and it's still there in my eye.

Michael: Still blurry?

Danny: Still blurry, but, actually, the vision in my left eye, which is where it is, is better than the vision in my right eye.

Michael: [laughs]

Danny: Than my quote good eye.

Michael: You mean just as you get older.

Danny: Yes.

Michael: That's interesting.

Danny: Yeah.

Michael: Yeah, I was just reading...did you ever meet, Lt. David Hackworth???, I just read his book recently.

Danny: No, but I'm aware of who he is.

Michael: Yeah.

Danny: He's a Lt. Col. Though isn't he?

Michael: Lt. Colonel, right.

Danny: [laughs].

Michael: Yeah, no, I'm sorry.

Danny: Yeah, I'm familiar with him and agree with a lot of what he says and don't agree with a lot of what he says too. But...I was....that pretty much killed off, my passion, inclination and ability to come back and go ahead and go to graduate school and get my master's and my PhD, so I abandoned that. You know the academic history course.

Michael: I see.

Danny: Instead, I...ended up in Houston went back to college to try and pick it, couldn't do it. Transferred to Austin, moved up here in 1971, and...again tried to do the college thing at the University of Texas.

Michael: Again in history? What part of 1971?

Danny: This was in the spring of 1971 and...I enter??? UT in the fall, once again...I guess following my experience in Vietnam I just couldn't go the academic route anymore, and indeed, began to see, that a lot of the history I was being taught, was in my opinion, a bit bogus. When I was in Vietnam...biologically, I was the same as the Vietnamese, but culturally...and so forth, I could have been sent down on a different planet. None of my history, was able to help me understand their culture. And where they were coming from, and that's when I realized that...my history, even the world history I had was basically within the western historical paradigm.

Michael: Right.

Danny: You were asking what area of history I was interested in, and I told you before it was east...it was European.

Michael: Right.

Danny: Well this shifted after Vietnam, and I still maintain an interest in history and study it, I just don't do it as formally, and I'm not credentialed. But my history shifted to...world history, specifically...civilization....comparisons and so forth, and that really got me into historical theory.

Michael: Ah.

Danny: And that's where I'm at now.

Michael: Did you...have you studied eastern?

Danny: Yes.

Michael: Because that's what I'm...I read Tibetan, I've been to Tibet, and I'm very interested...I've spent most of my life studying eastern thought.

Danny: Yes.

Michael: Actually, I'm a Buddhist as well, so...

Danny: Oh.

Michael: So that makes it...

Danny: Well with all organized religion, Buddhism appears to me to be the most valid.

Michael: Well, they all have really good parts to them.

Danny: Yes they do.

Michael: But Buddhism, to me, that I practice it, back in the 50's it was something we all sat up and talked about like existentialism.

Danny: Right.

Michael: But, no, it's just...it's fairly benign.

Danny: Well, it's much less doctrinaire.

Michael: Yeah, well, and I don't like organized religion.

Danny: Well, I have come to the point, yeah, I don't either....well, I have come to the point where let me use part of my historical theory [laughs]...I won't get too deep into this...

Michael: It's okay.

Danny: I could go on and on for hours.

Michael: Allright.

Danny: But, as part of my historical theory I see that there is...there are two poles, there is the Occidental pole, and the Oriental pole. And basically, I see it as there only two civilization religions. The Hebraic and the Hindaic and in the Hebraic you have Judaism, Christianity and Islam.

Michael: Right.

Danny: They were all predicated on the Hebrew prophet, you know.

Michael: And these are theistic.

Danny: Right. And in the Hindaic, of course, there is Hinduism and then, Buddhism.

Michael: Right.

Danny: And of course there is Janseek??? and so forth, but there are basically subsets.

Michael: Yep.

Danny: Ad lately I have come to reject entirely the Abrahamic religions.

Michael: Well, we were all brought up in them, right?

Danny: Yeah, but I reject them basically on a very simple fundamental principle.

Michael: Which is...that's interesting...I spend a lot of time thinking about this, what's the principle?

Danny: The principle is that they ignore half the human race, that is the female half of the human race.

Michael: Well, amen, wow...the easterners aren't a whole lot more enlightened about women.

Danny: Well, even Europe was more enlightened than the Middle East, before Christianity came, you had the traditional Greco-Roman Pagan religion.

Michael: Right.

Danny: In which you had Gods and Goddesses.

Michael: Right.

Danny: When the Hebrew...paradigm was overlaid over this, the goddesses went away. Now, they still show up in the form of the cult of Mary.

Michael: Yeah, I was raised Catholic, so I came up through that root.

Danny: But that's the only, that's the only...acknowledgement of the...like I said, of half of humanity, not only half of humanity, in my opinion, the dominant half of humanity [laughs].

Michael: Or as they say, the better half.

Danny: The better half, exactly. They own the vessels of creation...and...and so, after studying religion, I mean you can't study history without studying religion.

Michael: Right.

Danny: And after studying it, I came to the conclusion about 10 years ago, that, basically all the Abrahamic religions...were bogus, on their face value, just on the fact that they just...essentially ignore half the human race, and I just can't buy into that kind of spiritual reality.

Michael: Just for my two cents, I appreciate what you said, I understand it, my own view was that...I found that they western model to be dualistic in the sense of...when I was young I was raised Catholic and I ended up going to the...the Jesuits are very very powerful in the Catholic church.

Danny: Storm troopers of the Catholic Church [laughs].

Michael: They are. They are the storm, the Nazi Storm Troopers.

Danny: [laughs].

Michael: So I went, when I had LSD in 1964...and went through the whole opening that can happen through that, they had no answers for me, but when I met the Tibetan Llamas, they totally didn't even blink, they just...oh wow, your experiencing that, then look over here.

Danny: Yeah, right, exactly.

Michael: But, but...I still didn't get to my point, my point is, I wanted to be part, I couldn't see a God standing over

me...or the idea that Jesus...you couldn't be...that Jesus was the son of God, but you couldn't be Jesus, I mean to me it's like, the best part of me had to be that.

Danny: Right.

Michael: And...but, no different from that, not separated from that...and the wonderful thing about the Buddhist way is that there is no one standing over, you are responsible...

