

[00:00:00] **Jarek Zaba:** This is Jarek Zaba for the AMP Kingston Project from Creative Youth exploring art, music and pop fashion heritage in the Kingston Borough and beyond. It's the 4th of October, 2022. Is that right? Yes. And I'm with Terry Pastor at his home in Storrington, Sussex. Uh, Terry is an illustrator who worked on the David Bowie album covers for Hunky Dory and Ziggy Stardust, um, as well as artwork for other musicians and artists.

[00:00:28] **Jarek Zaba:** Um, Terry, are you okay to just state your name for the tape as well as your date and place of birth?

[00:00:33] **Terry Pastor:** Yeah, it's Terry Pastor and I was born on the 1st of July, 1946 in Surrey, UK.

[00:00:39] **Jarek Zaba:** Lovely. Um, okay, Terry, um, I wonder if we can just sort of start at the, at the beginning of your life, your, your early years, um, your upbringing.

[00:00:47] **Jarek Zaba:** Um, just tell us a little bit about where, where you were brought up and specifically the role music may have played in your, in your life growing up, whether it be hearing records on the radio, visiting record stores, live music [00:01:00] venues, um, what was the situation where you are from?

[00:01:03] **Terry Pastor:** Well, I suppose when I was, you know, really young, uh, we lived in, in, uh, sort of rural Surrey and, um, my first experience of music was, uh, on the BBC radio, probably the Light Programme, but it was all sort of stuff like Edmundo Ros, uh, Mantovani um, Henry Hall and his dance orchestra, et cetera.

[00:01:24] **Terry Pastor:** So rock and roll then hadn't happened at all. In fact, it was, um, it didn't exist at all in fact. But then by probably the mid-fifties, I remember hearing, you know, early Elvis Presley stuff occasionally on the radio. Um, and that really made me stop and realize that there was more music around than I realized. And, and I really sort of, uh, sort of had an affinity with, with rock blues music in fact. Um, I dunno why this sort of like middle class kid in Surrey related to that, but, um, it really did affect me in a big way. [00:02:00]

[00:02:00] **Jarek Zaba:** Yeah, I mean, um, in terms of how you consume music, how, what would be the avenues? Would it, would it be a case of, um, uh, the, the radio as you mentioned?

[00:02:08] **Jarek Zaba:** Was that the primary means? Did you, did you buy records yourself? Did you visit record stores?

[00:02:12] **Terry Pastor:** Uh, I mean, the radio was really the main, uh, sort of input of, of, of music. Uh, but, um, I think very occasionally, uh, I would buy a record. Um, and they were on 78s, uh, rather than sort of 45 vinyls. So they always used to get broken after not very long and I'd used to stick them back together with, um, model plastic glue, uh, which wasn't really very good, but, um, at least they would play. Uh, and I suppose one of the earliest records I had was, um, I'm not a Juvenile Delinquent by Frankie Lyman and The Teenagers, which was a do what sort of thing, uh, which would've been probably sort of about 57 maybe.

[00:02:53] **Terry Pastor:** Um, and, uh, and I, I, again, early obvious Presley stuff, but all on 78s. [00:03:00] Uh, so, um, that was sort of very, sort of basic old school stuff with a, a record player that had a, a little sort of metal needle that you put into it rather than, you know, a modern diamond stylus.

[00:03:17] **Jarek Zaba:** Great. Um, and do you have any, like, uh, any early memories of seeing music live? Um, any, any venues you, you, you remember from your early years?

[00:03:28] **Terry Pastor:** Uh, well, not when I was a kid, certainly, but I think by the time I got to be in my early, well, mid-teens, um, uh, I did see a lot of bands, uh, or countless bands that now have become sort of legends, I suppose.

[00:03:43] **Terry Pastor:** Like, um, you know, Jimmy Hendrix, uh, The Yardbirds, uh, Jeff Beck, uh, Fleetwood Mac, uh, John Male, uh, I mean, loads and loads and loads of bands I think, uh, Free, um, oh gosh, I mean, so, so many bands, The Herd, [00:04:00] uh, I, I mean, some of them were very obscure and I can't remember their names, but loads and loads of bands.

[00:04:05] **Terry Pastor:** But then back in the mid sixties, there was lots of venues for live music: pubs, small clubs, et cetera, uh, which I don't think really exist now in the same way. Um, and uh, and of course by the mid sixties you had the Pirate radio stations, which were a sort of wall-to-wall, sort of pop rock music, although when I was younger, probably back to the late fifties, um, Radio Luxembourg was a great station for listening to, um, pop music, um, which was really the only game in town then.

[00:04:40] **Jarek Zaba:** Yeah. Yeah. Um, and, and do you remember did, did music interact much with your fashion choices at the time or the fashion choices of your friends? Were there people, um, you know, mods or rockers and all of that sort of, uh, all of that sort of stuff?

[00:04:56] **Terry Pastor:** Uh, I guess when I was probably still very young, a school child, [00:05:00] uh, and of course in the mid to latest fifties, it was teddy boys that were the big thing, and I remember I did force my mom to buy me a pair of luminous pink socks, which were, you know, a teddy boy sort of, um, thing. But I was only probably about 10 years old, so it was probably not an ideal sort of thing for a ten year old to wear and I remember the school told me to go home and change my socks, which, um, of course would've probably been what was happening in those days and in fact, anything, in fact that was, um, not completely regimented was looked down on.

[00:05:37] **Jarek Zaba:** And the, the Terry, the, excuse me, the teddy boys had a bit of a notorious reputation for violence, didn't they? Um, in, in, in public places.

[00:05:46] **Terry Pastor:** I remember yes. I think they, they did have a bad press. Now whether they were violent, I don't know, but I do remember again, being probably about nine, ten years old, standing in a queue at the Davis Cinema in Croydon and going to see probably, I dunno what the film [00:06:00] was, um, and there were loads of teddy boys queuing up as well, and they all had flick knives and were sort of carving their initials into the, um, brick work by the cinema and, uh, I just remember thinking, oh, well, I think I better behave myself. But, um, uh, they didn't seem threatening to me particularly, but they definitely, I think, wanted to give that image of being slightly dangerous.

[00:06:21] **Terry Pastor:** But then I think the whole rock and roll thing was, uh, uh sort of implying a bit of danger as well.

[00:06:30] **Jarek Zaba:** Yeah, um, sorry, one second. And are there any, um, particular specific records that you really remember hearing and it making a big sort of breakthrough in, in, in terms of your tastes?

[00:06:45] **Terry Pastor:** I think, um, probably, uh, I really, I think it was because of the blues boom that happened in the mid sixties I really did get quite sort of captured by, um, [00:07:00] the sort of probably sort of urban blues, like Muddy Waters, Howlin' Wolf, et cetera. I really love those guys and I still do. Um, I think partly through maybe the fact the Rolling Stones were very popular and they really sort of did make a crusade on all those black musicians, uh, from the fifties probably.

[00:07:21] **Terry Pastor:** Um, and that was not so much a revelation to me because the rock and roll thing that had happened previous to that with you know, Chuck Berry and, um, Elvis Presley, um, oh gosh, Gene Vincent, Buddy

Holly, et cetera. Uh, they all had a sort of a background in that music anyway, so it wasn't in a way, a new thing to me, but I just realized that, um, that's where that music that was popular was coming from originally.

[00:07:49] **Terry Pastor:** Whereas I find now, sadly, a lot of groups now don't really know where the music they're doing now came from.

[00:07:57] **Jarek Zaba:** Yeah, yeah, um, [00:08:00] and you know, the, the, the, the reason I'm here today and the, the, the, the what, what first brought me here is your, is your artwork, um, do you wanna talk a little bit about your journey into art and illustration?

[00:08:10] **Jarek Zaba:** When did you first develop that passion, that interest.

[00:08:13] **Terry Pastor:** I guess, um, I'd always liked drawing from being really just old enough to hold a pencil, I suppose probably three, four years old. Um, and just loved doing it, uh, I, I, I mean obviously it would've been pretty poor stuff, but, um, I mean, rather than being like a, a great artist or, or a very competent artist, I don't think I ever was in that sense.

[00:08:34] **Terry Pastor:** But I just did like art and, uh, even as a young child, um, I would appreciate, you know, paintings by Vermeer or, you know, any element of the, of the masters from the past, um, and even, um, at that time in the early sixties, pop art, although I didn't quite get some of it, um, I did appreciate it and, and always liked anything that was new.

[00:08:58] **Terry Pastor:** Uh, and I, I, I, [00:09:00] I just guess also as having become an artist through my life, um, that's the only thing I was reason really good at. I, I wasn't really good at anything else. I remember my teacher at my last term in school when I was 15 saying to me, you are no cop, you might as well leave now. Thanks teach.

[00:09:18] **Terry Pastor:** But anyway, that was, um, uh, the feelings that schools had then that art was something that was just a waste of time. I remember a, a, a friend of mine's parents, um, who was a, a successful commercial art studio and art, art, uh, commercial artist, and ran an art studio in London, went to see the headmaster with me and saying that he, I had a talent and should have extra tuition in art, and they just said, oh, no forget that, it's a waste of time. So that was really the attitude then of, uh, you know, education towards art really. Uh, I remember the careers officer came round my last year of term and said, and what do you want to do when you leave school? And I said, I wanna be an artist, and he just laughed. [00:10:00] So, you know, you

were really sort of had to be pigheaded and just say, well, that's what I want to do and no one's gonna stop me, even if it meant I was gonna starve to death, which I did quite often.

[00:10:11] **Jarek Zaba:** Not literally, thankfully.

[00:10:13] **Terry Pastor:** Well, nearly .

[00:10:15] **Jarek Zaba:** Um, do you think, I mean, a big part of this interview is gonna be about how art and music interact, um, do you think musicians face that same prejudice when they, when, when in your time when they said, I want to be a musician, would they have been laughed at in a similar way?

[00:10:28] **Terry Pastor:** I suspect so. I know I heard a story about David Bowie that the same thing happened to him and they said, what do you wanna do?

[00:10:33] **Terry Pastor:** And he said, uh, I want to be a jazz saxophonist and they just laughed. So, you know, he has the laugh last, laugh last longest, I guess.

