



TRANSCRIPTION OF SOUNDTRACK

LEGO® Art – 31206
The Rolling Stones Podcast



Only in English

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ANDREA COLLINS: Imagine crafting your own wall art. Maybe it's a passion that fascinates you. Or maybe it's the promise of an immersive, creative experience like no other. A piece of iconic art you can build for yourself. Relax and reconnect with your creative side. We've created unique soundtracks, curated around the world of art, music and movies. And in this soundtrack we're gonna celebrate the 60th anniversary of the greatest rock 'n' roll band in the world and also talk about the most iconic band logo in music history. The lip and tongue logo that is so uniquely The Rolling Stones. We'll speak with John Pasche, the graphic designer who created the logo so many years ago.

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JOHN PASCHE: I went along one day, walking along towards Maddox Street in London where they had their offices, and knocked on the door. And there was Mick Jagger. Yeah, it all became very real.

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ANDREA COLLINS: We'll also be joined by LEGO designers Fiorella Groves and Annemette Baaskjær Nielsen who worked on recreating the logo as a LEGO Art piece.

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ANNEMETTE BAASKJÆR NIELSEN: We had this, "What about breaking the frame? Wouldn't that be the most natural thing to do for this?"

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FIORELLA GROVES: That's right. And as far as pushing the boundaries of what we can achieve with LEGO bricks and really maximize that role of the brick as an art medium, I couldn't imagine a more suitable rock band and graphic for us to break the LEGO Art mould with.

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ANDREA COLLINS: As you know, The Rolling Stones are celebrating their 60th anniversary as a band this year. Why are they and their logo still so relevant and popular so many years later? We speak to music journalist, writer and broadcaster Paul Sexton about that.

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PAUL SEXTON: People like the look of it. It's almost as simple as that. You know, it's brilliantly drawn. It tells you who it's about. It's historic and traditional but it looks brand new at the same time.

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ANDREA COLLINS: You can listen as you build at your own pace and get the inside story. Ready to dive in? I'm Andrea Collins. Welcome to LEGO Art. Let's rock and roll.

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ANDREA COLLINS: First, let's welcome Paul Sexton, who contributes to The Sunday Times, Billboard, Music Week and many other publications, and presents and produces shows for BBC Radio 2. Now, Paul, The Rolling Stones, they've maintained relevancy with music fans across every generation. They've toured the world countless times and have a very passionate following across the globe. Now, I know this is a very broad question. But why do you think that is?

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PAUL SEXTON: Yeah, it sure is a broad question. I mean, in this 60th anniversary year, they're certainly not slowing down. They're speeding up again, aren't they? Yeah, I mean, I think it has a lot to do with the fact that, you know, the longer a band keeps going, as long as they manage to stay together, and, of course, the music has to be great and the characters in the band have to be great and powerful and attractive. But the thing about The Stones is that, although they came very close to splitting up once or twice, they never did. You know, so we've always been able to talk about them in the present tense. I think that's an important thing. There aren't many other bands that that applies to. There are some who... You know, you think of U2, who are obviously, you'd sort of say, at the veteran stage even though they're, what, you know, 15 years or more behind The Stones. But every other band, even the ones that got back together later on, there's that hiatus, you know, which interrupts the legend, if you like. The

Stones don't have that issue because they've been there as this constant. We're going to be reminded of this a lot in this 60th anniversary year. They're playing it up already, of course, and so they should. I'm sure a lot of people will have seen the trailer for the anniversary tour. Really making the most of the fact that they've been around for that amount of time. Starting in 1962 and with a bit of footage for each of the anniversary years, you know, right the way through '72, '82, '92, '02, '12... It's unbelievable amount of time. So that's part of it, that sort of constancy. And then if you add into that these incredible characters that that we've all got to know, in most cases for all of our lives. You know, these are like family for so many of us all around the world. It's more than just a band, really.

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ANDREA COLLINS: And why... how do you think that is, that they managed to stay together all these years, when, like you said, so many other bands would have broken up by now or gone on hiatus?

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PAUL SEXTON: I think they were very smart. You know, the first sort of 20 years, shall we say, of a band's life, maybe even less than that, you know, many of them come through unscathed. Many don't. Many have bitten the dust long since before then. You know, you've got to remember that in The Stones' case, by the time that punk came along in '76 or so, most people were beginning to write The Stones off as old news. You know, but they came through that with some tremendously powerful new music, you know, to take on that whole kind of new wave attitude. And as a lot of people said at the time, they were, in a funny way, the original punks, I guess. So they came through that. And they've continued to see out every kind of musical threat. I don't think they see it as a threat, really, because they're beyond that stage. But, you know, they just had that amazing musical resilience and physical resilience as well. Even at the point where it didn't look great for the band. You know, the longer a band stays together, the more there are bound to be internal tensions between them. And we know, there's no secret that that certainly has been the case at times, particularly between Mick and Keith. And there was that period in, I'd suppose you'd say, the mid-Eighties where, you know, it didn't look too promising for their future. But they saw it out. You know, they went away and did solo things for a number of years, really. All of them in the band did solo stuff. When they came back together properly for the Steel Wheels album in 1989, they

were stronger than they had been for quite a long time. And they've continued to ride those waves, I think, with great skill and, you know, increasingly good humour.

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ANDREA COLLINS: That's probably a big part of it too. At the end of the day, they all love and respect each other, even through the ups and downs. And like a lot of things, you know, absence makes the heart grow fonder. You go off, do your own thing, come back together and hopefully be stronger in the end.

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PAUL SEXTON: Yeah. I mean, one thing you've got to say on that is how many marriages last 60 years? Not that many. So, you know, they've done a lot better than a lot of couples do.

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ANDREA COLLINS: No kidding.

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SONG: THE ROLLING STONES: Almost Hear You Sigh

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ANDREA COLLINS: Now, you've actually met them and interviewed them several times. So you have to tell us what it's like hanging out with them, sitting in the same room, having a conversation. Like, paint that picture for us. Maybe you can tell us about one of the times you interviewed them.

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PAUL SEXTON: Sure. It's a constant thrill, every single time. And it was beginning to happen on such a regular basis that friends of mine were saying, "Are you mates with them now, then?" And of course the answer to that is no, absolutely not. You have this... kind of a professional relationship, you know, and it's...

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ANDREA COLLINS: Sure.