Danny: Right, for yourself.

Michael: For yourself, and you are one with everything good and bad.

Danny: Yeah.

Michael: And that just seemed to be more like what life was.

Danny: Yeah, well, the western religion seemed all hierarchal...masculine...obedience is the central theme.

Michael: But just between us, I mean there's nothing secret...

Danny: Right [laughs].

Michael: But having been to Tibet and having spent 20 some years working very closely with Tibetans, they don't treat women very well either.

Danny: Yeah.

Michael: So that's not right.

Danny: Well, it's not right, but at least, you know, within their scriptural art are the...Hindu religion from which Buddhism emerged.

Michael: Right, that's right...

Danny: At least in their...structure and their...

Michael: Well, they worship.

Danny: Yeah, there are gods and goddesses, just like there are in the world.

Michael: Collie??? Right.

Danny: [laughs]...no, women are treated badly in every culture, there is no doubt about that.

Michael: Are you married?

Danny: Ah, not anymore, I was.

Michael: Because that is a good way to get to know women, in marriage.

Danny: Oh yeah [laughs].

Michael: [laughs].

Danny: Very good way.

Michael: Yep.

Danny: But you know, I mean...I just...to tell you the truth, once I came to this position, I just can't accept anything that the Abrahamaic religions have to say.

Michael: Well, we are in the same boat on Adam, I totally...I just feel sorry for people who can't think beyond that, right?

Danny: Yeah...to tell you the truth, the sorriest I feel for is the women in the Abrahamaic religion.

Michael: Well, try like Islam.

Danny: Oh, I know, Islam is the worst.

Michael: It's the worst, and I don't know why we are being like ostrich in the sand right now, is that, the truth is, these guys are fundamentalists, which means to me, that...not only are they...they are not willing to let me live my life, that my life offends them.

Danny: Oh yeah.

Michael: And all fundamentalists are like that.

Danny: Oh yes, they are.

Michael: And that's just, not right. I'll leave them alone, they can do whatever they want.

Danny: Yeah.

Michael: I feel sorry for the women too.

Danny: Yeah...

Michael: But they don't want to leave it go at that.

Danny: No, and it's not Islamic fundamentalism that's a problem, it's religious fundamentalists.

Michael: Well, which you know, I live in a Bible-belt in the middle of Michigan and I'm surrounded, for...not only am I a Buddhist, but worse...I'm...

Danny: You can imagine how it is down here in Texas.

Michael: Is it same thing?

Danny: Oh...infinitely worse...

Michael: Oh, I don't even...

Danny: I mean Baptists are considered liberals here.

Michael: Really.

Danny: Yeah [laughs].

Michael: Well what part...I keep a low profile, I'm also an astrologer which is really not a good thing.

Danny: [laughs]

Michael: I was the first person ever to program astrology on a computer and make it available...

Danny: Yeah.

Michael: And created the largest company that still exists for astrology software.

Danny: Right.

Michael: And that's something they think is the devil incarnate.

Danny: Yeah, of course they do [laughs].

Michael: Course I have a shrine room where I have Buddhist figures, which to them look like...devils, right?

Danny: Exactly, exactly, I mean the difference is so profound that it is even hard to get your mind around it.

Michael: Okay, cool, we'll come off this side-bar.

Danny: [laughs] Okay.

Michael: ...wish I hadn't...sometime if we get to know each other better I'd love to know a little more about...

Danny: Yeah, like I said before I started off on this, stop me before I go too far.

Michael: Yeah, but I'm just as bad, so...

Danny: [laughs]

Michael: Anyway, so now we are at the point where I'd like to know how you got into postering, what artist, who inspired you...what...

Danny: Well there is a lot...when I got out of the Army...naturally, after that experience your searching around a little bit for something to latch onto, to come back...

Michael: Right.

Danny: ...from that, and one of the things I latched onto was art. I...had...when I was in training in California, I went up to Berkeley and...just fell in love with Underground Comix.

Michael: What year was this?

Danny: This was 1968.

Michael: Oh, so you were right there at that time. So you met some of these guys.

Danny: Well, I didn't meet them, because I was down in Fort Orin??? and the only way I could get up there was on a weekend pass, and you know...they all had long hair,

and I was shaved, and you know...the...just everything...I didn't meet them, but I got to know them through their work.

Michael: So you saw their work?

Danny: I saw their work, influenced me greatly...

Michael: Now, which ones, particularly?

Danny: The ones who had the strongest influence on me were Sheridan???, Schrier And Crumb.

Michael: Now let's see Sheridan...what was his first name? I'm trying to get these...now, Crumb I know.

Danny: Yeah, Phil Sheridan, I think.

Michael: And whose the second guy?

Danny: Schrier

Michael: How do you spell it?

Danny: Because they introduced me to a pen and ink technique, if you look at my work you will see I use extensively.

Michael: Yeah, and how do you spell Schrier?

Danny: S C H R I E R.

Michael: Okay...cool, I'm just trying to...

Danny: Or, S H R I E R, I believe.

Michael: Okay, I have them down.

Danny: Okay, if you were...yeah...the Underground Comix...that they made Mother's Ode???, I mean if you punched that into a search engine you could probably find it.

Michael: Yeah.

Danny: Anyway, end with them??? And Crumb, who were by of the old, you know, comic style of the 40's or so forth.

Michael: That's right.

Danny: He...influences me too, but nearly so much as Sheridan and Shrier, because they introduced me to stippling???.

Michael: Yeah, your famous for that.

Danny: Right. So I warmed up to that immediately, another big influence at the time...

Michael: Now, did you introduce stippling to the Austin people, or did they all come...there seems to be a lot of stippling down there.

Danny: There was, and it's real hard to say, it's kind of a chicken-egg situation.

Michael: Right.

Danny: You know.

Michael: But it didn't happen up in the Bay Area.

Danny: No, not much, outside of Sheridan and Shrier.

Michael: Right.

Danny: But yeah, Ken Featherston???.

Michael: Right.

Danny: ...a powerful stippling force. It's a very tedious process that takes a long time, but...

Michael: And what...so people who are reading this can understand, what is it, what do you do?