[00:10:43] **Jarek Zaba:** Yes.

[00:10:43] **Terry Pastor:** Um, because I think he did play the saxophone a bit, David, but, um, only occasionally.

[00:10:50] **Jarek Zaba:** Yes, and so despite your, uh, your teacher's misgivings, you, uh, you obviously made a, made a successful career out of art.

[00:10:56] **Jarek Zaba:** I mean, um, did you, did you go through an art school? Did you go on to [00:11:00] study art or was it, uh, more you just, you just did it through work?

[00:11:04] **Terry Pastor:** No, I, I, well say left school at 15 and, uh, a friend of my mother's, um, who ran this, he was a successful commercial artist in, in London. Um, he got me a job in a, a commercial arts studio in Fleet Street as a sort of an apprentice.

[00:11:18] **Terry Pastor:** Um, so that's where I started learning about the airbrush and just tricks of the trade, et cetera. Although they never let me near doing any proper work, um, I just sort of just looked from the sidelines, like on

a fence and watched everybody, and that's how really I developed my technique to use the airbrush for a long part of my career.

[00:11:40] **Jarek Zaba:** Yeah.

[00:11:41] **Jarek Zaba:** Yeah. So, so, so, so tell me about your career, I mean, how, how, um, w w how did it evolve and maybe, do you recall the first time you worked on something, uh, music related, an album, an album artwork, or something along those lines?

[00:11:55] **Terry Pastor:** Well, I, I, I, I worked in this studio in Fleet Street [00:12:00] for three years, and then they sacked me, and, uh, I think it was because I didn't fit in with, I had long hair and, you know, cuban heel boots and whatever looked a bit like a Rolling Stone, and everybody else there just looked sort of, well, I, I guess basically the place was still very much stuck in the fifties and hadn't moved on, and, uh, so anyway, I was sacked from there.

[00:12:21] **Terry Pastor:** And for another couple of years my mum supported me while I just sort of, painted stuff and had occasional sales with galleries, et cetera. And then when I moved to London, I um, uh, got an agent who started to get me working. I think one of the first jobs that I did was for a group called Stray, and it was just a black and white, uh, image of an exploding record player with smoke and sort of lightning flashes coming out of it, just in black and white, just for a poster.

[00:12:53] **Terry Pastor:** But, um, uh, anyway, they liked the job and my agent was pleased they liked it, so he took me on [00:13:00] full-time, which was, you know, a good thing.

[00:13:03] **Jarek Zaba:** And, and what

[00:13:04] **Jarek Zaba:** was the, so to what proportion was your work related to music and what proportion was it just other, other kinds of, uh, of, of artwork?

[00:13:11] **Terry Pastor:** Yeah, I'd say probably not very much to do with music, particularly.

[00:13:15] **Terry Pastor:** Um, it, no, it was more sort of book jackets, commercial work, really sort of, I suppose, advertising illustration, which was pretty hardnose stuff, and I never liked doing it, but it did pay quite well. Um, I mean, my, my sort of, um, output for record covers is not, not huge in the great

scheme of, um, my work over the years, but I've done probably about 20 record covers over time.

[00:13:42] **Terry Pastor:** Um, and I do, I do like doing them, I mean, like book jackets. I like doing publishing work because there's not so much art direction, it's more a case just, oh, you know, if you've got an idea, do it, and if we like it, we'll use it. Or they might sometimes say, I just like your work, do what, what you like, which was great.

[00:13:59] **Terry Pastor:** Whereas [00:14:00] with commercial, uh, advertising illustration, it was all on rails. I mean, an art director would have an idea, give you a rough, and you have to basically just do that rough, but in a finished way, which was boring, and they were just basically paying for my expertise rather than any, any creativity.

[00:14:18] **Jarek Zaba:** Yeah. I mean, is there a, a particular style of illustration that you, that you enjoy doing more than, more than any other? Is there, is there, you know, can you, can you, can you remember a particular job that is like, um, a highlight in terms of enjoying the working process, the creative process.

[00:14:35] **Terry Pastor:** Uh, I seem to remember that at the time the Gerdy magazines sold very well.

[00:14:40] **Terry Pastor:** They were very popular like, Mayfair, Men Only, and Club International, Penthouse, and I used to do quite a lot of work for those magazines at double page spreads, which was great. I love that sort of work because you could really, you know, pull all the stops out and do mad stuff and there was no real art direction, they just said, oh, just come up [00:15:00] with an idea, a story was normally, pretty poor stories, but you could just really make more out of it than was actually there, and that was, that was, that was terrific. Whereas again, going back to commercial, um, advertising work, uh, it was the opposite. There was no really in conventional creativity whatsoever.

[00:15:19] **Terry Pastor:** So I guess the, the Gurdy stuff was great and, and record covers were good when, when they came up because they were, uh, you know, the art direction was, was hardly anything there. I mean, when I did the Bow Bowie covers both Hunky Dory and Ziggy Stardust, there was no art direction. David just said, oh, can you cut it up?

[00:15:38] **Terry Pastor:** And that was it. Simple.

[00:15:41] **Jarek Zaba:** Yeah.

[00:15:42] **Jarek Zaba:** Pure, pure artistic freedom, um, in a way.

[00:15:44] **Terry Pastor:** Yeah, sort of, I mean, limited in, in a sense that the photograph already existed, but the color choice and how I put the color and where I put it, uh, was completely down to me, and luckily David liked them, so that was fine.

[00:15:59] **Jarek Zaba:** Yeah. And [00:16:00] yeah.

[00:16:00] **Jarek Zaba:** We'll, we'll, we'll, we'll go into a bit of detail on those covers, uh, in a second. I just wanted to pick up on, you see, you mentioned, um, commercial jobs. So did you find, so you were doing adverts, sort of posters, this sort thing?

[00:16:10] **Terry Pastor:** Well, yeah, stuff like, you know, Ford Motor Company, like painting a car, you know, um, which yeah, I, were quite like, interesting but difficult because, you know, you know, Ford Motor Company or Saab, or whoever you work for, they knew their car back to front and you, you knew, didn't know the car at all, so you, anyway, you paint it and, you know, hyperreal sort of airbrush illustration, but they go, oh well, yeah, but there's actually a little stud there on the body work, which you haven't put in, which of course you'd never know about, and uh, so they were always nitpicking stuff, which was understandable but annoying.

[00:16:43] **Terry Pastor:** Um, but that was typical of all advertising work. It had to be absolutely perfect for what it was intended for the product, and, uh, and because of that, it was very restrictive in a way. Um, but then maybe because I did airbrush work, they were [00:17:00] always wanting me to do realistic stuff, so I wasn't really a fantasy artist in that sense, so I would never get asked to do fantastic or fantasy type work at all.

[00:17:11] **Jarek Zaba:** Yeah.

[00:17:12] **Jarek Zaba:** Yeah. And I think, so did you say, uh, the first music act you worked with on, on artwork was a band called Stray you said? Is that right?

[00:17:20] **Terry Pastor:** Yeah, that was, um, not a record cover, that was a, a poster, but I think I had done a, um, oh gosh, I can't remember the name of the band now, but it was a, it was a thing I'd done for a group right in the seventies.

[00:17:33] **Terry Pastor:** Um, and I just remember John Peel, who I met a few times, um, gave me a mention on the radio and this, this particular record, I, sorry, can't remember what it was called, he just said, oh, I see Terry's done the cover of that. He said, well keep the good work up. So I thought that was nice for him to mention me, um, mind you, the offers didn't come rolling in.

[00:17:54] **Jarek Zaba:** Was that on Radio One or?

[00:17:55] **Terry Pastor:** Yeah, it would've been Radio One. Yeah.

[00:17:56] **Jarek Zaba:** Yeah, yeah.

[00:17:58] **Jarek Zaba:** Um, yeah, no, I'm just curious, [00:18:00] um, around what year this sort of stray poster job would've been and

[00:18:04] **Terry Pastor:** Yeah, the stray poster job would've been about 1969, 1970.

[00:18:09] **Jarek Zaba:** Okay. So at that point in time, you know, pre Pre Bowie, pre pre Ziggy Stardust, um, how important was artwork to, to bands?

[00:18:20] **Jarek Zaba:** Was it, was, was there, you know, um, their poster, their aesthetic, their visual aesthetic, was that important to, to popular musicians at the time?

[00:18:29] **Terry Pastor:** Yeah, I think it probably was. I mean, I never really had discussions with musicians on that level, but they obviously, they would have an idea or they'd want to sort of promote something, you know, some sort of image that would work for them. But, um, I, yeah, it varied. I mean, I think a lot of, a lot of record covers were like maybe, um, just the, your hero on the, a photograph of your hero on the record cover, which was, you know, pretty straightforward and not at all inventive.

[00:18:58] **Terry Pastor:** Uh, whereas other bands would like maybe wanting [00:19:00] something that was more complex, I suppose, um, the record that always stands out for a lot of people is Peter Blake, Sergeant Pepper. I mean, that was a very complex photograph, really, um, of lots and lots of props. Uh, and I dunno, in fact, really if the Beatles had that much say in it, in a way, I think, I think John Lennon had mentioned could he have Hitler?

[00:19:23] **Terry Pastor:** In one of the, as one of the cutouts, but everyone said, no, that's not a good idea, and it probably wouldn't have been . But, um, I think

Peter Blake chose a lot of the heroes and I think the Beatles chose some as well. And that was again, you know, obviously a very inventive thing, and um, and I think musicians that I did speak to about covers, a lot of them just would say like, oh, well I like what you do, just do something that looks nice.

[00:19:50] **Jarek Zaba:** Yeah.

[00:19:50] **Terry Pastor:** Which was easy for me.

[00:19:53] **Jarek Zaba:** Yes. It's a interesting alternate history there where the Beatles do put Hitler on the, uh, Sergeant Pepper cover, and you wonder if it becomes quite the [00:20:00] iconic album cover it is today, or maybe it becomes iconic for, for the wrong reasons.

[00:20:04] **Terry Pastor:** Well,

[00:20:04] **Terry Pastor:** it, it probably, yeah.

