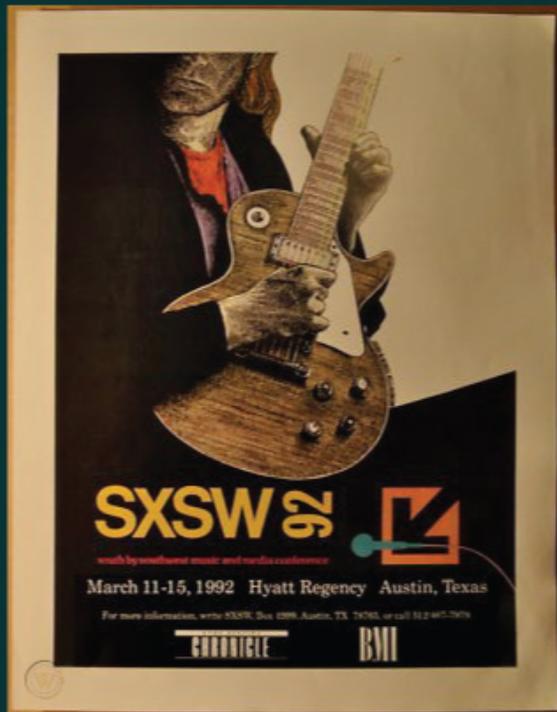


Jagmo

Nels Jacobson



by Michael Erlewine

“Jagmo”

Nels Jacobson

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. Some of these articles still need work.

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Nels at the Chief Hiers Tribal Song on 10/30/05. Photo © 2005 Tom Hill.

“Jagmo”

Nels Jacobson

Interview by Michael Erlewine

17 February 2003

sound recording.

Nels Jacobson

March 17, 1949

Chicago, Illinois.

Jagmo: Hello?

Michael: Is this better?

Jagmo: Yeah, perfect, thanks [laughs].

Michael: Good, good. Yeah, we...I know a lot about you anyway, but I'm...felt so bad, actually found a little bit of the transcript of what we did before, we should just go through some stuff, plus you have a lot of new stuff that your doing that I should get you on record for, Flatstock...

Jagmo: Yeah.

Michael: ...and the thing with Kozik, these are big news for the poster community.

Jagmo: Yeah, I think so.

Michael: So let's first take a few minutes and just talk about how you got into posters, let me get you birth date and year, which I do for everyone.

Jagmo: Okay. Yeah, it's March 17, 1949.

Michael: Where?

Jagmo: Chicago.

Michael: And given name?

Jagmo: That's it, it's Nels Jacobson.

Michael: Okay, cool. Okay, how did you get into posters? Let's talk about...I know we did it before, but we need to do it again.

Jagmo: Yeah, yeah. Well I moved to Austin, Texas from Chicago in the late '80s, no late '70s.

Michael: Oh let's back up just a little bit. What about art? How did art figure in your early life?

Jagmo: Yeah, it did...not too prominently really. I mean I suppose as everyone was I was aware of this...you know growing up in the 60's and all, seeing the San Francisco stuff and the posters and all, but I didn't really...it didn't have a personal...it didn't impact me personally.

Michael: But as a kid did you draw a lot, or in school, high school? Not particularly?

Jagmo: I guess so, but not...not in any formal way certainly, didn't ever really have any formal training. Yeah, I suppose I liked to doodle and always kind of had an interest in graphic or visual things. But there were always...there was so many things that I found, I mean I loved music and so that was always a big interest of mine, and writing, I kind of liked to write and so I guess it didn't there wasn't a...it wasn't that art or graphics things were far and away more interesting to me than anything else, but I was just as interested in them certainly as all the other things that I found compelling. And so...yeah, I take it their real...I guess in my personal love grew out of my move to Austin.

Michael: Okay, let's go back to...sorry about that I just had to go and scoop up what I could from then.

Jagmo: Oh yeah, yeah, got it, makes sense. Yeah, it's funny, it's just kind of...I mean I loved music for years and years long before I got to Austin, but something about seeing the...richness of the poster scene in Austin when I got there just triggered a real appreciation for...

Michael: And what artist caught your eye first and most?

Jagmo: Yeah, gee...I'd have to say...probably a few, but Guy Juke's stuff, his real name is D. White, but Guy Juke's stuff was just really compelling and Michael Priest of course, who I know you've talked with recently.

Michael: I haven't actually talked to him yet, I mean I talked to him a while ago.

Jagmo: Oh, right, you talked to Garrett, yeah, yeah.

Michael: Garrett and Kerry Awn.

Jagmo: [laughs] and Kerry too? So Juke, Garrett, Priest, Kerry Awn, and of course Jim Franklin, you have to throw him in, and just depending on who happened to have a poster up at the time or if they were a lot of those guys had been so much more active in the early '70s, and so...or mid-70's, so by the time I was there they may not have even been producing as many posters as they had previously.

Michael: I see.

Jagmo: But there was enough there still, on a pole, or a light pole or telephone pole or in a store window, and it blew me away. The stuff was great.

Michael: And what were you doing there?

Jagmo: I met...[laughs]...a friend had been living there for awhile, it was an old college buddy and he said man I'm living in Austin, Texas and I think you'd really like it here this is your kind of town, and so I visited and he was totally right it was just fantastic music like crazy, all over the place, and this kind of, poster connection and the University of Texas is there.

Michael: Wow.

Jagmo: So there's a lot of...then, as even now, but especially then it was such a great place to live, not real big, but just for a music fan it was marvelous.

Michael: Wow.

Jagmo: And all different styles too, you know. I mean there was a punk scene and obviously the old cowboy and kind of the outlaw country guys like Willie Nelson and Jerry Jeff Walker and alt-country, before it was even called that. Jimmy Dale Gilmore and people like that. Anyway, it was...it had everything, I mean jazz, blues, there was this

great blues club, Danny Garrett of course did so many posters for Antone's.

Michael: Right.

Jagmo: So...yeah, I mean it was the perfect place for me at that point in my life it was just marvelous I loved it. So, I moved there without really having any particular career ambitions. I worked construction for a little bit, I bartended for quite a bit and that's actually how I got into doing posters myself. Because I became a bar manager and promotional manager at a club there?

Michael: What was the club?

Jagmo: It was called Clubfoot.

Michael: And what year was this?

Jagmo: I started working there about 1981. It was a 1000...you know we could fit about a 1000 people in there.

Michael: Wow.

Jagmo: And it...so it was kind of a nightclub, but it was almost a concert hall size if we really needed to cram the people in. B.B. King played there, James Brown.

Michael: Wow.

Jagmo: R.E.M., U2, all sorts of bands on their way out and bands that had already reached a certain level, big arena bands wouldn't play there, but it was a wonderful place to work and of course we were open every night of the week. And we had local bands and touring bands, and so we had to promote those shows. At a certain point I said, heck, I'm going to try my hand at this poster stuff, and so I started designing handbills and posters and kind of fell into it.