Danny: Well...pen and ink is a binary imaging system, in other words it's either black or white. There's no gray with pen and ink, as there is with pencil.

Michael: Right.

Danny: It's black or white, you form gray, so you form tones by...basically, by cross-hatching, line work usually.

Michael: Like a half-tone almost.

Danny: Right. Stippling is a toning technique that employs dots instead of lines, so you can get very subtle gradations that you simply cannot do with cross-hatching or any kind of line toning. So I was... I was drawn to it, in a big way, and as I said earlier all my previous experience had basically been with pen and ink. I had never taken any art courses, really, certainly no painting courses. So, of course this lead itself very well to producing posters, because, it is a binary system, it's easy to reproduce, easy and cheap to reproduce.

Michael: Yep.

Danny: Because you can just turn the art over to the printer, and it's just a straight-line shot he doesn't half-tone it or anything.

Michael: Right, definitely.

Danny: So, back when we were doing posters, back then, you know when we started doing them, it was the only way that these venues had to advertise and promote their shows.

Because, they couldn't afford radio or newspaper promotion at that time, so they would have posters done, and because the counter-culture was such a small and highly integrated community, they were very effective. Put the posters up on the street, people knew, you know the people who were going to the shows paid attention to those and went. Now, after a while that ceased to be the case...but, in the beginning, ever thing had to be done economically, and point of fact most of our posters were two-color posters.

Michael: Right, true.

Danny: And that...and black had to be one color.

Michael: Yep.

Danny: So...if you look at our work, and especially Armadillo days, you'll see they are almost universally two-colored.

Michael: A lot of people don't...I've talked to a lot of people on the west coast. Lot of them who have never developed an appreciation for it. To me, the Texas posters are some of the most beautiful posters that I have ever seen.

Danny: Right.

Michael: But, if someone wants full-blown color, then they are not going to like them.

Danny: No, now later on, after a period of time went by, we were able to do color, or three-color, or even four-color,

which is full color, manual separation. In various occasions we could process separation, in which you take a continuous tone image, you do color separations and you print them as process color images. But this was very expensive. And it was only occasionally we could do it. Another thing was also happening at the same time, the venues were able to afford radio and newspaper advertising. So that was much more effective in selling tickets, than a poster, they kept doing a poster for a long time, because the poster were sort of commemorative pieces. While they were not effective in promoting a particular act on a particular date, in the sense of selling tickets, they did promote the club, the venue over the long haul by being commemorative.

Michael: Yep.

Danny: In the beginning there was really no market for this, I mean a collector's market

that developed of course. The clubs by and large never really...you know took advantage of the fact and would sell them. They did, but it was never, and they still do, but it was never a very big deal. So after awhile, you offer justification for commissioning a poster. In other words if you have a certain...promotional budget that you could spend a certain amount of money on, it was better to spend that money on radio or newspaper ads.

Michael: So it just became a money thing?

Danny: So it just became a money thing. And by and large the posters atrophied away. Especially after the Armadillo closed.

Michael: Right.

Danny: There were venues that kept it going...Antone's.

Michael: Well, Antone's, your John Lee Hooker from Antone's is like one of my favorite posters in my whole collection.

Danny: Well thank you, I appreciate that.

Michael: It's just an incredible piece of work.

Danny: Well, thank you.

Michael: Your Jerry Lee Lewis is an incredible piece of work.

Danny: [laughs]Right. That was actually an homage on my part to Guy Juke.

Michael: Oh, really, because it does look a little like...

Danny: Right [laughs].

Michael: I think your most famous poster is the Gonzo poster.

Danny: [laughs] That appears to be the case.

Michael: Does it...you know I just know that from my own mind, but is that also what you found out?

Danny: Well, sort of, but...also, the Muddy Waters, the first Muddy Waters I did for Antone's is a pretty big one too.

Michael: Bobby Bland is pretty well known.

Danny: Right, and then...

Michael: It's very much available apparently.

Danny: Right [laughs].

Michael: I don't know how that works, but...

Danny: I don't either [laughs]. And then Willie Nelson as Uncle Sam, is a big one.

Michael: Aha. Oh yeah, that's true. I think my favorite one of the Antone's is as I mentioned is that John Lee Hooker, I think it's such an exquisite piece of art.

Danny: Oh, well thank you.

Michael: I mean, do you like, you must like it too, of course.

Danny: I do.

Michael: And you must have been, must have made you really happy to produce it.

Danny: It did. I mean...I had a great deal of joy in doing that work, it never paid very well.

Michael: None of them did.

Danny: No. But...

Michael: What...what did they pay back in those days?

Danny: Oh, \$50, \$100 max.

Michael: Really, I'm from Michigan so it's better than Michigan.

Danny: [laughs].

Michael: Less here.

Danny: [laughs]. I know. They kind of do right by us as much as they could, but they were struggling too.

Michael: Oh no, absolutely.

Danny: And...

Michael: Well let's go back, if you don't mind...

Danny: Sure.

Michael: You were in the Bay Area, got turned on to some comic artists, you also see the poster artists?

Danny: Oh yeah, Mouse, and Kelly, Kelly and Mouse of course. I was blown away. Rick Griffin.

Michael: And you like that work?

Danny: Oh god, yes.

Michael: Any one of them...or a few of them that you especially liked?

Danny: Well, Rick Griffin.

Michael: Yeah [laughs].

Danny: Very much so, and Kelly Mouse. I guess beyond that I'm really not that familiar, I mean, some of the underground artists spilled over, like Greg Irons, or, Crumb, Robert Williams is also a huge influence on me, thought he didn't do many, much music art, his other art was just...

Michael: He was all over the place.

Danny: Yeah.

Michael: Yeah.

Danny: So, the...there's always been a connection between Austin and the Bay Area, a pretty strong one.

Michael: Well, cultural centers, one of the...Madison, Ann Arbor...

Danny: Right, exactly, man, it's in Ann Arbor.

Michael: I was an Ann Arbor person, that's where I grew up.

Danny: But, there's a very, very strong connection between Austin and San Francisco...Jackson, you familiar with him?

Michael: Yes, he's on my list...

Danny: He tried going out to the??? Bay area and creating the very first underground comic, called "God Know's".

Michael: Wow.