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PAUL SEXTON: The key to it is if you get asked back the next time, then that's the compliment, I guess. You know, and... Really, the short answer to your question is they're great fun to be around. And you always wish there was more time, you know? But, of course, in more recent times and with Charlie's sad passing, I've been thinking this all the more. You know, you just wish there'd been time to talk about things other than the current project. And we did. You know, in Charlie's case we would talk about his love of jazz music, for example. But there's lots of things about all of their lives that you just wish there was more time for. But, at the same time, it's a fantastic privilege to be invited into that world, even for, you know, for a short time each time.

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ANDREA COLLINS: You walk in the room and you see them there and it's just like, "Is this happening? Is that Mick Jagger? Right there?"

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PAUL SEXTON: Yeah.

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ANDREA COLLINS: "I can touch his knee."

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PAUL SEXTON: That's right. Yes. And like a lot of rock stars, and I'm sure you've found this too, they're all shorter and smaller than you think they are.

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ANDREA COLLINS: Yes.

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PAUL SEXTON: Because they just project this gigantic personality and legend, if you like. But no, I mean, I'm lucky in the sense that I've always found this in my sort of journalistic life, that I think when I go to do those interviews, I feel on a way... Not to big myself up at all, but you know you have something in common and that's music. And you can, as long as you're not silly and star-struck, which annoys artists like that no end if you are, you can have a really good, down-to-earth conversation with them about pretty much

anything, you know. And I've done that with them on so many occasions in a lot of different settings, I must say, around the world. So I've been really lucky.

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ANDREA COLLINS: Yeah, it's almost like... and I speak to you as a music journalist myself, having interviewed a lot of big stars over the years. It's kind of like when you walk into that room, you're having to detach the part of your brain that's so excited that you're even sitting there. And then just get into your, like, I'm-a-normal-person flow.

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PAUL SEXTON: Yeah.

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ANDREA COLLINS: And have a regular conversation and that in itself, that detachment from how exciting it is, just to, like, be a regular person and not scare them off, is a whole other part of the job. You know what I mean?

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PAUL SEXTON: Yeah, I think that's a whole part of it. You know, they want people to be ordinary around them.

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ANDREA COLLINS: Yeah. One thing is, if you're an experienced music journalist, you can get used to not being star-struck when you're meeting big names. Then picture this. You're a young student in your mid twenties. And all of a sudden, you get asked to a meeting with one of the biggest rock stars in the world. That's what happened to our next guest, John Pasche. Welcome, John. First, tell me what did The Stones mean to you before you were approached by them back in 1970?

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JOHN PASCHE: Well, I actually went to see them in at Hastings Pier, because I lived on the south coast of England. And it was pretty close to Brighton, where I was staying at the time.

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ANDREA COLLINS: What was that show like in 1964?

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JOHN PASCHE: It was just very raw, very noisy. I mean, just very wild. You know, compared with things like The Beatles that I'd been listening to. A very raw band. I mean, it was just something very different and exciting.

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ANDREA COLLINS: So maybe you can set the scene. In 1970, how old were you? Were you a fully trained graphic designer with a big track record at that point? Like, who was John Pasche in 1970?

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JOHN PASCHE: In 1970 I was 25 years old. I was a design student at the Royal College of Art, and... in my last year. So although I'd done a couple of, I suppose, commercial things before, I mean, nothing like working for The Rolling Stones. So... I think the college got a phone call from the Rolling Stones office and asked for a student to go along to meet with Mick Jagger to talk about the tour poster.

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ANDREA COLLINS: Was it sort of like, "Excuse me, John, can you please come into my office?"

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JOHN PASCHE: Yeah, it was a bit like that. "Come in and I've got something to tell you. Are you happy to do this?" "Oh, yes, of course I am."

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ANDREA COLLINS: Yeah, what was going through your head at that point?

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JOHN PASCHE: Well, I think I was probably sort of flushed and very excited. And... It's one of those things you can't quite believe. You know... Was he joking? I mean, was it a joke? I mean... It was really exciting. And I don't know how I really got to be chosen. I think it's because I did a lot of poster work in those days. That was my favourite format. And I had actually been working on some three-dimensional posters formed out of plastic which was kind of an innovation, really. And I think it's really, I suppose, my reputation for poster design and the fact that I like using very strong images,

very simple images. And I was quite influenced by a pop art exhibition a couple of years before, which was the first big pop art exhibition in London. And I think it really influenced my work. I mean, people like Warhol, Liechtenstein and so on. So I went along one day, walking along towards Maddox Street in London where they had their offices, and knocked on the door. And I was greeted there and led in and there was Mick Jagger. Yeah, it all became very real.

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ANDREA COLLINS: "OK, this is real now. That is Mick Jagger."

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JOHN PASCHE: Anyway, he was great. You know, he was very welcoming. And we sat down and we started chatting about what kind of thing he wanted for the poster. And he was very keen on not using a photograph, as such, of The Rolling Stones but maybe doing something based on touring. And we chatted about the 1930s, 1940s old tour posters, which we both had an interest in. That really set the brief for what I was going to do. So I went away, I think probably for about two weeks, and came back with a design. And he looked at it and he wasn't quite sure. And he said, "I think... I think you can do better than that." So I thought, "Oh, my God. I've blown it. That's it," you know. So anyway, I went away for another week and redid the whole thing, and took it back and he said, "Great. You know, that's... I told you to do that." So... And yes, I think he showed it to the rest of the band and it was quite successful. I think everybody liked it. And then about six months later, I got a call saying, could I come and see Mick again. He was at his house in Cheyne Walk, London. And he sort of said, "Well, you know, we need a new logo." A similar kind of brief, in a way, in that he said, "Well, we don't want necessarily the Rolling Stones wording on it. I'd like a sort of standalone kind of... almost a brand for the band." And he just really wanted, I think, something sort of very simple that would stand alone, a bit like the Shell Petroleum label at that time, which... the garages that just had a shell and you knew exactly what organisation it was. So... I think even in those early days, he was thinking "brand" where maybe lots of other bands weren't. And...

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ANDREA COLLINS: Yeah.

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JOHN PASCHE: So he showed me a torn sort of magazine page which had the Indian goddess Kali on it. And I was struck straightaway. I had... I think the spark of the idea really came from seeing her pointed tongue at the bottom of her mouth. And although I thought, "Well, I don't want to go down the Indian route necessarily," but I thought, "This could be a... an image which could work as a sort of protest image." I mean... Something that was anti-authority and kind of suited where they were at that time. So... anyway, I said, "Well, I'll go away and come back with some ideas." So I think I took another couple of weeks, I think, working up only two or three versions of more or less what it... what it is now. And I think there was a front view, a side view, and then the three-quarter view which is the one that he liked and I preferred too.

