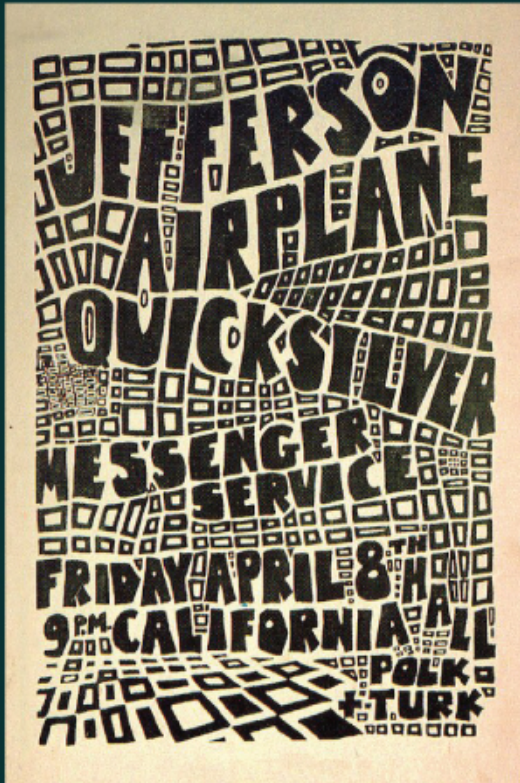


Ben Komins

Interview



with Michael Erlewine

Ben Komins

Interview

by

Michael Erlewine

INTRODUCTION

This is not intended to be a finely produced book, but rather a readable document for those who are interested in in this series on concert poster artists and graphic design.

Michael@Erlewine.net

Here are some other links to more books, articles, and videos on these topics:

Main Browsing Site:

<http://SpiritGrooves.net/>

Organized Article Archive:

<http://MichaelErlewine.com/>

YouTube Videos

<https://www.youtube.com/user/merlewine>

Spirit Grooves / Dharma Grooves

Copyright 2020 © by Michael Erlewine

You are free to share these blogs
provided no money is charged

Ben Komins Interview

by Michael Erlewine,

5 February 2003, sound recording.

Ben Komins: Let's see how my memory is with some of the questions your going to ask, unless I have to consult a book.

Michael: Yeah, if there is some book.

Ben Komins: Well...

Michael: What I need to find out, to kill the snake once and for all, to figure out what is...I've put it together the best I can and I just need to know like...in some cases there are missing posters and ones that aren't on at all. And we if kind of go through it...

Ben Komins: You can ask me...yeah a specific...

Michael: Yeah, well...

Ben Komins: Or actually, hold on one second...there...

Michael: Did you want to get some...?

Ben Komins: Yeah, there is one book I may need to reference, so hold on.

Michael: Okay.

Ben Komins: Okay.

Michael: What book is that?

Ben Komins: It's just a loose-leaf I have...

Michael: Oh, yeah, yeah.

Ben Komins: That's just basically...

Michael: The one you've sent me before...

Ben Komins: The first 300 posters for Phil...the thing that Mark and I did at the beginning.

Michael: Mark...what's Mark, power? What is his name? How do I reach him, maybe he has all of this done.

Ben Komins: He gave me...he stopped...

Michael: Oh he did.

Ben Komins: Yeah.

Michael: Oh okay.

Ben Komins: When it came to some of the oversize, that they were expensive, he goes I can't do this anymore and then he stopped collecting the Fillmores.

Michael: Do you know anyone who might have this thing all worked out? If not, I mean, Dennis might, Dennis is really busy right now.

Ben Komins: Yeah. Well...

Michael: Besides Dennis?

Ben Komins: Well I know Phil doesn't.

Michael: Phil does not.

Ben Komins: Nope.

Michael: No, I don't think he would be that interested.

Ben Komins: No, he doesn't really go for the new stuff as much.

Michael: How about...can you think of anyone that...because you know we need...

Ben Komins: There's very few people that I know with a complete BGP set, so that discouraged right there, people from even trying to put a list together.

Michael: Right.

Ben Komins: And the new...the Filmore's are kind of basic...[laughs] I mean they kind of go in sequence most of the time, and you know...little easier to complete. You know, other than like I say Jem, and you, and me, there is not really anyone else I...

Michael: Do you think...

Ben Komins: And Mark, up to a point, there is not really anyone that I know that has a complete set.

Michael: That's incredible. I wonder what's going to hap...I wonder if they're going to keep producing them? Any idea, have you heard anything?

Ben Komins: Well, from what I hear Clear Channel is losing money and they may decide to sell the concert end of it. So, depending on who buys it, they may put their name at the top. But they've been saying that...I mean...there's been talk for years.

Michael: Right.

Ben Komins: But, you know, I think this year they did lose a bunch of money on the producing shows end of it, so...

Michael: I don't really know what the posters really service anymore for the...

Ben Komins: Yeah, other than...

Michael: They hand them out, they don't post them...

Ben Komins: Well the BGP's they still use as band gifts.

Michael: I see.

Ben Komins: So as a, you know, kudos, hope that you come back and let us produce your next show when you a little bit more famous.

Michael: Oh, I see.

Ben Komins: You know that's kind of how they use them. Like Jack Johnson, they've been doing all these kind of Jack Johnson posters hoping that he keeps getting bigger and he'll just have a, you know, a fondness in his heart for the Bill Graham people or...has a clear channel??? whoever is a big heading.

Michael: Right. Wow. Okay, well...let's just start with the events, just because they're pretty small, they're not such a big deal.

Ben Komins: Okay.

Michael: You say there are like 29 of them, let's see if I can tell you which ones...which ones I don't know about. I'm doing my best to sort all this stuff out. Okay, so I've got one, two, three, four, five...what's 14?

Ben Komins: Okay see that, let me get to that page, because...yeah, there's one page with the special events, okay...special events #1, #2, 3...

Michael: Now wouldn't you like to have a list in all one little thing?

Ben Komins: Yeah, that would be kind of convenient.

Michael: I'll send it to you.

Ben Komins: Okay.

Michael: In the not too distant future if I can...

Ben Komins: Someone sent me like this really little print out on the new Fillmores, but basically all it lists is the number and the name of the band.

Michael: Oh.

Ben Komins: No artists, no dates, no value, nothing like that.

Michael: Yeah I wouldn't have the value, but I'd have all this information.

Ben Komins: Okay...I'm still looking. Special events #14 is a political benefit for Al Gore, and on my little piece of paper here I don't have the date on it, but I do know that Chris Shaw is the artist.

Michael: Okay, so I probably don't have that.

Ben Komins: More than likely.

Michael: How can I get it?

Ben Komins: Well let's come back to it...because there were a couple of these special events that were very, very hard and the last woman...

Michael: Okay, how about 16?

Ben Komins: There is no #16

Michael: Okay.

Ben Komins: There's two #13's.

Michael: Right. Okay, hang on a second, I have to do the same thing your doing. And 29 is the last one.