Danny: So, you know, why they're known out there for their underground comics, it was Jack Jackson from Texas that produced the first one.

Michael: I see. So you got turned on...you came back to Austin?

Danny: After I got out of the Army, I stayed in Houston for a year, which was about as much as I could take.

Michael: And what year was that?

Danny: That was 1971.

Michael: Okay.

Danny: To...I mean, 1970-1971, I got out of the Army in March of 1971 and I moved to Austin in May, I mean March of 1970, and I moved to Austin in May of 1971.

Michael: I see.

Danny: Basically...that ended all but a vicarious connection with the Bay Area. I never, you know directly...went out there and was directly influenced again...strongly influenced by the art that came out of their.

Michael: Yeah.

Danny: We all were here.

Michael: We all were here.

Danny: Yeah,...although they...were able to produce much more sophisticated posters in full-color and so forth, you know, and we were kind of constrained.

Michael: Yep.

Danny: To 11 x 17 pen and ink. [laughs].

Michael: Yep.

Danny: Two-color. You know, still...we all admired what was going on out there and it had an influence on us individually and collectively.

Michael: Sounds right.

Danny: But...once I came here, and got associated with my colleagues, I actually still developed among us here.

Michael: Definitely true.

Danny: That was very...very particularly Austin. I think in that since there was a divorce between us and what the Bay Area was producing.

Michael: Which of the Austin folks were you closest to, or did you admire most?

Danny: Probably, Guy Juke....Sam Yeats???, of course all of them.

Michael: Yeah, they're all good. Sam is really nice.

Danny: Yeah, Sam is awesome and Ken Featherstone. Ken was a huge...

Michael: And he's no longer with us, right?

Danny: No, he was actually shot and killed in the Armadillo.

Michael: I read that story about a hundred times, it's just too bad, he's so good.

Danny: Ah, he's the best, and if you want to see a stippling master...[laughs]

Michael: Yeah, he did great.

Danny: He was just, he was just...

Michael: What an unfortunate event.

Danny: Yes, it was. A very freak event too...he wasn't the one who was being shot at, and he was hit by .22 caliber rounds from some distance. So it had to be that golden shot.

Michael: Wow, incredible.

Danny: Like I say they were shooting at someone else, not him.

Michael: And how did you....how did it come that you got to, if they already had a scene going, how did you get to do posters? I mean it must have been a little tough...

Danny: Well, actually, what I did was my first inclination was to...do an underground comic.

Michael: Oh really?

Danny: And so I went to Old Willy's and Jim Franklin had just produced his first armadillo comics.

Michael: What year was this?

Danny: This was 1971.

Michael: Okay.

Danny: I went to the Armadillo to talk to him about it...and he was working on the Mother Earth poster, so immediately he enlisted me to do this poster he didn't want to do which was John Sebastian???

Michael: Aha.

Danny: That was my very first music poster.

Michael: This was 1971?

Danny: 1971.

Michael: See the first poster I have in my list for you is 1975, so I'm missing probably a lot.

Danny: Yes, you are [laughs].

Michael: That's too bad.

Danny: But that was 1971...and if you will e-mail that list I will try to flush it out a little for you.

Michael: Absolutely, I'll do it.

Danny: But...that was how I got in there, I was sort of unique among the Armadillo poster artists in that I didn't work for the Armadillo.

Michael: Aha.

Danny: Jim Franklin, Guy Juke, Michael Priest, Ken Featherstone...all of these people worked for the Armadillo in other capacities...as a matter of fact...the reason Ken Featherstone was shot was because he also doubled as a bouncer there.

Michael: I see.

Danny: And Henry Gonzalez??? And other poster artists from Armadillo was actually who the guy was shooting at.

Michael: Really.

Danny: That was Ken's best friend from Corpus.

Michael: Wow.

Danny: So it was...it was a huge tragedy for him, for Henry.

Michael: And is he still doing art?

Danny: He's still here and he does art occasionally, but like the rest of us, you know...we move far, far away from those roots that we all shared in the beginning.

Michael: Are you in Austin now?

Danny: Still, yes.

Michael: I have a cousin, Erlewine Instruments, makes guitars.

Danny: Yes, I know, I like...

Michael: You know him?

Danny: Oh yes I do.

Michael: Oh yeah Mark.

Danny: Yeah, I know Mark.

Michael: He learned from my brother Dan.

Danny: Oh is that right.

Michael: Who is also an instrument maker.

Danny: Right. Well, that's a connection, I mean I noticed immediately the name, of course.

Michael: Yeah.

Danny: But, basically, I just went up there and asked, they would call me into to do...a piece every so often, and I was the only outside contractor that I guess there was. Because everybody else was associated.

Michael: What did Jim Franklin do for them?

Danny: Jim Franklin did everything.

Michael: Oh really?

Danny: Yeah [laughs]. Jim Franklin was instrumental in getting it named Armadillo World Headquarters. Of course he had been with the Vulcan Gas Company before that.

Michael: Maybe at some point you can put me in touch with him, I had an e-mail for him but it came back, dead.

Danny: I'll see if I can do that, he's in France right now.

Michael: He goes over there a lot, right?

Danny: Yes, he's been there for a year or so.

Michael: Wow.

Danny: But I have a friend who just came back from France and she was in touch with him so maybe I can get an e-mail address from her.

Michael: And what's he doing over there, is it just doing art, or?

Danny: I'm sure...he's doing art, he's also into...performance too, sort of spoken word music and art and music.

Michael: I have a friend, John Sinclair that does that.

Danny: Yeah, and Jim's like the godfather of Austin poster art.

Michael: You'd say that.

Danny: Yes, I think all my colleagues would probably agree too.

Michael: Wow.

Danny: You'd have to take it up with them, but I'm..

Michael: Sure [laughs].

Danny: ...pretty certain I would.

Michael: I'm hoping to interview as many of them as I can and to get the...you know, I would like to make Texas poster art more available so people would understand it, it's...and I think I will be able to do that.

Danny: Well, that would be great, I mean, there's some powerful art here and it's still being produced.

Michael: I'd like to know more about that. What...what kind of things...

Danny: Probably somebody like Michael Priest, Bill Narem???, or Guy Juke could elaborate on that a little better than I could.