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ANDREA COLLINS: At this point, are you and Mick... friends? Like, are you comfortable collaborating? Do you feel like you understand each other? Like, explain that sort of relationship and what it evolved to at that point.

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JOHN PASCHE: Well, I think it was apparent, sort of talking to him about sort of design and photography and art, that he was very interested in all of that. And I think that obviously built the relationship for us to be able to discuss things like that. I wouldn't say that we... we were mates, although he did take me out for a beer once. And... But we had a good, I think, a good relationship. A good rapport. And he seemed to like the stuff that I... I was doing. In fact, sort of going back to the final year, when I was a student, I think he actually came to see my show, which... Unfortunately I was off on a tea break or something and didn't see him.

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ANDREA COLLINS: Oh, my God.

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JOHN PASCHE: But I was told by the other students... that he'd been in and... Obviously very disappointed about that.

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ANDREA COLLINS: That's pretty cool. Other people probably just had their mum and dad show up. And yet Mick Jagger showed up to yours.

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JOHN PASCHE: Well, it wasn't just mine. I mean, the college had a good reputation for its fashion and car design and all kinds of designs, not just the graphics.

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ANDREA COLLINS: Right.

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JOHN PASCHE: During that time, when I was working on the poster, there was a guy sitting next to me, a fellow student, called George Hardie. And he was drawing up the prism for Dark Side of the Moon.

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ANDREA COLLINS: Oh, my God.

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JOHN PASCHE: It was a melting pot, really, for all the sort of creative work coming out.

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ANDREA COLLINS: Yeah.

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ANDREA COLLINS: Stay with us, John. I'd like to hear more about your work and the logo later. But now let's get back to more about the band itself and your meetings with them, Paul. When Keith Richards was about to publish his autobiography, you went to Keith's house in Connecticut.

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PAUL SEXTON: I did, yeah.

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ANDREA COLLINS: What was that like?

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PAUL SEXTON: Fantastic, of course. You know, I'd interviewed Keith many times already by that point. And we went out to his place in Connecticut. Keith was very relaxed, of course. He was on home turf, so that definitely helped. We did one interview as a sort of promotional thing for the publishers of the book, actually. And then a whole separate one after a little tea break for a BBC radio documentary, one of many that I've made on The Stones over the years, which we inevitably called At Home with Keith Richards. And that is one of my favourite programmes that I've ever made, because it was two hours in length, so there was the chance to go deeper into it and leave in more detail. And it was inspired by the book, you know, and picked up on some of the stories that he... that he recounted in there, but there was more to it than that as well. You know, we got very deeply into his musical loves and played some of his favourite records and stuff. And he was, as always, he was a complete sweetheart. You know, and just the funniest, most erudite guy you could ever wish to meet. He's so learned, Keith. And really, just about the exact opposite of the caricature of him. You know, he, as...

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ANDREA COLLINS: Interesting.

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PAUL SEXTON: As Charlie once said to me, I don't think Keith reads any book that's less than three inches thick. You know, he's a real scholar.

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ANDREA COLLINS: That does say something, doesn't it?

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PAUL SEXTON: Yeah.

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ANDREA COLLINS: Speaking of Charlie, when Charlie Watts passed away, you called him "rock's most unwilling star." He was the well-dressed, cricket-loving backbone of the

band and didn't seem to love the spotlight that much. What was he like when you met him?

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PAUL SEXTON: Very lovely, very restrained, very modest. One of the most modest men I've ever met in the music business, actually. And he retained this very dignified kind of distance from rock 'n' roll, I think it's fair to say. I often used to think that he felt a bit bemused that he'd ended up being in a rock band. Because, as we know, his first love was jazz. He started out as a jazz drummer and really remained one. And I think, in a way, people have begun to realise, sadly, more so with his passing, that that's what he brought to The Rolling Stones, was a jazz sensibility. And he doesn't play like a rock 'n' roll drummer. He had a very small drum kit. You know, seven pieces, I think, you know. Whereas around the time that they were turning into this sort of giant rock outfit, if you compare that to any of the other big rock bands at the time, Led Zeppelin being the obvious example, you know, you wouldn't have seen John Bonham playing only a seven-piece drum kit, for a start. So he brought this natural modesty to the role, didn't make any secret of the fact that he did not like travelling. You know, he loved being on stage with The Stones, but the rest of the whole paraphernalia around those increasingly gigantic tours was not his thing. And he didn't like being away from home. You know, that was the thing. He was a happily married guy and had been since the pretty early days of the band. So he was, you know... there's a lot of contradictions there, really. And very fascinating ones. And just a very charming and sweet guy. And, of course, goes without saying, the best-dressed man in rock 'n' roll.

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ANDREA COLLINS: I love those contradictions. It's so great. You're a rock star but you just want to be home with your wife.

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PAUL SEXTON: Yeah, that's right. Yeah. And I think like all of them, if you look back to some of the early quotes from the whole band, you know, there's a brilliant one from Keith in about 1964 or '65 where, you know, they're already saying, you know, "I'd give it another year."

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ANDREA COLLINS: Yeah.

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PAUL SEXTON: You know? Cos they thought that's all it... that's all it was gonna be. Because, you know, we were at the front end of it in those days. Nobody knew how... how long anything was going to last. And, you know, Stones were not alone in... in... in the fact that when they came together under that name, you know, the lineup had been somewhat fluid, the names had changed. I mean, people might remember that when they played that famous first gig, of which the anniversary is right around now, in... at the Marquee in July 1962, they were called the Rollin' Stones, with n-apostrophe. And, you know, a lot of bands ended up sticking with the name that they maybe had only just chosen or landed on as that week's name, you know, or that month's name for... for the band. They just happened to choose a really good one.

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ANDREA COLLINS: I know, yeah, a lot of bands end up not liking their name, especially 60 years later. They still like it, I guess.

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PAUL SEXTON: Yeah, well, the cool thing is, it's a reference to Muddy Waters who was, you know... recorded that song called Rolling Stone. And he was and remains one of their great heroes, you know. Which of course they proved again when they made that great Blue & Lonesome album in 2016, which went to number one and had them going all the way back to all of those roots and just reminded us of how great they were at the beginning and all the way through.

