

## Classic Posters Interview with Gregg Gordon by Michael Erlewine

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Gregg Ian Gordon

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Michael Erlewine: And I love those sixties artists. Also, we come from the same time and space and a lot of them are struggling they are not doing well. Believe it or not, you'd think that they could, but, the whole environment, people are not totally poster oriented, yet. But it's my belief that they really can be, that posters are part of our life, of course I don't have to sell you on this.

Gregg: I think I've been watching this whole thing start happening now, with gigposters and I'm going to South-by-Southwest and all these different Flatstock's and...

Michael Erlewine: Yeah, Flatstock is great.

Gregg: I was in the first one and then I'm going to Texas next month, so, yeah, I'm excited to see it happen.

Michael Erlewine: Yeah, it's neat, I know Jagmo who helps run it. What I'm interested in doing is broadening the horizon, bringing more people to see posters as more than memorabilia. Memorabilia just means when we die, it's over, right? Because it's nostalgia, right?

Gregg: Right.

Michael Erlewine: I see concert posters as documents and as art. For me, it's the best art of the 20th century, and now that we are into the 21st century, that's my view. And I feel that people need to be educated. First of all I have some

experience with this, with music, when I started with music, they all laughed at that, right?

Gregg: Right.

Michael Erlewine: Why would we need reviews is what a big company told me. Why would we want album reviews? These guys didn't even know. And now they use them everywhere. It's the same thing in the poster thing. Why should we collect posters? Why would anyone want to invest in posters? Are these things going to be worth more money in the future? Are these documents or are these just memory things?

Gregg: Right.

Michael Erlewine: I don't think they are memory things. For instance, your Green Day poster. That's not just a memory thing. That's a killer poster, right?

Gregg: [laughs] Yeah.

Michael Erlewine: That's going to kick butt 20 years from now, just as a representative of the time. I mean it's a really good poster. It's what attracted me to you originally, because I just couldn't believe it. I collect all the Fillmore. I have all of them, except for one, or two special events.

Gregg: That's awesome.

Michael Erlewine: Well, not all of them are like that poster. Lot of them are just what I call computer generated PAP, you know . I'm sorry to see them, and I'm sorry to pay for them because they're not that great. I'm stuck in the series, right?

Gregg: Yeah, right.

Michael Erlewine: But, you know I wish they all looked like yours. Some of them

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are great, some of them...I like, I respect all the posters, but some of them are just not very good, right?

Gregg: Yeah, I've been following them too, seeing what's coming out.

Michael Erlewine: You know better than I do probably.

Gregg: Yeah, I do.

Michael Erlewine: So that gives you some idea where I'm coming from. So I see the site that I'm building as more for...certainly not for the dealers, although I'm going to let some dealer's and artists...if the artists can get it together. My fear is that...and this is what I found out with the whole music thing... is that the artists are so much struggling and so much into being artists that their just not even going to be able to document their work. That's why I'm happy you responded. It's not important to them.

Gregg: Well you'll find out about me. I'm all about promotion.

Michael Erlewine: Oh cool.

Gregg: I mean I...any chance I get to be able to get my name out there, I'm pretty much... I'm a lot a businessman and an artist.

Michael Erlewine: Well then you must love Jermaine Rogers and Frank Kozik because these guys are both...

Gregg: Oh yeah, yeah Jermaine stayed with me for the week when we had Flatstock out here.

And we've been, we talk a lot about getting our shit together. It comes from different angles too, because I started at, I worked at Sony right out of college. So I started doing corporate, doing concert merchandise and now I'm trying

to get further into the underground part with the posters. Whereas Jermaine started on the street doing posters, and he's trying to get at some bigger deals, you know? We're kind of opposites.

Michael Erlewine: Right. So you must know Paul Grushkin then?

Gregg: Yeah, I used to work with Paul at Sony Signatures back in the day.

Michael Erlewine: Yeah, I just interviewed him yesterday.

Gregg: Yeah, he came over here two weeks ago for his Art of Modern Rock book.

Michael Erlewine: That's going to be an awesome book.