Michael: So your first music poster was in 1971. Over the years what...what were the main venues you worked for?

Danny: Well of course, Antone's, that being number one.

Michael: Right.

Danny: And then Armadillo, and then the Austin...first the Texas Opry House, and then the Austin Opry House, and then became the Austin Opera House. And then I worked for Willie Nelson.

Michael: Fourth of July stuff, or other stuff?

Danny: Right, some other stuff. But mostly fourth of July and I did that through Tim O'Connor who had Castle Creek, which was an early club there and I did some of my earliest work there. But I just walked up to Clifford Antone

when he opened and asked him if he needed some art and I did, of course, the Antone's logo.

Michael: Oh you did? I didn't...thanks for telling me that, that's great to know. It may be obvious, maybe you have your name on it for all I know. I never looked at it that way.

Danny: [laughs]Well it look at little Walter??? You'll see a lot of stippling there and you'll see the philigress??? That I like so much.

Michael: So you saw some of the blues guys...see I was deep into blues.

Danny: Yeah, I did. I have some signed original art by Muddy Waters and John Lee Hooker, and a number of others.

Michael: See, I knew those guys in the '60s...Little Walter I watched him play live and all those people.

Danny: Right.

Michael: And interviewed them for as part of a number of jazz festivals and blues festivals.

Danny: I don't know if your aware of this, but the Senate has designated the year 2003 as the year of the blues.

Michael: Your kidding.

Danny: No. And to this end, Martin Scorsese and six other directors are going to produce feature length??? films on the blues which are scheduled to be aired on TBS in the fall.

Michael: Oh, something I would love it...that was my first love was learning that music.

Danny: Yeah, and I related to Clifford...Clifford to this, he wasn't even aware of it.

Michael: Boy, I wasn't either.

Danny: Yeah.

Michael: Well that's interesting. Well in doing posters what bands were your favorites, what musical acts...

Danny: Well first of all...[laughs] Gonzos???they are one of the most under appreciated Texas bands ever. Of course any of the blues people, Muddy Waters Stevie Ray, I mean.

Michael: And you saw a lot of these?

Danny: Oh yeah. The real magic of Antone's is that it took these old Chicago blues giants and paired them with these young Texas, you know, musicians who worshipped them.

Michael: Right.

Danny: And that's what Antone's did. I mean Antone's...Stevie Ray is a product of Antone's.

Michael: I see.

Danny: As a matter of fact I don't think that Albert King ever licensed any other musician to do his stuff, black or white, as he had Stevie.

Michael: Is that right?

Danny: Yes.

Michael: Wow. And my brother made a guitar for Albert King.

Danny: Yeah.

Michael: That he played a lot of his life.

Danny: That flying wing?

Michael: [laughs] Yeah, well they all were flying wings...it was a mahogany one or something, it's on the covers of some albums.

Danny: Yeah, Albert King was a very heavy dude.

Michael: [laughs] I know it, he was a mother, right? He didn't take any...he didn't any...you didn't joke with Albert.

Danny: I know, and he did joke with Stevie, this is what was so phenomenal.

Michael: Well, yeah, you had to...my brother got to know him quite well, and you had to call his bluff a little bit...

Danny: No, you had to pray you were worthy of him talking to you.

Michael: That's right.

Danny: So, that meant calling his bluff and not putting up with his guff.

Michael: That's right, he was a character.

Danny: That was a test...he was...

Michael: He had Freddie King down there who was a wonderful musician.

Danny: Yeah, Freddie, Freddie was big in the Armadillo. So yeah, all of those bands, there's a young guy who I

really, really like a lot, you probably never heard of, Guy Forsythe.

Michael: I do know the name.

Danny: I would highly recommend you...listen to what he does.

Michael: Oh, I will.

Danny: One of the last posters I did, which I did for free, because I just admired him so much was a...a Guy Forsythe, I'll send you a .jpeg.

Michael: Oh, that would be great. If you have .jpegs of any of your work that you could share, that we could put on...what I'm going to do is put on thumbnails of as many posters as I can, I've got 20,000 at this point.

Danny: Wow.

Michael: And I'm going...well if you'd go and look at my sites that I created, allmusicguide, that's the largest music database if the world and I don't own it anymore, have you ever seen it?

Danny: No, what's the url?

Michael: It's allmusic.com, and allmovie.com, but these are the largest...there are hundreds of thousands albums detailed there and I started that company and built it and then I sold it.

Danny: Right.

Michael: And posters is a like smaller for me to play with, but it's...

Danny: Was that within the auspices of the allmusic.com?

Michael: No, no, I'm done with them.

Danny: You might think of another one allmusicart .com.

Michael: Well, I've got classic posters.

Danny: Oh.

Michael: Classicposters.com will be up in another week.

Danny: I have a preliminary website myself???

Michael: Oh cool, what is it?

Danny: Just dannygarrett.com.

Michael: And you have any work up?

Danny: Just one music poster, Stevie Ray, because it's basically, it's still in the formative stages. I should have it pretty much...

Michael: Oh, and by the way Nels says "hi" to you.

Danny: Okay, [laughs], tell him "hi" back.

Michael: I interviewed him, he spent a weekend here.

Danny: Yeah.

Michael: Very nice guy.

Danny: Yeah, Nels is somebody who just...desired so heavily to be a poster artist and just did it.

Michael: Yeah, well...I've done all of his work...is going to be on the site because we...what I did was set up a whole shop, I have built a vacuum table, and I have very

expensive digital cameras, Nikon D1X. Which is a six mega-pixel camera.

Danny: Yeah.

Michael: And so that, I've been able to photograph these things so that they...you get some clarity and...even distribution of light.

Danny: Alright.

Michael: So, umm, it you want to help document any of your work, especially with .jpegs it would be great, because then we could actually show people...

Danny: Well, I'd be glad to.

Michael: In miniature, these are not going to be that they could do anything with these.

Danny: Oh, I understand. You know, even if you...even if you offered them full-sized on the website, at 72 dpi they can't be reproduced.