Ben Komins: Right, that macromedia.

Michael: Okay, so...Al Gore is the only one that I don't have.

Ben Komins: Now I have...see now I have another...what I kind of have in place of that is this other benefit that he did that I kind of put in there, there was just so few of them made, that anytime I come across one to...first of all...

Michael: What are you talking about now? Now you've lost me there, this is...I have...we've talked about 29 events...and is there something else?

Ben Komins: No, #14 is what I'm talking about. See there is another Al Gore benefit that is not numbered. So that's also done by Chris Shaw, so that's the one I kind of have substituted.

Michael: But I don't have that either.

Ben Komins: I don't believe you do.

Michael: Okay, so I'm just...and there seem to be a lot of Bill Graham presents that have nothing to do with any of these, what are those, things here and there and then, or are you saying these are all the Bill Graham one way or the other.

Ben Komins: Well the special events, were, commissioned by certain companies or people that wanted to have a poster for their event.

Michael: Right.

Ben Komins: So that's why some things really kind of don't have anything to do with music.

Michael: Right.

Ben Komins: But most of the time, it has...you know...something to do with...

Michael: What, what...do you know the one of...you know the white and red and green one, the Frank Zappa...do you know the poster I'm talking about at the Greek Theater?

Ben Komins: Yes....

Michael: Well, what's that, it says Bill Graham presents, but...

Ben Komins: It's a very thin paper one that's kind of small.

Michael: Yeah.

Ben Komins: That, I believe, see the first BGP numbers, were kind of all unnumbered because they didn't know they were going to do a series.

Michael: Okay.

Ben Komins: And they were all from the Greek Theater. So there's a...like a David Gilmour and a Frank Zappa that are so similar to the first few done at the Greek I kind of include them as part of...you know, like the earliest Bill Graham presents....

Michael: Yeah, but how do we number them? You don't...

Ben Komins: You don't. I mean some people wouldn't even say they are part of the series.

Michael: How many are there? Do you have any list of them? This is the kind of stuff that I have to check.

Ben Komins: The only two that really far into like that same size as the PIL, which most people regard as the #2,

Michael: Yeah.

Ben Komins: ...is the David Gilmour and Frank Zappa. There the only two that I've come up with that are similar and kind of big enough names to warrant their own poster.

Michael: Okay, what about, ah, let's see...what about the Pignic? That black o' grant???

Ben Komins: They have nothing to do with the Bill Graham series. They are totally separate...

Michael: But it says...

Ben Komins: I have them...

Michael: It says Bill Graham presents on it.

Ben Komins: I have them as a totally separate folder. Like all the Ken Kesey related hog-farm stuff.

Michael: Okay, so these are not...even though they say on the poster Bill Graham presents.

Ben Komins: I think they're separate and should not be part of the series. I think it's a separate little offshoot about

some of the newer...because that's in co-production, it's them and association with. Right?

Michael: Okay.

Ben Komins: Who does it say at the top again?

Michael: Oh, I'd have to go dig it out.

Ben Komins: Yeah it's Bill and somebody.

Michael: Right.

Ben Komins: Okay, that's why I kind of keep them separate.

Michael: What about the mountain air stuff, same thing?

Ben Komins: Same thing. That's not even...yeah, some of it isn't even produced by Bill Graham. Some of them were, some of them aren't. But I still kind of have mountain air as a separate thing. So you could kind of do a sub-heading of hog-farm and then with dates...mountain air.

Michael: Oh no, yeah.

Ben Komins: Separate with dates, unless it's like part of a BGP number, if any of them occurred as a BGP number, which I don't think they did.

Michael: What about the one called the Other Ones? The Other Ones New Year's Eve, or is that a standard one? Oh, but...

Ben Komins: But that has a number.

Michael: Oh it does? Okay. Then I'll just.

Ben Komins: The other ones is the new Grateful Dead, or...the old Grateful Dead [laughs] without Jerry.

Michael: Right.

Ben Komins: So.

Michael: Okay, well let's talk about then BGP's...there's no 226, is that right?

Ben Komins: There is no 226.

Michael: What else is there no of.

Ben Komins: Well there is some that they duplicated numbers of in the earliest ones, I forget which...which...let me see...

Michael: I thought maybe you'd have notes of this...because I don't, I can go through every one it's going to take me time to...

Ben Komins: Right. Like we said there's two #39, the New Kids and the Paul Simon.

Michael: Well, there's two #33...

Ben Komins: Right, The Who and The Cure.

Michael: And they're...okay, okay...so the Paul Simon is a #39 also, right?

Ben Komins: Yeah, and I would do them A and B, like I said, whichever one occurred first.

Michael: Okay, hang on a second.

Ben Komins: Thought there was one other one which didn't have a number.

Michael: Well, yeah, that's what I'm saying, wouldn't it be nice to get this locked down once and for all. So number collects these eh?

Ben Komins: Thirty, there is no number 30.

Michael: There is no #30, no I have a #30 which is probably wrong, I have the Royal Danish Ballet, what's that?

Ben Komins: I think that is 32, I think that actually says #32 at the bottom.

Michael: Now 32, is The Who.

Ben Komins: Well...

Michael: Well...

Ben Komins: Okay, now on the one list that Dennis King did, he has got The Who has #32A.

Michael: Okay, I think I went and looked.

Ben Komins: Yeah, he's missing a bunch at the beginning.

Michael: Yeah, so I mean I can't really use his stuff because it's not complete.

Ben Komins: No, but the thing that Mark and I did, up unto number whatever is was, that's probably the best list that anyone's done.

Michael: Right.

Ben Komins: But, but...he stops...

Michael: Okay, hang on one second.

Ben Komins: Sure.

Michael: ...then I won't have to bug you anymore.

Ben Komins: No, no problem.

Michael: I'll just...

Ben Komins: Yeah, actually the #30 is...what we have as #30 is the Keith Richards cardboard that was Henry J. Kysor???, Dec. 13, 1988.

Michael: Hang on a minute...Alright so...what I'm trying to...just bear with me, if I can figure this out...because what I'm trying to do is...I don't have the posters in front of me but I have huge images in front of me.

Ben Komins: Yeah.

Michael: But I have to go get them, right, each one?...seven...so how's business doing?

Ben Komins: It's...ah, you know, not really anybody has any money, so...I'm kind of content to kind of hold back for awhile anyway then give some stuff away.

Michael: Yeah, that's true.

Ben Komins: I mean...[laughs]...yeah, nothing to sing praises about yeah, I mean I had somebody come by this morning and they spent a couple hundred and I had somebody come by last week and they spent a couple hundred, so it's just little drips and drabs.

Michael: Right. Okay...hang on one second...now where did I get the idea that...okay, oh...I see what your saying...here is says Bill Graham presents #32...

Ben Komins: For the?

Michael: For the...

Ben Komins: Royal Danish Ballet?

Michael: Yeah.

Ben Komins: Yeah. That would be like 32 B.