Michael: Now how did you...did you do it on computer, by hand?

Jagmo: Oh no, it was always by hand.

Michael: But how did you...I thought you didn't have much training, how did you get into it?

Jagmo: Well, that's just it, I guess...I think that...my osmosis, I saw all these other guys work, and...

Michael: You mean you went to their houses?

Jagmo: No, no, I mean just the stuff that I'd seen around and I was collecting, I was grabbing these things off of poles and all.

Michael: Right.

Jagmo: And just had a kind of an eye, I guess I...they were so good that by my viewing their work I kind of developed a sense of...a design sense or something. You know there was something that struck a chord with me, when I'd see a great Michael Priest poster, or a really well drawn stippled Danny Garrett piece, or Juke again, funny and also just beautifully laid out, really compelling, that would move and I would say how the heck did they do that? What...and I would try my hand at it and of course I imagine as most people my first attempts were...were less than perfect, but I just kept plugging away, and...it helped that I had that forum there at Clubfoot, it helped that I had the...I could actually print my stuff up and distribute it and...

Michael: So they were happy to have you do that?

Jagmo: Yeah, well I was kind of...I was in charge of it, yeah...and so...

Michael: [laughs].

Jagmo: [laughs].

Michael: You commissioned yourself [laughs].

Jagmo: Exactly [laughs]. I could hire Juke or Priest, but also I could go ahead and save some money and just do it myself. So then I cut my teeth doing that.

Michael: Wow.

Jagmo: Just handbills and posters. And again it really was...it was all pen and ink, and....x-actor blades...just cutting it...all the overlays, doing everything mechanically. As with anything else there is kind of a steep learning curve, but after awhile I figured out what was going on and I...then eventually I left Club Foot after a couple two or three years and the club closed and I just, I went out freelancing then. I had enough contacts and had met some of the other club owners and promoters in town and bands, so I started trying to drum up some business. You start out...not charging as much as you do, or you can eventually...you work out a deal so that you get your name out there and people...once they get to know you realize your reliable, they like the quality of your work, then things are a lot easier.

Michael: How about the other artists, how did they receive you when you started coming on?

Jagmo: You know....everybody was always very gracious and in Austin I think they are....I can't speak to today because I've been away for 10 years, I thought everybody was always very helpful. If I had a question, or a...I tell you I had, I originally got to meet a lot of the guys because I was such a fan of theirs.

Michael: I see.

Jagmo: That I started writing and kind of memorializing the history...

Michael: Right.

Jagmo: ...of poster art in Austin. So I headed...there was the Austin Chronicle asked me to do an article, I think it might have been 1984, early '80s, and so I just made it a point I had run into some of those guys before, but then at that point I made it a point to go and sit down with them and interview them and really find out where they had, just like your doing with me. Just kind of where they came from and how they developed their style and the rest of it and everybody was great. Yeah, I mean...I think they received me...

Michael: Cool.

Jagmo: ...warmly, I would say.

Michael: Now I've got to ask. How did you ever get away from there, why are you living out on the west coast when your roots are kind of in Austin.

Jagmo: Yeah, right, at least my poster roots are in Austin.

Michael: Right.

Jagmo: Yeah...I went to law school in the early '90s. There's always been a lot of questions when your doing artwork, or I imagine any creative enterprise you have questions about protecting it and what you can do...

Michael: Sure.

Jagmo: ...and what you can't, copyright questions and trademark questions. So in the early '90s I just decided I

might as well get the definitive answer, and so I went to law school.

Michael: Wow. I mean you're a strange hybrid.

Jagmo: [laughs].

Michael: Well, in a sense of...your cross...you can do the art, which is really unusual, you can write which is few of them do.

Jagmo: Yeah.

Michael: You're a lawyer and your being instrumental in so many things, let's talk about Flatstock for a second and what your involvement is in that or how you see that whole thing.

Jagmo: Yeah. Well...

Michael: What is it?

Jagmo: I tell you, this is a really important time for poster artists and collectors, people that appreciate posters because there does seem to be...we're on a...it's a kind of a renaissance I guess, it's kind of a real fertile period and I think that a lot of them...that's in part due to the Internet and the availability of....the fact that you can see other people's work so easily.

Michael: Right. Yeah, I interviewed Clay at Gigposters.

Jagmo: Yeah, yeah.

Michael: That was cool.

Jagmo: And so gig...Clay's site, and then your site when it's up...makes things so much more accessible and has created a community that here before couldn't have really

existed. There were always pockets of artists working in Seattle or San Francisco or Austin.

Michael: Right.

Jagmo: Or Detroit. But there was very little cross-pollination of the kind, or the intensity that you have now.

Michael: Well you know we're changing from a...just I'm going...not have this in there, but I just want to talk to you for a minute.

Jagmo: Yeah.

Michael: Trying to do something for the artists is really what's different.

Jagmo: Right, right.

Michael: Instead of just being dealer dominated, what we want to do is keep those artists producing art. Because that's the whole thing.

Jagmo: Right. And you know and that's where your perspective comes in because. It's so sad to see some of these older guys that are really embittered by their experience. As years have gone by and they're...the value of the work they have created has just steadily increased.

Michael: I know.

Jagmo: They are left out in the cold, so many of them don't own much of it.

Michael: I know.

Jagmo: And you know they are left to maybe sign...charge for signing posters and the rest of it, but they see dealer's making money hand over fist and their poster showing up

at shows, record shows and poster shows and their...some of them are really struggling and so...

Michael: I agree.

Jagmo: And so that's what cool about you and your site, and Clay who is a young guy but has gotten into this pretty much just, I guess, out of the love of posters.

Michael: Yeah, yep.

Jagmo: It seems to be pretty much non-profit enterprise on his part.

Michael: Yeah, he's struggling along himself.

Jagmo: Yeah, exactly. And so...and so that's what cool, now there does...there do seem to be folks that are supporting the scene and nurturing...

Michael: So what is...so let's talk about what you're doing for Flatstock again, right [laughs]?

Jagmo: [laughs] Yeah, Allright.

Michael: What is it for those people who have never heard of it and how can we get a piece of it?

Jagmo: Of?...Of?...API or Flatstock?

Michael: Flatstock.

Jagmo: Yeah.

Michael: API is really interesting, but let's get to Flatstock, talk about it for a minute, this is going to be the second one right?

Jagmo: Yeah, right. Flatstock II, Austin, Texas during South by Southwest, it's the middle of March. It's a venue...or I guess it's an exhibit put on by poster artists for poster artists. So there are no dealers, everybody that is there creates art.

Michael: I see.

Jagmo: And I think that's...

Michael: So dealers aren't there?

Jagmo: Right, exactly.

Michael: But the artists selling their own work?

Jagmo: Yes, yeah, yeah.