Michael: No, no, this is what I've done with Sam Yeats and all of his stuff here, and I photo-duplicated it and sent it back and...all the big poster company...like artwork and Jacaeber Kastor in New York, send me material, then I photograph it and send them back.

Danny: Well, I'd be glad to do the thing.

Michael: Well, I think it would be cool, because I think that your work is so unique, and I personally like it so much...that I want to have a biography for you, and I need a picture of you, then and now, if possible.

Danny: Okay [laughs], we can do that.

Michael: That we can scan in, I mean it's painful, I'm 61 years old, so...

Danny: I'm 58, I'm not far behind you.

Michael: Yeah...so it's more painful, so when I look at some of my old...

Danny: [laughs].

Michael: See I was a musician too, back then, so.

Danny: Yeah, well I could do both, I can send you some stuff.

Michael: Yeah, I'll send a little note then you won't have to go through...otherwise you'll go through the site, there's a whole thing to fill out, but we're actually bypassing that by doing this interview.

Danny: Right.

Michael: Because I want to...not only do your genre of posters, but all of the punk stuff, which is totally different...

Danny: Oh yeah.

Michael: Totally beautiful.

Danny: Right.

Michael: And no color, I mean one color right [laughs].

Danny: [laughs].

Michael: Its Xeroxed, right?

Danny: Yeah, you know punk was almost always the antithesis of the hippy paradigm...

Michael: Of color.

Danny: ...in all respects.

Michael: Well I think in the long run you won't feel sorry you didn't have all those colors that they did in San Francisco, it's makes what you did so unique.

Danny: That set us apart that is for sure.

Michael: And certainly if somebody wants to pick something for a wall, the Texas stuff looks so good framed and matted, just so pretty, it's just so...gentle, it doesn't take up the whole room, doesn't...it's not so bright.

Danny: Right.

Michael: It's just very subtle.

Danny: Right. And like I say, I think unconsciously there was a school that developed among us.

Michael: Well, that's defiantly true.

Danny: We'd borrow from each other, like my Jerry Lee Lewis was an homage to Duke.

Michael: That's right.

Danny: In point of fact, there was...a program of access TV here, it was called Austin...poster art. What they were doing, they would come up a name on the screen, like Michael Priest, and then they would just start showing images and playing...

Michael: Oh.

Danny: ...something over...over mine it was the Thunderbirds song, I think over Michael's it might have been...Springsteen or Zappa, I can't remember. What they did they would show the images and just play the music, right?

Michael: Right.

Danny: And whoever put this together was pretty good, but...they were sometimes confused...you know...a piece of my work might end up in Michael Priest. You know, attributed to him.

Michael: Oh I see.

Danny: And Juke might end up in a Franklin, in the Franklin category, which to me is testament to the existence of this school.

Michael: Well I think, there definitely is...one of the things I argue with the people on the west coast, and they hate this, is that...the Texas scene was more eclectic in terms of welcoming different kinds of music, there were more blues, there were more jazz.

Danny: It was much more open I think.

Michael: Yeah, I think so too. And they don't like that at all.

Danny: [laughs]

Michael: I know they actually had all the elements you did, but they didn't have the appreciation for them that the Texas people had.

Danny: Right.

Michael: Texas people actually loved that music, they weren't just someone that got B.B. King to come to, the Fillmore and stuff, but I don't think, it wasn't the same as having Freddie King play in Texas.

Danny: Well, there is just something about Texas and music.

Michael: I guess so.

Danny: Well, there is a lot of bad, bad things about Texas. In many ways it's very medieval here.

Michael: [laughs] Right.

Danny: But there is something about Texas and music that is...extremely powerful bond.

Michael: I think so, so...I think that is one of the things that I need to try and emphasize is...you have to sense...I have the same feeling about Chicago, Chicago is a town that mixes races and cultures very nicely. And Texas has the same way with music.

Danny: Right.

Michael: That they were...appreciating a lot of different things.

Danny: Oh yes, exactly, and I'll tell you one thing about Texas music, the common denominator is the blues.

Michael: Yeah, well that's what I was raised on, my band was a blues band, and I never...didn't write original songs and we didn't really do covers, we did homage.

Danny: Yeah. It's different now, but I would say probably the 1980 or 1990...I don't think any band that was from Texas, that came from Texas, that formed in Texas, and

I'm talking about, even the most ethnically oriented...you know, Mexican band or something like that, there's hardly...I can't think of anyone, any band even if it was heavily ethnic that, that didn't have blues in their repertoire.

Michael: Yeah, it's kind of the birthplace of music almost.

Danny: Yeah, well the blues, and...its twin sister, gospel.

Michael: That's right.

Danny: Are the most American musical art forms that they are. Because every other group that came to this country had a continuity from wherever they came, with the exception of the Chinese, or the Orientals. But every European group, there was a culture of continuity so you can trace back...through, country & western, the bluegrass to English-Irish ballads and so forth. But when it comes to the blues and gospel.

Michael: And jazz, blues and jazz are the same thing.

Danny: Well, I think jazz kind of came out of blues.

Michael: Well it did, absolutely.

Danny: The point I'm trying to make is that the cultural continuity of the blacks was...chopped off, and they were replanted here...and what grew...when that culture was replanted here, what grew out of the soil initially was blues and gospel.

Michael: And jazz is kind of a sophisticated form of blues.

Danny: Exactly. With some gospel elements in it.

Michael: Oh definitely. It's also...my point is that it is also uniquely American.

Danny: Yes it is uniquely American, but I think the most uniquely American art is blues and gospel.

Michael: Yeah, there the roots, the twin roots, right?

Danny: Right. But, there was no cultural continuity, they had to reinvent their culture when they came over here and this is what they came up.

Michael: You guys have some great singer/songwriters like Tish Ina Hosa??? Is one of my favorite...she's a wonderful...

Danny: Oh and some powerful ones coming out now, like Nora Jones.

Michael: Right.

Danny: And...it just...it's just a wellspring that doesn't ever stop.

Michael: Well I'm going to try to get back to my list here.

Danny: Okay.

Michael: Although this has been fun. I think we've gone over...so media, really as you were say binary...panamaic??? mostly right?

Danny: Right.

Michael: And size formats, what...

Danny: 11 x 17 almost exclusively.