Michael: Okay, so that's what you want to do with that one.

Ben Komins: Yeah.

Michael: Okay. Okay...so then there's no 30?

Ben Komins: Well the 30 is a cardboard that is unnumbered for Keith Richards and Ivan Neville.

Michael: But we don't, I don't have it.

Ben Komins: I think you do. I think you should.

Michael: Okay. How do you spell Neville?

Ben Komins: N E V I L L E.

Michael: Oh, that Neville.

Ben Komins: Yeah, it's...actually its Aaron's son Ivan.

Michael: Okay.

Ben Komins: So it's...

Michael: Do you know what date or anything?

Ben Komins: Yeah. December 13, 1988.

Michael: ...19...okay.

Ben Komins: And Henry J. Kysor???, so it's actually a cardboard poster that has no number at the bottom, but it does say Bill Graham presents Keith Richards and Ivan Neville at Henry J. Kysor.

Michael: I don't think I have it.

Ben Komins: You'll check. [laughs] I think as part of the...series, that should have come to you, you may have, just not put it with the numbered stuff because it is not a 13 x 19 and it's not printed by Great Impressions.

Michael: Right, but I think I would have tried to...I have Keith Richards and Izzie Straitland, or whatever it is...

Ben Komins: That's later, that's like a #70.

Michael: Okay, so I don't think I have that. But I will...I don't see...I don't know how to find it except for a couple of different ways. That's the sad thing. Okay...so let me just go over it again, that is #30 then.

Ben Komins: Right.

Michael: Okay, let me write this down. Are these still available ever?

Ben Komins: I think I know where I can find one.

Michael: So it's Keith Richards and who else...

Ben Komins: Ivan Neville.

Michael: Okay, I'll just write this down. Okay, so then...where do we go from there?

Ben Komins: Well 31 is a Dead New Year's and then 32...

Michael: Yeah, I've got that 32...

Ben Komins: Thirty-two is A and B.

Michael: Okay.

Ben Komins: Then 33 is an A and B, because I don't think there is a 34.

Michael: Okay, hang on.

Ben Komins: I think the Stones...oversized with the train on it....

Michael: Yeah, so I can't remember that fast. So you think there is no 33, I mean 34 you mean.

Ben Komins: Correct. I think there is two 33's and no 34.

Michael: Okay, well then what's the next whole.

Ben Komins: Well now...now we go...I think everything else is pretty...pretty much in order...okay...I think it was...I think it was 126, if that was the other one that didn't have a number.

Michael: Okay, so there is no #126.

Ben Komins: But there was.

Michael: I don't have 126.

Ben Komins: But the one, which is the one with the Steve Miller doobies? Okay, that's what it is...you should have a #128...that's the Horde Festival.

Michael: Oh...okay, there's 120 of Steve Miller.

Ben Komins: That's actually 126.

Michael: Oh it is. Alright let me change that then.

Ben Komins: There's two 128's on this list, but the Steve Miller doobies, we've come to realize is the missing #126 and since Tuten did it, it makes sense that they could be a mistake [laughs].

Michael: Well, okay, right.

Ben Komins: He's the one who makes the most mistakes either spelling or mis-numbering.

Michael: Maybe he's stoned or something.

Ben Komins: Well, he's a little dyslexic and he did have a stroke, so...

Michael: When? A long time ago?

Ben Komins: Within 10 years.

Michael: How's he doing?

Ben Komins: He's doing okay. He lives here locally...

Michael: Yeah he just lives up the street.

Ben Komins: Yeah, yeah I saw him a couple weeks ago. He's doing...Rolling Rock Festivals...

Michael: Yeah.

Ben Komins: ...they're keeping him busy.

Michael: Okay, so that 126...then I don't have 127 or 128, what's 127 and 128?

Ben Komins: 127 is the Rat Dog Review, that's a Jim Phillips.

Michael: Okay, let me find that.

Ben Komins: I mean that one, I know is numbered 127.

Michael: Okay. Why...let me just see what I can find out here.

Ben Komins: September 1st and 2nd, 1995.

Michael: Okay. Maybe that will help me find it. Okay, so okay...so I had that one wrong...so that's a BGP what?

Ben Komins: 127.

Michael: Okay, and what's 128?

Ben Komins: Ah, the Horde Festival September 3rd, 1995. I believe it's an oversize.

Michael: Okay, well. September 3rd?

Ben Komins: Yeah, Black Crowz, Blues Traveler, it should be a...what's his name? Chavez.

Michael: Okay, hold on a second let me see if I can...so far....this is not the easiest thing I have ever done. So Horde Festival is spelled how?

Ben Komins: H O R D E.

Michael: Okay, that's what...I was trying...

Ben Komins: Yeah, don't ask me how they come up with...yeah, that actually is an abbreviation for something.

Michael: Okay, okay, so the Horde Festival, 1995, boy...what...can you give me any other stuff, I have it done...my Emek.

Ben Komins: Umm....hold-on one second.

Michael: Yeah, go ahead.

Ben Komins: Hello?

Michael: Yeah.

Ben Komins: Yeah. Stupid solicitors [laughs].

Michael: Okay so artist is Randy Chavez? Yeah?

Ben Komins: Yeah.

Michael: Let me see if I can find it that way.

Ben Komins: Yeah, it's kind of like a circus motif with a big barker, kind of predates the one he did with Pearl Jam and the Stones he did with the circus motif.

Michael: And the date is what again?

Ben Komins: September 3rd, 1995.

Michael: Well, I'm not doing very well at finding that.

Ben Komins: That one I think I may have an extra of, you'll check to make sure, but I'm almost positive that you should have it.

Michael: And that's what, 128? Okay, so Horde...

Ben Komins: So that the Steve Miller doobies oversize was actually #126 and the big oversized Horde is #128.

Michael: Okay, so what's the next?

Ben Komins: 129 is Bush at the Warfield.

Michael: Yeah, but the next hole.

Ben Komins: Oh, the next thing that doesn't have a number, that is a number is 175. And that's the Magnificent Seven World Gymnastics.

Michael: Okay, so that's 175, Allright.

Ben Komins: Right, but it doesn't have a number...

Michael: Printed on it.

Ben Komins: ...most collectors consider to be #175.

Michael: Then where do we go?

Ben Komins: Well, then you said 226.

Michael: Wait, we have two at 184? Let's talk about that for a second.

Ben Komins: No. I have 183 as Leftover Salmon.

Michael: Oh...so...that

Ben Komins: And 184 as Jamie Foxx, and then 185 is Brian Setzer, all New Year's poster's.

Michael: Okay. Okay, the Jamie Foxx is what number that for you?

Ben Komins: 184.

Michael: Okay, what do I have two Leftover Salmons?....no....

Ben Komins: There's a few Leftover Salmon's, but this one is with String Cheese Incident, Mother Hips, and Vince Welnick???

Michael: And what number is that?

Ben Komins: 183.