Michael: So artists are dealers?

Jagmo: Well, I mean the art [laughs].

Michael: I mean they're the only ones dealing.

Jagmo: Yeah, in a strict sense, but if you define dealer as somebody who...

Michael: Is a middleman.

Jagmo: Yeah, right...typically, sells many people's work and doesn't necessarily create it himself or herself.

Michael: Oh, definitely.

Jagmo: Yeah, so these...these guys they'll be selling posters there, I think the vast majority of them each will have a table or be sharing a table and having a lot of their work displayed and, one deal is...or one goal is just to

have people see the work, and a secondary goal is to sell some.

Michael: And cross-pollination.

Jagmo: Oh, and that's what was so cool about the first Flatstock, that so...I'm guessing there may have been 40 artists at that one. This one should be closer to 70 or 80.

Michael: Wow. That's amazing.

Jagmo: I think the last count there were 58 tables that had been sold and there was some sharing going on. So if we've got almost 60 tables and people are pairing up there is going to be a tremendous, and some of the....you know Kozik's going to be there, Derek Hess is going to be there.

Michael: I know it.

Jagmo: Hatch Shoprin??? from Nashville's going to be there.

Michael: Gee.

Jagmo: It's really going to be a great gathering of current poster artists. I would love to see more of the...kind of pioneer artists, especially the San Francisco guys.

Michael: Yeah, I don't think your going to see them.

Jagmo: You know this time we've got, it looks like we'll have a good number of the Austin guys because they live right there.

Michael: Then you don't need...the other guys have had their time.

Jagmo: Yeah.

Michael: It's time for the Texas guys and the Jermaine's and the Kozik's and stuff like there.

Jagmo: Right.

Michael: They're active.

Jagmo: Exactly, exactly. And...that's part of the problem in getting some of these older guys out, is that their kind of burned out on it, they've had years and years of doing these kinds of things and to pick up and jump across the country for something like this...

Michael: Well, I'm considering coming, but I'm trying to get my site up and so...it's...

Jagmo: Yeah, yeah, well you know you almost ought to...and this is, you know...in kind of parenthetically to the interview thing is that some of the guys are curious about you and what your doing. They're...at some point it would help for you to meet them.

Michael: Oh, I agree.

Jagmo: Just to...to put them at ease, because I think. I mean I saw one e-mail somebody had e-mailed a few of us recently and just said well where did Michael come from what's he doing? Is he just copying gigposters? Is he just...you know...

Michael: No. But see, my history is open book with...all they'd have to do is dig...these guys won't even go and look at allmusic guide or allmovie guide.

Jagmo: Right, right.

Michael: I sold it. I can't feel too bad for that.

Jagmo: Yeah, exactly, and I tell you what I said to them was I said listen, I met him about 18 months ago and he had, he had his site, you've been working on it for a longtime at that point.

Michael: That's right.

Jagmo: You already had a whole database and stuff, so...

Michael: Oh, of course.

Jagmo: So anyway, just so you know. I mean a lot of these guys are young guys they don't know...

Michael: But they will see the site and there's nothing, it's all benign, it's not...it's all about them.

Jagmo: Right, right.

Michael: And it's not dominated by dealers or anything like that.

Jagmo: Yeah, well that's what I'm...

Michael: Kerry Awn is sending me all his stuff about 300 or 400 pieces.

Jagmo: [laughs] That is cool.

Michael: Well, no, that...yeah. And Garrett is going to send me stuff.

Jagmo: Yeah, well the guys that you need to...that I think it would be important to get involved at some point are the real young guys, but they are a little more suspicious...

Michael: But I interviewed, Jermaine.

Jagmo: That's cool.

Michael: And Kozik.

Jagmo: Yeah.

Michael: And that was fine...and Chris Peterson.

Jagmo: Yeah.

Michael: I interviewed him as different style.

Jagmo: Yeah.

Michael: But...I'll just work through them, I'm standing in line waiting for me to have time.

Jagmo: Yeah.

Michael: So I don't think it's a big problem. These guys...I'm benign. I'm not going to hurt them.

Jagmo: Well that's just it. I kind of explained that, I just said you know I'd known you for awhile now and...

Michael: I haven't done anything squirrely yet.

Jagmo: [laughs].

Michael: And I'm not, I've never even sold a poster in my life.

Jagmo: Right, right. And plus...

Michael: You know I collect them.

Jagmo: Exactly and well that's what I said was that you loved posters you were a collector obviously you have a gigantic collection and I mean that's....

Michael: I've just spent the last few days going through trying to get the Armadillo. I got in touch with this guy, Austin Blackee, you know...he's out in...what's his real name? Let's see if I can tell what it is, Eddie Wilson. Do you know who that is?

Jagmo: But he calls himself Austin Blackee?

Michael: That's his e-mail [laughs], that's what it says.

Jagmo: Oh really.

Michael: I don't know what it means.

Jagmo: Because that's what Dee White called himself, Blackee White.

Michael: Oh, well see, I don't know anything of that. But anyway, he's sent me a book he's working on.

Jagmo: Yeah, yeah.

Michael: Which helps me go through, and I'm going through the whole list. I have 1500 and some events.

Jagmo: Yeah.

Michael: And I'm going through each one. Trying to get all the bands in, you know this is a labor of love, right?

Jagmo: Oh man I know it. Well, you know, and that's one thing that's always kind of confounded and frustrated me a little is that I've been trying for the longest time to get people to notice Austin poster's and take them seriously.

Michael: Well we're getting...wait for my....you know that's my site going to be blazing with them.

Jagmo: Oh I know it, but then on the other hand, what happens is, and it's happened down here in California a little bit and San Francisco and it's happening in Austin as well, is that the big venues, the ones that...the Family Dog stuff and the Filmore stuff, the Bill Graham series, those get all the attention.

Michael: No.

Jagmo: And the other venues that may be...

Michael: Yeah.

Jagmo: Just because they're not a series, and so, what will happen in Austin is you'll have...there's a Vulcan guy that collects a lot of stuff.

Michael: I know Dennis Hinkey.

Jagmo: [laughs] Exactly, and then you've got...

Michael: But he's like a professor guy...

Jagmo: Yeah.

Michael: He doesn't really want to share much. Don't repeat this.

Jagmo: Oh no, it's true.

Michael: He's just...I tried to...I gave him the database for the Vulcan Gas, I worked it through with him.

Jagmo: Yeah.

Michael: He used to credit me on his site I don't know if he does anymore, it doesn't matter.

Jagmo: Yeah, he does, I think he did, yeah.

Michael: Okay, well, tried to help him straighten it out, but he won't share images...

Jagmo: Yeah. Gee...

Michael: Just return??? and fuck him I mean in the sense that, he went and bought all the Vulcan Gas from Jacaeber.

Jagmo: Right.

Michael: So he's the only one that's got them and he'll come around.