Michael: Wow, and even the originals?

Danny: Well, sometimes when we had the time, which was hardly ever. We would try to make them a little bigger since reduction tightens up the image.

Michael: And how much time did you usually have?

Danny: Not much. [laughs] maybe a week.

Michael: To somebody like Gary Grimshaw in Michigan that was a lot, he often had one day.

Danny: Often times we only had one day.

Michael: Is that right?

Danny: Yeah. But I would say usually a week, no more.

Michael: Are there any poster artists that you collaborated with to do a joint poster?

Danny: Oh, several...collaborated with Juke for a...can't remember which one it was, I think it might have been the seventh picnic. Juke and I collaborated on, we collaborated on others. Michael and Sam all collaborated on the tenth anniversary of the Texas Opera House.

Michael: Aha.

Danny: And there have been other collaborative efforts, Duke and Priest on...Robert Garden, Lenny Cray??? and there is several of them. Lot's of collaborative.

Michael: Do you have any current favorite poster artists, whether Texas or otherwise, music concert posters that you would like?

Danny: Contemporary?

Michael: Yeah, anything happening that strikes your fancy.

Danny: Not really right now.

Michael: That dates us right?

Danny: Yeah, it does. I'm...as I said in my e-mail, I've really moved away from this.

Michael: What do you do now?

Danny: Well, I'm...in 1990, I started teaching at ACC...curiously not history, I had to have a master's degree to teach history.

Michael: Wow.

Danny: But Art, because of my professional standing.

Michael: Right.

Danny: Sam brought me in, Sam was already teaching there, he had a degree in art, he brought in me.

Michael: Cool.

Danny: I started teaching at ACC and I became very interested in computer graphics, especially the solid modeling and 3-D graphics.

Michael: Oh so you've...you've learned to do computer...Are you MAC or a PC?

Danny: PC.

Michael: Me too, what applications do you use?

Danny: Well Photoshop mostly.

Michael: What about Illustrator?

Danny: Illustrator too, but I taught Photoshop at ACC.

Michael: Have you learned Illustrator?

Danny: Some.

Michael: Isn't it something though.

Danny: Yeah it is, but I consider Photoshop a lot more dynamic. But then your talking two kinds of graphics your talking vector verse raster??? Graphics.

Michael: Have you ever looked at after-effects?

Danny: Oh yes.

Michael: It's very powerful.

Danny: Yeah, well I'm working...Illustrator after-effects, I work in Macromedia and Dreamweaver...Flash, Fireworks.

Michael: Wow. Well that's...

Danny: I do 3-D applications too...

Michael: What do you use for that?

Danny: 3-D studio MACs.

Michael: My son builds games on that.

Danny: Yeah well I went into the game industry.

Michael: Oh, what did you see?

Danny: Pardon?

Michael: What was in there? I mean what interested you, what did you do?

Danny: Well...I went to work in the computer game industry in 1991 and pulled in Michael, Michael Priest, Jim Franklin and...Sam Yeats, he's still in there...

Michael: Really? And what did you do?

Danny: Well we...I used to build...craft build sets, you know...you do build them because they are in 3-D.

Michael: That's right.

Danny: I used to do that, Sam is lucky he got into texturing. And that's what he still does, which is 2-D stuff...

Michael: For what kind of applications...I mean what end results, what are the...different games?

Danny: Yeah, games. Computer games.

Michael: Wow.

Danny: For Origin???, Origin Systems, then I worked for two other small game companies.

Michael: What are some of the games that have come out with your work in them?

Danny: Pacific Strike, these are all very old games, because I haven't worked in the game industry for about five or six years now and...you know how technology shifts.

Michael: Yes.

Danny: But, Strike Commander, Wing Commander...Pacific Strike, you know I wasn't really interested in games...and I'm still not, but I did get some training and made some good money as opposed to the poor money I made in poster art.

Michael: For sure.

Danny: But I couldn't stand the demands of the game companies because you have to work a lot of hours.

Michael: And the other artists you have pulled in they also learned, they went computer and learned...

Danny: Yeah, yeah. They're all computer now, especially Bill Narim???

Michael: That's kind of where have it on the...San Francisco guys for the most part haven't.

Danny: Their still traditional media.

Michael: They really are...like one of my favorite artists, one of my friends, is Gary Grimshaw. Gary he can use PhotoShop, but he has Dennis Lauren???, another artist, do all his Illustrator stuff, instead of just biting the bullet...and...it's hard to learn.

Danny: It is.

Michael: But, to me Illustrator is so wonderful. I...I'm not really an artist, but I'm almost an artist.

Danny: [laughs] Well, let me tell you with the software anybody can produce compelling good images.

Michael: Well you can, but it's still, you do that, you can play around and produce stuff that looks like art, but something art is something in the mind, right?

Danny: Yes it is.

Michael: If you don't have that vision, it won't last long.

Danny: No, no.

Michael: Yeah so.

Danny: After a while it becomes derivative and contrived.

Michael: Were there ever any posters shows that featured your work?

Danny: Well...yeah...but almost all locally.

Michael: Okay, mostly in Austin.

Danny: Right.

Michael: Like the Christmas show, do they do that kind of stuff?

Danny: They still sell stuff at the Christmas Bazaar, which of course grew out of the Armadillo World Headquarters.

Michael: Do you have any thoughts on the future of poster art, what's going on now? It's not an easy way to make a living.

Danny: It never was. It was never very lucrative. You basically did it for the love of it, although, I sold one Stevie Ray poster to a collector in Pennsylvania for a \$1000, that I probably got \$75 to produce.

Michael: Wow.

Danny: And so now, I mean, having these posters...they're helping...

Michael: Did you have any posters for sale?

Danny: Oh yes.

Michael: Because one of the things you can do on our site, which I'm extending to...not all, but most artists, especially ones that I actually talked to, is I'll give you a password.

Danny: Right.

Michael: The way this will work you can go into the site, to your or any one else's posters. Let say you had an old Guy Juke poster you wanted to sell, you can then turn on that poster and enter in the price you want and the condition and sell it.

Danny: Yeah. Well, basically, what I'm trying to do now with Clifford...is set up a really good Antone's web site and start replicating these posters.