[00:20:05] **Terry Pastor:** I mean, maybe if it was on there, it would've been, it would've been interesting. But I guess, you know, it's like, um, I mean, John Lennon being John Lennon, it's the sort of thing he would want to do, um, probably is in a, in a very innocent way, probably. Um, not in a political comment at all, I, I doubt, but just that it's like another famous person, and let's face it, you know, everybody's heard of Hitler, whether you like him or you don't, and of course no one does like him. But, um, it, it's certainly a name that everybody's heard of, so I suppose from a popular point of view, not popular, it's the wrong word, but from a, just a, an infamy point of view, he is someone that you would think, well, yeah, he could be there as a dinner guest, an interesting dinner guest.

[00:20:46] **Jarek Zaba:** Yes, and completely recognizable visually as well, you know?

[00:20:49] **Terry Pastor:** Oh, very much so. Yes. I mean, he, yeah, I mean, yeah. Yeah, definitely, um, but, um, yeah, it's not someone that figures, I mean, I'm, I'm half Austrian, so in fact he was Austrian, but I [00:21:00] have no feelings for him whatsoever, um, and, uh, uh, well, not good feelings anyway, um, uh, so I mean, yeah, as, as a sort of a fellow countryman to an extent, um, he should have been condemned as he has been, certainly.

[00:21:18] **Jarek Zaba:** So, um,

[00:21:19] **Jarek Zaba:** let's talk about the fir the, the, the first time David Bowie came into your orbit. Um, I mean, were you aware of him as a musician before

[00:21:28] **Jarek Zaba:** you worked with him?

[00:21:29] **Terry Pastor:** Yeah, I, I remember when I was living in a flat in Queensway, uh, hearing on the radio a lot was, um, uh, Space Oddity was played, a lot, on the radio.

[00:21:39] **Terry Pastor:** I don't think it was a very big hit, but it was quite a popular record, and I, I knew about him before then, but I, I certainly knew about him a lot more through that record being played often. And that would've been in about, what would it've been about, maybe 1970, would it have been? Maybe. Um, but then I think when I did Hunky Dory, it was just really
[00:22:00] through a friend that was a school friend of David Bowie.

[00:22:04] **Terry Pastor:** Uh, through him, David had asked him to give it to me to do, so that's how that came about originally. Um, I didn't know David before then, but I, but since I'd met him a few times over the years, I, I'd bump into him, you know, in Soho or whatever, or in a pub or something in the West End, uh, fairly often. But, um, uh, when he became, you know, really famous, didn't really see him anymore,

[00:22:31] **Jarek Zaba:** I mean, did he ask after you because he was familiar with your art or he just knew that you were an artist ,that your friend knew?

[00:22:37] **Terry Pastor:** Uh, I think it was more a case that, that he just wanted someone that could do miscoloring up of this photograph, and my friend knew that I could do that, so that's how I got asked.

[00:22:47] **Terry Pastor:** But then when he came to Ziggy Stardust, um, because of the Hunky Dory, uh, cover that David obviously liked, um, then he did say, well, can you do the same thing you did with Hunky on, uh, Ziggy Stardust? So [00:23:00] that's how that one came about.

[00:23:02] **Jarek Zaba:** Yeah. Yeah. So tell us about the process behind these, these covers.

[00:23:05] **Jarek Zaba:** So, uh, essentially you would be given a photograph and you'd be asked to, to, uh, put a new color on it, you know, color it. Um, but

it was up to you what those colors would be and, and, and that creative direction.

[00:23:18] **Terry Pastor:** Yeah. I think with, um, Hunky Dory, which was a much simpler cover to color, um, it was just a case of choosing colors that yeah, sort of like, just, just I felt worked for the image overall.

[00:23:32] **Terry Pastor:** Um, I mean the background color, which was rather a sort of a paleish, sort of olivey green, slightly neutral sort of gray, green color, I I just wanted that, so it didn't take anything away from, from his face at all. So he was not, not a strong violent color behind and, and I think the lettering was, um, a letraset type face.

[00:23:51] **Terry Pastor:** It was at the time, new, uh, just come out like, I quite liked it. And so that was very current to use that typeface [00:24:00] for the Hunky Dory title. Um, and then with Ziggy, that was a far more complex cover to do front and back. Um, but again, it was a case of just not knowing what, what colors to be used really, and just, I mean, with, with David's, um, uh, sort of jumpsuit in, in Ziggy, I did that in a turquoise color just so he would stand out from the background more, and, and obviously the actual color of that garment wasn't turquoise. I think it was more of a sort of a, a gray, green sort of color. Um, I think it was the same outfit that he used on top of the pops with the famous top of the pops, um, uh, thing he did.

[00:24:42] **Terry Pastor:** Um, that sort of really broke him in, in a sense. Um, yeah, yeah, and I think the, uh, and the lettering on Ziggy Stardust was airbrush that was just, um, drawn out, um, on a piece of art card and then masked [00:25:00] out and then airbrushed up, and then it was much bigger than the actual printed version, but then the printers reduced it to size and imposition, you know, in the sky to the left of the cover.

[00:25:12] **Jarek Zaba:** Yeah. So you, um, yeah, so you mentioned the typeface there, so you were responsible for, for the lettering as well as

[00:25:16] **Jarek Zaba:** the coloring?

[00:25:18] **Terry Pastor:** Oh yeah. Oh yeah. Yeah. I mean, the whole design, particularly of Ziggy Stardust, all the back notes, they were all lettro setted uh, by hand, by me, um, and just laid out the way I thought they'd work.

[00:25:27] **Terry Pastor:** Luckily, you know, the back cover worked very well with that very dark area to the left where it was easy to do a reversed out type

all the way down that, that side of the image, and that worked really perfectly. Um, and I think the things like, um, uh, The RCA logo and some other elements were put on by, uh, the record company, but the actual title lettering and all the lettering on the back, you know, sleeve notes, band members, et cetera.[00:26:00]

[00:26:00] **Terry Pastor:** Titles, were all hand lettro setted which is a mad thing to do really, but, um, I didn't really want to go to the bother of going to a type setters and getting it done that way. So I did the whole thing in the studio, um, over about a week, I suppose, for the two covers or the two, the back and front.

[00:26:17] **Jarek Zaba:** And very closely related to the idea of art and music is, is photography because, you know, many album covers, um, like the ones we're talking about now are based on photos. Do you, do you have a sense of where these, the photos came from for Hunky Dory and Ziggy Stardust? Uh, who the photographers were?

[00:26:35] **Terry Pastor:** Yeah, I, well, the, um, I didn't really take much notice of the, um, the Hunky Dory cover in that sense, but with the Ziggy cover, I knew it had been done by the photographer that, um, whose name slips my mind for the minute, which it shouldn't do.

[00:26:48] **Terry Pastor:** Um, uh, he had his studio literally around the corner from, uh, where the, where the shot for Ziggy was taken, and from speaking to the remaining band [00:27:00] members, Trevor Bolder and Mick Woodmansey, and they said that it was a rainy, cold January night, and the photographer suggested going outside to take, take a shot of the whole band, and they didn't want to go out because of the weather.

[00:27:13] **Terry Pastor:** So it, it's only David that went out. So that's why it ended up the way it was with, with just David on the cover. If it had been shot in, say, May or June, probably the whole band would've been in the shot and it would've been a very different sort of image, but interesting, I felt, with looking at my recollection of, pretty well all David Bowie's album covers, they only ever feature him. So he obviously had an idea in his head that he was always gonna be the star rather than a band behind him.

[00:27:42] **Jarek Zaba:** Mm-hmm. .

[00:27:43] **Jarek Zaba:** Yeah, yeah interesting, yeah, and he, you know, all of his work was released under the, under the solo name, wasn't it, David Bowie?

[00:27:50] **Jarek Zaba:** Um, yeah. Yeah. It's interesting, and, um, um, I be, because uh, cuz everything is so digital today, um, it can be [00:28:00] slightly difficult for, for someone like me to imagine how all this stuff worked. Um, in terms of the, the, the, the physical way you are, you, you, so, so with these, um, images, you're, you are given a blown up version of the photograph, are you, and then you work from that?

[00:28:14] **Terry Pastor:** I think the photographs from recollection were the same size as an LP cover, about 12 inches squared and they weren't very big. Just in black and white on a, a matte photo paper, so, you know, it would take the ink quite well and wouldn't sort of like, bead up onto the surface. If it had been on a gloss photograph, that wouldn't have worked.

[00:28:32] **Terry Pastor:** But, um, uh, because it was a matte surface, it would absorb the, um, the ink quite well and, and, and, and only use transparent inks because then it allows the detail behind to come through the color. If you'd have used paints with a gouache watercolor, it would've obscured everything and looked terrible. So it had to be photo dies or, or, or transparent inks, which are now quite hard to get.

[00:28:56] **Terry Pastor:** Um, I mean, when I've been doing recent airbrush work, [00:29:00] um, I've had to really struggle to find that, that those sort of inks as airbrushing isn't something that's really used very much now, and uh, and of course the sort of inks that you use in an airbrush again, aren't really available. Airbrushes now, if you look on the internet, are all to do with nail art and hobby making, not, not really commercial art as it used to be.

[00:29:23] **Jarek Zaba:** Mm-hmm, and why do you think that is?

[00:29:25] **Terry Pastor:** Uh, well I think the computers, yeah. Yeah, it's definitely, uh, the fact that, um, you know, why, uh, you know, why, why do it with an airbrush when you can do it just as easy in Photoshop or even probably in some ways a neater job. Maybe not as, as maybe hasn't got quite, got the soul of a, of a hand finished piece.

[00:29:45] **Terry Pastor:** But, um, if it's commercial work, uh, people aren't interested in soul, are they, they're interested in, um, just the bottom line, which is getting the job done in time, the way they want it. Which is a bit sad, but then that's most things now [00:30:00] are like that really.