Gregg: Yeah, I hope so too. It'll be like just a continuation, but like as you said, it's a lot different from the '60s, but there's a lot to look at.

Michael Erlewine: Well, absolutely. One of the things I'm hoping he does a good job on is all the Texas people, who never got a fair shake -- all the Texas artists.

Gregg: Yeah, there's so many [laughs].

Michael Erlewine: Yeah, they're so cool.

Gregg: Seems like everyone is in Texas.

Michael Erlewine: I know it. Well, Austin especially.

Gregg: Where are you?

Michael Erlewine: I'm in Michigan. I'm in nowhere Michigan. I moved here with my family just to raise my family, and I get a lot of work done. I did live in Ann Arbor mostly, where I grew up. Just no reason for it anymore for me. I'm 61 years old so, I'm not going to be going to the bars.

Gregg: Right.

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Michael Erlewine: And I've played in bars for years, so, no big deal for me. So I'm happy to be off in the sticks, here. But, I get out there where you are once in a while. I like the archivists, you know the Dennis King's and the Eric King's.

Gregg: You know Ron Turner?

Michael Erlewine: I don't.

Gregg: Well, yeah, I just got invited to this thing. They do all these off-the-wall kind of magazines and comic books and books. He's a publisher and he was around in the '60s and he's friends with like Robert Williams.

Michael Erlewine: Oh yeah, I know Robert Williams.

Gregg: And all these guys were there that night that,, different artists I hadn't met. But he collects tons of stuff.

Michael Erlewine: Underground Comics is another thing I'm looking at. I would like to see a really nice site for them.

Gregg: Yeah, what do they call it, alternative press? They have a big thing out here all the time called Ape.

Michael Erlewine: Yeah.

Gregg: Tons of different people come out for that. It's pretty wild.

Michael Erlewine: So anyway, does that give you an idea of what I'm about?

Gregg: Oh yeah, yeah. I know what your about now. You don't have to...

Michael Erlewine: Yeah, and as I say it's not for the dealers, but I think the site I'm putting together will be more for collector's, archivists, and hopefully artists. It's not going to be for you guys to hang out, although I think we'll

probably have hang-out stuff. It will be for us to promote you, right?

Gregg: Yeah.

Michael Erlewine: I think that's what...

Gregg: Because you said like if you had a poster you'll have my name and possibly be able to link it to my site?

Michael Erlewine: Here's what it will be. First of all it's not etched in stone, but it will definitely be any image that we use of any artist, unless we just can't figure out who it is or how to reach them. Then we'll have a thing saying: do you know who did this and how do we reach them? It will say copyright, Gregg Gordon, or whomever it is, send them an email, so they click through to your bio and we show that and how to reach you. They can directly send you an e-mail and we may connect to a site as well. But certainly every person interested in reaching you will be able to reach you directly.

Gregg: Right enough.

Michael Erlewine: The problem that I'm facing is that some of the guys, a bunch of people, don't want their e-mail address given out. So we may do an anonymous e-mail, because they don't want to be spammed. They don't want just be bothered.

Gregg: You know I agree.

Michael Erlewine: So, we may do, "Contact Gregg Gordon," then they you an email. When you get it, it will say "From Classicposters" and you decide how to deal with it. Because it may be someone wanting to commission of work. It may just be a fan, who knows? But, also, something that maybe I should explain to you, that I'm opening

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to the artists, but I'm a little worried about how they'll deal with it.

I'm going to have some of the big dealers be able to sell stuff through the site. But also any artist. I'm willing to give artists a pass... if they sign-up and... ship the stuff out, right? They can have an account.

Let's just say you were interested and you had quantities of your "Green Day" poster for instance. I was talking to several guys that have hundreds of copies of great posters that they can't move. They have a little site. They have a web page, but nothing is happening. They sell one a month or something. They want to move this stuff out and they need the money to pay the rent. So they would have a pass to the site, that would have a password key. An artist could go in and turn on any poster you wanted to sell, because all posters will be imaged, right? It's not going to be like an E-bay where you just have whatever happens to be there. This is going to a catalogue, you know an archive, right?

Gregg: Right.