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ANDREA COLLINS: I remember reading something recently that said Bono of U2 didn't like his early music and he might not have even liked the name U2 anymore. Do The Stones still love their early stuff?

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PAUL SEXTON: I think they do, with some exceptions. I remember when they were celebrating the 50th anniversary, and I did some interviews with them around that... that time in 2012. I was lucky enough to be around when they were soon to be doing the first shows on that tour. And they were very aware of the fact that they needed to observe the anniversary and to make the set lists somewhat different. And I do remember very clearly going to see them at the O2 Arena where they came out, and

I think this was mainly at Mick's instigation, actually. Cos he's very smart and, you know, he's the one who looks at the set lists all the time and makes changes to it, and suggests that they should do, you know, focus on one album perhaps one night, or have a fan vote for a lesser-known track. And I remember saying to them, you know, running up to that, "So, for this 50th, then, are you going to do Come On?" Cos that was the Chuck Berry song that was their first single. And the general feeling was, "Nah, we're not gonna do that." Cos they didn't like the record very much. But they did do the second single which was their original version of I Wanna Be Your Man, which was the Beatles song that John and Paul gave to them, basically. So that was a brilliant kind of throwback to the almost beginning of The Rolling Stones. And you'll always find them doing songs from, you know, those relatively early days. A lot of bands have done that more and more. Paul McCartney does this too, doesn't he? You know, you look at a set list of his now compared to one from the '70s. I remember when it was quite a shock when Paul started to do any Beatles stuff again, you know, with Wings. Because for a while, I think everyone thought, including him, probably thought, "Well, we don't want to touch that. You know, that's the past." But as time goes by, I suppose you get more and more of a perspective on your catalogue. And that certainly happened in the case of The Stones. I think even on that, you know, those No Filter dates that they did in the States last autumn, there were songs popping up that they hadn't played for a while and in some cases, you'll get one that hasn't been in the set for, you know, 10, 15, 20 years. So...

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ANDREA COLLINS: Cool.

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PAUL SEXTON: I think they're constantly looking at the catalogue and yeah, sometimes something from those early days will pop up.

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ANDREA COLLINS: We're now joined by not one but two LEGO designers, Fiorella Groves and Annemette Baaskjær Nielsen. How are you doing today?

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FIORELLA GROVES: Good, thank you. We're excited to be here.

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ANNEMETTE BAASKJÆR NIELSEN: Exactly. It's good to be here.

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ANDREA COLLINS: Now, we've had the pleasure of having Fiorella as a guest before on other LEGO Art soundtracks. But for people who haven't heard those, can you please introduce yourself and let us know how you end up working as a LEGO designer in Billund, Denmark?

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FIORELLA GROVES: Yeah, sure. So hi, everyone. I'm Fiorella and I'm the creative lead on LEGO Art. And if you've been following the LEGO Art journey, you may recognise my voice in the audio from my very first designs with LEGO Art, Mickey Mouse and the world map. And it's been quite a ride to get here, I have to say. My background is actually rooted in graphic design, where I've worked in branding agencies in London and later became a creative director in a sports apparel company in Denmark. So that's what brought me over. And in 2019, I was offered an awesome opportunity to work on LEGO Art and I knew I had to sort of just seize that opportunity right away, because not only is art a personal passion of mine, but I was also really, really excited to use my graphic design skills and my creative lead experience on this franchise. So, super, super excited to be here.

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ANDREA COLLINS: And what an awesome ride it's been. So many incredible pieces so far and then now we've got this incredible Rolling Stones piece that we're talking about today. But a new voice to the soundtracks is Annemette. Nice to meet you. We'd love to hear a bit about your story. Do you also have a graphic design background?

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ANNEMETTE BAASKJÆR NIELSEN: Well, I have a bit of a combined background. I started with fashion design but was hired in as a model designer at the LEGO Group. I have also done graphic design but I've been working for the LEGO Group for many years and doing many good different things. And I started in the LEGO Art team back in 2020.

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FIORELLA GROVES: That's right.

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ANNEMETTE BAASKJÆR NIELSEN: So this is my first LEGO Art model.

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ANDREA COLLINS: How is it different from the other work you'd been doing?

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ANNEMETTE BAASKJÆR NIELSEN: I think it's been different because of the way of building. It's different, that you have something that you hang on the wall and you're passing it, you're seeing it through the day. You have to feel it in another way than when you play.

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ANDREA COLLINS: That's a great way to describe it. And Fiorella, you've been the model designer on the other LEGO Art pieces, but in this one, your title is Creative Lead and Design Manager. Can you explain the difference there?

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FIORELLA GROVES: The difference is that I don't get to do the fun bits, as Annemette does. So, you know, the difference is that, you know, with... with this role, my role is to steer the creative direction and really be Annemette's main challenger and sparring partner on this project. So, you know, it's to kind of really, really deep dive into who we want to be speaking to. And in this case, it's the Rolling Stones fan. And... and really try to get under the skin of trying to understand what it is that they would really, really want out of a LEGO Rolling Stones set and... and to kind of steer the design from there.

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ANDREA COLLINS: Now I'm going to get into some questions about The Rolling Stones and the logo itself. And we've all seen now the Rolling Stones logo reimaged in so many different ways. So what was it like for you, articulating this iconic logo in a whole new way in LEGO bricks as an art medium?

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FIORELLA GROVES: This is a great question. As far as pushing the boundaries of what we can achieve with LEGO bricks and really maximise that role of the brick as an art medium, I couldn't imagine a more suitable rock band and graphic for us to break the

LEGO Art mould with. Like, we really went a bit rock 'n' roll here, didn't we, Annemette? So we've really kind of, like, ripped up the recipe book here and did something completely different. But also mainly because it made sense for us to do so. We did start out with a mosaic in the early concept models but when you look at that logo that John has made, you can't help but listen to it. Like, it just oozes so much raw energy, anarchy, even, that to put it in a frame and in a kind of recipe just kind of seems a bit wrong. And also not forgetting that we're working with LEGO bricks here. I mean, the big question I really, really wanted to ask ourselves was what is it that LEGO could do here that no one else can with the logo? And I think this is what, you know, we've really tried to do.

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ANDREA COLLINS: It's awesome. Now, Annemette, what were you most excited about when working on this piece?

