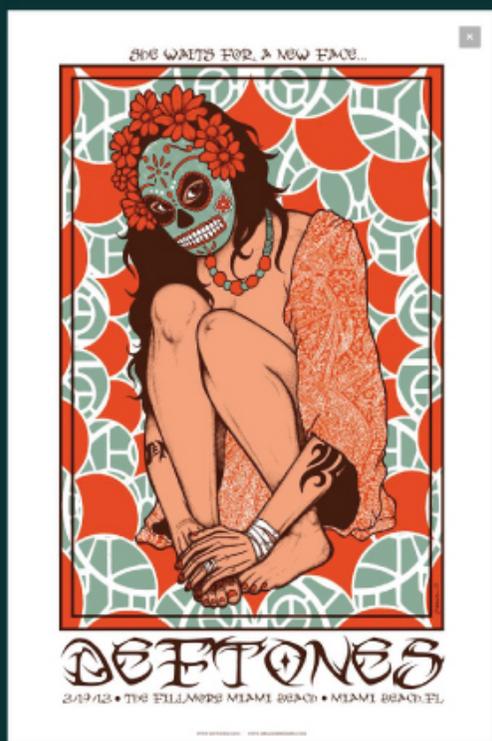


# Jermaine Rogers Interview



by Michael Erlewine

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## 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.

Michael@Erlewine.net

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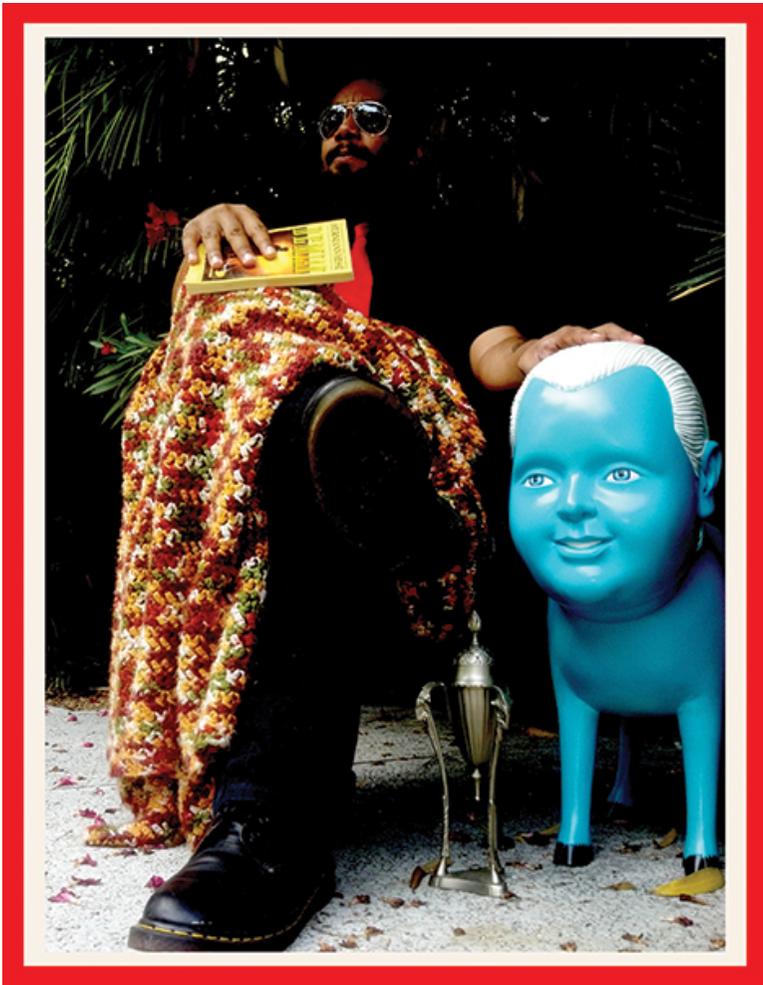
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Interview with Jermaine Rogers  
by Michael Erlewine

Michael Erlewine: I need to, start off with just some routine information for a biography. I need your birth date and year.

Jermaine Rogers: Ok, October the 14, 1972 in Houston, Texas.

Michael Erlewine: And what was your given name?

Jermaine Rogers: Jermaine Avery Rogers

Michael Erlewine: And where do you live now?

Jermaine Rogers: I'm back in Houston.

Michael Erlewine: Cool, Well, my daughter loves your work.

Jermaine Rogers: Oh cool.

Michael Erlewine: She's a musician, a singer songwriter, about 20, almost 21.

Jermaine Rogers: Right on, right on.

Michael Erlewine: But she thinks that your work is next to godliness, right?

Jermaine Rogers: Oh my goodness, well no, I'm not even close. Not even close. (laughs)

Michael Erlewine: Well, you've got one strong fan there.

Jermaine Rogers: Well, that's great.

Michael Erlewine: I would like to know a little bit about how you got into to being an artist, how you grew up, when did you start doing art, what type of art did you do, did you do it in middle school, you know high school, or, in general, how did it all happen?

### **Background**

Jermaine Rogers: Well, ever since I was a little kid, I always just had a gift for drawing. It's nothing that like I can really take any

credit for, like having gone to some school or gotten some education. It just sort of ... I was born with it. And I guess I really didn't understand how different, how much of a gift actually it was until I was in 1st grade.

Michael Erlewine: (laughs)

Jermaine Rogers: And the teacher asked me... It was like the first week of school, and she asked the class to draw pictures of their family. So I drew a picture of my family. And she called me to the front of the class and asked me did I draw this. I said yes, and then she... I was in a program for like kids that were a little ahead, a little smarter.

And so she called the coordinator to her classroom and said "Look at this." And then the vanguard coordinator told me to come with her to her office. And I had no idea what's goin' on. I'm like 7 years old. I'm thinking what did I do wrong?

And basically, she had called my parents and wanted to know "Is he involved in any art programs?" Because they felt like, you know, you need to get him in an art program right away.

And that's when I first started to know that, boy, you know I can do a little something. And it just went on from there, all through my growing up. I looked at sharpened pencils and blank paper the same way that I looked at my other toys. I mean it was just something that I liked to do. And it was just done by copying.

Comics and EC Comics Jermaine Rogers: I got into comic

books, obviously, and by the time I was about ten, comic book art work really shaped a lot of my understandings of death and perception, and light and shadow. Back at that time, I was totally into John Burns and Bernie Wrightson. Bernie Wrightson he was an artist who did all those like "House of Secrets" stuff.

He did the first Swamp Thing. He did a lot of the horror comics in the 70's.

Michael Erlewine: See, when I grew up, we grew up with EC comics.. The Vault of Horror, and all of that.

Jermaine Rogers: Well, I was into Bernie Wrightson big time, and then I read an interview with Bernie Wrightson when I was about 12, and he said that his idol was Graham Ingles. So, I loved Bernie Wrightson, so I go look at Graham Ingles work, and from then until now Graham Ingles is my favorite artist of the last 100 years.

Michael Erlewine: Really!

Jermaine Rogers: Graham Ingles was amazing, because he could capture so much, and that's one of the reasons in my art work that I use so much black. I use more black to put across a color point of view, then I actually use color.