Michael: Oh that would really be cool.

Danny: Because we want to sell tem worldwide and so we want to make them cheap. And so we're going, the idea is to reproduce, replicate the posters, like I said it's very easy since these are mostly two-color.

Michael: And you mark them second printing or whatever it is.

Danny: Well what we're going to do rather than put second printing on there, or my idea is, because there does need to be a disclaimer.

Michael: There has to be, as an archivist, otherwise you'll ruin whatever...

Danny: Oh I understand. Have you ever seen my Dancing Muddy Waters poster?

Michael: I think I have, what does it look like, what was it done for?

Danny: It's meant for Antone's and it's a full, full 11 x 17 vertically biased???full shot of Muddy and he's dancing.

Michael: Yeah, and it's blue and white.

Danny: No.

Michael: Not that one?

Danny: The original is red and white, the replicated one is blue and white.

Michael: The one in my database is blue and white.

Danny: That's a replicate.

Michael: Ah.

Danny: The original is red, and that's why I chose blue for the replication.

Michael: Okay, this is the kind of stuff I need to learn, because this is the stuff we need to tell...

Danny: Well this is strictly me [laughs].

Michael: Right, okay.

Danny: So...that's my idea, whether than...you know...producing...reproducing...replicating it as it was.

Michael: Right.

Danny: I use a different color.

Michael: Well, that's the same thing, that's good.

Danny: So, while I can sell replicated posters for \$10 or \$20, the original edition...might sell for \$500.

Michael: Exactly. Yeah. I see...I'll have to make some notes on that, so that's a red one, so I've never seen one.

Danny: Well that's me...that's my idea.

Michael: No, but it was originally done in red, so there are some out there in red?

Danny: Yes, those are original ones.

Michael: And then when it was reprinted it was in blue.

Danny: Right.

Michael: Well I think that's a good idea.

Danny: Right. And another way I want to do this to, to guarantee the authenticity is sign them.

Michael: Yeah, that's great.

Danny: And sign them in pencil, that way they cannot be...that cannot be copied.

Michael: Well again I extend to you...if you go look at allmusic.com, you'll find every music group probably that you've ever heard of that ever recorded, and there are millions of people who go through that every month.

Danny: Right.

Michael: And poster site will take awhile to get...but there will be a lot of people that will come to this site just because it's the first academic site, it's the first catalogued.

Danny: Right, well, that's great.

Michael: And your welcome to...I think it would be great if you could offer, through Antone's or through yourself, whatever you wanted. All I would need would be images of everything.

Danny: Right.

Michael: So we could show little thumbnails...we're going to do thumbnails at 250 pixels the long side.

Danny: Right.

Michael: That's the largest we're going to show anything.

Danny: Right.

Michael: So that would be, I think it would be good for you...I just want to be complete. You'll see from the allmusic guide that I'm pretty anal about completeness.

Danny: Well, that's good.

Michael: Yeah.

Danny: Because if you are providing an academical archive that's what you need to be.

Michael: Well, before, any...if you look at the history of art, before anything becomes truly valuable and collectible there has to be a catalogue.

Danny: Right.

Michael: And this is going to be that catalogue.

Danny: Well that's great.

Michael: I've done what 13 editions of books, on music. There so big now that if you were to take the allmusic guide and put it on a shelf in book form it would be like 15 feet of books, just to give you some idea of how big it is. So you can't, something's you can't put in books.

Danny: Right.

Michael: Any longer.

Danny: Well yeah, and...interactive media is changing everything.

Michael: Yeah. Well I've been...I had an e-mail in 1979. So, I've been doing this a long time. In terms of web development...do you have any questions for me or are there things you want to tell me that you'd wish I'd have asked you but I didn't?

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Michael: And all inter-related.

Danny: Well that's what...that's what I want to do, Antone's is such a name, that anybody, anybody in the world...if they're...if they want to start out learning about the blues, a lot of them will immediately type Antone's into a search engine.

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Michael: Yeah, that's...and hundreds of thousands of artists.

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Michael: I mean performing artists.

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Michael: Check it out and you'll see that I know about archiving. And I'm going to jump off the phone and I'm going to send you this list.

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Michael: Because people can then know what you did, especially if your going to reproduce some of these, I think that's the best.

Danny: Yeah. That way you can get them to people very cheap.

Michael: Yeah.

Danny: Because otherwise, when your talking about selling these dwindling...stocks of original edition prints.

Michael: There good too, there's a growing market investing in this kind of art, so if you have them, a lot of the

artists I've talked to, they don't have their own stuff anymore, because they sold them to pay the rent.

Danny: That's true. I still arranged??? all mine.

Michael: Well good.

Danny: I've...I haven't sold off any original art, or very, very little.

Michael: Well, there is a market for original art.

Danny: Oh I know there is.

Michael: And you're welcome to...

Danny: But that's the last thing I want to let go...

Michael: Yeah... I think your idea of re-issuing stuff, making them available, don't make them available too cheaply.

Danny: Right, because then they think there not worth it.

Michael: Well, I have a good friend Mark Arminski, maybe you know Mark...

Danny: No.

Michael: Well, he's a really great poster maker, just like yourself, he just got into selling them too cheap. It's not just good to get \$15 for a poster plus...it needs to be \$20-\$25, at the minimum, and then some special ones, if there are some special proof sheets people will buy them.

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Michael: Anyway, I'm going to have on my site, how to invest, how to collect, how to frame all that kind of stuff.

Danny: Oh that's great, that's great Michael.

Michael: Well thanks for taking the time, and let's be in touch.

Danny: Well yeah.

Michael: And we share a lot of similar ideas.

Danny: Yeah, we do. I'm glad you took it upon yourself to re-connect with me, because I probably just would've wandered on through the fog forever and...[laughs]

Michael: Well if there's any...if you can send me a list of any artists that would deserve to be...that are really artist, in your mind artists, how to reach them by e-mail or something.

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Michael: I probably can't interview all of them, but I could...

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Michael: Yeah, I've talked to Michael before and I'd have to hunt him back down...

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Michael: Okay, well you take care.

Danny: Okay Michael.

Michael: And you'll hear from me in a couple of minutes.

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