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ANNEMETTE BAASKJÆR NIELSEN: I think what is really exciting, working on a piece like this, is that I was kind of challenged to break the frames. I was asked to do something different. I was pushed and guided and inspired to see our maybe little bit square and angle the bricks in a new way. So I had to go through everything and kind of close my eyes and open them up and see everything once again. You know, seeing and feeling and, as you said, it's so different. It's a feeling. But then getting it into something that I know as good as I do, the LEGO set, so it was a great challenge. And also a tough one. But I guess that's something that we like here.

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ANDREA COLLINS: Yeah, yeah. Seems like you guys are always up for a challenge. We'll get back to you guys later, but now, Paul, this is their 60th anniversary. As the Stones expert who knows them better than most people, do you think this is their last tour or is there going to be a 65th or 70th anniversary tour?

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PAUL SEXTON: Oh, boy. Yeah. I mean, I'm long past predicting anything when it comes to what might happen next. Because they've just proved us all wrong so many times. They're in good shape right now. You know, I mean, obviously they come into this with a tinge of... more than a tinge of sadness with Charlie's passing. And I think that they

certainly did think for more than a minute about whether they wanted to continue. But the fact is, with a band of this stature touring on the world stage, at the kind of level that they are, it's such a massive operation. It's not as easy as just going, "No, changed our minds. Not gonna do it." You know, there are a lot of things in place, a lot of commitments and all sorts of things that the general public wouldn't know and doesn't need to know about. But then, at the same time, you know, they would not be out in Europe this summer if they hadn't enjoyed the shows in... in America last autumn. And as we know, they've been... Mick and Keith have been writing together recently. You know, very productively, as Keith has been saying. So who knows? I think all bets are off as far as... as far as the future goes.

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ANDREA COLLINS: I saw the greatest photo from when they were touring in the US in the fall.

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PAUL SEXTON: Yeah.

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ANDREA COLLINS: And it was Mick and he's at, like, a bar in Middle America in a baseball cap, outside, having a beer. And, like, there's people around him. They have no idea it's him.

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PAUL SEXTON: No. That's right. And he really enjoyed that. He's got into that idea, that sort of... I suppose you'd say he's... he's adopted the kind of Instagram generation. You know, he loves that idea of documenting his progress wherever he may be and he's done that again since then on trips. In fact, even with this recent songwriting trip, I saw a picture of him, you know, showing us where he was, kind of thing. So yeah, I think he likes to do that. He likes to go out and it's kind of fun to be incognito. And there was such a series of those photos from that tour that I saw it actually made a feature in one of the fairly upmarket newspapers, I think, just talking to him about the very process of photographing himself in different locations. But yeah, it's great, isn't it? You know, some people will have found out later that he... that Mick Jagger was outside their bar and they didn't know.

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ANDREA COLLINS: I love it.

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SONG: THE ROLLING STONES: Almost Hear You Sigh

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ANDREA COLLINS: Now, let's talk about the Rolling Stones logo. It was designed in 1970, so eight years after the band was formed. Can you paint a picture of where the band were in their career at that point and... and what part the new logo played?

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PAUL SEXTON: Yeah, it's a very important chapter in the Stones' career because, of course, this is the point where they're just kind of breaking out, you know, and getting their own freedom, you could say, having been on ABKCO Records, and very largely under the control of Allen Klein for all that time. This is the point where they were getting ready for the end of that contract and... and the formation of their own Rolling Stones Records. So the logo, the tongue and lips logo was both a new marketing device... I don't think we called them that in those days, but that's really what it was, and also a kind of statement of, you know, their new direction and their new freedom. And, you know, I think from that day to this, it's still just one of the most brilliant pieces of art that we've ever seen in music. Both the look of it, the adaptability of it, and the fact that, as far as I'm aware, it was pretty much the first time a band had established a logo like that that would stay with them. You know, from that day onwards. And become this brilliant kind of visual shorthand. You don't even need to say the name "The Rolling Stones." You just see that logo and you know what it means immediately. I know Charlie was particularly proud of it and of John Pasche's design because Charlie, of course, came from a background in graphic design. That's what he did before he joined the band. And I remember us having a long conversation about it one time where he just thought it was, you know, one of... almost as much of an achievement for them to have established that logo as it was some of the records that they'd made. You know, Charlie was not the sort of person that would ever enthuse or really go back on the Stones' back catalogue. When it came to that logo, he was really very, very proud of it.

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ANDREA COLLINS: John, what does it feel like now to continue to see your work so many years later?

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JOHN PASCHE: Well, it's... I suppose it's something that I've lived with year over year. And I'm always surprised, I guess, when I see sort of young people wearing t-shirts. Cos it's like a... almost like a third generation on since I created the... the design. And I think it's a lot to do maybe with the fact that The Stones have been going, playing more or less the same music for 60 years now, so... And they kept the same sort of image and the same logo. I mean, I think a lot of bands think, "Well, probably maybe after ten years, we need to freshen things up and sort of change the... the whole look of the band and the... the styling of the graphics and so on." But they decided to stay with it and I think that's obviously a lot to do with the success that they've had with it.

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ANDREA COLLINS: And a sign of timeless design.

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JOHN PASCHE: Well, it's turned out to be that. I think it's also a design that's quite flexible, in that they've made kind of arenas, haven't they, in the shape of it. And used it for... lots of different sort of tours. But using it in different ways, you know, different colours and different ways of drawing it and so on. So I think the simplicity sort of lent itself to being used in those kind of ways.

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ANDREA COLLINS: Is it safe to say that they were one of the bands that sort of treated themselves as a brand and then in turn had that logo, almost like a company?

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PAUL SEXTON: Yeah, I think so. Again, "brand" was not a word that you heard used much in those days. But again, shows how far ahead of their time they were and have always been. They've always been one step ahead, The Stones, that's the thing, in whatever they've done, really. And yes, I think it definitely did establish that idea that if you are working on that kind of level, at that sort of profile and the music is that good, and back to what we said at the beginning, you know, the personalities and everything else are attractive to people, then in a way, it's the obvious next thing to do, isn't it, is to have some sort of visual representation of that. And that's what everybody else has always done ever since.

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ANDREA COLLINS: Why do you think it's so unique and it still works so many years after John Pasche created it? Fiorella?

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FIORELLA GROVE: Oh, man. I mean, from a graphic design perspective, I honestly think it's one of the best examples of logo design there is. When it comes to capturing the very mood of a generation and summing up the essence of the Rolling Stones legacy in a single and simple logo, it's really nothing short of brilliant. I think John... what John's created here is a masterpiece. And I'm not just saying that because I'm biased and I've been working on this. But really, as a... as a person who studied graphic design, you know, I think what he's achieved here is... is just, you know, just really, really brilliant. And aesthetically, you know, whether or not you know about graphic design, it just looks so cool. You know? You can just really feel the emotion, the evocative sort of mood that he's captured there so beautifully.