Michael: Oh wait, then...there...what do you do with Boz Skaggs and with Chris...Robert Cray Band, what is that one then? At Bill Graham Civic Auditorium, San Francisco New Year's Eve, that just something else, maybe that's not a Bill Graham presents...

Ben Komins: I think your losing me...I don't have a Boz Skaggs, I have Brian Setzer, maybe you got something I didn't, I don't have....

Michael: I don't know. Oh...Okay....so Leftover Salmon is what?

Ben Komins: 183.

Michael: Okay, so I see.

Ben Komins: At the Keysar Pavilion.

Michael: Yeah okay. Okay so now there's...I'll just put question marks here and come back. Okay, then where are we at?

Ben Komins: Then 184 was Jamie Foxx.

Michael: Right.

Ben Komins: Then 185 was Brian Setzer...

Michael: But there were two of them...

Ben Komins: No.

Michael: Okay, so I just have...182, 183, 184, 5, 6 to so on....

Ben Komins: Yep.

Michael: Okay, then I'm at two hundred and something.

Ben Komins: Yep, I think 226 which again we say...

Michael: 226 there is none.

Ben Komins: So what I put in its place is actually a Phil Harmonia poster from Maritime Hall.

Michael: Why would you put anything in its place.

Ben Komins: [laughs] Well just because it was a nice poster and it kind of fell into the time frame, but it really doesn't go.

Michael: Okay, so where's the next anomaly.

Ben Komins: I don't think there is one.

Michael: You think it goes.

Ben Komins: I think...you should...everything else should be pretty much self-explanatory with the number. To 295.

Michael: What about 258, what's that?

Ben Komins: Isn't that the...258...oh Christ, I'm not showing it on this list...

Michael: 258, 263 these are just ones...

Ben Komins: They got to be over-sized then.

Michael: Oversized wouldn't have anything to do with it her, because I'm not looking at the physical things.

Ben Komins: Let me see if I can't find another, otherwise I'll just have to...take...get back to you on those.

Michael: Okay.

Ben Komins: Because I don't think I have a piece of paper here that goes that current.

Michael: But wouldn't it be nice, that's what I'm trying to get to, so we are all on the same page.

Ben Komins: Yeah, why do I think, one of them is a radio...a large Radiohead, one of them is an Aerosmith and they are all oversized.

Michael: I have no idea, that's what I'm saying.

Ben Komins: Okay, I need to go grab a pen.

Michael: Okay.

Ben Komins: Okay, go ahead.

Michael: Okay, so there's 258, write that down, and then there's 263, what is 263.

Ben Komins: Well that's what I'm saying, I'm...

Michael: You don't have any of these?

Ben Komins: Well, no, I...I....I'm just spacing right now off the top of my head. I have a radio here, hold on one second...yeah, 263 is the large Radiohead from Shoreline,

June 27th, 2001. And I'm almost positive now, 258 is the Dave Matthews Band from Pac-Bell Park.

Michael: Okay, so I seem to have a lot of gaps here for one reason or another. But maybe there just misplace.

Ben Komins: Yeah.

Michael: What about 263, oh we did that, 265?

Ben Komins: That one I think may be the Aerosmith. I'll check.

Michael: Okay.

Ben Komins: I'll check and make sure.

Michael: But then, see then I'm just falling apart here, 266, 267...

Ben Komins: Well...266, I believe is Billy Idol. Hold on I think I have my BGP book handy and I think those numbers are in it...

Michael: Okay.

Ben Komins: Yep, 266 is Billy Idol.

Michael: What date?

Ben Komins: August 30, 2001.

Michael: Okay, hang on, let me just look. This will speed it up. Okay, hang on...so...I do have that...and what number is that again?

Ben Komins: 266. 267 is Cake.

Michael: And what's the date?

Ben Komins: September 5th and 6th

Michael: Okay, this will help. Sorry this seems so crazy. So that's what...

Ben Komins: 267.

Michael: Okay.

Ben Komins: I should, on the last package I think I sent you a list with BGP with all these numbers.

Michael: Ah, maybe, but I have so many slip ups from you at this point it's like a...

Ben Komins: Okay, well it's like a five sheet stapled together and I'm pretty sure I...you know, continued it in the 270's and 280's and...you know...basically up to where I sent you.

Michael: Okay, so 269 is what date.

Ben Komins: 267 is just the one we just did.

Michael: No, 269

Ben Komins: 269 is P.J. Harvey.

Michael: Yeah, but what date?

Ben Komins: Hold on...it's underneath... I know 268 is Bell & Sebastian, but I don't have one in the book. 269 is September 18th.

Michael: Okay, hang on. 269 is September 18th, and who is it?

Ben Komins: P.J. Harvey.

Michael: Okay so okay...sorry to do this, hope you can stand this, we'll only do this one. Let me know if you can't stand this anymore.

Ben Komins: [laughs] Okay.

Michael: But I don't know how else to do it, sounds like I don't know what I'm doing, but I'm trying to manipulate a whole bunch of tables.

Ben Komins: Yeah.

Michael: Yeah...I'm not looking....how about 270 what date?

Ben Komins: Well, 270 & 271 are oversized, their not in this portfolio I'm looking at, so one is a Satanaya and I think the other is....

Michael: You don't know what they say...that's what I'm saying, I have to switch all over, I'm looking at dates at this point, so you don't have dates?

Ben Komins: They are not in front of me.

Michael: Well, then, what do we do?

Ben Komins: Well it seems like all the old....what you're asking me about is the oversized pieces.

Michael: No, I'm not....

Ben Komins: Well, 258, 263, 265, and now 270 and 271 are all oversized.

Michael: Well, that may be, but I'm just looking at a list.

Ben Komins: Yeah, but I have them, I have them in my file flat, laid out flat and not in front of me.

Michael: Okay, well.

Ben Komins: So, I'd have to get back to you on the dates.

Michael: Well, okay, then I'll just say the ones I don't know about and then we'll get...okay, so...I'd like to know the dates just for any of these ones, so we talked about 263, but we don't know what date.

Ben Komins: Yeah I do.

Michael: Oh okay.

Ben Komins: June 27th, 2001.

Michael: Okay, then we talked about 265 being an Aerosmith, what date is that?

Ben Komins: I don't know.

Michael: Okay, need to know that.

Ben Komins: I mean I have to look at it.

Michael: What about 270, I seem to be missing 270 - 281, whole string of them, so something must be screwed up here.

Ben Komins: Well you probably didn't enter your, the...the...posters....because I know that you have that string, because 272 is Tenacious D, 273 is Incubus, 274 is Galactic, 275 is Sum 41, 276 is Nellie Furtado...

Michael: I see, well...

Ben Komins: 277 is Gorillas, I mean they are all the Warfield posters.

Michael: Okay, let me see if I have, I'm going to go through the papers you sent me, because I don't want to tie you up on the phone too long, but at the same time, if I don't get this solved, I'm giving up on...

Ben Komins: Why don't we, why don't we just get off the BGP's for a minute then.