Michael Erlewine: You can go look up... That's why we're on the phone. I's like to have more than about nine of your posters.

Gregg: How many posters have I designed?

Michael Erlewine: Yeah.

Gregg: I've got, I'm still not one of the top guys, because it's new to me, but I've got about 35 or 40 posters.

Michael Erlewine: Well I'd like to know about all 35 or 40.

Gregg: Maybe about that many, but I don't have a lot of them left, when it comes to like Filmore. I'm out of those.

Michael Erlewine: Well, you'll be producing new ones.

Gregg: Oh yeah.

Michael Erlewine: In the future, hopefully, you make a bargain, so that you get a bunch of them and you hang on to them, or whatever. You sell them. They all do different things.

Gregg: Right.

Michael Erlewine: The philosophy is that you have a passkey and an account. You go in, you turn on any poster you want, you say the condition and the price and any other comments you want. It's all anonymous. it's not going to "Gregg Gordon." It's just going to say this poster is for sale.

Gregg: So if someone else has my poster, they'll have the opportunity to turn on my poster and sell it?

Michael Erlewine: Oh, absolutely, because it's a document.

Gregg: Right. So is it possible that one poster could have more than one seller and the person would be able to see who's selling them?

Michael Erlewine: They couldn't see who's selling them. They could see different prices and conditions.

Gregg: Okay.

Michael Erlewine: I'm going to try. I'm not a fan of low-balling posters, just so you know.

Gregg: Right.

Michael Erlewine: I'm not going to accept every dealer on my site. I want people I want to work with, right?

Gregg: Yeah.

Michael Erlewine: And with the artists and maybe you can give me some

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feedback on this. I'd like to extend it to every artist, because everyone I've talked to has a lot of stuff and not only their own, but they have a lot of stuff that people have given them or they've traded.

Gregg: Right.

Michael Erlewine: They would like to move the stuff, but they have no real way of doing it, especially if it's not their own.

Gregg: Right.

Michael Erlewine: Because they have to go on E-bay. E-bay is great. I love E-bay. But on our site, you'll be able to go and turn on your Green Day Poster and say I want this poster and there will be a little flag thing that says, "somebody wants, we have a buyer waiting," right? So somebody else says, "Hey I have one of those I don't need it anymore," and they'll sell it.

Gregg: Yeah, it's interesting.

Michael Erlewine: Yeah, I think it is interesting. That is how I'm trying to finance the thing. What I'm taking is 15% of any poster sold, but no listing fee at all. You could list all you wanted and it could sit there forever and it doesn't cost you a cent. But if you sell one, then I would take 15% commission, which I don't think is outrageous. I think it's a lot less than any gallery would do or anything. So that's the financial part of it, just so you know. I would like your opinion too. Hopefully, I think that artists would like to be able to sell things, but my fear is that they won't be rigorous about shipping the stuff out on time, but maybe they will.

Gregg: Well it will depend. I know I pride myself on being... I want a good track

record and I care what people think of me, so I'm really good at shipping off.

Michael Erlewine: Most of the artists that I've talked to are going to put stuff on our site and continue to sell on their own sites, right?

Gregg: Yeah, that's what I had planned.

Michael Erlewine: Let's say they had one-of-a kind piece, like original art, which you don't want to sell on E-bay.

Gregg: Right.

Michael Erlewine: They can leave it on my site as long as they want, and then when they sell it, all I ask is that same day they come and turn it off.

Gregg: Sure.

Michael Erlewine: So that I don't get confusion.

Gregg: Right, right.

Michael Erlewine: The people I'm after... I'm doing this as a courtesy for the artists, because I think a lot of the ones I've talked to could use extra money.

Gregg: Yeah, this isn't costing me anything to show the work on there.

Michael Erlewine: No, not a bit, nothing. So I think the group I'm after isn't you guys. You guys, being the artists. I'm trying to promote, because in my own little way I'm an artist on the Internet, right, of content.

Gregg: You can showcase my work on there with the rest of these names you mentioned, that's an honor right there to be up there with Arminski and those guys.

Michael Erlewine: Oh definitely. And the people that I'm after are people that your after too. Bringing new people, who aren't going to run to this site or that

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site, but who are just hopefully going to buy some at this site, to finance the darn thing.