Black is so important to me, because Ingles used it in such a way, and I mean he was doing the old EC comics. And they didn't have color, you know. It was all black and white.

Michael Erlewine: I know. I grew up with them. Scared the crap out of me.

Jermaine Rogers: Right, so you had to like really have your stuff together. And I mean like Graham Ingles, those ""Haunt of Fear"" books, where even the illustrations where people were supposed to be laughing, they looked melancholy. They looked like they were crying.

Michael Erlewine: Which comics was he in the most?

Jermaine Rogers: Graham Ingles was an EC artist, spread out all through the books, but he mainly dominated "Haunt of Fear."

And he also had stories in "Tales from the Crypt" and, and "Shock Suspense."

Michael Erlewine: Yeah, those are the ones I remember.

Jermaine Rogers: Right. It's sorta like all those artists like worked on each other's books, but they all like sort of had their books, quote, unquote. I mean, you know, Jack Davis pretty much dominated "Tales from the Crypt."

Michael Erlewine: That's right.

Jermaine Rogers: And Johnny Craig pretty much dominated, the "Vault of Horror." And so, Graham Ingles pretty much dominated the "Haunt of Fear" series. So that stuff sort of shaped my understanding of art.

### Illustration Jobs

Michael Erlewine: So you were doing this, like through high school and stuff. You were illustrating for?

Jermaine Rogers: I was a guy... Everybody knows a guy in high school who can really draw, and that was me. And I would illustrate little side jobs for people who needed like T-shirt designs or whatever. And then I would do little fliers for like my friends. This is like the late 80's, and the new sound in music was starting to come around and a lot of my friends had bands. And then, too, I would go to some of the shows, and I would do little fliers for some of the bands that would come around, you know. Like the Melvin's would come around. I'd beg the venues. Could I do a flyer, for tickets to the show? And they would let me do a little flyer or something. And the funny thing is that all through my schooling, every art teacher that I had told me that, basically, you know, it's a long shot that you're going to ever be an artist that has the freedom to do whatever you want, and have name recognition, and all that.

That's like a far and in-between kinda' thing so, that I should really like get my skills together to maybe learn some sort of corporate element of illustration or whatever. And so, I didn't want to do that, because I'm just like not that kind of, whatever. You know, if I wanna' draw, if I draw something, like I have to have the freedom. I can't, I don't... I don't take corporate art direction. At least back then, I didn't have the maturity yet.

Michael Erlewine: Right

Jermaine Rogers: I wanted to do what I wanted to do, so I kicked around when I got out of school. I graduated high school in 1991. And it was like right in the perfect time for music. I mean it was just like, you know, the year I graduated high school, that summer. God, like that was the best summer of shows. I mean, there was this place called the Unicorn, here in Houston. It's closed down now, but it was basically this big old grocery store that they turned into a big venue. And at that time Frank Kozik was like really hitting his stride here in Texas. And so, like all of those shows that Kozik did posters for in 1990 and 1991 and 1992. I was at those shows.

You know, he was up in Austin. I was in Houston and he would work with shows in Houston and in Austin. I would walk down the street to the record store here in Houston, and I'd see on the telephone poles. I'd see the Red Hot Chili Peppers, Meat Puppets thing, with Sharon Tate on it that Kozik did, and I'd be like "Wow," and I'd rip down the flyer and keep it and go to the show. And so the music started to really, you know... And Kozik was the first one who really started to show me that everything that my art teachers told me that I would have to do was wrong. Because he was doing exactly what he wanted to do, you know?

**Astronomy Job**

Jermaine Rogers: And I just told myself like, you know, one of these days I'm gonna' do that, but it was sort of one of those things that I put off for years, because I actually ended up working, worked a few jobs, and then I scored a job working at the Museum of Natural Science here in Houston.

And you know, I didn't go to college for any one thing, and I'm not really like... I don't know like tremendous amounts about any one scientific thing, but I do a lot of reading, so I know a bit about a lot of things.

Michael Erlewine: So you didn't go to college and get a degree or anything like that?

Jermaine Rogers: No. You know what? I started to, and then I just like, you know, I just didn't dig it. I wanted to travel. And so I just said, let me travel, and I mean, in hind sight, maybe some time spent in college would have totally shortened the curve for me to the road it took for me to get to where I wanted to be, but, at the time, you know, I was traveling I was...

I have to either credit or blame Kozik for really nailing the coffin shut in my college decisions, because I just saw this guy who was like... I read an interview, and I think he said he was a high school drop out. I finished high school, but I was like I have to follow this and see what happens. So I ended up working at the museum and making pretty decent money. It was one of those things to where I knew a lot about astronomy, because I was an amateur astronomer, I guess from reading. I knew the guy who was the director of astronomy at the museum.

I mean, I got friendly with him. I used to work at the museum, and we would ride the bus in the morning. I used to help, like counting school kids, when they came on field trips, and crap. And we rode the bus every morning together and got to be good friends. And he says, "You know, there's a position coming

up and it requires a degree, but I think I can get you in, because you know a lot about astronomy." And he got me in!

And so I totally had a sweet kinda' like straight-up corporate job dude, you know. Just like didn't go to college or anything. And I had a straight up real- good-money job.

Michael Erlewine: And what'd you do?

Jermaine Rogers: I did two things. I did all of the... Well, when they found out that I liked rock and roll, they put me in

charge of all the rock-laser shows in the planetarium. So I was doing that, but then I was also doin' astronomy stuff, running planetarium shows, like teaching star classes and stuff.

What I didn't know, they either showed me or I got a bunch of books and found out. And I did that and literally was on my way to the typical American corporate 9-5 life style.

Michael Erlewine: And you were how old at this point?

Jermaine Rogers: At that point I was about 20, 23, 24...

Michael Erlewine: And it was what year?

Jermaine Rogers: This was 1995, something like that.

## **Turning Point**

Michael Erlewine: And then what happened?

Jermaine Rogers: Well, on the side I would still do fliers, just on the side. It was like it was a weekend warrior, I guess, and even though I had decent money and stuff, I just was like not finding

fulfillment, because I was not really doing what I wanted to do. And I came home one night... This really happened. I've told people this before. I came home one night and I turned on the TV and there was a commercial that came on. It was an army commercial (laughs) and the narrator in the commercial said "You've read the stories that are other peoples lives. Now start writing your own." And it was for the army. But like I totally took it in a different way. And I was like: what am I doing, you know? And so like the next day I went in and gave notice. I mean it was just totally like impulse.

Michael Erlewine: Wow.

Jermaine Rogers: And my mother was all for it cause my mother is an old hippie and she was like right on man, you do what you wanna' do you know.

But my dad was kinda' like, well, did you really think this out you know? And it was like a gamble, but I kinda' told him I was "Hey, look man. Everybody expects me to mess up now anyway. I'm 24 years old. I might as well just go for it.

Michael Erlewine: Right

Jermaine Rogers: And so I did it. I started doing posters and it was rough, you know. I ended up having to sell my car, having to move to a smaller place. I ended up movin' to Seattle for a couple a years.

Michael Erlewine: Oh really!