[00:30:01] **Jarek Zaba:** Yeah, I wonder if you could, um, just maybe expand a little bit or talk a little bit about this, this process of airbrushing, because, um,

that's another word that in the digital world, uh, has, has a different meaning to the, to the physical world, and I think, you know, in our heads airbrush is, uh, in, in the, in the modern age is a term for like removing people's imperfections on their faces and things like that. What is the airbrush process in a, in a physical sense? Um, what does it actually involve?

[00:30:28] **Terry Pastor:** Well, I think saying about sort of removing blemishes, et cetera.

[00:30:31] **Terry Pastor:** I mean, when I first came across the airbrush in the very early sixties, it wasn't used for illustration really at all. It was tended to be used exactly for retouching photographs because it had a photographic effect of being a, a sort of a, um, a jaded tone. Uh, and you could easily sort of gradate one color into another or, or one tone into another.

[00:30:52] **Terry Pastor:** Um, it was used a lot for retouching, in photography, and it wasn't really until the late sixties where a few [00:31:00] guys suddenly started to pick it up and use it for full blown, full color paintings. It had been used in the past, of course, I think before the second World War in the thirties, twenties, the airbrush was used much more for illustration work.

[00:31:14] **Terry Pastor:** Uh, but it sort of for some reason went outta fashion, and then I think in, by the mid, late sixties it came back into fashion again. Um, I dunno why that was the case, but, um, it, it, yeah, and uh, and certainly there was proliferation of airbrush illustrators through the seventies. It was a very, very popular medium.

[00:31:34] **Terry Pastor:** Um, has, it has his limitations. I mean, you can't redo texture with the airbrush, but if you want, you know, chrome metal or glass or you know, a beautiful car or even, you know, uh, skin tones on, on a face, it's a perfect medium to use. Uh, but it, say it does have its limitations where you have to revert to using a paintbrush or, uh, color crayons or a [00:32:00] pencil for detail work, et cetera.

[00:32:01] **Terry Pastor:** Uh, but it, it, anyway, it, it, yeah, it started, uh, I mean, I think the airbrush was a Victorian invention. I think it was invented in the late, late Victorian time. Um, what it's use was for that, I don't know, but I should guess probably for maybe photographic stuff, possibly, as it became very popular for in the fifties or pre-war, and in the fifties.

[00:32:25] **Terry Pastor:** Um, but yeah, say it wasn't until probably the mid, late sixties that airbrushing really sort of became a very popular commercial medium for complete full color illustration.

[00:32:37] **Jarek Zaba:** I mean, I dunno how scientifically we want to get here, but how, how does it actually work, ?

[00:32:40] **Terry Pastor:** Well, okay, well airbrush it, it basically what it does, it atomizes liquids, in a, in, in a, in a technical sense. I mean, if you put a liquid ink or paint into the airbrush, um, either, either into its slot on the top or into a bowl, um, when you pull the needle back, [00:33:00] it lets paint into the nozzle, and when you press down on the lever, it releases air into the nozzle. So with a mixture of the amount of pressure and paint, you can adjust the amount of paint being sprayed out of the nozzle.

[00:33:14] **Terry Pastor:** So a, a well-adjusted airbrush can draw from a pin thin line to a, probably about a two inch wide spray. So it's actually fairly good at sort of doing from very detailed work to doing quite large areas of just tone. And, and anyway, that's, that's how it works, we've got, yeah, and you need air pressure, you need a, a pump to produce air pressure, which is probably about 15 to 30 pounds per square inch.

[00:33:43] **Jarek Zaba:** So going back to these, uh, Bowie covers, in terms of your sort of working process with, with with David, would it be a case of, uh, you'd you'd knock up one version and then he'd go, oh, I like that, but change that Or is it just a case of one, one copy and he was happy to sign off?

[00:33:58] **Terry Pastor:** Uh, well, in, in the [00:34:00] case of Hunkey Dory and Ziggy, yeah, I just did them and he, he thought they were fine, so that was great. Um, I'd obviously got it right in his, in his eyes anyways, he thought it was fine and I thought they were okay. I, I, you know, it's one of those jobs where, you know, the popularity of Bowie now and the popularity, because of Bowie, of the covers, um, if someone that told me that 50 years ago, these are gonna be really popular, I wouldn't have believed them. At the time, Bowie not being famous, and it being, you know, work that I, fairly early in my career, uh, I didn't really think anything of them, and in fact, they were never in my portfolio. I mean, mainly not because I didn't think they were any good, but because they were unusual for the sort of work I did, which was normally full color airbrushing, not retouching photographs or coloring photographs.

[00:34:48] **Terry Pastor:** So I, I never put them in the portfolio as I felt that wasn't really the sort of work I normally did. Uh, having said that, in the last

few years, I've had more people wanting record covers [00:35:00] done with the airbrush because of the Bowie covers. They've said, oh, we love what Bowie had done then, and we'd like to emulate that to some extent, even though the images would be very different, they just liked the idea of having the artists that did those covers airbrushing a cover for them. Um, anyway, yeah, a bit odd, but there we are.

[00:35:20] **Jarek Zaba:** Do you think that might be, that that renewed interest, do you think that might be, because since his passing people have just, you know, re rediscovered all the old Bowie aesthetics and are are more interested in it?

[00:35:29] **Terry Pastor:** Yeah, I think, well certainly, you know, a shock and a surprise when David died, and I have to say, yeah, weirdly and, and typically really of, uh, human nature that, uh, after he was dead, people was absolutely besotted by buying prints of his, et cetera. Uh, when I thought, well how come when he was alive, you weren't they interested? Now he is dead, you are. I mean, they were always interested, but now it seems to me like you dunno what you've missed until it's gone, sort of thing. [00:36:00] Uh, yeah.

[00:36:02] **Jarek Zaba:** Um, and yeah, I mean, uh, it's, it's interesting cos album covers, certainly at the time period that we are talking about, um, for a lot of people would've been their, their first introduction to the album would be seeing the cover, rather than hearing the music.

[00:36:15] **Jarek Zaba:** So you already get a sense of the, the character of the album perhaps before you've even heard it. I mean, when you look at those, those covers that you did for David, do you do, do, do, do, what sort of thoughts come to mind in terms of what the aesthetic is? Um, what, what, what kind of character they give the album?

[00:36:32] **Terry Pastor:** Uh, yeah, well I think with, um, Hunky Dory, there was definitely that case of the, the sort of rather Greta Garb-y sort of, uh, thing of I want to be alone, sort of pose thing, and I'm not sure if that's what he wanted, and also it's like, an-androgyny with the image as well, uh, which came to mind to me when I was doing the cover.

[00:36:51] **Terry Pastor:** Uh, I, and I think, I think with Ziggy, um, more complicated than that, but I, I you know, a lot of fans that have emailed [00:37:00] me, Bowie fans have emailed me about the covers of, were always looking for hidden meanings and saying, oh, did this mean this? Did that mean

that? But in fact, I sort of have to let 'em down gently and say, well, as far as I know, they had no meaning whatsoever.

[00:37:14] **Terry Pastor:** It's just a photograph in a back street in Soho on a rainy night, and it just happens to be a very evocative image. Um, and, uh, I, yeah, I mean people have said things like, oh, you know, the K West sign , Kwest, was that sort of a quest for Bowie's, sort of, I dunno, domination as a pop star? I mean it's just a coincidence.

[00:37:38] **Terry Pastor:** Just total coincidence. I mean, a lucky coincidence, I guess. Um, but, uh, I don't think anything was pre-planned at all. As I said earlier about the fact that David went out to be shot by himself, it's just cuz it was a wet night in January and no one else wanted to go out there. So, you know, it's all just like, just everything is just a chance that it [00:38:00] just happened to work quite well.

[00:38:01] **Terry Pastor:** Um, I do remember a friend of mine, uh, just after that record came out, we were in a record shop in Soho, thumbing through records as you do, and came across the Ziggy cover, which was new, and he did say, said, oh, that's interest, that really stands out against other record covers at the time, it was actually quite a different image.

[00:38:19] **Terry Pastor:** I'm not saying that it was a great image, it was just different to a lot of other records that were out at that time, which I guess was sort of maybe helped, helped the whole feel of it, possibly. But again, uh, completely, um, just not, not at all controlled, or it was just a happy coincidence that they, it happened to be different.

[00:38:41] **Jarek Zaba:** K .West, I believe was a furriers that were, that, that, that, that existed on that road.

[00:38:45] **Terry Pastor:** That's right. Yeah, it was full of little sort of garment manufacturers and things around that area. I mean, in the, in the corner of the right hand, bottom corner of the shot, there's a, uh, this a plastic bag, a clear plastic bag full of garbage, which is [00:39:00] just all the detritus from, you know, uh, the the little workshops around the area, and I remember some people have said to me, oh, well what's that thing in the corner? Is that something special? But it is just basically a bag of garbage. You know, which, uh, it sort of works, but it's like, um, but then people can read things into all sorts of stuff. I mean, you know, people look at art through the ages and see things that maybe aren't there and sometimes miss things that are there.

[00:39:27] **Terry Pastor:** Um, I had a, um, I did a painting of, um, a pastiche on Magritte and, uh, Da Vinci and had, uh, um, the Mona Lisa with an apple in front of her face with some water droplets on the apple. And a friend of my parents, an elderly lady, said, oh, it's the Virgin Mary, and that's a, yeah, that's the Garden of Eden and the tears of Christ.

[00:39:53] **Terry Pastor:** And it wasn't, it was just a, a, a joke on two famous artists, and no matter how I tried to tell her [00:40:00] it wasn't a, a religious painting, she wouldn't have it. So there we are, you know, people just want to see what they want to see. Yeah.

[00:40:09] **Jarek Zaba:** Was, was your studio nearby to, to, to where this was in, in London. Were were you, were you based in London at the time?

[00:40:15] **Terry Pastor:** Yeah, yeah, no, my studio was in Covent Garden, which was not that near, I mean, it was the other side of Soho really. Um, but yeah, I was in Covent Garden. I mean, it was underneath the Opera House, um, uh, and I remember, uh, sometimes I'd turn my cassette player up really loud to drown out the opera singers I could hear rehearsing, uh, you know, upstairs, you know, so I'd put on Hendrix really loud. It was sacrilege really, but there you are, um, anyway, that was, but Coven Garden again then was very different place to what it is now, I mean, whenever I go back there I can't believe how it's changed, it's just become a, a tourist trap basically. Um, whereas when it was the market, um, it was just that, a market for traders.