Gregg: Right.

Michael Erlewine: So I think that, everyone benefits. There's an old phrase though, "A rising tide raises all boats." That's how I look it. Everyone should be pulled along by the rising tide, right?

Gregg: Right.

Michael Erlewine: Artists should do well. You know I'm not against collector's either. I'm don't like some dealers, and the things they do.

Gregg: Yeah, I agree with you on that.

Michael Erlewine: I'm not a dealer. I've never sold a single poster. So anyway, that's me, let's talk about you.

Gregg: Okay.

Michael Erlewine: Maybe, what I'd like to know is how you got into making posters? How you were brought up with art? How you got into art? What you did during your younger years and how did you get to doing it?

Gregg: Well, I'm from LA, Los Angeles.

Michael Erlewine: Oh, and I should ask you I need your birth date and year and year.

Gregg: I was born on July 2, 1971. I'm 31, I was born on Sunset Boulevard actually in LA.

Michael Erlewine: Cool. And what was your given name,

Gregg: My first name is Gregg...spelled G R E G G... There are two g's at the end, my middle name is Ian...I A N...last name is Gordon... G O R D O N.

Michael Erlewine: Cool, yeah, go ahead now.

Gregg: My initials are GIG, and that's why my company is GIGART. Yeah, everyone's got that gig is like a music term, so it's also my initials, and I'm an artist so it worked out kind of nice.

Michael Erlewine: You have a double blessing.

Gregg: Yeah, I grew up in LA, but I always drawn. I've been drawing my whole life. I mean I sketched. I never though...there's nothing I ever thought I'd be doing this but this, but the fact I can do it for a living, it's a godsend. I would have never thought I could pay my rent [laughs], you know? Doing what I'm doing.

Michael Erlewine: That's cool.

Gregg: Yeah, I went to San Jose State, up in San Jose, for schooling as an illustration major.

I was going on that course and then I...every summer I'd go back to LA, because I worked for this guy who did movie posters. I always thought I was going to move back to LA and start doing movie posters for a living, but my Junior Year in college... this is probably in 1993... The guy I worked for actually was working up here in San Francisco for Sony Signatures. He got hired as one of the art directors, back in the day.

Michael Erlewine: Oh that's cool.

Gregg: So he called me one day at school and he said he needed me to come up to the city that day and do some sketches for him and that just opened up the door and that basically changed my school schedule around to two days. I went to school on two days and I went up to San Francisco three

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days a week for a year. I started working there part-time and they were doing concert merchandise, so Sony Signatures had just started. So I was just thrown into this whole scene, which I really didn't know about. But I was excited and the first people I started working for, I did a Billy Joel t-shirt. And I'm still in college. I'm thinking "Why am I getting to do this right away," you know? But I finished school pretty quick. I got out of there in a year. It was my last year anyway, but then I moved up to San Francisco and in 1994 I went full-time, but I had already been at Sony for a year. And that's where I started. I just got my foot in the door that way, where I was doing tons of concert merchandise, mostly just t-shirts.

Michael Erlewine: And in school and stuff were you like the class illustrator or any that kind of stuff?

Gregg: Well in high school, I was on the yearbook staff. Sometimes I did all the posters around campus that would promote something. I took a lot of stained-glass classes. I was always doing art. Then, when I got to college, they didn't have... computers weren't even that big yet, so I was doing more paintings. I was doing a lot of watercolor paintings and acrylic paintings.

Michael Erlewine: Oh cool.

Gregg: Which I haven't done in a long time.

Michael Erlewine: And where are you now? Are you on a computer now? are you still on a layout table?

Gregg: I do both. I draw everything by hand. So like I'll take Photo Reference or I'll get ideas and then I have an art desk, where I draw everything, the black and white line art by hand. And then I

scan it on the computer and I do all the coloring and text on the computer.

Michael Erlewine: Are you on a MAC or a PC?

Gregg: I'm on a MAC.

Michael Erlewine: Do you use like Streamline?

Gregg: Yeah, I scan into Photoshop. I Streamline my black and white line art and I use freehand.