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ANDREA COLLINS: What are, as, you know, most of us haven't studied graphic design, what are those things that make something like the perfect logo?

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FIORELLA GROVES: That's a really good question. I mean, like, you know, you can look at so many different sort of ways to design a logo and, you know... And logo trends change from year to year as well. But there is something about the object itself. You know, it's lips and tongue. This kind of hot red that he's used as well really captures a passion, a red heat. But then also that kind of tongue out kind of look, it's very... It makes you think of... I don't know, like, when children stick their tongue out. Like, "I don't care!" You know, that sense of rebellion that he's captured in this sort of drawing is what comes to mind when you see it. You can't help but feel like, "I'm looking at a sense of rebellion. I'm looking at a sense of creative anarchy." Yeah, he's kept it so simple and so beautifully articulated.

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ANDREA COLLINS: And it's really stood the test of time. Like, sometimes you would see now a young kid wearing a t-shirt with the logo and you wonder if he even knows who The Rolling Stones are.

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FIORELLA GROVES: That's right. I mean... I think when you look at it, I think it stands the test of time and it's still so relevant after all these years because the truth of the Rolling Stones legacy is articulated well here in that sense of anarchy that is captured, that rebellious energy, as I was mentioning earlier on. It really celebrates rebellion in a really, really nice way. And really, when we think about it, you know, generation after generation, that's always going to resonate with people. That's always going to be relevant. You know, creative rebellion is at the heart of, you know, music, art, you know, design. You know. And it's, in a way, really, really nice to see kids and a new generation embracing that symbol as well. It's a really, really nice gateway for them to kind of learn about music. And history of music, in some ways.

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ANDREA COLLINS: Paul, what do you think?

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PAUL SEXTON: Well, it's interesting how these things do go in and out of fashion. You know, it's easy to forget that there are periods in any band's longevity where, you know, their popularity can go down as well as up. I remember a period in the '70s, after The Beatles split up, where they were not a particularly cool thing to talk about. And that's partly because all four members of The Beatles were forming, you know, very successful solo careers at the time, so they weren't focusing on the past. But really it felt like their public weren't either. Everybody kind of needed a period where they needed to move on. That did happen to The Stones too at certain points, you know, where they have not been super fashionable. And that whole thing of younger people wearing t-shirts with the logo and, you know, all the different merchandise that's available is a relatively recent thing, I always think. That probably wouldn't have been the case in earlier years. But it has to do with that idea of a band becoming more than just its individual members and turning into this kind of icon, I suppose. And people like the look of it. It's almost as simple as that. You know, it's brilliantly drawn. It tells you who it's about. It represents the lead singer. It represents the whole band. And it can be endlessly adapted, as we're seeing again now, right, with the new version of it for the 60th tour which is brilliant. It just looks fantastic. It's historic and traditional but it looks brand new at the same time.

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ANDREA COLLINS: John, as the artist who initially designed the logo, what does the logo represent to you?

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JOHN PASCHE: Well, that's the basis of it, really. I felt that it just kind of worked for the band and I think it's the way that kids sort of stick their tongue out, you know, at people. It's kind of a look, wasn't it? It's an attitude, really, I think, which kind of suited them. And it kind of just worked for them. You know, it just felt right when I did it. And it was kind of done in a 1970s kind of way in that it's quite sort of luscious, due know what I mean? It's quite soft, it's quite feminine. It's all those things, really. So it's kind of a bit like a soft protest, I guess, in a way. I was just thinking the other day that... I was just remembering the Albert Einstein photograph of him sticking his tongue out at the camera. I thought, why? What was that all about? Was it something similar? I don't know. Why would he do that?

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ANDREA COLLINS: Annemette, what do you think the logo represents?

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ANNEMETTE BAASKJÆR NIELSEN: I think when you have a fan, if you feel, again back to the feeling, it's... you don't have to explain more. You know? You have the logo. You have everything in just that simple, perfect made logo. Just by looking at it, you know this is Rolling Stones. You don't have to say anything more. You can just feel the music.

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ANDREA COLLINS: What about you, Paul? What do you think the logo symbolises to a Stones fan?

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PAUL SEXTON: I suppose for a lot of people it symbolises Mick because, you know, it's based on his image, I suppose. But beyond that, there's a hint of rebellion about it, isn't there? And... I don't know. It just sums them up in... in a few brushstrokes.

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ANDREA COLLINS: Yeah. What you're saying there is something that I've heard before,

that it's based on Mick Jagger's mouth. But is it really? Now, if anyone knows, it would be you, John. Can you settle that one once and for all?

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JOHN PASCHE: Well, I've heard that a lot of times. A lot of people think that. But it's... if it was, it was very subconscious. I mean, I didn't think about that directly when I was designing the logo. It's something that kind of works, I guess, as well. I mean, it could have been. I think that's why a lot of people think that. Because he's got a very interesting mouth. It's quite unique.

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ANDREA COLLINS: Yeah. As a graphic designer and artist, who were you inspired by at that time?

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JOHN PASCHE: Well, as I said, I think a lot of the inspiration came from the pop art exhibition I went to see. People like Warhol, Liechtenstein. And all the pop artists, really. I think it was their sort of boldness and I suppose an interest in commodities rather than sort of... straight sort of still lifes or paintings. It was a very kind of brash art. It was, like, hit-you-in-the-face kind of stuff, you know. And I think that was quite a huge influence.

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ANDREA COLLINS: The debut of the logo was as inner artwork for the album Sticky Fingers, 1971. And that was one where Andy Warhol designed the cover itself. The one with the real zipper.

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JOHN PASCHE: That's right.

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ANDREA COLLINS: That must have been an honour for you, as a young artist, knowing your work was alongside his, Warhol's, in a Rolling Stones album.

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JOHN PASCHE: Yeah. It's funny how it worked out. When an album's released in America and it's got a release over here, similar time, the things change on the album, like sort

of different credits and the... the number, the reference number for the album. So I was given that job of doing that, really. I mean, using his essential artwork but just changing the details. And they decided that they didn't really want to use the inner bag because the inner bag is somebody's underpants, as you probably know. So there was a sort of gap there, really, for something to go in. So I thought... I suggested maybe using the logo and putting the track listings on the tongue and they said, "Great." So that's how the insert came to be put in there.