Michael: Okay.

Ben Komins: Do you have any other questions about Fillmores, or....

Michael: Sure...Fillmore's, let me just go to them,

Ben Komins: Yeah.

Michael: There just another.

Ben Komins: Yeah because you can look through the paper and get back to me on the BGP's, which ever ones you can't seem to find.

Michael: Okay, okay...of the Filmore which ones are missing and so forth, there's a huge number of them. I want to just go through the whole thing.

Ben Komins: Not that I know of missing numbers. There's a problem right around the...when the one series ends and the other picks up.

Michael: What...which is that...I mean, what about 114? That's, there no 114.

Ben Komins: There's two #113's.

Michael: Okay, so we do it that way.

Ben Komins: Well, actually...well....hold-on, what do we say about that, we made the one that was earlier 113, and the one that was later 114.

Michael: When did it switch over from what to what. What switched over?

Ben Komins: Umm, okay, yeah, no poster has #114, but...113 Fella Cootey??? is August 9th, and the other 113 is September 7th, so they made the Love and Rockets # 114. Then we get to number...

Michael: But you said there was a switchover, what did you mean by that?

Ben Komins: When we do George Clinton and Debbie Harry.

Michael: I don't know what you're talking about those.

Ben Komins: #118.

Michael: Is what?

Ben Komins: New Filmore.

Michael: Okay, what about it?

Ben Komins: There's two of them.

Michael: Oh, okay. Number...

Ben Komins: 118.

Michael: 118, I have the Bo-Deans...

Ben Komins: Bo-Deans.

Michael: Right.

Ben Komins: But the George Clinton is also numbered 118.

Michael: What about 119 then?

Ben Komins: Is Debbie Harry. So there is no #120.

Michael: Okay [laughs].

Ben Komins: But there is two #118.

Michael: Okay, that...was some confusion, hang on I'll just correct that. So...

Ben Komins: So, I would either call the George Clinton 120, or push the Debbie Harry...I think Debbie Harry is numbered 119 if I'm not mistaken.

Michael: Okay, so there is no 120 then.

Ben Komins: Correct.

Michael: Let me right that down.

Ben Komins: But there is two #118, the Bo-Deans is correct.

Michael: Okay.

Ben Komins: And I would make the George Clinton...you know...

Michael: Like B.

Ben Komins: Well, I would actually make it 120...

Michael: Well, well...I see but why...

Ben Komins: Well, I wouldn't make it 120, but there isn't no 120.

Michael: Okay, that's that's...I think in the long run that's what we have to go with it, if there is none, there is none.

Ben Komins: There is none.

Michael: Then...okay, what's the next gap like that, you know?

Ben Komins: I don't think there is.

Michael: All the way through?

Ben Komins: Yeah. Yes. As far as I know that was the only...missing number, I think we found everything else.

Michael: Okay, do you have any idea what I'm missing? Of the whole...any of this stuff.

Ben Komins: I think....

Michael: There's some stuff you are still trying to find me...

Ben Komins: I owe you one BGP poster and I have it.

Michael: Do you know what it is?

Ben Komins: Yeah, Dave...it's the John Mayer.

Michael: What number though?

Ben Komins: 286.

Michael: 286, it's a BGP then?

Ben Komins: Yeah, August 16th, 2002.

Michael: Okay. Okay, well, what I'll do it go through and make another pass through this whole thing and then come back to you with questions.

Ben Komins: Yeah, you know....I can probably....I mean I can probably find the dates on those oversized before the end of the day, so...

Michael: That's cool, so let's take a minute, if you have a minute, and let's talk just about your career with us. You have...can you do that?

Ben Komins: Sure.

Michael: Let's just talk about how did you get into this? I mean how did you get into posters...

Ben Komins: Well....about....back east where I grew up basically everything...I just never threw anything away, so all the Electric Factory stuff and some of the...there really wasn't much produced on the east coast, so....but I didn't throw anything away so it kind of got my interest going already, and then when I moved out to California, in 1977...when you were still able to buy Fillmore and Avalon posters for \$10 and \$15 I basically kind of hit the ground running and went around and went to some shows and basically tried to find things that appealed to me visually first. And groups that appealed to me. But after awhile, you know, it just kind of takes over, especially after the Art of Rock book came out, which kind of showed you a lot of things that people kind of didn't even know existed before. That kind of got more of my interest in trying to do some series, like the Bill Graham series, and the Avalon series.

Michael: So do you...so you don't collect those series, or you have and got....

Ben Komins: I have a complete image set of the Family Dogs, and I probably have over 200 of the old Bill Grahams.

Michael: What about the old Electric Factory's you mentioned, did you get rid of them?

Ben Komins: Oh, I have very few. [laughs] They, they...didn't do a lot of posters back east. Just hold on one second.

Michael: Sure.

Disconnected

Ben Komins: Sorry about that.

Michael: That's okay.

Ben Komins: [laughs] Somehow with my call waiting I got disconnected.

Michael: That's alright. You okay now?

Ben Komins: Oh yeah, I'm fine now. So basically I just have a few pieces from right around 1970, because I was 13 at the time, so.

Michael: Let's...

Ben Komins: It's not like I really went to any of the shows, but...

Michael: ...your one of the main active dealers that I know of, I mean...there's not a ton...there's lots of poster dealers, but not knowledgeable ones. You seem to know a lot about a lot of this stuff.

Ben Komins: Yeah.

Michael: Whose some of the other guys that name, we know Jacaeber, and Dennis, and Dennis...or I mean Eric...

Ben Komins: Eric.

Michael: ...King, and Phil knows some stuff. Who else do you think, would you say are in your peer category of really kind of being expert. If any.

Ben Komins: Well...

Michael: S.F. Rock??? of course.

Ben Komins: You just named kind of like the big five, and that's...you know everybody else is kind of just come up in the ranks and learned what they could.

Michael: Right.

Ben Komins: But...yeah...between Dennis and S.F. Rock and Jay and Phil and Eric of course, those are the people that I would ask questions.

Michael: And let's talk about posters an investment. Are posters going up in value as far as you can tell?

Ben Komins: Well I think some of the rarer stuff is maintaining its value and appreciating. Some of the more common things, that maybe aren't as visually appealing or have some of the bands that not too many people collect are kind of stagnant at this point, and I don't know why.

Michael: Okay.

Ben Komins: But, then again, some of the...like I said when I first started getting Filmores and they were \$10,

\$15 a piece now it's hard to find any for even less than \$40 a piece.

Michael: And what...

Ben Komins: Of just any number.

Michael: And what's the most...what do you think the most valuable...what's the rarest more expensive like BG. In your opinion.

Ben Komins: Well, besides the first printing eyeball...maybe a 222 poster, which is the benefit for the Dead.

Michael: Ah ha.

Ben Komins: After they got busted, and the reason that there is so scare, from what I've heard is that Lenny Heart who was then the manager of the band took most of the posters.