Michael Erlewine: Oh really.

Gregg: Everybody uses Adobe Illustrator. I was taught Freehand at Sony, and I've never gone back. To each their own. I have a lot of reasons why I like it better and everyone else has their reasons.

Michael Erlewine: Yeah, I'm an Illustrator person, just because I love it. Also, never learned the other one, right?

Gregg: Yeah, and I just see little differences that I'm just used to. It's whatever your taught, I guess and then I can always save my file and open in Illustrator if I need to.

Michael Erlewine: What type of work nowadays do you do most of? Are you doing all gigposters or do you do all kinds of stuff?

Gregg: The gig poster thing is probably the least that I'm doing at the moment, which is unfortunate, because that's the most fun for me. I mean still my daily work... I do concert merchandise still. I worked at Sony for four years full-time.

Michael Erlewine: Wow.

Gregg: But, then I worked at Winterland for a year.

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Michael Erlewine: Give me some idea of what you mean by you work on merchandise. What is that?

Gregg: Well, like right now, even today, I still freelance for a lot of the merchandise companies, where they'll call me and they'll have a band and they need... like right this week, I did Bette Midler, which is kind of random.

Michael Erlewine: But what do you do, what did you do with Bette Midler?

Gregg: I had done the Brittany Spears tour for her. I did all the t-shirts for her. So like Sony had called me and they had asked for a punk rock. They gave me a style they wanted to see.

Michael Erlewine: I see.

Gregg: And they send me photographs of her, I went ahead and I... it's on my website. It's like...it's a lot less than, it's not drawing. It's not just taking a photo, because I do a lot of Photoshop work. I'm trying to sell myself as an illustrator, I guess.

I would take digital... I would create designs, so I would give them about five to ten ideas for t-shirts for Brittany. They show it to Brittany Spears and then she'll pick the ones she likes, and then they'll end up printing that on t-shirts and stickers and hats.

Michael Erlewine: That's cool.

Gregg: So like Bette Midler, this latest one. She saw the Brittany stuff and wants something that kind of style. So then they call me up again, because I was the one who did that. And they go "Hey can you try some of that kind of feel?" So like my day job, I'm doing a lot of merchandise. That's one part of my job, but my clients are all over the

board. I'm always trying to find something new.

Michael Erlewine: Cool.

Gregg: So like I've been doing... the radio stations are hiring me now and I'm doing all the billboards and bus stops and bus ads, and I'm doing logos for all their concerts.

Michael Erlewine: Cool.

Gregg: Like all their summer tours. I'm starting, that's another avenue I'm on. And then just recently I'm starting to get into magazines.

Michael Erlewine: Wow.

Gregg: Like Spin Magazine hired me and I do illustrations for them now. And then like ESPN Magazine or Revolver. I'm starting to get in my... my style's getting seen and people are hiring me. So like even today, I'll get your address before you hang-up, but I'm sending out this huge promotion. I do like a promo almost. I try to do this every three or four months and I send out 500 cards or right now, I just made a poster that I'm sending out. And it's just to anybody I can think of that would need an illustration. Like I have a list. I'm just real persistence that way. I'll take any record label, manager, band.

Michael Erlewine: Right.

Gregg: I'm on the web every day looking. If I see something new, I'll link them to my site. Because I figure the more people that see it. Either you like it or you don't. I'm not going to force it on you.

Michael Erlewine: Well, yeah...I think that that is a good point. That people need to be...and hopefully, what I can help you do is to show off your stuff. I

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think people need to see the new trends in art, right?

Gregg: Yeah, I don't know that I'm doing anything spectacularly new that no ones seen, but at the same time I have a...I pride myself on making images that will catch your eye and make you kind of see what's going on. Like my stuff, like my style. I came up with my look, if you can say I have a look, it's because when I worked at Winterland and Sony, any t-shirt we designed, we had to do our separations ourselves.

Michael Erlewine: Oh really good.

Gregg: And I was really bad at that. So I didn't want to have any gradients or do anything that I would have to separate. So I started doing very graphic and spot color, so when you start looking at my work, you can see instead of doing a gradient, when I shade somebody, it's more like a sharp color.