Jagmo: Yeah.

Michael: Well I mean it's just like, you can't squirrel on this stuff.

Jagmo: Well, yeah, you can't be too protective and...protect your own turf too much because it is a labor of love. It's the kind of thing that...

Michael: Well I just signed Eddie Wilson my whole list of Armadillo so he can go through that.

Jagmo: Right.

Michael: And help him get his things together. As a group, we will...there's only a rising tide raises all boats.

Jagmo: Right.

Michael: We only can all benefit.

Jagmo: Yeah. I agree.

Michael: The time has come, and okay so we've talked about Flatstock, let's talk about this Kozik group and because I think that's just as important.

Jagmo: Yeah.

Michael: Now what is that? Are you involved in that, in what way?

Jagmo: Yeah, exactly. Well I actually...well it's called the API, American Poster Institute and I had sat down with Frank shortly after the first Flatstock, which was in...let me just finish there....what was so cool about that, was that you were getting to meet and get to know and actually see the work up close of all these other poster artists, so it really was a great community gathering. Aside from the fact that maybe your selling some stuff and just showing your stuff it was just cool to get together with everybody.

Michael: Yeah.

Jagmo: And so after that, there was such a great feeling after that. And I sat down with Frank and said listen, this is a good thing that we need to keep going. And he deserves a lot of credit for putting the first, you know helping get this first one going. But I said, man we need to protect the name, it's a trademark, it's a valuable asset and make sure that we continue the momentum that we have here.

Michael: Exactly.

Jagmo: If we're going to do any more of these we need to have some kind of direction and actual organization behind it. You know it....

Michael: Well see that' where you are valuable, right? Well that's where you were put you wear many hats.

Jagmo: Right, well and that helps because the...artists a lot of times, as gifted as they are and as talented as they are, yeah, their not...not everyone of them is good at organization, or organizing anything or even trusting organizations.

Michael: True.

Jagmo: And so Frank agreed and so that is kind of how...and also I will say there had been some discussion, kind of percolating, between a number of the artists I think, about putting together some kind of group that would nurture young poster artists who were starting out, a clearinghouse for information.

Michael: Exactly.

Jagmo: A way to share...recommendations about dealers and printers and who to work with. All of the stuff that you need to know, there really wasn't a central place where somebody who was starting out as a concert poster or a gigposter artist could go for that and there certainly wasn't anything like that back when I was starting. And I would have to just go to, Priest and some Danny????....

Michael: You should get like a bulletin board system setup at a website.

Jagmo: Well that's just it, we don't want to duplicate what...we're going to have a website and we don't want to duplicate what gigposters does, Clay's site, and we don't need to do what your doing with your site.

Michael: Anybody would be welcome to do what I'm doing. What I'm doing is cataloguing, right?

Jagmo: Right, yeah, exactly.

Michael: But I think you need that do.

Jagmo: Yeah, oh you do, because that...we're not going to do that.

Michael: Because their not going to collect it if it isn't known and numbered.

Jagmo: Right, right. I mean if it exists out there and it looks legit...once people see it as a legitimate art form..

Michael: Exactly...and you don't want just the same old collector's and dealer's you want to reach new public.

Jagmo: Right, right because it gets kind of incestuous, and...

Michael: We want it out, right?

Jagmo: Yeah, oh exactly.

Michael: Send me bucks and that's all...I can't afford to go out and just buy all the stuff I'd like, right? We've got to get a new fresh people, right?

Jagmo: Yeah, oh exactly. And so that was part of the impetus for uh...

Michael: Well, what the next step with it?

Jagmo: Well, at this point, we've....of course, we haven't officially launched, I filed the paperwork and we've incorporated as a non-profit corporation in California, and we've got a board of I think it's seven folks right now.

Michael: Cool.

Jagmo: And we...we just had a meeting about a week ago.

Michael: Do you have like phone meetings?

Jagmo: Well, you know what we did, we had four and I guess three of us were in town here, and the rest joined by speakerphone.

Michael: Yeah, very nice.

Jagmo: Yeah, so...we're...everything's totally legit and we're taking this one step at a time because I think it's really important to do it right.

Michael: Oh, of course, well, see there you could help them do it right.

Jagmo: Yeah and you know we're thinking of we'll have two...I mean...the definitive answers to all of this, probably would come out when Frank or whoever, you know, makes some kind of press release or public announcement. AT this point it looks like we'll probably have two levels of....people that can join, one would be just a supporter.

Michael: Right.

Jagmo: Anybody that's collector, like Tripps does, you know anybody that really just loves what's going on and wants to be involved.

Michael: Sure. Amen.

Jagmo: And then...we'll probably have an accredited professional category...

Michael: You mean artist.

Jagmo: Well you know, yeah...well the thing was, it's broader...it incorporates artists or encompasses artists, but also...we may include printers...

Michael: Oh, interesting.

Jagmo: Not dealers necessarily.

Michael: Right.

Jagmo: Again, because they are on a different level.

Michael: Right.

Jagmo: But the printers, I've always thought the printers are so integral to this, and a lot of these young guys silk-screen their own stuff anyway.

Michael: That's true.

Jagmo: But the people that off-set print...

Michael: That's cool, I think that...have you ever set up a part of it that's like for the archivists? I'd be glad to be part of that.

Jagmo: Oh man exactly, and Grushkin...you know, I mean there are people that are out there that aren't dealers, but that are helping the scene.

Michael: Right.

Jagmo: By putting the history down and archiving. So, man...I...we may do that eventually. But at least at this point it's more the supporters and the accredited professionals.

Michael: Right.

Jagmo: And...so we haven't had the official launch yet, but our biggest...first project was putting up this next Flatstock.

Michael: Yeah that will be great.

Jagmo: Getting all of that worked out. And it looks like it is going really take off. I mean it looks like it's just going to be phenomenal. And I tell you working with South-by-Southwest, I mean I was the original art director, so I've been going...

Michael: I remember your pieces...a couple pieces right?

Jagmo: Yeah [laughs] yeah. So I've been going there for 17 years and I did that art directing for them for 6 years. But, it's so cool to be involved with that because it's just a massive convention with all...everybody from the industry shows up just about from all over the world, 15000 people.

Michael: Oh yeah we used to send people from AMG down there.

Jagmo: So, what a perfect place and South-by-Southwest, we'll have to see what happens, but at this point it looks like they've really embraced us, really embraced Flatstock.

Michael: Cool.

Jagmo: And it's right in the convention center, right with all the other stuff, it's open to the public, you know you don't have to pay anything to get in and so I think we'll be accessible and have a lot of visibility which is just what we need. I mean that's just what these young...

Michael: I know it.

Jagmo: ...need. So that's where the API is pretty much, is too...support poster artists, kind of foster an appreciation for the art form, concert posters in particular and just bring the visibility of poster art raise it up a notch maybe.