[00:40:59] **Terry Pastor:** [00:41:00] Uh, but because the rents were very, very cheap there, um, it was full of photographers and illustrators and artists and designers, um, as well as the market porters, et cetera. It was a mixture of the two really, it was like market workers and creatives, which was quite weird, really, but as I say, you know, rents were cheaper.

[00:41:20] **Terry Pastor:** I remember my studio, which was a big studio underneath the opera house was, I forget what it cost me, but no money at all. And then when the market moved out, the developers moved in and the rent just went through the roof, so everybody moved out, which is a shame, but, um, there we are. It's a very different world.

[00:41:39] **Jarek Zaba:** Yeah that's interesting, I mean, yeah, I don't think you'd be able to get anywhere in Covent Garden for next to nothing now, um.

[00:41:44] **Terry Pastor:** I, I, yeah. I think, I can't remember really, but I think the rent for a month was 40 quid. I think 10 pound a week and it was a big studio, um, so what you get for 10 pound a week in central now I don't know.

[00:41:59] **Jarek Zaba:** You can barely [00:42:00] get a coffee for that.

[00:42:01] **Terry Pastor:** Exactly, yeah, two coffees. Well actually I was, I was walking past a shop the other day and my, my mum, when my dad died in 1960, my mum bought a cottage in Farley for a thousand pounds, and I was walking past a electrical retailers and they had the vacuum cleaner in the window for 500 pounds.

[00:42:18] **Terry Pastor:** I said to my son, well you can have two vacuum cleaners or a cottage in the country. What, what's your choice, ?

[00:42:26] **Jarek Zaba:** Very good. Um, yeah, and then, and then, so yeah, just, just continue what you were saying about the, the character of, of these, of these locations. So, um, you mentioned Covent Garden and, and Soho overall, that was a place for creatives, um, like it is, I mean, it's still seen that way today, um, I think Soho is known for maybe creativity and also nightlife, um, was it, was, that the case back then?

[00:42:48] **Terry Pastor:** Oh yeah, well, I think, yeah, certainly, I mean, Soho, yeah, I mean, I mean every Friday certainly, if not several days in the week, but on Fridays at lunchtime, we go to the French pub in Dean Street, actually it's [00:43:00] called the York Minster, but we always called it the French, and you'd have Francis Bacon in there, uh, ah, you know, lot of actors, actresses, et cetera.

[00:43:10] **Terry Pastor:** And then, you know, that was when it was licensing hours, and at three o'clock we wander up to the Colony Room, Muriel's and have a drink in there, again Francis Bacon would always be in there. And, uh, then we wander home, have a shower, then go out again, and drink again all night, which I couldn't do nowadays, I just, it would kill me. But back in those days, um, you know, going to the pub, particularly on a Friday was the thing to do and saying it was always full of creative people.

[00:43:42] **Jarek Zaba:** Um, just going back to Bowie, you, when we were talking about the aesthetic of, um, Hunky Dory, and you, you used the word androgyny.

[00:43:49] **Jarek Zaba:** Um, obviously that is something that David Bowie is associated with, at the time was that a revolutionary concept? Uh, were there any other popular musicians doing [00:44:00] anything along those lines?

[00:44:01] **Terry Pastor:** Uh, I, well, I dunno. I think, yeah, I know, perhaps not. I mean, I suppose, I suppose, I mean, Marc Bolan, who was a mate of David Bowie's, and they were also quite competitive with each other, I mean, he was pretty androgynous, but I dunno if he got that together after Ziggy Stardust. I'm not clear on that, but, um mm-hmm. , it was that sort of look again a bit, um, but I don't know, yeah, I can't think really, um, at that time. Well, I dunno, yeah, I guess if you look at Mick Jagger, particularly when he did the, uh, the Hyde Park thing for Brian Jones and he had that sort of white sort of, uh, blouse and white trousers, he looked very androgynous and that was well before Bowie.

[00:44:46] **Terry Pastor:** Um, so I think he was always around in that industry, um, but I can't think of anybody else that comes to mind. But certainly I remember Jagger, you know, he, he did look a bit sort of, um, uh, [00:45:00] androgynous and uh, and I suppose maybe after Bowie, I'd done record covers for The Sweet, and they were very androgynous in their look.

[00:45:10] **Terry Pastor:** Um, uh, but, uh, yeah, yeah. I, I can't, I mean, I think in the fifties, particularly with, with rock and roll guys, particularly, they were more, they were fairly masculine, although Little Richard, of course, was a raving gay, and he had this amazing hair styles he used to have, which were, uh, maybe not androgynous, but certainly very feminine.

[00:45:32] **Terry Pastor:** I mean, a weird look with this sort of amazing bouffant hairstyle, but a mustache as well.

[00:45:39] **Jarek Zaba:** I mean, when you think back, what kind of impact do you think Bowie had on, on fashion, um, at that, at that time? Was there, was, did, did you, do you think he he played a part in the evolution of, of, of popular trends in fashion?

[00:45:52] **Terry Pastor:** Yeah, I, yeah I think he, I think he did. I mean, I, I say I, I was of an age where I was a bit more set in, in my, my choice of music [00:46:00] and, and fashion, whatever, but I think yeah, he did because he was such an influence and he was such a big star, uh, that he was bound to have had influence on fashion. Um, I, I can't personally say what, because, um, uh, he didn't affect me that way, but, um, yeah, he, he would've definitely had a, a, a, a big influence on, on that. I think particularly with, um, uh, you know, by the time the punk thing happened, I think he had a big influence with, with the

makeup that the punks used to wear, even though he was never considered a punk star or a punk act, I think some of his imagery was very punk like.

[00:46:39] **Terry Pastor:** I mean, I think his haircut, uh, that he had, that was that spiky haircut, uh, was well before punk happened, and yet he'd have fitted in quite well with that image in 1978 rather than 1972, I would've thought.

[00:46:56] **Jarek Zaba:** And in terms of his musical legacy, I mean, we, we haven't actually touched upon [00:47:00] whether you, you liked David Bowie's music yourself.

[00:47:01] **Jarek Zaba:** I mean, did you enjoy the albums that that, that you ended up doing the illustrations for or were they more not your thing?

[00:47:06] **Terry Pastor:** Uh, yeah, no, I did, yeah I thought they were good. I think they were, you know, really strong sort of pop stuff. I mean, I don't mean that in a derogatory way. I mean, they were quite commercial sort of songs that you could, to some extent, sing along to, which is always like the old gray whistle test.

[00:47:24] **Terry Pastor:** If you can whistle it, it's a hit. And a lot of his stuff was like that, which was, you know, very good. And yeah, I, yeah, I mean I, yeah, I mean he, yeah, I'm a fan in, in the sense that I think he's very, very good. I hadn't followed his career particularly. I mean, I think after, um, uh, Alladin Sane, uh, when he got to that Tin Machine and stuff, uh, I wasn't so quite impressed with the stuff then.

[00:47:49] **Terry Pastor:** Um, but he, he, he changed his direction quite a lot. Uh, and uh, yeah, but, but I think the fact that also, um, you know, I said earlier I was a big fan of [00:48:00] Little Richard and all the old rock and rollers and so was David Bowie, he was a big, big fan of Little Richard. So even though he didn't emulate Little Richard, there's definitely an influence there.

[00:48:13] **Jarek Zaba:** Yeah, and just, uh, just sort of, uh, finally on Bowie, um, as a person to interact with, what was he like? Was he, was he a, a friendly, friendly guy?

[00:48:20] **Terry Pastor:** Yeah, he was very nice. Yeah. I mean, he was fine. I didn't, I didn't know him well. I met him probably about half a dozen times, maybe, over a couple of years, and, uh, he was fine.

[00:48:29] **Terry Pastor:** Yeah, I mean, he had no side to him. He was, yeah, he was, he was, he was great. I, I, yeah, and, um, uh, yeah, you can't, I can't be critical of his personality at all, he was, he was, he seemed like a very nice guy. Of course, not having worked with him as a musician, I don't know, but he treated me with respect and, uh, friendliness and yeah, he was fine.

[00:48:53] **Terry Pastor:** I never, I never thought, oh, you know, oh, I dunno about that guy. He, I just thought he was fine, [00:49:00] really, yeah, honestly. Um, but then again, you see, when I knew him, he wasn't a big star, so he was just a regular guy, in that sense.

[00:49:09] **Jarek Zaba:** Yeah. So you don't know what the, the, the ultra famous David Bowie would've been like as a person?

[00:49:14] **Terry Pastor:** Yeah, exactly, I mean, I dunno if it, how it affected him really, he might have been okay. But, um, you know, I think fame can change people, um, so I can't comment cos I didn't know him when he became very famous. Um, but, um, he always seemed okay when you saw an interview, he didn't seem too, too egotistical about things.

[00:49:33] **Terry Pastor:** So maybe he was fine.

[00:49:35] **Jarek Zaba:** Yeah, and in terms of other musicians you've worked with? I mean, you said music is not necessarily a big part of your portfolio, but um, but obviously the fact that you work with Bowie presumably led to other opportunities, um, does anything stand out in terms of other artwork you've done?

[00:49:52] **Terry Pastor:** Uh, well, well, I, I just remember doing a, a cover for a group called [00:50:00] Byzantium, and just a slight Bowie link, that I just happened to have finished the cover, and it was on my desk at my studio, when David Bowie and Angie, his wife then, came in to the studio, and they saw the cover and it was like, um, a pair of female hands in black leather mittens holding a, a sort of a big sort of, uh, gemstone.

[00:50:23] **Terry Pastor:** And, uh, so it was very sort of S and M image and uh, they looked at it and said, oh, S and M, we love that. So it was interesting that David Bowie had seen that cover before the band had seen the cover, and had a pretty positive comment about it. But the other extreme about that story with that group was that, um, one of the band members had come to pick up the cover and said, oh, well you must, we're having a, our first gig to promote the LP next Friday.