Michael Erlewine: Yeah.

Gregg: And all my work is flat, but I try to make it have depth by using different colors. And so that's where my style came from. I didn't want to do any separations and it just plays itself good for posters, because I always pick out my scene like K-color's [???] when I send it to a printer.

Michael Erlewine: Right.

Gregg: And I know that I should get exactly what I wanted. I'm not scared that a color's going to be off.

Michael Erlewine: Oh that's cool.

Gregg: So I've been lucky.

Michael Erlewine: And as you came up, what poster artists inspired you?

Gregg: It's funny growing up I was more interested in a good illustrator, like I'm

always looking, and even to this day I'm looking at art as like, I'm always looking at how they drew something or their line work. And I'm into bright colors and flashy. I like throwing' in your face. I sure Frank Kozik was a big influence, when it comes to poster artists. I guess I wasn't always. I didn't know a lot about poster artists when I was in college and growing up. I was just more excited about artwork. I just saw something that caught my eye in a certain style.

Michael Erlewine: And how do you feel today? Are there any poster artists that you see as really coming up that you kind of...?

Gregg: Oh yeah, I'm a huge fan of Scrojo. I don't know if you know him yet.

Michael Erlewine: I know of him, but have not met him.

Gregg: He's this guy. He was on gigposters website and he's from San Diego. He busts out, I swear to God like a poster a day. Yeah, go on that site and he basically he lives in San Diego. He came out to Flatstock and I thought he was going to be like a surfer kid and he's like an older guy and he's got glasses and he's balding and he's got a... I don't want to make him sound bad. He's the greatest guy; he's just not what I expected and he's just so talented.

Michael Erlewine: Wow.

Gregg: And I say this because the way he draws, and he draws women, and his images are so perfect and there is no flaw.

Michael Erlewine: Do you think he'd be open to being documented?

Gregg: Oh hell yeah, he's funny. You got to look up his stuff and if your interested contact him. I think he's great.

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Michael Erlewine: Cool. No, I appreciate. Any artist that you know that you think would like to be represented. We're trying to do, not just every last one, but...

Gregg: My friend Craig Howell has done tons of Filmore posters.

Michael Erlewine: Yeah, I know his work, sure.

Gregg: In fact, I'm going to talk to him later today. I'll see if he would be interested. He just did the new Grateful Dead poster that just happened at the Warfield Theater, which played on Valentine's Day.

Michael Erlewine: Oh, I don't think I've seen it yet.

Gregg: Yeah, it beautiful. They used gold ink; it's just amazing. He did all the Widespread Panic. You've probably seen a lot of his stuff.

Michael Erlewine: Let me ask you this. How do we, how do you want to go about helping me document your posters? What I would need are images large enough that I can read the fine type on it. Because the search part of our site has to know who the promoter is, have to read all that stuff.

Gregg: Right.

Michael Erlewine: I have an FTP site. Some guys are sending them on ROM. A little tiny bitty thing I can't read, right? We won't show them higher than 250 pixels on the long side.

Gregg: Well on my web site right now. Each poster I have is about 6" tall, by 72 dpi. It's a .jpeg.

Like that jpeg there, I would almost say you could drag it off my site and use that image if it's not going to be any bigger

than that on your site. Because it's pretty big. You can like save it, you can right click on that and like...

Michael Erlewine: No, if I have your permission to do that I'll do it, but I don't want to do it without your permission.

Gregg: Yeah, do it, because that way everything's online you see. You can take any of the posters I have there that you are interested are showing.

Michael Erlewine: Well I'll show them all because I'm an archivist.

Gregg: Some of those aren't for bands though.

Michael Erlewine: Oh well then, even so, mostly what I'm interested in is concert posters.

Gregg: Most of them on that site are, and then there's a few.

Michael Erlewine: But I'll look anyway because some of the...if it's good enough we want it anyway just because I think people want to know what you do, right?

Gregg: Yeah.

Michael Erlewine: And not just the gigs but the other stuff, and I don't want to get into every t-shirt kind of thing, what's not on the site that I'm going to encounter as a used item from somebody at some point. Do you see what I'm saying? If there are posters you've done for gigs that are out there, that aren't documented, we should try to document them.