Michael: I think that's cool, and I'm glad your doing and if there's anyway I can help let me know.

Jagmo: Thanks.

Michael: In my power.

Jagmo: Yeah. And I guess another thing, kind of an unspoken goal is to kind of show that continuum, in other words build on the history from San Francisco and Austin and all those places and move it to the next step, move it to the next level.

Michael: Right. Cool. Good. I think we've covered a bunch, if you have time I'd go over something separate that just...strategy I'd like to share with you that I'm working with on Classicposters to reach more people.

Jagmo: Yeah, cool.

Michael: But I'd have to ask you to keep it confidential, is that possible?

Jagmo: Oh yeah sure.

Michael: Okay, let me just see what you think about it. Some of the artists and maybe I shouldn't get into name, some of the big five from even the west coast, are, as you point out, having trouble getting jobs.

Jagmo: Right.

Michael: And making stuff, but they, some of them, some of them don't. Some of them have quite a backlog of really nice pieces that they've done. Even....often maybe they've done it for a major venue but they got a couple hundred copies, right? So I'm trying to think of ways for them to market them, to get rid of them. But also to make the money that they need, from marketing them. So I came up

with a scheme and I want to run it past you. And I think it's legally good, I think it's interesting. Are you up for that?

Jagmo: Sure.

Michael: Okay, so...on the site, of course, my site, you saw the little Classicposters temporary site, right?

Jagmo: Yeah.

Michael: Okay, well that's just pretty crude, but I just can't spend a lot of time on that because we have to work on the main one which will look better

Jagmo: Yeah.

Michael: ...and not be so clunky it will be much more smooth. But, this, I'm just signing up artists and stuff, right? And they are coming in, right? I'm getting a whole bunch everyday.

Jagmo: Cool.

Michael: And so...but then I have to process all their stuff just like we did yours and I don't really have much help.

Jagmo: I'll bet [laughs].

Michael: So anyways, so one of the things I want to do, and I've already researched the technology and we're trying to figure out the cost of it. Is a little thing...you know how people send you birthday cards and stuff?

Jagmo: Yeah.

Michael: Well I want a thing where you send an art image, like a postergram.

And the way I'm going to set it up, and this is where I don't want everyone to know, someone, I won't name names might just run out and do it first.

Jagmo: Right.

Michael: I think it's really helpful to the artist...well, I'll just name one guy, but I don't want you to repeat it...

Jagmo: Right.

Michael: I'll just tell you but, David Singer.

Jagmo: Yeah.

Michael: David Singer has a lot of really fine pieces.

Jagmo: Oh yeah.

Michael: That he has hundreds of pieces of that he can't sell them....and he has no way, his site is small, he's not getting enough traffic through.

Jagmo: Yeah.

Michael: So what we're going to do is we're going to have a...and I think this will appeal to a lot of people and if you think about it for awhile and it takes a little while to realize that everyone who sends one of these cards, who thinks somebody would like it, would be reaching people we would never think to reach.

Jagmo: Right, exactly.

Michael: And so let's say we...David is going to give me so many pieces, the images of them and it's going to...let's just imagine you got a card. It appears to you somebody has sent you an artgram or whatever we call it, and it's a beautiful picture that expresses some sentiment like one of

the ones we're going to do with his logo of the summer of love. Which some people love.

Jagmo: Yeah.

Michael: It's get...and right next to it, it says with the little message from the person, it says by the way this was done by David Singer which you can go to his site immediately, or this is sponsored by classicposters.com, come and see what else is in the world of posters.

Jagmo: Right.

Michael: Or...you can buy this poster by pressing this thing and...I've acquired all of the credit-card technology, and I've gone probably overboard, I have not only standard credit-cards but I've got Pay-pal, I've got E-check and I've got all foreign currencies exchanged.

Jagmo: Wow.

Michael: All in a turnkey system. That's all automated.

Jagmo: Yeah, cool.

Michael: It's very cool. And so they can order this poster, and so what we will be able to do, and this is where I think it's kind of clever is we can go around to different artists and that's why I'm saying your welcome to, to do this. I know you have quantities of some of your pieces.

Jagmo: Yeah.

Michael: You would be able to sell the pieces that you have quantities of that don't seem to be moving, as long as they fit it, we'll organize it into many categories...and the bands can't complain because we're selling a piece of historic art, we're not reproducing making new posters with their name on it.

Jagmo: Right, right.

Michael: But getting rid of historical objects. I don't think they can suddenly say, hey, someone's making money. But you would know.

Jagmo: Right.

Michael: But I think your welcome to sell stuff that's...these are legitimate posters that were printed for this event that were given to the artists.

Jagmo: Yeah, I mean that certainly should. Yeah, that's always been my position anyway.

Michael: Yeah, I think that's not a problem, and anyway, if someone complained, we would take that one down.

Jagmo: Right.

Michael: But I don't think they can complain because it's not...we're not living on their name, this is stuff that they approved, that were printed and given out and someone wants to sell them.

Jagmo: Right, right.

Michael: So anyway, if you want to be part of that, I know you have some wonderful beautiful pieces I'd be glad to make you a part of the artgram thing where you could submit a number of pieces that you know you want to ship and sell.

Jagmo: Yeah.

Michael: And, we can also do some just for beauty sake and that would just bring leads to your site, or leads to our site...but both.

Jagmo: Yeah.

Michael: So my view is that everyone benefits from this. But the person who benefits the most could be the artist getting rid of...someone like David.

Jagmo: Yeah, exactly.

Michael: But don't repeat that, but somebody who really needs money.

Jagmo: Yeah.

Michael: And he sells, and he has some beautiful stuff, I mean, just incredible things, that some I hadn't even seen before. Did you ever see the one that he did for his own art that's you know like...the graphic art of David Singer with the Dragon coiled?

Jagmo: No.

Michael: Oh gosh, it's just incredible.

Jagmo: Man, I've always loved his stuff, yeah?

Michael: But so, I go to the best artists, that I know. And I don't want just every last thing. But although, anyone with good art would be welcome.

Jagmo: Yeah.

Michael: But it will be a little bit of a jury-thing, I mean there's got to be...

Jagmo: Oh yeah there's got to be some kind of...

Michael: So think that you go and you can dial an art and you look up different categories...you know this might be

this summer of love hippy kind of stuff or David and I are working on another thing of...America stuff, it's very cool.

Jagmo: Yeah.

Michael: It's a poster that he may actually produce, just exquisite, just a...it's called...America Be Vigilant, right?

Jagmo: Wow.

Michael: It's very far out, and it's very elegant. So, I think that's the concept, the concept and the benefits are very simple, we reach people by...there's no fee for it...it's all free...they can send these things...

Jagmo: Yeah.

Michael: ...to anyone they care about and instead of sending a little talky gram which you get tired of after awhile.

Jagmo: Yeah.