Michael: Really.

Ben Komins: And no one knows what happens to them. Even Randy Tuten who did the poster that was supposed to get his 25 or 50 of them only got three.

Michael: Wow.

Ben Komins: So, I mean, that poster, as I've always known it has been over a \$1000 and now it's like \$2000 - \$2500.

Michael: Right.

Ben Komins: Although I've heard Eyeballs, people ask \$3500 - \$5000.

Michael: Really.

Ben Komins: And of course a first printing, number one in nice shape should be \$5000, \$3000-\$5000.

Michael: Wow.

Ben Komins: And a number two Batman is very hard and that is coming up in value.

Michael: So you see the whole thing as appreciating. I mean all the rare stuff, the original series...the Family Dogs, the BG's...

Ben Komins: Yeah, the skull and roses first printings, I've seen those go from \$500 to \$5000.

Michael: Right.

Ben Komins: In my [laughs] little span of collecting. And...you know a lot...that....people are starting to realize there really is less and less of some of the earliest Bind Weed??? Family Dog stuff and to find it in good condition, you know, is demanding a premium, because a poster that I may, not think is worth a lot of money that, for example, Dennis King is charging twice what I think it should be is because of condition.

Michael: I see.

Ben Komins: He just has it in, you know, really nice shape and asks a premium and sometimes people will pay it just to get something in better shape.

Michael: So you think that people do invest in this as a way of, you know, I mean investment and hoping to get it back.

Ben Komins: Yes, I think most people you know go for their little piece of childhood.

But in the back of their mind they might be thinking you know...I'm thinking, now that I have daughter, you know what kind of good stuff can I kind of leave for her.

Michael: Right.

Ben Komins: And of course if I think, in the...you know...big names, it would be Hendrix and the Doors and the Dead and Janis and Cream and those kind of bands because I think they're going to have the longevity that, the value will keep, but as far as all the Country Joe and the Fish and the Canned Heat and the Chambers Brothers and that kind of stuff it just kind of seems kind of flat, that there just really isn't the interest...now I don't know if things are going to change once we get into the 50 year cycle, because right now we are at the like the 35 year cycle and it seemed like at 25 years there was some...renewed interest. So...

Michael: What about sets?

Ben Komins: Well, I think, you know, people who have the sets who were collecting from the beginning. I think it's a little price prohibitive at this point to start collecting the old stuff to get a set.

Michael: I see.

Ben Komins: I know most of the people that come to me I encourage them to go for an image only set on the Family Dogs, just because some things you'll spend thousands of dollars on trying to get a first printing, whereas you can find a second or third for \$25, \$30 dollars.

Michael: Right. But...now what about the things that I've collected through you...ah...just the new Filmores, the

special events and the BGP's. What do you think if I sold all of those, just between us, what do you think they are worth now. Do you have idea of what a complete set would get?

Ben Komins: Well I don't know now, just because of the economy, is the right time.

Michael: Well, let's not say not now, let's say in general, what...how has it appreciated if any.

Ben Komins: Well I see some of the BGP numbers by themselves go for a few hundred dollars and I think you know we've discussed a very few people have a complete set.

Michael: Right.

Ben Komins: So I would kind of hold off

Michael: Oh yeah, I'm not...

Ben Komins: On breaking anything up because I think it would....eventually you know, a museum probably should have it.

Michael: Right.

Ben Komins: Or a university or something like that, because some of the guys talk to me about whether or not they should think about donating some things to Stanford or Berkeley or...since this was kind of the hub of...it's the Mecca as they say of the psychedelic movement.

Michael: Right.

Ben Komins: There should be some kind of documentation. And even Jim told me that he did donate a set, I think of Family Dogs, for tax purposes to the museum

here in San Francisco, but they've never been able to display it. They don't have a proper way to display it, so they just kind of have it their storage.

Michael: Wow. Interesting.

Ben Komins: So, you know I think he was able to...I forget what it was, \$30000, \$40000...but it was basically all first prints of...the whole series.

Michael: ...wow...

Ben Komins: Which I would think is very hard to find at this point.

Michael: Well...now...worth more than \$30000.

Ben Komins: I would think so.

Michael: Yeah.

Ben Komins: Yeah I think even Eric kind of guesstimated of the value of a first print Family Dog set right now at close to \$100000.

Michael: Right. What about a BGP first...?

Ben Komins: I would think twice as much, just because there is twice as many posters and in a large part better artists.

Michael: Do you have idea about...what about all the new stuff, what do you think it's worth now, if someone were to sell it and if it were a little better market.

Ben Komins: Well I would think \$50000 for the BGP set wouldn't be outrageous, especially with close to 300 pieces.

Michael: Yeah, there's a lot.

Ben Komins: And a lot of them, you know, with some pretty great bands. And, I just don't know...I mean one of the discouraging things about the new Filmore set is there are so many of them, and you know when you try to tell somebody let me sell you 550 different Filmore posters you get a little more of a balk just because it is just kind of big quantity. So, you know...I don't know. I think when the maritime series kind of ended at 129. It made the interest in it better. Because as they were coming out, people kind of took them for granted that it would keep going and the posters that were a couple of bucks or 5 bucks, now are like....\$10-\$20

Michael: These are what, the maritime hall? How...does anyone have a set of those for sale?

Ben Komins: I know someone who has a set of those for sale.

Michael: For how much?

Ben Komins: \$1500.

Michael: Really. Well do you think it's worth it, what do you think?

Ben Komins: Well, it's a 129 pieces. So basically it's a little over \$10 a piece.

Michael: Wow.

Ben Komins: And that's, you know...you know the first 20 or whatever have the Family Dog logo. So...but I think...what I'm trying to say is I think if the new Filmore series, let's say ended....

Michael: Right.

Ben Komins: ...at 555 or something like that.

Michael: We wish, right?

Ben Komins: [laughs] I think it would be a lot, I think more people would have interest in having the set.

Michael: Right.

Ben Komins: But as long as they keep cranking them out and there is no end in sight, then it's kind of like, I'll never be able to finish, but I think once there is a starting line and a finishing line and it makes it a finite set then I think there would be more interest.

Michael: And what...and...how much of your income comes from poster work, a lot of it, or do you do other things? I don't know you that well.

Ben Komins: Ah....well.

Michael: It's hard to make money with posters I think.

Ben Komins: Yeah. But again I've been accumulating for a long time and I have buildings of stuff.

Michael: Really [laughs].

Ben Komins: And all my spare buildings have things in it, so.

Michael: And how do you...how do you keep them, what can you tell us about...some of the stuff I'll let you look that might go, we might publish some of this...let...share...I'm interviewing you right?

Ben Komins: Yeah.

Michael: I wouldn't put up all this stuff, because some of it might be more secret. You're one of the guys to talk to, so...what do you have to say about taking care of posters, archiving, how do you take care of yours, what do you put them in, what do you think is adequate.