Jermaine, Yeah, I, I lived up in Seattle from like '96 to early '98. Well, it was actually mid '96 to early 98.

Michael Erlewine: There's quite a poster scene up there too.

Jermaine Rogers: Well, but see the thing is, when I went up there, it was kinda' like the aftermath of the whole Seattle thing, and so like nothing was happening. So I mean I was like scraping around. The cool thing is that I was able to do a lot of posters early on for that new sound that was starting up around that time, which was kinda' like the post grunge kind of folk Indie sound like "Built to Spill" and "Modest Mouse," and "Elliot Smith" -- all those people were just starting out, and I was doing a lot of their early work. And it helped me to get my stuff together.

Michael Erlewine: So, your first posters were in Seattle?

Jermaine Rogers: My fist posters were actually in Houston, because, you remember, I used to do some on the side.

Michael Erlewine: Ok. I hear you.

Jermaine Rogers: But Seattle is where I really put in some time doing stuff, and a lot of it I would do just, just literally to get by, For instance, when people go to my web sight. I often ask people do they have any of the old Seattle stuff, because some of it I don't even have. I was so like poor, that I would sell every of the poster, plus the original art work just to have a little money to get by on.

Michael Erlewine: To keep going. Well, you know, that's pretty normal. I've talked to a lot of poster guys and it's almost pretty much standard. It's paying your dues, right?

Jermaine Rogers: Yeah. And so it was rough. It was really, really rough and then I met a girl and she lived in Chesapeake Bay. I met her in a gathering, when she was visiting. Once she lived in Chesapeake Bay, and after awhile of long distance, we decided that we wanted to hook up and maybe get married, and so we wanted to like court for a while. And so she was either gonna' move out to Seattle or I was going to move out there. And I

thought both were bad ideas, because in Seattle I didn't really have anything to fall back on.

And so I moved back to Houston. And I said " Well, look. Why don't you just move back to Houston together, because there I've got family and friends. So that, if this crazy idea doesn't work, than I can get a real job, And so we moved back.

Michael Erlewine: When was that?

Jermaine Rogers: This was early 1998.

Michael Erlewine: Ok, just trying to lay out a timeline. So the first poster I know you from is later in 1998, maybe the Bauhaus or ,,,

Jermaine Rogers: Ok, Yeah, Bauhaus was in the fall of 1998, I think. When I got back to Houston, that Bauhaus was probably like the tenth or twelfth thing I after I got back to Houston.

### **Developing a Style**

Michael Erlewine: You had pretty much developed a style, even by then.

Jermaine Rogers: Yeah, I would kinda' mess around with it, and work with it, and there was already a little style. And I didn't have a real national reputation, but I had people in the field who knew that there was this guy named Jermaine, who has done some things and I mean 1998 though was really a big year for me, because I did the "Tool." I mean, in some peoples minds, that "Tool"/ "Melvin's" poster, with the devil on it, is the one that a lot of people call that like my... you know.

Yeah that one is.... it's a picture of the devil with boxing gloves on (laughs), and he's like taking a break. He looks like he's taken off one of his gloves and he's smokin' a cigarette, and behind

him is like his manager, who is the grim reaper, you know, sort of standing in the shadows.

Michael Erlewine: I have the "Fiona Apple" poster from 1996.

Jermaine Rogers: Yeah that. See, that's the kind of little crap that I was doing on the side. You know, and although it, it's a decent poster, you can obviously see that it was really just a side thing. I wasn't really pouring myself into it, because it was sorta' like: well I do this on the side just for fun and a little pocket cash.

Michael Erlewine: What about the "311?"

Jermaine Rogers: "311" was in 1999.

## **ART AS BUSINESS**

Michael Erlewine: And you seem to be doing pretty well, but a lot of them are not. Many artists need more work. They have financial needs.

Jermaine Rogers: Yeah, a lot of them, I think, don't have... I've always just sort of had this gift of like being able to like.... and I didn't really look at it as an asset, until I got a lot older. I mean I would just remember as a kid, like if I, if there was something that I wanted to say, I would literally hold off on saying it, and go to the dictionary and find the most complicated way to say it.

Michael Erlewine: (laughs)

Jermaine Rogers: And so, I've always liked vocabulary, and I've always just had an ability, just because I used to concentrate on it, for just talking my way into things.

Michael Erlewine: You're also pretty aggressive about advertising and stuff.

Jermaine Rogers: Yeah. I mean, because nobody else like cares, if you don't. I mean nobody's going to pick up your flag and carry it. And a lot of these artists... some of the artists just don't know how. But a lot of the artists you know, they kinda' have this feeling like, just because they are a great artist, like the world owes them something. Like the world could care less about you.

Michael Erlewine: What's in it for them right?

Jermaine Rogers: Yeah, like you have to almost create this illusion, and it really is an illusion you create.

Michael Erlewine: Right.

Jermaine Rogers: As to why your artwork is different, because like you know there are people as great as I think Graham Ingles is. There are people that blow Graham Ingles away, who work regular 9-to-5 and nobody cares, because they're not Graham Ingles, (laughs) you know, and so it was sorta' that same kind of mind set with me. I had to I know that, I had to let people know I existed, and I had to generate some sort of aura about who I was. And I learned that from reading Andy Warhol's diaries.

Because, he really understood that like nobody cares about the quality of your artwork, when it comes down to it. Like they care to some degree, right? But if Frank Kozik did a piece of artwork, sketched out a sketch, and put it on Ebay, and then Joe Blow, who works as a contractor in Myrtle Beach, but he's a pretty good artist on the side, even better than Frank, technically. He does a sketch, and he puts it on E-bay. Like his sketch may not, probably wont, even get any bids, whereas Frank's will sell for hundreds of bucks. Because Frank is "Frank."

Michael Erlewine: That's right.

Jermaine Rogers: And so, the quality of your artwork is really supplementary to who you are, I think.

Michael Erlewine: So what you're saying is that it's good to have a little P.T. Barnum in you.

Jermaine Rogers: Exactly. I think you've got to... (laughs) I mean, if you go all the way back, even to the Impressionists man they had, Degas, and all those guys like Degas, was a master showmen. He was the guy I think more responsible for that whole Impressionism thing than all the rest of them. Because, he wrangled em' all together and he like was the spokesmen and he told the world why Impressionism was going to take over.

Michael Erlewine: Yeah, right some of them were more reclusive, like Cézanne. Right? He thought everyone was rippin' him off all the time.

Jermaine Rogers: Exactly, and we have the equivalence of that in this field. I mean, you know Cézanne, I think, just was fortunate because of the time period he lived in, and that he was just that good. But a lot of these guys just don't seem to get the fact that nobody else is going to do it for them.

And so I sort of just took that approach and really started to... And it's weird, because when I started, I really started gaining more and more speed and acceptance right around the same time as Emek and guys like that did, and like we didn't have the Internet in this form that it is. Like there was no Gigposters.com there was no Ebay. It was just like your feet and a telephone. (laughs) And so I think that we are fortunate because, even though it was harder for us, I think it taught us how to really, really work. And so now the Internet is a breeze you know. I mean the internet is like heaven.