[00:50:49] **Terry Pastor:** Come in, come down to the venue and come backstage and see us. So I, I did, I turned up that evening, went backstage before they went on, and there was an incredible argument going on, [00:51:00] and they all walked off in different directions and never went on stage and broke up. So they never even performed their first LP.

[00:51:08] **Jarek Zaba:** And that was the gig you were invited to?

[00:51:09] **Terry Pastor:** Yeah, that was the gig I was invited to. So maybe I was some sort of Jonah, you know, that, uh.

[00:51:15] **Jarek Zaba:** What, what sort of genre of music were they?

[00:51:17] **Terry Pastor:** Uh, sort of rocky stuff I think. I'm trying to remember the name of one of them band members who became quite well known, um, he was the guy, oh, Chaz Jankel.

[00:51:26] **Terry Pastor:** It was one, I think it was his first band, or one of his first bands he was in. I mean, he went on to work with Ian Dury and The Blockheads. Um, but yeah anyway, that is rather typical of young musicians that they, they get in a huff and completely blow it, but there we are that's, that's the way it is.

[00:51:44] **Jarek Zaba:** Well, yeah, I, I wanted to, uh, talk to you a little bit about the, the personality of musicians because, um, before, before we started recording this, you, you, you, you, you've mentioned a few stories where musicians can be maybe, maybe a little bit demanding or, or unrealistic in their, in their [00:52:00] expectations vis-a-vis artwork.

[00:52:01] **Terry Pastor:** Well, I, I think maybe musicians that have become stars or famous or have fame, um, it's, it's difficult. Not just necessarily musicians, but I think if you are speaking to someone, as I might, that's maybe famous, uh, you know, for whatever reason, uh, you are always at a disadvantage that they know that you know who they are, but they don't know who I am, and there's always, you're always the odds there. And I sometimes find, particularly with some musicians, that they're a bit like arm's length about talking to you. Uh, mainly because maybe they get a lot of people trying to sort of scam them or whatever, I, I dunno. But, um, I always find that quite difficult.

[00:52:42] **Terry Pastor:** But musicians I've worked with, like David Bowie, before they were famous, absolutely fine, very straightforward people, generally. Some of them are a bit sort of like, you know, space cadets I suppose,

but, um, on the whole, they're great. It's only the really famous ones that can be a problem. Uh, I mean [00:53:00] maybe, maybe cuz they, they have to be maybe.

[00:53:03] **Jarek Zaba:** I mean, have you had any, um, sort of impossible requests in terms of, in terms of the artwork you've been asked to do?

[00:53:09] **Terry Pastor:** I remember one band, uh, oh, I forget who the band was, but they, they said, oh yeah, we got this idea we want done, and it's, it's, it's the world, the globe, the world, and we, and we are on pogo sticks, pogo sticking around the world. And I said, that's just not gonna work. That's not gonna fit on the cover. And I forget now how, how I did it now, but, uh, but I had to put 'em off that idea because I mean, it's one of those, you, you got a mind's eye view of that and you think, yeah, great, but then when you get it down into two dimensions, it's not really going to quite work.

[00:53:43] **Terry Pastor:** Um, you know, you need, you need sort of a bit of dynamics for that sort of image. And in fact, that's the one thing that I find a bit sad about, um, well not sad, but you know, with art there's no dynamic. Whereas with music, which can be an art form, there is [00:54:00] a dynamic. Um, so, so art is very sort of still, the only thing that's, that is nice about art is you can just look at it for as long as you like, I suppose, which is quite good.

[00:54:12] **Terry Pastor:** Um, whereas music, you can play it again, but you gotta wait till the end before you play it again. Whereas art is like, it's never ending really, you can just look at it and there's no beginning or end, I, I guess. But then I, I always feel that a good piece of art, I'm not necessarily talking about my art, but a good piece of art, is art that you can look at and always see something new in it.

[00:54:35] **Terry Pastor:** That to me is a signal of a good piece of art. Um, whereas, you know, look at some sort of cheap poster art, which is maybe well done, but it's just sort of like, once you've seen it, that's it, there's nothing else to see in it. Uh, and I think that is the difference between say den art and fine art, that, you could do a beautiful painting of a car and it could be a really beautiful, beautiful I [00:55:00] image, but it is just that, it's a car, it's the car, and that's it, you've seen it. But a good piece of, a good painting, there's more going on there than just the car, and I think that's the difference between say maybe, you know, real commercial art and fine art.

[00:55:20] **Jarek Zaba:** Yeah, and we talk, and we talked, um, a little bit earlier about the relationship between bands and their visual aesthetic, uh, artwork

posters, but we were talking sort of around the, the sixties, when we move through the seventies does that change, does that change that relationship between bands and their artwork? Uh, or does it evolve? Um, are there any noticeable album covers, outside of Ziggy of course, that, um, that are around at that time?

[00:55:46] **Terry Pastor:** Well, I don't think it's, no, I don't think it has changed, probably, but I think musicians have always said, you know, we, like, we, we want this, we want to convey this sort of image about us.

[00:55:55] **Terry Pastor:** So that, that has, that's been a constant. Um, the sort of image that [00:56:00] they may want maybe, is dictated to a bit like the way society is looking at things. I mean, you could do something that's very politically incorrect, in which case, you know, going back to what John Lennon said about Hitler, you know, you don't want to go down that line of doing something that you know, the band might believe in, but it's racist, or it's too political. Um, so, uh, but yeah, I think, I think it hasn't really changed, I think bands, yeah, they, they just want, yeah, musicians, yeah, the drug thing I know with The Sweet, I did a couple of covers for them, the first cover I did for them, Off the Record, uh, the stylus coming outta the pickup cartridge is evidently a coke spoon.

[00:56:46] **Terry Pastor:** They said, oh yeah, man, it's gotta be a coke spoon. Well, I mean, it wasn't my idea, it's their idea, so that was a drug reference. And, uh, and a cover I did for, um, Ginger Wildheart, um, was this cassette [00:57:00] sort of floating in the air, uh, you know, compact cassette floating in the air with, um, the tapes spooling out and changing into blood, or like a pool of blood, but on the, the cassette is made out of a razor blade. So again, that's a drug reference, which, you know, you think, well, yeah, that's what they want. And uh, it's just interesting that they have to have that little sort of thing about their private life in with the commercial image as well.

[00:57:27] **Jarek Zaba:** Is there a, uh, in terms of album artwork specifically, is there a favorite one that you worked on?

[00:57:33] **Terry Pastor:** Um, I'm trying to think now that I've worked on.

[00:57:37] **Jarek Zaba:** And, and I guess as a follow up question to that, um, do you have a favorite album cover full stop, the, the outside of your own work?

[00:57:45] **Terry Pastor:** I can't say hand on heart there's anything I've done that I, I like, I have to say, I like the Ginger Wildheart cover from the point of

view that it was, technically, came out very well, just [00:58:00] purely from a technical, artistic point of view I was quite pleased with the way it worked out. And he loved it, I mean, he actually sent me a, I, I received a, a, um, a, a recorded message on my phone, cos I was out at the time, which I kept cuz it is so funny that he just went on and on and on about how he loved it, and , and, and I was a genius .

[00:58:19] **Jarek Zaba:** Oh, excellent.

[00:58:19] **Terry Pastor:** So, so it was worth recording that. Um, but anyway, that was sweet of him. But, um, uh.

[00:58:25] **Jarek Zaba:** What, what was that cover? Sorry, what was the actual image?

[00:58:27] **Terry Pastor:** It was called, it was called, uh, what was it called? 500% I think it was called. Um, yeah, it's just like, I don't think there's a title on it, it's just, just this raz, this cassette floating in the air with a, you know, with these tapes spooling out and changing into red, like blood.

[00:58:44] **Terry Pastor:** Um, but um, yeah, but when it comes to favorite artwork for covers, oh there's loads, but I loved a cover done by Michael English, who sadly died not too long ago, who was great airbrush and artist generally, [00:59:00] um, Hapshash and the Coloured Coat. A fantastic LP cover, but that's just me looking at a piece of airbrushing, which was quite amazing.

[00:59:08] **Terry Pastor:** And, um, uh, I, there's loads of covers, I mean, I, I'm trying to think now, um, there's too many really, um, oh, I think Black Sabbath, the one, I dunno what the title was, the one where there's these two sort of rather robotic, sort of slightly freelance, sort of slightly, sort of humanoid shapes, going up an escalator.

[00:59:33] **Terry Pastor:** I forget the title of the record, but there's Black Sabbath, and I, not, not sure about the music, but I thought the cover was great. Um, and uh, and of course there's just lots of artists that I've loved that, you know, from, you know, Vermeer, Heironymous Bosch, through to Frank Bellamy that did Dan Dare, Frank Hampson also, that actually originally invented Dan Dare and wrote, wrote the scripts for it.

[00:59:59] **Terry Pastor:** And, [01:00:00] uh, oh, um, Maxfield Parrish, an art, American artist from the, um, uh, thirties and forties, fifties. Fantastic stuff.

And, I mean, just so many artists that, that can influence you, which may not be very apparent in your work, but it's just something that infuses you with thinking, oh, even if I can't paint like that, I'd love to be able to paint like that.

[01:00:27] **Terry Pastor:** Uh, influences that are probably incredibly hidden in my work, but they probably are there somewhere, um, and there's just, say, there's too many great artists whose work I admire to really, to really mention too many of them. But, um, I, I, I, I mean, I, and I've always loved, um, a big hero of mine is a, a, an American pop artist called James Rosenquist, who was very much a sixties American pop artist whose work I thought was amazing.

[01:00:56] **Terry Pastor:** I mean, he used to paint, he, he started as a commercial artist [01:01:00] painting these huge billboards in New York, the size of, you know, an airfield nearly, and amazing stuff, it looked really photographic, but done to a huge scale. And then obviously realized that he could paint that big, but doing his own imagery and, uh, amazing draftsman as well, I mean, really, really talented guy. But he's an old man now, but I admire him. Um, I quite like some of Andy Warhol's work, although Andy Warhol, if you look at his early work as an illustrator, I've thought that if someone had said to me, is this guy gonna succeed? I'd say, no. The work was awful, but somehow he changed to fine art and it became amazing.