Ben Komins: Well I encourage people to put things in acid-free boxes with silica gel packs and I've been using mylar sleeves lately that Dennis sells just to kind of help me organize like with like. So when you say you know all the hog farm stuff, it's like I'll have a mylar of all the hog farm stuff and....on some of the bigger series you can stick like 10 posters in one mylar, so...

Michael: Is there any way to get those inexpensively, is there any place to?

Ben Komins: Well, I've been trading, so it really doesn't cost me any money, but they are a couple of bucks a piece and you know for awhile we were using those very hard plastic sleeves.

Michael: Yeah, what do you think of those, those are not mylar though.

Ben Komins: No, those are not mylar and I think they are good for the short term, but not for the long term.

Michael: I see.

Ben Komins: And...way back when I knew people that would actually show me their old series stuff, each poster individually between acid free sheets of paper. In an acid-free box. So if you have the storage and if you have the money and resources that's kind of what I would say. With my new Filmores I kind of just keep them in an acid free box.

You know, what every it is, couple hundred to a box.

Michael: Well there's mylar, what is it, melenex is another, or something like that. There are two things, I forget what the name of it is, one was mylar D, right. And that's what you're talking about.

Ben Komins: If that's what Dennis has.

Michael: Yeah, then a similar product I think it is called melenex.

Ben Komins: I'm not familiar with them.

Michael: So you don't keep them in albums of any kids. You keep them in boxes or....

Ben Komins: My for-sale stuff I keep in portfolios. So that when someone comes over and they want to look at...a selection I have a book of old stuff, I have a book of new stuff.

Michael: And what stuff do you specialize in? I mean what do you have...what are the areas you cover? In...

Ben Komins: Well...in my old book I have duplicates of my old Bill Grahams, my old family dogs, I usually have some Moscoso stuff from Neon Rose, or Rick Griffin stuff.

Michael: So you just have the whole gamut.

Ben Komins: Whether it would be Berkeley Bonaparte, or...

Michael: How about Bob Freed? Do you have any interesting Bob Freed, something I collect.

Ben Komins: Do you have the silk screen...that he did with that billboard design.

Michael: Yes. Yeah.

Ben Komins: I know someone selling one.

Michael: For how much?

Ben Komins: I think like \$400.

Michael: To me that's one of the most beautiful posters there are. I think....do you know what the name of that is? It's called Beyond the Beyond. That's got...I interviewed his wife last year. Or two years ago, and she says that's his name for that.

Ben Komins: Beyond the Beyond.

Michael: Beyond the Beyond.

Ben Komins: Yeah, it's like a series of 140?

Michael: Yeah, it's on a large white piece of paper.

Ben Komins: Yeah.

Michael: I've got a couple of those actually, silk screens. Those are...I like his stuff...any other of his stuff that you can think of?

Ben Komins: No, other than what he did in the series.

Michael: You don't have any of his stamps, stamp sheets?

Ben Komins: No.

Michael: Have you ever seen them?

Ben Komins: I don't think so.

Michael: They're very interesting. I've got some of those. He made sheets of fake stamps [laughs] right? And he put them on envelopes and sent them out for a party.

And the ones that got through the post office came to the party and the ones that got caught didn't.

Ben Komins: [laughs].

Michael: Isn't that funny though?

Ben Komins: Yeah.

Michael: But their beautiful designs, they're just eloquent, I mean just wonderful. Very nicely done. Okay...you know those maritime halls, I might be interested in those if you want to put me in touch with that person at some point. That's the thing I have a lot of them, I just don't know how many I have, I'd have to try to figure it out...

Ben Komins: Well, I have duplicates of most of all the last ones, just not the first 20, weren't you dealing with...

Michael: Poster guy?

Ben Komins: Rusty...

Michael: What's with that guy...who...who is that guy?

Ben Komins: Well...

Michael: I mean he's a maj....I think I bought a bunch of stuff from him.

Ben Komins: Yeah.

Michael: Well, I'm looking at....I'd have to see what I have. I have a 130 maritime halls, maybe I have them all, that

would be a good thing to see. No, I don't think I do...so you think you might have the later ones.

Ben Komins: Well, I know I do.

Michael: Okay...well...

Ben Komins: That was things that...yeah, I was able to wholesale.

Michael: But you don't have a list of them that you could let me look at. That's the problem, is...problem to figure out...I could send you a list of what I have.

Ben Komins: Yeah. Well...I think you should have everything up to a point if you were dealing with Rusty, because he kind of got cut out of the loop.

Michael: Is he still in business, he still do stuff?

Ben Komins: No one talks to him. He...

Michael: He just what...everyone sort of is down on him, what is he just unscrupulous, or...

Ben Komins: He printed some handbills...

Michael: [laughs].

Ben Komins: Pirated some handbills from the printing plates on the...Grateful Dead Day Camp Benefit.

Michael: Oh, I see.

Ben Komins: The rare red version. [laughs] Because he did black ink on red paper and then sold them at a Sam Matayers??? show one time for like a \$100 and got called on it, so...he tarnished his image pretty good and...

Michael: That's sad.

Ben Komins: Yeah. No and his...he...I don't know his whole story, we used to be trading guys, but, he just got to be too big of a pain in the ass. Because I used to trade him new Filmores for maritimes.

Michael: I see.

Ben Komins: So that's...you know...and then I ended up being friends with the archivist from maritime because he would come down here and want to get Grateful Dead stuff.

Michael: Oh, I see.

Ben Komins: So I would ask him for whatever I was missing, and he would give me some quantity of some stuff and, actually I had a guy...the guy who stopped by this morning was filling in some of the holes he had on his maritime and poolahkaville??? cards. Because he said he was going through. Yeah, that's actually how I do it, I have a little photo album of all 129 images on cards and I let people look through that.

Michael: Oh they each had a card?

Ben Komins: Almost everything. I actually have proof sheets, laminates, tickets, cards, and posters for Maritime hall, almost all of them.

Michael: Really?

Ben Komins: So actually when all that stuff is put out on the table it's a pretty impressive history of the club.

Michael: What do you think of the venue? And some of the posters are pretty good,

Ben Komins: Yeah.

Michael: Jim Phillips did a bunch of them.

Ben Komins: Yeah. And Dave Huckens??? who was doing some of the Filmore stuff.

Michael: Right.

Ben Komins: He had some nice posters and actually some of the bands that played there...String Cheese Incident and some when they came through and now they are a lot bigger.

Michael: Right.

Ben Komins: Yeah... I don't think it's a bad series at all, we had some very good times up there too.

Michael: I'll bet.

Ben Komins: I saw James Brown there when he played there.

Michael: That's cool.

Ben Komins: And when the Radiators and Zero did a couple of New Year's shows we were there. So I have...I have very fond memories of Maritime Hall.

Michael: Wow. Okay, well maybe I'll look and see what I have, I have some of them, I don't think I have that many of them and the ones I did get I think I did get from that professor...

Ben Komins: From Rusty, yeah.

Michael: Yeah.