Michael Erlewine: And it brings attention and money, right?

Jermaine Rogers: Yeah, I mean and you can't deny that you know there are a lot of artists carrying the cross, you know, trying to be all punk rock and what not, talking about how the money is bad, and blah blah blah. But that's just stupid. And usually, if they work long enough, they grow out of that.

There's been this explosion and I credit it really to the Internet. I mean sites like Gigposters.com and to Ebay.

### **Gigposters.com**

Michael Erlewine: Gigposters.com is great. You get a lot of referrals from that?

Jermaine Rogers: You know, I get some referrals from gig posters. I think gig poster's importance is that like I would have killed for a site like gig posters in 1995, because you go online any hour of the day...You can go on there and like Frank Kozik, Jeff Kleinsmith, Art Chantry, Justin Hampton, EMEK, you know Drowning Creek... they're just hangin', talkin'. And so you know, if you're a new artist, then the ability to just like post a thread that says "Hi! My name is Joe Blow," and they want to know what is the best way to promote yourself on the internet or what is the best, even if it's a technical question, you know. I want to print these posters, but I need to know which type of paper is the best to use with these inks. Can anyone help me? And like automatically, you get tons of answers, and not just from anybody, but just from the guys who've done it, you know, professional idols, for lack of a better word.

Michael Erlewine: So, it's a great resource.

Jermaine Rogers: That's an amazing resource, and I mean, if I was trying to make it now, I would work gig posters hard.

Michael Erlewine: But what would that mean? What do you do?

Jermaine Rogers: You know you can use it as a resource. You can go in and like I think it does three things: one, it lets people see your work, because people submit everything that they do.

And like all of the sudden people all over the world... you could be a nobody, and if you come on there and in the first three months just turn out lets say 25 awesome posters. Well, you can be a hit on gig posters, which you know realistically speaking doesn't equate to much in the real world. Ok? But it at least lets people in the industry know that you exist and then you can get jobs.

Michael Erlewine: That's right.

Jermaine Rogers: You know, that's one thing, and then secondly, you use it as a source for knowledge and stuff, asking questions and whatever. But then, third, I think it builds a sense of community and there's a lot to be said for building a sense of community with people who have done it, and who have reputations, because, when you can build a community with them, than I'd say, even subconsciously, in everybody's minds, you are kind of elevated. So you're like one of us, and you're taken more seriously, and so much of it, like we said earlier, is illusion. It's like this illusion that you have to get across that, there's a lot of poster artists, but I'm different. And there are many ways to stimulate an illusion like that.

Michael Erlewine: And who is behind Gigposters.com?

Jermaine Rogers: Clay is like this guy who just loves concert posters and he started this sight two years ago, just to show people gig posters, and he constantly admits how he's just shocked. It exploded and he can't believe it when he get kudos from you know, when he gets e-mails from Frank Kozik, or from Nels, you know, Jagmo (Nels Jacobson), saying thank for what you did. Because his site single handedly, in my opinion, I think

the poster revolution was already starting ..., His site was like the first gunshot.

I mean he just... when that sight came on, it gave the community a place to be. Like you know, in the past, every art movement has always needed a center where the artists can kind of interact.

And in the past, it's always been a geographical center, whether it was Paris or New York or San Francisco.

Michael Erlewine: Yeah, that's right.

Jermaine Rogers: This is the first artistic scene in history, in the history of the world, whose center is in cyberspace. Like there is no geographical center. Like everybody goes to gigposters.com.

Michael Erlewine: Exactly. Well this is true in a lot of fields, because the internet has changed the world that way.

Jermaine Rogers: It's somethin' else. Yeah

Michael Erlewine: Well, that's cool. Jagmo. I just got an email from him a few minutes ago. He came out and spent a weekend here, brought all his work. One of the things I do is to photo-document the work of these artists, help them shape up their catalogs. I built quite a sophisticated photography studio for this, a big vacuum-frame board. so that it holds posters, even the largest ones, so that you don't hurt them. They just are pulled flat to the board. And then I have some large cameras to document the pieces.

Jermaine Rogers: Wow.

Michael Erlewine: I document posters. So Jagmo brought all of his work, everything, and we worked on it.

Jermaine Rogers: Jagmo, man, that must have been a treat. Jagmo is awesome.

Michael Erlewine: He is very nice. I met him out in Berkley a couple years ago. We had diner together and he's also written about the Texas scene. His article is going to be on our new site introducing.. One of the things I really like are Texas posters and, you know, I feel that some Bay Area people don't appreciate them enough.

Jermaine Rogers: They don't. They kind of look at us as... I don't know. They don't understand that much of the real revolution that has occurred in this field has happened in Texas.

Michael Erlewine: Well, I'm gonna' set that straight. And I'm trying to interview all the Texas artists. I just got off the phone with Danny Garrett, one of the great ones.. And then I'm looking forward to speaking with Micael Priest and Sam Yeates and right on down the line. Cause these guys did important work, as you know.

Jermaine Rogers: Right

Michael Erlewine: And didn't get much credit.

Jermaine Rogers: No, none at all. they

Michael Erlewine: And they are not makin' enough money, either. A lot of them could use more money.

### **Frank Kozik**

Michael Erlewine: How about Frank Kozik's influence on you.

Jermaine Rogers: The godfather, you know. And the cool thing is, like when I first started, I used to look at Frank Kozik's stuff, and I used to be like "Wow," you know, and actually, when I first

saw him, he was just like some guy, you know, some other guy, because like he wasn't "Frank Kozik" yet.

You know, he was just that guy in Austin, who does all the fliers. And then he had the Rolling Stone article. And in 1990.. I think that was in 1993, and then you know, he became you know "Kozik."

Michael Erlewine: I was the same way with Bob Dylan. I hitchhiked with Bob Dylan, before he was "Bob Dylan.".

Jermaine Rogers: Oh. Wow.

Michael Erlewine: But he was just a guy, and we were on the road together, and then he suddenly became "Bob Dylan." This was in 1961.

Jermaine Rogers: Wow.

Michael Erlewine: And just like with Iggy Pop, who was our drummer right? But he was just Iggy, right? I mean he became Iggy Pop, and then he became really famous. Right?

Jermaine Rogers: There you go. You know, it was the same way with him, dude. It's like, you know, when he gets all big and stuff like, he was kinda' hard to contact. I mean he was like world- wide Frank Kozik, and I would always be like, you know, one of these days that guy will recognize me.

Michael Erlewine: And he does?

Jermaine Rogers: Yeah, as one of his, you know, comrades in this business, and like now I talk to Frank almost every day. I mean Frank has gone to bat for me. Frank has gotten me jobs. Frank has... Every now and then, I would get something in the mail, and it'll be some little stupid piece of art work Frank has done.

He'll call me on the phone to just tell me stupid stuff. And sometimes, I have to sit back and go like, "Wow," you know, it was a lot of hard work, but I've really come a long way. And it's kind of... It really humbles you, because it lets you know that the art is bigger than you, I mean, I remember reading an interview. They asked McLish, the writer, because he was around in Paris in the 20's, during the whole lost generation thing.