[01:01:44] **Terry Pastor:** But when he was an illustrator, it was really a bit, a bit, well, you know what it's just my opinion, of course, but I felt just a little bit, sort of like passé really. Um, but yeah, anyway, uh, um, yeah, there's, the trouble is [01:02:00] there's so many artists in the world, um, and sadly a lot of artists that are immensely talented go unknown, and some artists that aren't very talented get very well known.

[01:02:13] **Terry Pastor:** But then I guess that's the name of the game in all careers, really.

[01:02:16] **Jarek Zaba:** Yeah. Yeah. And, um, no form of, uh, art, whether it be visual art or music, um, uh, has been untouched by digitization and, and the way everything has changed through the use of computers, which we have touched upon. Um, but if you think about music specifically and album artwork, um, specifically, um, we've gone from vinyl records to CD, to cassettes and CDs, um, to now streaming platforms like Spotify.

[01:02:51] **Jarek Zaba:** Um, do you think as a result of that, the artwork has got lost a little bit or is no longer of the significance that it used to be?

[01:02:59] **Terry Pastor:** [01:03:00] Uh, well, I think probably when it comes to records, obviously with streaming and sort of MP3 and stuff, um, you know, it's not a, it, it doesn't exist physically anymore, it's just on your computer.

[01:03:11] **Terry Pastor:** So there's no hard copy, there's no, uh, you know, uh, cover artwork or whatever. Uh, which I think is a shame in the sense that I know that people in the past would buy, buy particularly an LP, particularly if it was a gatefold LP, and they'd get home, they'd make a cup of tea or whatever they wanted to do, or smoke, and they'd put the record on the turntable and then they'd look at the covers, which is something that is missing now, I think, which is a bit of a shame.

[01:03:41] **Terry Pastor:** Um, and also I think when it came from the format of a, an LP, which is 12 inches square, to when CDs became popular, which were only six inches square, that really sort of, again, reduced the impact of, um, you know, a cover. And I think the CD was the, [01:04:00] um, beginning of the end to, um, record cover designs to some extent.

[01:04:06] **Terry Pastor:** Uh, I mean, I, you know, I don't follow it closely, but I should imagine, uh, it isn't probably as good as it used to be in some ways. I know, only from the point of view looking at magazines, if I go back to the sixties and the seventies and the eighties, there was an awful lot of illustration done, not only in editorial content, but in advertising.

[01:04:27] **Terry Pastor:** And now there's none, which is a shame, I used to be able to sort of stand waiting for a train, a tube train, in Queensway or wherever, you know, in the west end, um, in the seventies, and you'd be entertained by the posters, cos they were always very creative. And now they're just bottom line, usually sort of a single tone with a big lion saying buy this product, which is really boring.

[01:04:53] **Terry Pastor:** Whereas in the past there was a little story going on there, on posters and, and, uh, advertising, which has been lost now. [01:05:00] And I, I, I think that's a shame.

[01:05:02] **Jarek Zaba:** Yeah, yeah, and on the music front, it's presumably it's less important to the artists as well now that, now that it's not in this big physical, well, a lot of their listeners going to be looking at the artwork essentially, they might see it in the little Spotify box, but that'll be about it, right?

[01:05:16] **Terry Pastor:** Yeah, I think that probably is the case. I mean, I, I, yeah, I, um, I mean the last commission I did was for, um, Arcade Fire and they did release it as a record, a CD, and a cassette, evidently, which is unusual nowadays. Um, but they've done, you know, a vinyl, um, picture disc as one, as long as a regular vinyl, uh, LP.

[01:05:38] **Terry Pastor:** And they, they were very much into, um, you know, old school stuff, I guess, uh, which is unusual, um, but yeah, I mean, I do, you know, I do occasionally get, uh, you know, music related stuff to do, and it is funny enough, always for vinyl. And I think [01:06:00] vinyl is making a slight comeback, from what I gather. My son who's a DJ and a big serious record collector, he's got thousands and thousands and thousands of records. Uh, he's saying that vinyl has, has taken an upturn, although strangely, you hear a lot of younger people saying they buy records, vinyl records, but they haven't got a record player, which I find really odd. But I think it's just the physicality of having a large piece of plastic with sounds on it, which is the appeal, as I say, going back to sort of streaming or, or digital mp3, there's nothing physical there.

[01:06:35] **Terry Pastor:** Um, and in fact, um, thinking about art and working with a computer, the one downside of working on a computer as an artist is there's never an original. It only exists as a print, uh, which is a shame. But on the other hand, um, the computer has given, or has say widened one's horizons and how things [01:07:00] can be done.

[01:07:01] **Terry Pastor:** I remember hearing of, um, uh, oh gosh, famous, um, uh, English pop artist, um, uh, his name escapes me now, but anyway, he was one of the godfathers of, of English pop art. And, and when he found the computer, the apple, uh, Mac, um, oh years back now, he said it freed him up to do things he could never, ever have considered to be able to do normally.

[01:07:25] **Terry Pastor:** So in, in that sense, it's a big plus point.

[01:07:29] **Jarek Zaba:** And that, uh, that Arcade Fire job, is that, do you find, uh, modern artists, will occasionally come to you because they know of the work you've done with, with David Bowie, um, and that, and that's where the, the link comes from?

[01:07:40] **Terry Pastor:** Yeah, I think, I think with the Arcade Fire, yes, when I spoke to them, on the phone, they were saying that, that, that they had worked with Bowie evidently, and they were big, big fans, and the reason they wanted to use me, partly, was because of my connection with doing album covers for David. Um, and they wanted it done in the same way with the airbrush, not

digitally, um, [01:08:00] so that was interesting. And in fact the, um, I did some work for, um, Gucci, uh, with Glen Luchford, a photographer in America, in, in LA. And again, they wanted that all done hand airbrush colored, they didn't want it done in the computer, again for the connection with the Bowie covers, believe it or not.

[01:08:18] **Terry Pastor:** In fact, it's really quite bizarre for me that fifty years ago when I did those covers, um, I didn't think too much of it at all, and now it's become something that, um, people sort of are relating to, and I I, it's just amazing that it's taken fifty years to become an overnight success.

[01:08:37] **Jarek Zaba:** Very good. And uh, and between what you were saying there about, you know, these bands wanting to do things that traditional, non-digital way and what you were saying about vinyl having an uptake, it shows you that there is still an appetite for the more traditional, older ways of doing things perhaps out there?

[01:08:54] **Terry Pastor:** Yeah, I think there is. I mean, I think, um, you know, I mean, I think people always like things that are handmade. I [01:09:00] think certainly, um, I mean if you go to even like a car say, I mean like, um, you can buy a mass produced Ford, but uh, if you buy Maserati, it's handmade, and okay they're expensive, but that is the appeal, I guess, that this had, this, there's an element there, a soul is given to that product, whether it's a painting or a car or whatever, um, that it's, it's, it's been, been built by hand to some extent, or made by hand. And yeah, I think, uh, yeah, people would, yeah, I think, I, I think the thing is with art, also with, um, uh, people that are maybe not, um, or, or just have a sort of a, an, an idea about what art or artists should be, or art, is that, unless it's looked as though it's been painted, it's not art, which is crazy, but when something is maybe looking very, very perfect, uh, people sometimes think, oh, no, no, I wanna see brushstrokes, or I want to see impasto or, or, or a fingerprint stuck in the [01:10:00] paint or something, I dunno. But, um, I understand that, but uh, it, it, it's, I I think it's going back to that series that was on TV about what do artists do all day, implying that they don't do anything, which is totally far from the truth. But, um, I think the average person probably thinks artists don't do anything, and um, uh, and the whole thing is just like nonsense, which I guess maybe it could be, but then if you took away 500 years of the history of art, it would be a very dull place.

[01:10:31] **Jarek Zaba:** And, uh, and on the, on the music front, um, right at the start of the interview, we spoke about you seeing some incredible bands in these huge amounts of venues that existed, um, less so the case now, in terms

of, um, the, the volume of venues, do you think, do you think musicians don't quite have the, the spaces to, to, to play as they, as they used to?

[01:10:53] **Terry Pastor:** Yeah, I, I, I, well, I, I guess probably, I mean, I should imagine maybe if you're a young musician, and you want to get on the road and get in front of [01:11:00] people, if the venues aren't there, how do you do it, uh, from a live point of view anyway? I mean, I mean, I say going back to when I was a youngster, used to see the Yardbirds or, you know, Fleetwood Mac, whoever, you know, often, and easily, and very cheaply.

[01:11:14] **Terry Pastor:** Um, but because then they weren't stars and they had to do that, but they could do it very easily as well. Whereas, I don't know now whether it's at all easy, whether the, I don't think the venues are probably there. I mean, I think there's been some laws made about where you can't have live performances in some places anymore.

[01:11:32] **Terry Pastor:** Whereas I don't think that existed in the sixties. I mean, anything went then. I mean, health and safety has become the rumination of this country I think, in some ways.

[01:11:42] **Jarek Zaba:**

[01:11:42] **Jarek Zaba:** Um, yes, it certainly probably means venues like the Toby Jug can't exist anymore, cos from what I, what I hear, it wasn't the most, uh, health and safety compliant place.

[01:11:50] **Jarek Zaba:** Um, there's just one, one final thing that I, that I should have, um, uh, asked you this when we were talking about, um, um, Bowie and Ziggy Stardust specifically, um, which, which has just occurred to [01:12:00] me. Um, what was the sort of chronology between you making that artwork, cos you say he wasn't famous at that point, and the album coming out and him touring as Ziggy Stardust?

[01:12:10] **Jarek Zaba:** Um, and what was the point at which that mega fame occurred?

[01:12:15] **Terry Pastor:** I think so not, not, not really seeing David that often, and by the time Ziggy came out and he, for start, he'd gone on this tour in America, uh, which in a way broke him in America, um, and, and in a way, from what I can gather, he bluffed it a bit.