Gregg: Right. Like I said the poster thing is kind of new to me, so everything I've done is on my site.

Michael Erlewine: Okay, well then we'll just do that. That makes it easy for me.

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Gregg: Only difference: like if you hit the Green Day poster on my site. I actually added a line published at the bottom. So like that's part of that image. So if you were to download that image, you might want to crop it off.

Michael Erlewine: I have that image because I have all the images from Fillmore series.

Michael Erlewine: Yeah, no, that's fine. That's excellent. It will probably be your Green Day Poster. With each guy, or gal, we're going to put one poster that's going to be just like a representative poster for them. If you want to send us a photograph of you, that'd be cool too. A lot of the old guys we have photographs before and after. [laughs]. Either that or we'll probably use the Green Day as, unless you tell us a poster you think is even more typical of you than that.

Michael Erlewine: What's your favorite piece right now that might be on the site, let me look at it.

Gregg: I've got a couple, I guess. The one that everyone's big on of mine right now is the Beck poster.

Michael Erlewine: Okay. I have to go through this process of finding this.

Michael Erlewine: It's reminiscent of Derrick Hess a little bit.

Gregg: Yeah, that's why I don't want to be... One of my favorites is Incubus, which is a couple more down. I did that for the Warfield Theater.

Michael Erlewine: Oh, I know that one. That's great.

Gregg: And I think that's got a lot going on.

Michael Erlewine: Yeah. That does have a lot going on.

Gregg: And your free to use the Green Day, that's fine with me. I like it. I guess what I've learned in the past... I've learned how to use my line thickness better in my drawings.

Michael Erlewine: It's a cultural statement, not just an artistic statement, right?

Gregg: Yeah.

Michael Erlewine: It's a very wonderful poster.

!P CP006909 "Green Day at the Fillmore West"

Gregg: I want you to use the Green Day then.

Michael Erlewine: I don't know what other people think. I'm just going on my own experience, which is a little bit of experience really.

Gregg: Yeah.

Michael Erlewine: And I was raised in an art... my mother was an artist. I've had art all my life, but I'm not one really. I'm almost an artist, but yeah, this thing is so cool and Incubus is cool also. I mean everything...

What it's going to be, one big one and then underneath, for each artist, if they have them, five small ones so they can click to them and go look at them.

Gregg: Yeah.

Michael Erlewine: Because I think you have to expose people to different styles. People do not all like the same things.

Gregg: Right.

Michael Erlewine: Any other artists that you think would be worthwhile? I'll try to look up this one you mentioned.

## Classic Posters Interview with Gregg Gordon by Michael Erlewine

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Gregg: Yeah, Scrojo's one. He's on gigposters. I don't know if he has his own site, but...

Michael Erlewine: But he's friendly?

Gregg: Oh yeah. He's good.

Michael Erlewine: Some of these guys bite and I don't...

Gregg: And you know Jermaine is one who I like. I am a big fan of his work.

Michael Erlewine: Yeah, I did an interview with him. He's just read the first part of it last night.

Gregg: What you 're going to write?

Michael Erlewine: I'll all about trying to make you guys look good and for you to be happy with it, so it represents what you are, right?

Gregg: Yeah, I'm a big fan of Justin Hampton.

Michael Erlewine: Well, so am I, so am I.

Gregg: And then there's one other guy, Maximum Fluoride. I don't know if you...he's on...

Michael Erlewine: Yeah, I do.

Gregg: Yeah, he draws really great skulls. He is a great artist by his hand drawing.

Michael Erlewine: Right.

Gregg: Like I said, I go after the illustrators. I'm just really excited when I see someone that can draw.

Michael Erlewine: Well I'm the same way. I was brought up by an artist mother who was not an illustrator, but to me you've got to be able to draw, right?

Gregg: Yeah.

Michael Erlewine: And I love Michelangelo, right? I mean God, that kind of stuff, but also any kind of line drawing I love. Well, cool, do you have any other questions for me? I think you know what I'm up to.

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