Michael: This is a beautiful piece of art each time...that the person thinks is beautiful and thinks the other person would like and we give the other person a chance to buy it, we also give the sender a chance to buy it should they want to actually have it, because most of these will be available as opposed to just images that are meaningless...

Jagmo: Right, yeah. Throwaway images.

Michael: How do you like that idea?

Jagmo: I think it's great, personally. I mean...yeah, because it's something really unique, I mean everybody's seen the Hallmark stuff and the little...

Michael: Right.

Jagmo: How they've got the little, computer animated send a card...

Michael: That's right.

Jagmo: ...and stuff, but, yeah, I mean this because...especially if it's tied to something tangible that really existed, that...

Michael: Well let's say you got one of your....someone that you cared about and cares about you and they send it and it meant something.

Jagmo: Yeah, oh definitely.

Michael: And they say, hell I can get this and put this on my wall. All I have to do is press this button and put in my information and it will be in the mail to me.

Jagmo: Yeah, yeah, yeah. I think that's a cool idea. Yeah, man.

Michael: I do too, I've only told it to one other person...I'll tell it to you.

Jagmo: Yeah, and it's nifty and you can bet probably that...the thing is you've got a lot more sophistication than somebody else who is putting this kind of stuff together and you've got the business savvy and the financial wherewithal, but you can bet if it takes off, if it works, you'll start seeing this in all kinds of niche areas.

Michael: Oh yeah.

Jagmo: And maybe somebody else will try to do it and pull it off too.

Michael: Oh why I don't care, that's the...people rip me off to death, right?

Jagmo: Yeah.

Michael: Remember, I told you my story, they stole all my money. You know they went bankrupt and ended up not paying me for my company, right?

Jagmo: God.

Michael: I know but...I'm the goose not the golden egg,

Jagmo: Yeah.

Michael: I can go on and lay another egg [laughs].

Jagmo: [laughs]. Exactly, and especially if your doing it with something that you care about, you know I mean.

Michael: Well, I love posters and you know that.

Jagmo: Yeah, oh god.

Michael: So if you want to be part of this particular item.

Jagmo: Yeah.

Michael: Then you need to sort through your images and decide what you have quantities of, even if it's a small quantity we can always take it down.

Jagmo: Yeah, yeah.

Michael: And what you want to submit, and send me your....or in your case you could tell which ones and I could look them up.

Jagmo: Right, right.

Michael: I think....I'm going kind of going around to people that I know, or that I think are really good first.

Jagmo: Right.

Michael: And I think it will work.

Jagmo: Yeah, oh I think it's a great idea, and it's just another aspect of getting...another way to get the work out in front of people, it's just another benefit of people going to the site, you know it's just another option.

Michael: But see this is something that will appeal to someone who'd give a damn about posters.

Jagmo: Right, yeah.

Michael: But they do want to send a message and here's a sophisticated message.

Jagmo: Yeah.

Michael: If we get enough really nice posters.

Jagmo: Yeah, yeah.

Michael: We could throw in a few that don't exist, I mean...copies aren't available just because their beautiful, because then you'd get, you'd get...like your Stevie Ray Vaughn or something.

Jagmo: Yeah.

Michael: You could put that up there because at least you'll get a link to your site.

Jagmo: Yeah, exactly.

Michael: And everyone can go oh and ah and say boy I want to send that one, or something like that.

Jagmo: Yeah, and it's cool because people....I mean your....the brilliant part of it is it's reaching people who normally wouldn't care about...

Michael: That's right.

Jagmo: Or who wouldn't have known about your site or the other artist's site.

Michael: We are broadening the base.

Jagmo: Yeah, yeah.

Michael: Is the key to what has to be done in this field and that's what we're trying to do and that's a way of randomly....not randomly, but methodically...

Jagmo: Right, right.

Michael: And people that you and I could never think of because we're using other people's minds to think, because they wouldn't know who wants this, right?

Jagmo: Oh exactly, yeah.

Michael: So anyways, I think it's kind of cool.

Jagmo: Oh man, I think it's a great idea. I know you got to go, let me tell you a...

Michael: Sure go ahead...

Jagmo: There's a couple other quick things about the, just...in the bio part of our conversation that I probably at least should throw in.

Michael: Absolutely.

Jagmo: It's so great to be living out here in San Francisco, I love Austin and I miss it, dearly. And thank goodness I get to go back several times a year.

Michael: Right.

Jagmo: It's so exhilarating to be out here in the Bay Area and meet all of these guys, I haven't met Singer yet, but I'm really looking forward to it.

Michael: Singer's a philosopher and he's a very methodical...he and I talk quite a lot, because we like each other, right? He's very gentle, you should go see him.

Jagmo: Yeah. And somebody else, who the heck else was telling me...and...now it's good that I'm just starting a new job tomorrow, but it sucks too, because I've got so many irons in the fire and so much stuff I'm working on and this is just going to make it take longer for me to meet David.

Michael: Well...it's clear that you, and I knew this from the moment I met you, your humble in the sense, you don't see your own...maybe you do, but you...you can play and are playing an important part of putting this whole thing together and I hope...and I know you see it, you shouldn't be humble, you shouldn't be arrogant, you should just be confident about it, right?

Jagmo: Yeah, yeah.

Michael: You have a lot to give, right?

Jagmo: Yeah.

Michael: Your really doing valuable stuff and that...

Jagmo: Well man thanks for that, because that's one thing that I like to about being...like Lee Conklin I've run into him a bunch of times and of course I've seen Stanley out here...

Michael: Well he's very nice.

Jagmo: Conklin's great.

Michael: And he's very easy.

Jagmo: Oh, I thought he might, of all the guys out here, might actually go to Flatstock and I couldn't quite, you know I don't think I quite convinced him to go...

Michael: He probably doesn't have the money.

Jagmo: Well, yeah, that's just it. You know and I think he usually takes his kids with him or brings somebody along to help him do the stuff, because he's got so much to show, but...that's what cool about being out here at this point is that I can kind of link up generations, the older guys.

Michael: What about Randy? Probably couldn't get Randy.

Jagmo: You know, again, yeah...and I didn't...

Michael: And he's a tremendous artist.

Jagmo: Oh my God I love his stuff.

Michael: And he's as good today as he was then.

Jagmo: Exactly. I love his stuff and...but the thing is that...yeah, I like to see the...a bridging of these early generations, the San Francisco guys, the Austin guys, 60's, 70's, 80's...

Michael: Yeah, but that will come.

Jagmo: And then also bridging the geographical groups because...

Michael: That's important.

Jagmo: You know it's tough because the San Francisco guys have always been in their own, you know, and deservedly so, in their own kind of bubble out here.

Michael: Amen.

Jagmo: And....

Michael: How about one in Chicago sometime or Detroit?

Jagmo: Well you know, that's the thing...well that young guy from Chicago, I love his stuff, J. Ryan. Oh, he is great. I mean he's really unique looking stuff, he must be 30, 35.