[01:12:30] **Terry Pastor:** He just turned up and said, oh, RCA are paying for the hotel, which at the time they weren't, and the whole entourage would gate crash a really expensive hotel, and he'd act like a big star, and people believed it. But it, but luckily he had the talent to back it up, so that worked very well for him. But I think, um, uh, yeah, I, I mean, I, I think the last time I went to a gig at I think probably The Rainbow in Tottenham, is it in Tottenham? I think?
[01:13:00]

[01:13:00] **Jarek Zaba:** I'm not sure.

[01:13:00] **Terry Pastor:** No, anyway.

[01:13:01] **Jarek Zaba:** Not familiar with that one.

[01:13:01] **Terry Pastor:** North London. So anyway, The Rainbow when it was going, and it was a, a Ziggy, Ziggy gig, and I remember afterwards, um, we were gonna go backstage and someone had said, oh no, he, his, his limousine's taken him away. So he sort of, from getting the back of a transit to going by limo, it, it changed him a lot.

[01:13:21] **Jarek Zaba:** That would've been 72, wouldn't it?

[01:13:23] **Terry Pastor:** Yeah, probably 72, 73, yes something like that. I, yeah, I mean, I think, um, you know, say I think Ziggy came out in June of 72, and I think by the end of the year he'd become mega.

[01:13:33] **Jarek Zaba:** Yeah.

[01:13:33] **Terry Pastor:** I, I always, you know, sort of have a parallel with hearing about Elvis Presley, in about 1955. That he, he, he'd be able to go down the road and buy a bottle of milk, and the next day he couldn't go out.

[01:13:46] **Terry Pastor:** And I think that was probably a similar thing for David Bowie, maybe.

[01:13:50] **Jarek Zaba:** It almost was an overnight success. Yeah, yeah, well it was, it was February 72 that he, he did his first Ziggy performance in Tolworth.

[01:13:57] **Terry Pastor:** Okay.

[01:13:58] **Jarek Zaba:** Do you remember, just out of interest, do you remember much about [01:14:00] the, the outfits he wore that Tottenham show?

[01:14:03] **Terry Pastor:** Uh, I dunno, I mean it was, yeah, I mean there was a lot of, um, lot of strobe lights going on, it was very, very stroby all the time. And uh, I think it was, from my memory, could have been sort of like a, basically, blue and sequins, lot of sparkle. Probably like again, a one piece sort of leotard type thing, maybe. Um, yeah, I mean, I, I, yeah, it's, but there was a lot of lighting going on and stuff, so, you know, it was definitely a show.

[01:14:35] **Terry Pastor:** Whereas when I've been to see most bands before, there's none of that. It's just, you're just, it's the person and that's it. I mean, I, I mean, I, you know, I went to see Jeff Beck at the Hammersmith Odeon, and it's just Jeff with his band playing. There's no no light show, it's just the music. I mean, that, that again, is the difference for me between what's happened to music a bit, I think with things like, um, [01:15:00] uh, you know, the, the X-factor and whatever, is the fact that, um, it's just become showbiz completely.

[01:15:08] **Terry Pastor:** And, whereas if you go back to the guys that started it all in the fifties, I mean, it might have been show business, but it wasn't glitzy like it is now. It's like, it's, it's more, it's more show than anything now. The music now has become secondary from, from my point of view, or the way I see it, it's the show's the thing, the music's secondary.

[01:15:27] **Terry Pastor:** Whereas back in the day, or my day, the music was the thing that was important. Maybe the way they looked was maybe important, well it would've been important, but that was of secondary value to, to, you know, the music, the music had to be great. And, I think it's the other way around now, to some extent. I might be wrong cos I, you know, I'm the age I am, I don't follow it to the same level, um, that I would've done when I was say 25.

[01:15:53] **Terry Pastor:** But, um, you know, I mean, so in a way I'm the wrong person to ask, in a sense with pop music, because I'm not of that [01:16:00] generation.

[01:16:00] **Jarek Zaba:** Sure, sure. No, it's just of interest cos um, we know that Ziggy, uh, sorry, David Bowie's. Ziggy Stardust performance in Tolworth in February 72, was then followed, um, I think about four months later, with a performance at Kingston Polytechnic.

[01:16:13] **Jarek Zaba:** So he did two shows locally to Kingston. And, um, we've spoken to someone who's written a book about, uh, you know, these, these, Bowie and the, the Toby Jug, and he said, uh, between those two performances, he'd, he'd added an extra two costume changes to his, to his show, kind of thing, um, so yeah, it's just interesting to know how that Ziggy persona evolved over the, over that tour and, and with the album coming out.

[01:16:36] **Terry Pastor:** Yeah, yeah, yeah. Well, yeah, I, I suppose it would, he'd have to expand on it and probably could afford it by then as well, um, but I, but also interestingly about things like, you know, um, uh, Space Oddity, and then his sort of thing about is there life on Mars? Ziggy Stardust, whatever, whatever, he was, uh, David was always very keen on, sort of the whole idea of, uh, you know, [01:17:00] extraterrestrials and space and, you know, he was quite into that. I mean, not in a sort of a, um, a, uh, what would be the word? Um, uh, well, I mean, not, not, um, he wasn't totally overtaken by it, but he, he, I, I think he liked the, the, the way, the fact that it was thought-provoking.

[01:17:21] **Terry Pastor:** The, the, the whole idea of, um, you know, the universe and the possibility of life somewhere else, I, I, I think that really did appeal to him.

[01:17:29] **Jarek Zaba:** And this is the very, the very final thing is something I'm gonna do with all of our interviewees on this project. Um, it's kind of a word, word association thing, which is just, I'm gonna say the, the words of this, that the, of the, of the project title, art, music, and pop fashion.

[01:17:42] **Jarek Zaba:** What kind of images flash in your mind when I, when I say those words specifically?

[01:17:46] **Terry Pastor:** Uh, I, I think, um, well, I think probably pop, art, music, fashion. I think probably the image I always get are things like, early Elvis Presley. I'm not a [01:18:00] huge fan of Elvis Presley, didn't get me wrong, I'm not a big, big fan.

[01:18:02] **Terry Pastor:** I did like his early stuff. I like the Sun Recordings and the early RCA stuff. Tremendous. But there's something about that image, at that time. You know, it's too easy to see that image in nine, in 2022 and go, well, yes, it's really old fashioned, but if you can put yourself back to 1956, you think that is really, you know, quite a, a sort of a cosmic leap in, in, in imagery.

[01:18:29] **Terry Pastor:** Um, and that sounds a bit, sort of trite saying of Elvis president. I, I say I'm not the hugest fan, um, but, um, I, I, he always comes to

mind and I think with pop, uh, I think probably, yeah, probably like Bowie, and the punk thing as well. I mean, punk sort of went over my head a bit cos I was at that age where I thought, well, you know, I've seen all this before.

[01:18:52] **Terry Pastor:** But, um, that the, the imagery thing was very important. It, it wasn't just the music, it was, it was, I mean, [01:19:00] maybe with the punk thing, it was also, you know, slightly, uh, political and slightly, um, to do with soci-, you know, a society thing, um, maybe. But, um, uh, yeah those images spring to mind for me when you come to music and pop is Presley, David Bowie maybe, and I think the whole punk thing. I think the super group thing that was in the sort of like mid seventies was like a bit boring. Some of the stuff was okay, uh, great musicianship, but, you know, um, uh, yeah. And, uh, I think, oh yeah, interesting, just going back, I'm rewinding now, um, talking about music, uh, I always forget it cuz it was only a very brief period for a few months.

[01:19:42] **Terry Pastor:** Um, I worked with, um, uh, or under the auspices of, um, a record producer called Shel Talmy, who produced all The Who's records and all The Kinks, and also worked with David Bowie a bit. And he was blind, he was a blind record, he was Canadian, [01:20:00] um, and I worked, uh, with him doing a few record cover things and stuff, and designs, book cover, book covers as he had an, an interest in, in that sort of stuff as well.

[01:20:09] **Terry Pastor:** But it was interesting working with him, and his outfit, because, um, I'd had these meetings about like getting, you know, Radio Luxembourg, or whoever, or a, you know, um, uh, a DJ to plug a certain record. I don't think it was like payola, it was nothing like that, but it was definitely, it was like really plugging their latest products.

[01:20:31] **Terry Pastor:** So it was interesting seeing the business side of that, that, that industry really. Um, but he was, I mean, the fact he produced all The Kinks and The Who stuff, he was a good, good record producer.

[01:20:43] **Jarek Zaba:** Yeah.

[01:20:43] **Terry Pastor:** You know, and, uh, yeah he was a nice guy, but he say, he was blind, but, um, but that probably helped him in a sense because he was just tuned into his hearing. A bit like Stevie Wonder.

[01:20:54] **Jarek Zaba:** Yes. Yes, yes, absolutely.

[01:20:56] **Jarek Zaba:** Absolutely. Lovely, Terry, thank you so much for your time, and unless there's [01:21:00] anything else that you think, you know, along among these themes that we haven't covered?

[01:21:03] **Terry Pastor:** Not really, no, I think, um, yeah. I mean there probably are other things, but they are obscure things that probably come to me at midnight.

[01:21:09] **Terry Pastor:** I'll be thinking, I remember something. But, you know you can't always remember things you know. Most stuff, as a friend of mine said, he's my oldest friend lives in LA, and uh, he was saying, he said, the thing is, things that happen to you, just happen to you. It's not like, it's not pre-planned.

[01:21:28] **Terry Pastor:** I mean, maybe for some people it is, but he was very right, my, myself and my friend, um, you know, things just happen. I mean, why did I do the Bowie cover? Why did I get involved, why did I want to be an illustrator? Um, you know, like mad, I mean, like, if someone said to you, what do you wanna do when you leave school?

[01:21:46] **Terry Pastor:** Be an artist. Not a good idea. But, you know, what can you do? I mean.

[01:21:53] **Jarek Zaba:** If it's what you love, then maybe it is.

[01:21:54] **Terry Pastor:** I dunno, I dunno about, I dunno if I love it. But, um, no it's just, um, [01:22:00] as someone once said, it's better than working.

[01:22:03] **Jarek Zaba:** Very good. Terry, thank you so much.

[01:22:05] **Terry Pastor:** Okay.