Yeah, they ask him... like, you know, he was there during the lost generation in the 1920's, I mean Gertrude Stein, Picasso, Hemingway, F. Scott Fitzgerald, all of those good. They were just all in Paris, hangin' out, like they have their scene going.

Michael Erlewine: Right.

Jermaine Rogers: And they ask him, a few years before he died, which was like years after that... They ask him, was it hard to exist in the scene in a community, with so many talented people. You know, was it hard to do that and not be constantly competitive with them? And he made such an awesome statement. He said we would have thought that it would have been unthinkable for us. It would have cheapened what we were doing to compete with each other, because we were all individually competing against the art. We were looking for ways to beat the art.

And to me, that is what it's all about, that if any artist can remember that. Your competition is with the art. You want to beat the art into submission. And after awhile, you realize you never will. That's what's so cool about it.

Michael Erlewine: Right.

Jermaine Rogers: You can do it for your entire life, and find like real fulfillment, because you never reached the goal. (laughs)

Michael Erlewine: What's unique about you from what I've seen, is not just your fine art, but that you're actually promoting yourself.

Jermaine Rogers: Right.

Michael Erlewine: And a lot of the other guys, who are also good, don't know the first thing about promoting themselves.

Jermaine Rogers: Right.

Michael Erlewine: So you talked about that earlier, but it is really important.

Jermaine Rogers: Yeah, because like I said, it's an illusion. I was talking to another guy, and I told him how with my art work, what I try to do is, you know, do it and make it accessible to people. And that means telling people about it. I mean it's sort of like your children, and you want them to do well, and to send them out.

Michael Erlewine: Right.

Jermaine Rogers: You do all the work, and then you send them out, and any time you can, you trumpet them. But the thing is, the cool thing is that once people know who you are, and like, get it, what ever you're trying to send out, if they get it, and I say this in a real positive, healthy way, you have now acquired a freedom to do whatever you want to do.

Michael Erlewine: That's true.

Jermaine Rogers: And that is at least what I always thought, that is really what every artist wants. They want the freedom to say whatever they want to say, and they want acceptance of that by enough people, at least to pay their way.

Michael Erlewine: Well yeah. It's hard to get your way paid right?

Jermaine Rogers: Right.

Michael Erlewine: Do you know Mark Arminski? You probably know Mark.

Jermaine Rogers: Yeah, I know Mark, real well. He's a great guy

Michael Erlewine: He's a wonderful guy and he's someone that set out like, Victor Moscoso many years ago, with some kind of plan on marketing his stuff right and ordering and, you know, I know he's gone up and down, like most artist, having more and less difficult times.

Jermaine Rogers: Yeah, last time I talked to Mark he was talking about moving out to Berlin or something.

Michael Erlewine: How long ago was it?

Jermaine Rogers: This was like in Flatstock, so this was like last October 2002, about that long ago.

Michael Erlewine: I talked to him maybe a week and a half ago, and he was moving out of a house that he'd been renting into like a flat, a bigger, different working space down in downtown Detroit.

Jermaine Rogers: Oh, ok.

Michael Erlewine: And then I'm going to try to get together with him, I have photographed most of his pieces, but he has a lot of early stuff that never was really distributed and I feel these should also be documented.

Jermaine Rogers: Right. Yeah, Mark is something. He's one of those guys that I looked up to, right around the early 90's mid 90's. I mean Mark and, like I said, Frank and.

Michael Erlewine: That's one of my questions. Who influenced you. Frank Kozik you've talked about, now you mentioned Mark. What are some other ones?

Jermaine Rogers: Yeah, you know Mark was a minor influence. Mark was one of those influences that like, you know, just like here's another guy that's doing what he wants to do. You know, real influences in this field as far as posters go, primarily are Kozik. The 60's guys, I can't, you know, I mean I ...

Michael Erlewine: Do you like the 60's guys?

Jermaine Rogers: I can not talk posters without mentioning Rick Griffin, you know. I mean the dude is just ..

Michael Erlewine: And what pieces of Griffin do you really like?

Jermaine Rogers: My favorite one, I mean it's gonna' sound like a band- wagon jump, but the Jimi Hendrix piece, the Flying Eyeball [BG=105] is just amazing, that one and the Santana/Big Brother, you know, the Santana Album cover, the lion I mean

Michael Erlewine: What about the Aoxomoxoa?

Jermaine Rogers: Ohh! Exactly, Beautiful!

Michael Erlewine: I mean that's, that's like LSD right?

Jermaine Rogers: That guy it's just like, I mean you know, it's a shame that that guy died. This is an obvious statement, because I think if he was still alive, I think now he is at a point to where people really get it.

Michael Erlewine: Well I know I'm with you. I feel that way about Bob Fried too.

Jermaine Rogers: Oh ok. Yeah, good stuff

Michael Erlewine: I love Fried's stuff, fact I went out and visited Penelope Fried and spent some time because, you know there's no biography of Fried anywhere that's more than a paragraph!

Jermaine Rogers: That's sad.

Michael Erlewine: And I don't know whether you know his work, but Bob Fried did a piece for Euphoria venue, with just a hand putting the finger and the thumb, the first finger and the thumb together. It is elegant.

Bob Fried's Youngbloods at Euphoria

Jermaine Rogers: Yeah. See, a lot of those guys... I mean Graham Ingles is that same way. I mention Graham Ingles in every interview I do, because people wanna' know, who is your biggest influence. I can talk about who I like. ok, and I like a lot of people. I've been influenced you know, generally speaking, by everybody. Vincent Van Gogh is probably a huge influence on me.

Oh!, my god, Van Gogh, the Impressionists more so for their... when I see impressionists, I mean the early Impressionists more so for their frame of mind. They got it when they understood that it's all an illusion, and they understood that they had to make the world look. And because the world was not going to look voluntarily, so they had to go out and they... I mean and those guys literally... like sometimes people don't understand that they literally redefined what fine art was. I mean they totally came in and redefined the fact that, you know, portraits can be of poor people. I mean that was like a revolutionary idea, before that there.....

Michael Erlewine: They were kings and stuff that got painted.

Jermaine Rogers: Yeah, I mean or biblical or you know...

Michael Erlewine: Right

Jermaine Rogers: Anything with a person in it was either a portrait of a rich person or some scene from the bible or mythology.

Michael Erlewine: Or a naked woman.

Jermaine Rogers: Or a naked woman. There you go. And then you think you had these guys like in the late 1800's.

They're doin' all this stuff and then later on even you got Van Gogh painting the potato eaters. Like that is just so revolutionary, to paint a bunch of nameless poor people.

And it was just like those guys totally, that the first impressionists primarily for their frame of mind, but artistically the post impressionists. I mean Serat and Mattise, Van Gogh, Gauguin, Cézanne - - those guys. Even to some degree Picasso.

Michael Erlewine: Right.

Jermaine Rogers: That stuff is just hard core.

Michael Erlewine: They had a real community.

Jermaine Rogers: They had a real straight up community, and it was feeding of good stuff.

Michael Erlewine: And I like music a lot too. That's why I did the All-Music Guide. The French composer Eric Satie, I mean, where would modern music be without him?

Jermaine Rogers: Wow, yeah.