Michael: Right.

Jagmo: But these guys are so much younger than I am and Kozik's only 41, but...

Michael: But the older guys will come around as you get successful.

Jagmo: Yeah, I think that part of it, part of it also is having the young guys, a lot of these gigposter guys don't know about anybody pre-Kozik.

Michael: [laughs].

Jagmo: They...I'm certain that some of them heard and seen Rick Griffin's stuff and...

Michael: I hope so.

Jagmo: Stanley Mouse's stuff, yeah, you'd have to be from Mars not to have.

Michael: Right.

Jagmo: But, I don't know if they take it seriously or appreciate it, and I'm just so passionate about it.

Michael: Yeah.

Jagmo: And the whole.. the whole continuum of the history from them right to today, so, you know to the extent that now I get to live out here and meet a lot of these guys.

Michael: No, that's cool

Jagmo: I'll tell you??? I got to do a Filmore poster a couple months ago.

Michael: Oh yeah I think I've seen it, I think I have it.

Jagmo: Man I don't know.

Michael: What group was it...

Jagmo: Well it was for Los Lobos.

Michael: Did it come out yet? Did they have the gig?

Jagmo: Oh yeah, yeah. They...

Michael: Oh yeah then I think I have it.

Jagmo: Oh you're kidding.

Michael: Well I might not have it, but....

Jagmo: No, you might, well...

Michael: No, no I saw one came through it had dual names, it had Jagmo and Nels on it...

Jagmo: [laughs].

Michael: But you should...that's schizophrenic buddy.

Jagmo: You know...I always....

Michael: Choose one or the other.

Jagmo: [laughs] I know, I've always have done that though. Because...well you know...well...it's just a...the art part of it...

Michael: I know, but see that's what I'm saying you...what a conundrum, right?

Jagmo: [laughs] You know but the copyright isn't really owned by Jagmo, it's owned by me Nels Jacobson, so it's kind of...yeah it's weird.

Michael: It is funny I had to laugh. I do think I have it. I have all that series. 890 of them.

Jagmo: Oh, isn't that amazing?

Michael: Some of them are disgusting as far as I'm concerned.

Jagmo: Well, yeah, exactly. But I ended up drawing mine, you know, it was entirely...

Michael: Yeah.

Jagmo: And I've got to say I was a little rusty, so it wasn't quite...and I wasn't as good on Photoshop now as I'm

getting a little better, but it was so cool to be part of that series.

Michael: No, that's cool.

Jagmo: And actually you know hopefully I'll get to do a few more.

Michael: Well just keep at them you know Arlene and...

Jagmo: Yeah, she was pretty cool, I liked her.

Michael: Do you have an e-mail address for her?

Jagmo: Oh gees.

Michael: The one that I had no longer works and the other person I need to ask you about is John Wheat.

Jagmo: Oh yeah I love his...he is a great guy.

Michael: Can you send me his so I can talk to him about Armadillo. I'm trying to bang down these Armadillo things and I've got to find the guys who know, who knows...

Jagmo: Well, now Wheat would know some because...he's an archivist there at the...

Michael: But does he really stuff?

Jagmo: You know he's got so much stuff that...

Michael: Trying to do?

Jagmo: Yeah...people...like rich old Texans die and leave him giant warehouse full of stuff.

Michael: Who does know the Armadillos? I mean does anyone have a list?

Jagmo: Well Nancy Copland, you know about her, right?

Michael: I know but she's not...she like...don't repeat this, I like her she and I get along good, but she doesn't really know them or care about them, she's a dealer.

Jagmo: Yeah. Yeah.

Michael: And she doesn't have...her lists aren't her lists their lists coming from somewhere else.

Jagmo: Yeah, well...she works for Bruce Valensick??? I think.

Michael: Right.

Jagmo: And he's the guy...I think he bought up everything.

Michael: But he doesn't want to talk about it.

Jagmo: From Eddie Wilson. I don't know, he might if you quoted him, if you flattered him and massaged his ego.

Michael: Do you have any way to reach him?

Jagmo: God...I haven't....let me see if I've even got his. I haven't really communicated with him.

Michael: So Eddie Wilson owned all these.

Jagmo: Well, he...Eddie Wilson was the nominal owner of the Dillo, and there were some other people that owned, I think that were also owners, but he was the front man for the Armadillo World Headquarters.

Michael: Oh, I see.

Jagmo: And so, when it closed I think he probably...I'm not sure exactly how it happened, but I'm sure, I think he probably controlled all the archives, you know all the posters.

Michael: Oh, I see.

Jagmo: So I think that he or somebody with his blessing sold them all.

Michael: Got you.

Jagmo: To Willenzik, that's my understanding, and then Nancy for years has...

Michael: Yeah, she's been a middleman...but if...if you could find Bruce's, some way to contact him, I will try to quote unquote flatter him.

Jagmo: Yeah.

Michael: But you know involved him we're trying to do some something that no one is going to get rich from, it's like documenting it.

Jagmo: Right. I got an old phone number for him.

Michael: Okay.

Jagmo: Because this goes back awhile so it may not be good anymore, but I think he owned that house so it would 512-447-1605.

Michael: And how does he spell his last name?

Jagmo: It's W I L L E N Z I K.

Michael: Okay, I'll try and then...

Jagmo: Yeah.

Michael: ..sometime you can send me John Wheat's e-mail, if there is one, and Arlene's current e-mail.

Jagmo: Yeah, you know it...let me see we...

Michael: Because I've got to interview her.

Jagmo: Yeah, hold on here I probably have Wheat's right here...no, I don't have it right in front of me.

Michael: Maybe you could make a note.

Jagmo: Yeah, I'll try to remember, let me right that down.

Michael: And same with Wheat. I just might as well...as least feel him out, someone's got to know this stuff because we need to grind this thing down so we come to an agreement.

Jagmo: Yeah, well you know the real guys to talk to would be....and....well, everybody comes at it from their own perspective.

Michael: No, I'm interested in the list makers only. Not the history.

Jagmo: Yeah, the list makers, there was a book that came out, what the hell...somebody did a...hold on one second here...

Michael: You mean that printer?

Jagmo: Pardon, no, no, not Terry Rains. I've got a book called Social Progress and Cultural Image in Texas Folklore and I think I bought this because there was an article...

Michael: What's in it?

Jagmo: It's pretty hard to find.

Michael: IT doesn't have a list does it?

Jagmo: Well, let's see. Crap....I thought there was a...oh, Austin's cosmic cowboys, Archie Greene, let me see what he's got in here...okay yeah.

Michael: See I've got plenty of information of generic.

Jagmo: Yeah.

Michael: What I'm looking for are the anal people like me.

Jagmo: Right, right.

Michael: Who are making lists of this stuff so we can figure it out. I think I have a list of all the events, but they didn't all have posters.