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ANDREA COLLINS: Wow.

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JOHN PASCHE: But I think what happened was that because Warhol designed the album, everyone assumed that he did the logo too, because it was all part of the same package.

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ANDREA COLLINS: You're like, "No, that was me, guys. I'm John Pasche. Hi."

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JOHN PASCHE: Well, it's difficult to say that, you know, without any... you know, the days before Internet and so on.

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ANDREA COLLINS: Yeah, exactly. Now you would just tweet it.

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JOHN PASCHE: Who do I phone?

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ANDREA COLLINS: Yeah, exactly. Did you have an idea just how iconic it was and it was going to be after you finished working on it? After you, you know, sort of sent it off for final approval?

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JOHN PASCHE: No, not really, because it was... At that time, it was going to have very minimal use. It was just going to be used on letterheads and magazine covers and I

think their record label, just a very small logo. So it wasn't really till the Sticky Fingers album came out that it really got to see the light of day by people, really, and fans.

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ANDREA COLLINS: And what an honour. What a legacy. It's such an iconic piece of art that came from your mind. I mean, it's just amazing. Now, let's talk about the LEGO Art piece itself. It's different than previous LEGO artworks in a few ways. First of all, this one is not in a square frame for the first time. You could say it's breaking the frames of the regular LEGO Art canvas. And it's also 3D, I guess you would say. Like, it has some texture to it. How did that happen and how did you make that decision during the process to have this one be different than all the others?

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ANNEMETTE BAASKJÆR NIELSEN: I think first, when we started on this one... Of course, I say "we" because there's a lot of different designers. There's a lot of different people involved in this process. We had this, "What about breaking the frame? Wouldn't that be the most natural thing to do for this?" But also to create something as iconic as this, we would like to see it without the frame. And what we tried was also to find some balance between the LEGO Art models that we already had but not going all the way to a traditional 3D model that you would know. So we still wanted it to stay on the wall. We wanted to make it visible. But we wanted to have this dimension-like relief from the wall but still being an artpiece for the wall. I think it's been a little bit back and forth where we say, how far do we want to stretch it? How do we want to change the shape to make this as iconic as possible, to go as close to the original as possible? So it's been building, it's been tryouts, it's been mock-up models. We had to leave them on the table because we needed to change some different areas to make them possible. And that's kind of the same process as we would normally do. It is brainstorming, it's talking, it's trying out, it's building together. If I should have a reference to music. We have a lot of different instruments. We have our hands. We have our LEGO bricks. We have our plates. We have our brains. And then we coordinate. We think, we try out, we guide, we stretch, we play. I think we play a lot. Getting into this mood of playing and tryouts, that's the fun part of building and creating a model like this.

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ANDREA COLLINS: Yeah, curious, how long would it take once you had the idea, "OK,

we're going to work with the Rolling Stones logo"? What's the timespan we're talking in fleshing out all the details and coming up with the design and then actually having it on store shelves?

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FIORELLA GROVES: On average it takes about three months.

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ANDREA COLLINS: OK.

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FIORELLA GROVES: Well, I mean, it depends. I mean, like, from... Once we know that we were working with The Rolling Stones, then we... we have some concept models. We need to kind of ideate and work, flesh a few things through. But then it's, I don't know, anything between three to six months' development time. All depends on the project. But with this one, Annemette, would you say... I think it was about, what...

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ANNEMETTE BAASKJÆR NIELSEN: I think it was about three to four months.

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FIORELLA GROVES: Yep.

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ANNEMETTE BAASKJÆR NIELSEN: And then also, there's different phases that we go through. There's things like the open creativity, where we just try out things. And then there's a more, like, disciplined, "If we change a corner here, then we're changing half a lip." So that's different times through the builds.

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ANDREA COLLINS: Can you tell us about some of those sort of trial and error moments throughout this process? Where you started one thing and it morphed into what we see now?

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ANNEMETTE BAASKJÆR NIELSEN: There's a lot of construction behind to create a piece like this. There's kind of a structure to shape the details on the front, where if you have a

logo, you have a drawing and you have some layers. We have the same here. We need some different layers to create this dimension to the build. So there would be a lot of trial and error and successes and changes through that part of the build.

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FIORELLA GROVES: Yeah. And then also, you know, when we look at the... the organic form of the logo, I think we really, really want to make sure that we're able to capture, you know, the... the... the kind of curves that John's created in this logo in the best possible way. And when you're working with organic curves, you know, it doesn't always lend itself extremely well to bricks, where we have the angles everywhere. So there are lots of trial and error in that. You know, it's a big puzzle when you're working on a piece like that. You move one thing, you end up affecting, you know, something else. But I think just, like, we did work with this almost, like, in layers. And it then eventually made sense that we... we added more layers to the tongue, so then it really looked like it was sticking out. I think that was a really nice breakthrough for me to see, at least, when we got to that point. I was like, "Yeah! That looks really, really cool. Let's keep it."

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ANNEMETTE BAASKJÆR NIELSEN: Yeah. And one of the great things, through that process, was that we tried to create a curve but we ended up using a lot of angles.

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FIORELLA GROVES: That's right.

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ANNEMETTE BAASKJÆR NIELSEN: Because we had more angles than we had curves. So we could create a better curve with angles. That's also something that... where we need to try out things, to see how we get to the most perfect shape.

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ANDREA COLLINS: You call this a dimensional LEGO Art build. Can you tell us about that?

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FIORELLA GROVES: Yeah. We... Because it's something so new, there isn't, like, a... an official term for this yet. We called it... We've called it everything from a dimensional build to a two-and-a-half-D build to a relieved build. So you may hear us say this throughout this audio, where we call it different things. Because it's so new, still.

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ANDREA COLLINS: Yeah, and in the previous LEGO Art sets, you've only been using the little one-by-one studs. So how is this different? What kind of bricks are you using?

00:54:21:19 00:54:31:11

ANNEMETTE BAASKJÆR NIELSEN: We still have the round pieces. We still have a link. We both have the ones with studs. We also have the flat tiles that we have used for the LEGO Art pieces.

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ANDREA COLLINS: Right.

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ANNEMETTE BAASKJÆR NIELSEN: It has been interesting also to see how we could kind of keep a link but also change it so it's something totally different.

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ANDREA COLLINS: So there's pieces in this set that are different than we've ever seen before in any of the previous sets, is that right?