Michael Erlewine: I mean he called his compositions wallpaper music.

Jermaine Rogers: (laughs) Wallpaper music.

Michael Erlewine: But it's something that gets in your brain.

Jermaine Rogers: You know, that's the point and like you know that's what I'm so hoping is happening right now with poster art, because poster art, you know, I mean it reached an apex obviously in Paris, in the late 1800's, early 1900's, but it never really reached

... I mean this the biggest poster art of any generation that has ever been.

Michael Erlewine: I agree. That's part of why we are talking.

Jermaine Rogers: I mean whether, it's totally reaching a level now. You know, a lot of the people doing it right now are going to be remembered for a long time.

Michael Erlewine: Well it, you know it's like the memorabilia part of it, which will die with us, each of us. Because that's what the word memorabilia is about.

Jermaine Rogers: Right.

Michael Erlewine: Has to be separated from the art.

Jermaine Rogers: There you go.

Michael Erlewine: And the historical importance of some of it, especially the 60's stuff, because that marked a change in consciousness, right?

Jermaine Rogers: Right.

Michael Erlewine: We all changed.

Jermaine Rogers: Right.

Venues

Michael Erlewine: Now, I have a couple questions. What are the main venues that you've worked for, that are your favorite venues or the ones you've done the most pieces for, if you have any?

Jermaine Rogers: (Sighs) Well, I've done a lot of pieces here in Houston for Numbers. I've done a lot of pieces for Mary Jane's. I've done a lot of pieces for Emo's, here in Houston.

Michael Erlewine: Oh yeah, Emo's. And Fitzgerald's too, right?

Jermaine Rogers: Fitzgerald's and Emo's, I've done a lot of work for.

Michael Erlewine: One of my favorite ones is your Fitzgerald's piece for Johnny Winter.

Jermaine Rogers: Oh yeah, (laughs)

Michael Erlewine: And who's that on the cover?

Jermaine Rogers: Yeah that's Geronimo

Michael Erlewine: I love that piece.

Jermaine Rogers: Well, thanks.

Michael Erlewine: I like the Sun Ra pieces a lot too.

## **Sun Ra**

Jermaine Rogers: Oh yeah the Sun Piece. Yeah, that's an interesting piece, primarily cause I can't remember... I had this font that basically translates...You can type on your keyboard what you want to say and it translates it into the font into like old Hebrew/Aramaic.

Michael Erlewine: Yeah, it looks like he's saying something in Hebrew.

Jermaine Rogers: He's saying something in Hebrew, and I just can't remember. It's been so long. You know with those, during those times, it was sort of like: just do the art, punch and go. And I can't remember what I made him say, so one of these days, I'm going to have to sit down and try to figure out what he's saying again.

Michael Erlewine: But you know that star in that one eye, the whole thing is like really nice

Jermaine Rogers: Oh yeah, a lot of people don't get that that's Martin Luther King

Michael Erlewine: Yeah, well it is.

Jermaine Rogers: Yeah, I've had people ask me all the time, who is that? I'm like: it's Martin Luther King (laughs)

## **Favorite Bands and Music**

Jermaine Rogers: But yeah, so I've done work for Fitzgerald's and Emo's, and done work for so many places.

Michael Erlewine: Are there any favorite kinds of music that you like to do posters for?

Jermaine Rogers: Coming up in the 80's ... late 80's and early 90's, I mean I was into a lot of 80's hip-hop. And I had a mother and a father who really exposed us to a lot, so I was into a lot of hip-hop, but I was also into a lot of rock and roll. I was a big fan of the Dead Kennedys, Black Flag, and then coming into the early 90's, I turned on to the whole Seattle thing, before it got big. I saw Nirvana at the Vatican, you know for like \$7 with only like 50 people. You know, I got to see a lot of good shows like that. I'd say, over all, if I had to say my biggest musical influences, I think Jimi Hendrix is on a level that nobody can touch.

Michael Erlewine: I agree with that. Different order, different level. You said it. It's a different level of music.

Jermaine Rogers: Yeah, it's a different level, I don't really even usually put Hendrix in the list, because like he's above the list you know? (laughs)

Michael Erlewine: He's like a Billie Holiday. Billy Holiday is another one like that.

Jermaine Rogers: Yeah, yeah, that same kind of person.

Michael Erlewine: And Louie Armstrong.

Jermaine Rogers: Other than that, I like everything from... I kinda' spread myself out through the fringe. I mean I'm into everything from the rock and roll, like I said Kennedys, Circle Jerks, Subhumans, to some of the electronic music of like Aphex Twin and Squarepusher, and then get into... I'm a real big Pete Seeger fan. I love Pete Seeger.

Michael Erlewine: You're kidding!

Jermaine Rogers: I love Pete Seeger. I wanna' do a poster for him so bad, but I don't think I will, because he doesn't tour much.

Michael Erlewine: I grew up on his brother Mike and his sister Peggy's music a lot, they, especially with the New Lost City Ramblers, I mean just hanging out with those guys.

Jermaine Rogers: I love it. Oh god, I love Pete Seeger. He is just so real and his music is so... his music puts me mentally in like such a healthy place.

Michael Erlewine: Yeah, and there's no glamour hangin' on him, right?

Jermaine Rogers: That's right, he's just classic from head to toe, just awesome stuff. So, I love Pete Seeger, and then Woody Guthrie, and I like you know, Leadbelly, and the Weavers.

Michael Erlewine: Really. So you know all that stuff. That's goin' back to my time period, right?

Michael Erlewine: Glen Campbell. Do you like Glen Campbell?

Jermaine Rogers: I like Glen Campbell. I was listening to "Gentle on My Mind" the other day. (laughs) But, yeah, Glen, and then I like, in the 70's, some of your real song writers, Don McLean, Gordon Lightfoot... I love all of that stuff. And your black artists in the 70's. I'm not a big fan of like Motown, but I like that Stax/Volt stuff.

Michael Erlewine: Who doesn't.

Jermaine Rogers: Yeah, so then the 70's, I like what they call "black exploitation music." It is really good music, everybody from Willie Hutch to Donny Hathaway to Curtis Mayfield.

Michael Erlewine: I am with that. I spent most of my early life studying Black music. I've interviewed with audio and/or video almost any blues player you could name who was active in the late '60s.

Jermaine Rogers: Have you ever interviewed Lightnin' Hopkins?

Michael Erlewine: I met him in 1969. I believe I did interview him, briefly.

Jermaine Rogers: Oh man, I love him. I love Fred McDowell.

Michael Erlewine: I interviewed Fred McDowell extensively.

Jermaine Rogers: Yeah, it's good stuff man.

Michael Erlewine: Howlin' Wolf, Magic Sam, Little Walter ... all those guys, I've seen play live.

Jermaine Rogers: Yeah, I'm down with that. I like music that's real. I mean you know I just like stuff that... And it's funny, you know, some of the electronic music gets criticized for being exactly not that, but a lot of it like Aphex Twin is really real. I mean it taps into these things, to where you can like... I once heard Santana do an interview, and he said the one thing that he learned from Bob Marley and Jimi Hendrix was that there are certain musical notes, that when they are played in conjunction with each other, stimulate a chemical reaction in the human brain that is equal to touching the face of god.