Jagmo: Yeah, exactly.

Michael: I've got 1500.

Jagmo: Well, you know you may have about the best list then. Because I don't doubt that there are people in Texas that are....are kind of anal about this and have been trying to put lists together, but Eddie would be the guy that...

Michael: Okay, and Eddie sent me what...Eddie's kind enough to send me a shit-load of stuff, about 58 pages of detailed stuff that I'm going to wade through.

Jagmo: God. Also, Bill Narim, if you haven't already talked to him you need to.

Michael: Yeah, well Bill turned me on to Eddie.

Jagmo: Okay, good, yeah.

Michael: ???...emailed me today about him.

Jagmo: Narim's pretty savvy and...

Michael: Yeah, nice guy.

Jagmo: Yeah, and a really...I mean he did ZZ Top record...you know album covers and he's done great poster stuff and I think he jumped on the computer and Internet long before a lot of the other guys did.

Michael: Cool.

Jagmo: But...yeah, that's what I would suggest, just keep...because Priest and Jim Franklin are going to be great stories...

Michael: Oh no...those are what...that's what I want to give the people, but...we need a list, right?

Jagmo: Yeah, they wouldn't have a list. Yeah, they wouldn't have a list.

Michael: And I'm getting it, maybe I do have the best one, but I'm just trying to get it so we can have a skeleton to hang everything on, it's like a Christmas tree, right?

Jagmo: Yeah, yeah, man. Well those are...those are good places to check.

Michael: I'm trying to think of what else, I'm going have to run in a second because I've got to call this other guy, it was promised. I think we're cool.

Jagmo: Yeah, good well...

Michael: We know each other, you know what I'm doing and as far as what guys think, they can see the site.

Jagmo: Yeah.

Michael: And if there is something they don't like they just tell me and I'll try to make it better, but it's all about them.

Jagmo: Yeah, yeah.

Michael: And I'm not shutting out the young guys, but...all they'll have to do is look at the trouble you went too to get your images.

Jagmo: Yeah, oh yeah.

Michael: Well they're going to have to go to the trouble to get me the images and help me put a catalogue together, other than that it's free advertising for them.

Jagmo: Oh yeah I think it's a great deal. Yeah.

Michael: So, in fact maybe I'll make a little brochure and send them down and you can find somebody's table that would be willing, I know Mark if he's there he would do it for me. If I can't get them maybe I can have a little handout or something.

Jagmo: You know that's another thing I told them, I said, well listen if anybody's got any misgivings...Arminski lives right near...

Michael: Sure.

Jagmo: ...they're in the same damn state, they know each other....

Michael: Now what would be the misgivings about? I mean I haven't even done anything yet.

Jagmo: Well...well that's just it, I mean I think that they're, I think they're suspicious because this whole gigposter thing and then the success of Flatstock I think was so unexpected and this community has grown up around.

Michael: But don't they want to like...get into it? I mean get ahead??? of it?

Jagmo: Oh yeah, exactly I think they need to, there are so many avenues and so many ways to...get the word out...

Michael: Well...you're a lawyer, if you ever see me doing anything you don't think is right, as a friend, you call me and tell me.

Jagmo: Yeah, yeah.

Michael: And you know that's the last thing I want to do is cause anyone grief.

Jagmo: Yeah, I think they're just being suspicious that their...that...if you had come along before gigposters there wouldn't be any question, but because Clay's got a site up and running.

Michael: No, I started making this site before gigposters ever existed.

Jagmo: Exactly and that's what I think.

Michael: And everybody knows that that's anybody.

Jagmo: And that's what I'm...

Michael: And I got delayed because I got screwed in my business.

Jagmo: Yeah...and they just didn't...they just didn't know you were out there doing this.

Michael: And it's not against gigposters. I mean I'm going to feature gigposters on it and recommend everyone go to it.

Jagmo: Yeah.

Michael: I mean gigposters is great.

Jagmo: Yeah. Yeah, I don't know it's funny, but they get you know how suspicious they get...these artsy guys especially get...the really older guys are kind of bitter sometimes and the young guys....

Michael: Yeah.

Jagmo: ...king aloof and suspicious.

Michael: Well if they don't like the site that I put up they don't have to go to it.

Jagmo: [laughs] Exactly.

Michael: [laughs]. You know what I mean? It's like...

Jagmo: You know that where I'm...I always want everybody to get along, you know, like Rodney King or something and I'm always kind of thinking, well gee why does this, because there's a lot of back-biting as you can imagine in any....

Michael: Just don't have time for it, I know that it exists, having been on any number of boards, which maybe you have too, it's just nothing but back-biting.

Jagmo: Yeah, yeah.

Michael: And so...

Jagmo: And political things pulling one way or pulling the other.

Michael: I don't have time for that.

Jagmo: Yeah, I agree.

Michael: I'm going to do my best, like I did for music and film with posters and if people don't like it....man we got all kinds of crap when I was trying to do the music thing it was the same story.

Jagmo: Yeah.

Michael: How do you dare call yourself allmusic? How could you possibly ever cover allmusic?

Jagmo: [laughs].

Michael: Well we did a pretty decent job of it.

Jagmo: Yeah, yeah.

Michael: So...that's how, by hard working, but not just endlessly bickering.

Jagmo: Yeah, well that's the bad...that's the perfect attitude...that's what you got...that's the way you got to look at it. Well, listen thanks so much for calling, I'll try to get you Arlene's info and John Wheat's info.

Michael: Okay, that's great.

Jagmo: If you do contact Wheat....say hi to him for him.

Michael: I'll do that for sure.

Jagmo: Because he's a cool guy.

Michael: Cool.

Jagmo: He's a musician too.

Michael: Oh, me too.

Jagmo: But,otherwise if you do have any other questions I guess the main thing is, you know I guess make it sound like I'm still doing posters even though I've got another career because...

Michael: No, no...I'm not going to talk about your other career, I'm going to talk about you as a poster maker and you as a facilitator of the community.

Jagmo: Yeah.

Michael: That's what you're doing, that's news and I think that's something that you should be proud of and people should know.

Jagmo: Oh cool, thanks. And I am...I'm just...I was tickled pink I was so excited to get that Filmore gig, because I really...I was busy as all get out 10 years ago and 20 years ago, but now I'm actually doing it again.

Michael: That's cool.

Jagmo: So it's kind of cool to be back in the saddle.

Michael: No I think that's great. And just on the personal level if you want to be part of this art-o-gram or whatever we're going to call it, think about it dig out some pieces...

Jagmo: Yeah.

Michael: ...and say these are the pieces I'd like to sell and I'll look at them and see what categories they'd fit in and we'll go together on it.

Jagmo: Cool.

Michael: Okay?

Jagmo: Yeah. Cool man, thanks.

Michael: Alright talk to you later.

Jagmo: Take care [laughs], bye.