Ben Komins: But I...but like I say, he didn't go to...he...did something that pissed them off up there.

Michael: Right.

Ben Komins: So he stopped getting them at a certain point.

Michael: Oh I see.

Ben Komins: So your probably good, maybe up to even #100, but if you still need the last 30, I can probably do most of those for \$5 or \$10 a piece.

Michael: Okay, I'll try to figure it out. That's my hardest part. I'll try to send you a list of what I think I have. I have, probably, all of them in my database, but I don't have all of the posters, you know, if you understand what I'm saying. Database is for everyone.

Ben Komins: Right.

Michael: And it doesn't mean I own everything, I mean I've got 20,000 posters in the database so....

Ben Komins: Right...and the way that we kind of keep those is just to say...you know...like December '99, January 2000, because most of them were monthly calendars.

Michael: Right.

Ben Komins: So...I mean that's kind of how I categorize them. It's...because it's too hard to figure out by all the bands that they list, so we just basically did the month and the year.

Michael: Right.

Ben Komins: So when people...when I say what do you need? They don't really give me a number, because it's...sometimes the numbers are just so tiny to read...

Michael: Right.

Ben Komins: That they say, oh I need February '01, or March '02...or

Michael: Got it.

Ben Komins: Or something like that.

Michael: Okay, let me figure that out. I'm trying to think...okay I'll go and do my homework on this BG stuff again see if I can come up with...try to better understand....see it's kind of a round-robin thing, is that I go and I find that I have gaps, but I have no idea how to fill them.

Ben Komins: Right.

Michael: I suppose I should probably get all the actual posters out and organize them.

Ben Komins: Yeah, see I just did that a little while ago. I took out a...actually a...one of those...plastic storage containers. And I actually put the set in a plastic storage container so that it could stay out of moisture and all that and I...

Michael: Right.

Ben Komins: ...it got up to I could fit almost all of them into this one container.

Michael: Hmmm.

Ben Komins: So...and since I didn't really want to keep going thru the posters and touching them, it's like if I filled it, put a lid on it and I know that they are in there, I'm good.

Michael: Right.

Ben Komins: So that's where I say a lot of them are not at my fingertips, and the big oversize I like to store flat.

Michael: Right.

Ben Komins: So they're kind of in my file...I mean I have a nine drawer file flat that is full.

Michael: Right.

Ben Komins: So they're in one drawer. Sometimes it's easier just to get on-line and kind of punch in the band and find it on someone's site than digging through.

Michael: Yeah, I hear you.

Ben Komins: So...

Michael: Pretty soon my site will be up and you will be able to find everything.

Ben Komins: Yeah, yeah. I'm looking forward to it.

Michael: 20,000 pieces.

Ben Komins: Yeah, if you go to the last package I believe that I gave you all the sheets of paper from BGP # 266 up.

Michael: I have so much...so many different sheets of paper and then you use the back of other ones, so...you know...it's a piece of work in itself.

Ben Komins: [laughs] Yeah.

Michael: I'm going to sell a Ben Komin commentary.

Ben Komins: Yeah, yeah. Like Phil, he's just got a big folder on the Art Rock and it's like all the little things of paper I gave you, he's got them all in this folder.

Michael: Right.

Ben Komins: Whenever he likes to talk to me and jot down notes and blah, blah, blah.

Michael: That's cool

Ben Komins: Yeah, so I can't say we're the most organized and I'm not com...up to speed on the computer for a database, so.

Michael: Well, you'll soon have it on-line and you'll just be able to look on-line for anything.

Ben Komins: Yeah, well like I say it's on the BGP's, not too many people, are...even kind of interested in knowing all the different numbers. They...

Michael: I think it will...you can't....see there's a round robin, there's a tradition in collectibles. That until there's a catalogue they're not collectible. Its one thing to say well there's this many, it's another thing to be able to...you have it in your head...

Ben Komins: Yeah.

Michael: But until it's written down and people can have a sheet of paper in their hands, the value of....what I'm going to do for this is going to increase the value for all of us.

Ben Komins: Yeah. Well you know the Dave Hinkle book, right?

Michael: Yeah.

Ben Komins: He's got the first, whatever, 120 of the new Filmores there.

Michael: Right. But you know that's not much.

Ben Komins: No.

Michael: And...you...

Ben Komins: No, and he's got no images either.

Michael: But...what we want to have...I'm breaking, even on like the Maritime Halls, every band down into the groups and the dates and the venues...in that case it's the same venue, but all the calendars down even. Which is a horrible job.

Ben Komins: [laughs] Yeah. But you know, again, at least it's a finite number, now.

Michael: Yeah.

Ben Komins: It's not like the new Filmores where you, you know...your not done until they change...

Michael: Right.

Ben Komins: ...one thing or another.

Michael: Cool.

Ben Komins: That's the talk I hear right now, is that they lost a bunch of money, and you know, they're kind of thinking about selling the concert part of it.

Michael: Well I know they sold...have you heard anything more about the BG...that whole archive thing? You know that guy who bought all of that stuff.

Ben Komins: Well, just that he's...at this point, planning on...opening a store, here...

Michael: So he's going to open a store?

Ben Komins: That's what I heard.

Michael: See I just don't have any way of hearing anything.

Ben Komins: Yeah. But they're not...but not for months...I mean, I think he's waiting for his daughter to graduate school this year.

Michael: To come help him or something?

Ben Komins: Well, before he...I think that he's talking about moving out to San Francisco.

Michael: Oh, I see.

Ben Komins: And kind of...you know, this will be his next vehicle.

Michael: I see.

Ben Komins: Because I think the guy made money in the health care services or something like that.

Michael: I think a lot of money. Yeah.

Ben Komins: Yeah. So...I would much rather live in San Francisco than Minnesota.

Michael: Yeah, very true.

Ben Komins: [laughs] And if...you know...especially if I'm sitting on a big old stash of cool rock and roll stuff.

Michael: Right, it's true.

Ben Komins: Then I can be like the new Art Rock guy in San Francisco.

Michael: Yeah, he and Phil...

Ben Komins: Or at least he thinks he will be.

Michael: Well, it's a job.

Ben Komins: Well.

Michael: Phil's run around like crazy.

Ben Komins: Yeah.

Michael: He's busy.

Ben Komins: Yeah. Well, I'm hoping to work more with Phil once he gets...gets some things done.

Michael: [laughs] Yeah.

Ben Komins: He...he...I mean I helped him on his inventory and I think that helped him get some things done.

Michael: Really.

Ben Komins: But, he's still trying to tie up some...

Michael: Oh yeah.

Ben Komins: Before he can be focused on business.

Michael: Right. Well cool, well thanks for all your help and I'm going busy on this and I'll be sending you some stuff in an e-mail and we'll just kind of pick up from there.

Ben Komins: Okay.

Michael: Okay?

Ben Komins: Allright sounds great.

Michael: Take care.

Ben Komins: Bye.

Michael: Bye.