Michael Erlewine: Well, those guys could sure do that.

Jermaine Rogers: Oh, he can do it. I just got my tickets to go see George Winston, I love him.

Michael Erlewine: Oh I've seen Winston. Mr. mechanical-piano man (laughs). He's amazing. Have you ever seen him live?

Jermaine Rogers: No, this is my first time to see him live. (laughs)

Michael: You'll find that along with the beautiful music, there's a lot of the piano tuner in George Winston. it's a real trip to see him up close.

Jermaine Rogers: Well I'm going to see him... I also love William Ackerman. I like all of Windom Hill and then I ... I just bought a new copy of Debussy's Arabesque Trio...

Michael Erlewine: Do you like Jazz?

Jermaine Rogers: Yeah, Jazz. Like I love Miles Davis. I love Charlie Parker.

Michael Erlewine: John Coltrane?

Jermaine Rogers: Jelly Roll Morton. I benefited from a background of two parents, who are really opened minded. We traveled a lot. My dad bought us books, like he bought us toys. He worked here in Houston, at the Atlantic- Richfield Oil Company. He started there in the 70's, and he was there all through the oil boom, and so he worked there for about 18 years, and then he got tired of working there, and the oil company business was startin' to go bad in the mid 80's, and so he left. And he actually went to work at a Library.

Cause my dad is the one who put the love of books in me. I mean, to my dad, books are sacred. We learned around the house that if you're reading a book, and you have to stop for

awhile, you don't lay it down, split open, where the spine gets messed up. Put a book mark in it. I mean, we cherished books. And then we traveled. They always made sure that they took us somewhere.

So with that kind of exposure, I think every human being has that inside of them, all that stuff about culture and race. Every human being has that ability. It's all about what you're exposed to early-on. It's education, all of it.

### **Younger Artists**

Michael Erlewine: Are there any new or younger poster artists that really get your attention, that you think, "Wow, here's a comer. Here's someone that's really producing something that gets your attention."

Jermaine Rogers: Well, they are actually. One guy is Brian Ewing. That guy is somethin' else, and when he first started, he was a good illustrator, and I noticed that right off. That guy is a really good illustrator. He has good grasp of how to lay things out, and so I sent him an e-mail and I told him, at the time, it looked like he was sort of going in circles a little bit, so I sent him an e-mail, just saying "Hey look dude, I mean I'm not trying to tell you how to run your thing, but, you know, why not try this." And, and it worked and so we got to be good friends, and I kinda' would criticize him, because his art work became very derivative, and so he would just draw stuff just to look pretty. And like some artists specialize in eye candy, and that's Ok....

Personally, I want to take it a bit further. I believe that every poster I do is a stage to the world, and like, you know, people crash airplanes into the world trade center to speak to the world. That's how much some people want to speak uninterrupted to the world. And we, as poster artists, get that opportunity free of charge several times a year. And so to waste it on the same old stuff. I'm like: man, mix it. So this last year

dude, he just started to crank. I mean like every time you turn around he has cranked out a poster.

Michael Erlewine: Does he have a site or some place I can go see?

Jermaine Rogers: Yeah his site is is <http://www.brian-ewing.com>

Michael Erlewine: I'll check him out.

Jermaine Rogers: He broke up with his girlfriend like 6 months ago. So then he does this poster, because I told him like say something in your posters. It's all about "create the illusion," the vibe of you, the artist. You know, give people just a little bit, but don't give them all.

And so like he does this poster of... like, he draws himself. And it's taken from an overhead view, and he draws himself lying on the ground in a pool of blood, and there are photographs all around his head, And the photographs are photographs of him and his real ex- girlfriend. Now for a concert poster, that takes guts. It sounds simple, but your average concert poster artist doesn't do that.

And he has that kind of thing going on. He is going to be big, I think him, and then there's also an artist named Leia Bell. I don't know her web sight. I've seen her stuff on [gigposters.com](http://gigposters.com).

She is just, she is like...Ok and I'm not talking about technique here. I'm talking about content and frame of mind. She is the closest thing I've seen to a modern day impressionist. She like her concert posters are these little snatches of life. And she illustrates them so well.

Michael Erlewine: I believe I have heard about her. They had a show in Philadelphia recently...

Jermaine Rogers: I think she had stuff in that show. She just like has this... and it's not anything like big and gaudy. It's just illustration, really well done, heart felt illustrations. I mean of little scenes, like a big sister painting her little sisters toenails, and just from the position of almost a fly on the wall. Like, you're in the room. Or two kids riding home on the school bus. And they're the last two on the bus. Yeah it's just that her work makes me feel good.

### **Posters Shows**

Michael Erlewine: Have there been any poster shows of your work?

Jermaine Rogers: Yeah, I've had a few shows and probably one of the biggest things that I haven't talked about yet to you, I am part of a group: myself, Justin Hampton, and Emek. We have collaborative efforts at times, and those collaborative efforts come under a name called the Post-Neo-Explosionism. (laughs)

And where the name came from is secret. That I really can't reveal, (laughs) but we did our first show. It was born of discussions that I had with Justin Hampton about a year ago. And we were saying, the sad thing is that like when has there ever been a show in this field where three artists, who are at the top of their game, come together and just do a show. I mean the last time that I've actually heard of it happening and working, was back in the 60's, when like the Family Dog guys would come together.

Michael Erlewine: Right, there was the Joint Show in San Francisco in 1967.

And there was a show in 1993 with Stanley Mouse, Wes Wilson, Gary Grimshaw, and Mark Arminski.

Jermaine Rogers: Nowadays everybody's.... especially during the 90's, the early 90's and stuff, everybody's egos... You know Coop hated Frank Kozik and ..

And so, the three of us are pretty respected and at first, it was just Justin and I talkin'... Wouldn't it blow people away for the two of us to just do a show together, a mutual celebration of each others art work. And I was like "Dude, lets do it. So we started planning, and then we started to think, "Man we need a third person." Both of us kind of knew Emek, kind of superficially knew him... But I was like, "Man, if we get Emek, imagine what could happen?"

So, I called up Emek; I told him about it, and we got on a conference call with Justin. Emek was into it. So we did our show in Seattle. It was in Seattle, at the Showbox, a classic venue. Billie Holiday played at the Showbox. That was last year, September 5th and 6th of 2002.

Michael Erlewine: Ok good, did you do a poster for it?

Jermaine Rogers: Yeah, you know what we did... this is the cool thing and I'll tell you where you can go are you in front of your computer now?

Michael Erlewine: Yeah

Jermaine Rogers: Ok I'll tell where you can go and see the poster.

Michael Erlewine: And the, we need maybe you can get me in touch with Brian Ewing cause I don't think he's represented at all. Perhaps I should maybe interview him and maybe try to get images of his stuff online so that more people could see him

Jermaine Rogers: Yeah he's a good new guy, not that talkative, Brian is real shy.

Michael Erlewine: Ok

Jermaine Rogers: So you might have to, if you want to talk to him you may have to kind of like beat him over the head a little bit before you talk to him

Jermaine Rogers: Yeah go

to <http://www.JermaineRogers.com>, my web site

Michael Erlewine: Ok

Jermaine Rogers: ok and then I'm going to give you the rest of the, the ahh as soon as I can get it up here. Ok yeah, go to ahh

<http://www.JermaineRogers.com/images>

/00 ... ostneo.jpg

Michael Erlewine: Oh yeah cool

Jermaine Rogers: We each drew ourselves (laughs) and we drew it in a weird

Michael Erlewine: And which one are you

Jermaine Rogers: I drew it in my weird trip teddy bear style so I'm over there with teddy bears all behind me going crazy.

Michael Erlewine: Oh wow

Jermaine Rogers: And Emek drew himself, because everybody, we kind of tapped into the auras that we have in the public, so with me everybody views me for some reason and it's not... for some reason I kind of generate this image of kind of mysterious and the weird teddy bears, but they're weird teddy bears with

knowledge of ancient mysticism but I... quote all of these you know Van Gogh stuff and so I did that image and then Emek is all you know the mechanical boy, the genius you know the technical wizard

Michael Erlewine: Right yeah I've talked to Emek a couple of times.

Jermaine Rogers: And then Justin Hampton is like the Rock and Roll. Every all of his posters are like Rock and Roll Women and the flames and stuff so Hampton did his whole rock star "I'm Hampton thing."

Michael Erlewine: That's cool

Jermaine Rogers: And the, and the show was amazing, I mean we had in two days we had 2,000 people show up.

Michael Erlewine: Wow any sales, was it good?

Jermaine Rogers: Yeah, it was real. Hampton made a few thousand dollars and he made the least of all of us.

Michael Erlewine: Really, that's great

Jermaine Rogers: So it was, it was like a big. It was big huge punch to the whole poster community. It like let everybody know like, something is going on here, this is real, you know.

Michael Erlewine: That's good.

Jermaine Rogers: And then shortly after that, the very next month was Flatstock. I don't know you probably heard about Flat stock.

Michael Erlewine: I have.

Jermaine Rogers: Yeah Flat stock was a big show in San Francisco, a month later after our show. And Frank Kozik organized it.

Michael Erlewine: Oh cool

Jermaine Rogers: And it was a celebration, and it was totally put on by the artists and there were 40 artists there, that I mean I was there, Emek, Justin Hampton, Frank Kozik, Brian Ewing, Mike Fisher, Mike Murphy, Print Mafia, Mike King, Gary Houston (Voodoo Catbox)...

Michael Erlewine: Mmm hmm I like his work

Jermaine Rogers: Yeah, Nels Jacobson was there. Mark Arminski was there, Factor 27, Jeff Kleinsmith was there, Michael Almera was there, and it was just packed. Gregg Gordon / Gigart, Alan Forbes, the Firehouse guys.

Michael Erlewine: Yeah I just did all the Firehouse guys sent me all their posters. I photographed all of them from the beginning.

Jermaine Rogers: Those guys are weird, then you did a big job if you got all that cause they've done a lot.

Michael Erlewine: I also did all of Art Rock's PCL's.

Jermaine Rogers: Wow

Michael Erlewine: Well I've done you know like something like I've got 30,000 poster images.

Jermaine Rogers: My god, well for that show all of those people were there and it was for 2 days

And that show was pretty important because it was like, sort of like kind of let everybody know like who is who and what is

what. And people... I think that show will be legendary as time goes on, because a lot of new ideas sprung from that.

Michael Erlewine: Was there a poster for it.

Jermaine Rogers: There were a lot of different posters for it.

Michael Erlewine: Oh I have to get after it. And when was it?

Jermaine Rogers: That took place on October the... I can't even remember it was like, it was the first week in October. It was the last weekend in September, first week in October of last year

Michael Erlewine: Oh, just last year so. I think I heard about it from some of the guys, but I didn't realize how big it was.

Jermaine Rogers: Yeah, well this is the thing. It ended up being... it was it was decently attended, but not huge. But it was a precursor to what's about to happen, and I don't know if you've heard about this but I'll tell you and that way you'll know now

Michael Erlewine: Mm hmm

Jermaine Rogers: At South by Southwest this year, down here in Austin.. Flatstock 2.

Michael Erlewine: Oh really when is that?

Jermaine Rogers: And it is going to be March 14, 15th and the 16th. Let me give you a web site to go to.

Michael Erlewine: Yeah

Jermaine Rogers:

Ahh <http://www.flatstock.com>

Michael Erlewine: Yeah I'll check it out cause I might, I need to get down to Austin to meet some of these guys.

Jermaine Rogers: Well, that would be the show because everybody, look let me tell you just a quick. I'm going to give you just a quick idea of who is going to be at that show.

Michael Erlewine: Cool

Jermaine Rogers: And it's going to be huge. It's gonna' be the covered of course officially by tons of media, I mean it's just going to be hard core

Michael Erlewine: Really

Jermaine Rogers: So far some of the people Frank Kozik, Jeff Kleinsmith, Jagmo (Nels Jacobson, Mark Arminski, J. Ryan, Uncle Charlie, me, Emek, Mike King, Pete Hersik, Scrojo, Justin Hampton, Lindsey Kuhn, Factor 27, Nocturnal Showprint, Gregg Gordon / Gigart, Steve Walters, Aesthetic Apparatus - Dan Ibarra, Michael Byzewski, Print Mafia, Drowning Creek, Derek Hess, and more.

Michael Erlewine: Cool, sounds great, I'd like to get there.

Jermaine Rogers: So it would be a great time for you to come down and maybe meet some artists and talk to them.

Michael Erlewine: Sounds great. Listen, let me see what's on my list here. I think I've got a lot of what I need. One thing we need to talk about is: I would like to, to get images of all the stuff that you want anyone to see is that something. I can get them from your sight if are they big enough. What I need is something that's at least 250 pixels on the long side.

Jermaine Rogers: Ok.

Michael Erlewine: It's going to be what we call a thumbnail on our site.

Jermaine Rogers: Right, some of them, you know what I can, what I can do is ...

Michael Erlewine: Or do you want to send me a rom of them. Is what most guys do, but whatever you want.

Jermaine Rogers: Right

Michael Erlewine: I've gotta be able to read the fine print, because we put in the promoters, everything, so that when you search on our sight you can search by promoter, by theme -- all kinds of stuff. So you'll be able to search for I don' t know every Valentine's Day poster, stuff like that.

Jermaine Rogers: Right

Michael Erlewine: How can you help me out on that?

Jermaine Rogers: What I can do if you give me, give me some time I can send you everything from 1999 until present.

Michael Erlewine: Ok that'd be great.

Jermaine Rogers: Everything from '99 until present I did I, I ran through the computer, so I have, I have full Illustrator files

Michael Erlewine: Oh ok, I mean I don't want full Illustrator. What I need are like JPGs.

Jermaine Rogers: Well ,this is the thing though, like ok, do you know how to work with illustrator?

Michael Erlewine: Of course I mean I love Illustrate, don't you love Illustrator?

Jermaine Rogers: Oh man it's a god send.

Michael Erlewine: Isn't a wonderful thing?