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ANNEMETTE BAASKJÆR NIELSEN: Yeah, that's right. There's a lot of different pieces in this one.

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FIORELLA GROVES: Let's say we've really tried to utilise the full spectrum of the LEGO elements assortment as best we can.

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ANNEMETTE BAASKJÆR NIELSEN: As I remember it, I think it's 105 different shapes I've used.

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FIORELLA GROVES: Oh, wow! Is that the number?

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ANNEMETTE BAASKJÆR NIELSEN: Yeah, I think it is.

00:55:02:24 00:55:04:02

FIORELLA GROVES: Oh, cool.

00:55:04:02 00:55:13:11

ANNEMETTE BAASKJÆR NIELSEN: But of course, it's something that has been used in other LEGO sets, but for LEGO Art, we would normally go for the one-by-ones. But here we have just tried out.

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FIORELLA GROVES: Nice.

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ANDREA COLLINS: Does it make this piece a bit more challenging to build or a bit more fun? How would you say it's different?

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FIORELLA GROVES: It's a different build. It's a very different experience because of the variety of different elements that we've put in there as well. You'll find a very different flow. But hopefully you'll still find it just as enjoyable and just as fun. It's hard to explain. It's just a... a different build. And it's fun in a very different way.

00:55:39:15 00:55:58:13

ANDREA COLLINS: There's a hidden secret to be discovered too, and with a little help from Fiorella and Annemette, we're going to reveal them in the next part of the soundtrack. So if you want to be surprised while you build, you've got to skip ahead two minutes. But there's something you don't even see when you've completed the build. Can you tell us what that is?

00:55:58:13 00:56:00:11

FIORELLA GROVES: Yeah. We did sneak in a little secret, didn't we?

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ANNEMETTE BAASKJÆR NIELSEN: Yeah. We did.

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FIORELLA GROVES: So it's a secret just between us and the builder of the sets. Annemette, do you want to share a little bit more about this?

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ANNEMETTE BAASKJÆR NIELSEN: When you are building you will see a layer, a hidden layer. And we tried to make that layer as a tribute to the band that has been here for many years. So we decided to make a build with six colours for the six decades that they have been around as a band. And the six colours and the six decades is then made in a six and a zero that is hidden under the tongue.

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FIORELLA GROVES: I think this surprise is a natural sort of fit for the tongue. We've seen in so many different logo interpretations over decades where different artists and different sort of tours have meant that The Stones have been able to just have fun with the tongue in various different designs. So it made sense for us to do something a bit different here as well. We wanted to kind of honour the classic logo but just to sneak in that little hidden secret. It was super fun and it made sense to use the six and the zero in there as a tribute to the 60th anniversary of The Rolling Stones. It looks suitably 60 as well, in its tone of voice, I'd like to think. And actually, it looks really, really nice. So when we had it displayed on the wall, there were so many of our, like, colleagues that walked past that were trying to decide whether or not they would like to display it with the covered version of the logo or with the secret exposed. And we realised that, oh, I guess you could... you could display it both ways.

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ANNEMETTE BAASKJÆR NIELSEN: You could also say we had an area where we needed to lift, but we just wanted to do something special instead of just building. We wanted to have a reason for it. And it just made sense to have it in there.

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ANDREA COLLINS: It's these thoughtful touches that make this piece so incredible. And as you mentioned, your colleagues would walk by and comment on it. Is the piece hanging up as you guys are working on it? Is it sort of, you know, in the coffee room for people to walk past and look at and bring their opinions to the table? How does that work?

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FIORELLA GROVES: We have a... kinda. I mean, it's not too far away. We're only, like, 20 steps away from the coffee machine. So... But I think we have... We have what I like to call the LEGO Art atelier. So we have, like, a wall, if you can imagine it. It's just full of holes. And they're all kind of specially made holes that are in the LEGO System. So it makes it easy for us to kind of, like, pin our LEGO Art pieces to the wall. So any sort of development work we have, we have it on the wall so we can see what it looks like hung up. We can walk all around, have a look at it from afar, up close and also see how it hangs, ultimately. This set is also a bit weightier than previous sets. So it's also a way for us to test how well it hangs and, you know, yeah, how it looks on a wall, ultimately. You have to see what it looks like in context.

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ANNEMETTE BAASKJÆR NIELSEN: It's very different to see something that you would hang on a wall on a table. So getting the dimension on a distance, seeing it, feeling it. It's very much about sensing and feeling.

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FIORELLA GROVES: Yeah.

00:59:13:03 00:59:20:20

ANNEMETTE BAASKJÆR NIELSEN: And it's... everything changes from... if you build on the table and then you have it on the wall. You just... you just have to see it where you want it.

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FIORELLA GROVES: And then, of course, when you hang it on the wall, it just invites comments and input from our colleagues all around us. It's lovely. It's really, really nice.

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ANNEMETTE BAASKJÆR NIELSEN: It is lovely. It is interesting. And there's also some who forget that we are around and start commenting. Like, "OK, that's interesting. Thank you for the... Thank you for the feedback."

00:59:46:00 00:59:58:13

ANDREA COLLINS: We see so many different interpretations of the logo, like on t-shirts, stage design, coffee mugs, fridge magnets. John, as the designer of the logo, where has it been used that surprised you most?

00:59:58:13 01:00:08:07

JOHN PASCHE: Well, I can sort of think of a couple of places. I mean, one is the fact that it was made into urinals, would you believe?

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ANDREA COLLINS: A what? What's that?

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JOHN PASCHE: A urinal? That's something that you find in a gentlemen's lavatory.

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ANDREA COLLINS: Oh, I see. "Urine-ul" we say here in North America. Yes.

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JOHN PASCHE: OK.

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ANDREA COLLINS: That's so funny!

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JOHN PASCHE: Well, yeah. Funny... What? I don't know. I didn't know quite how to look at that one.

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ANDREA COLLINS: It's like a desecration of your art.

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JOHN PASCHE: Yes. The only other time which I thought, I was a bit shocked, was some guy in Argentina who sent me a photograph of his girlfriend with the logo tattooed on her backside. Which was... a bit of a shock, I think. I showed my wife and she wasn't very amused. You can imagine.

01:00:55:21 01:01:13:05

ANDREA COLLINS: Yeah, like, "Honey, you need to get one too." Paul, as a music journalist, I bet you've been to many concerts of The Stones over the years. Is there a stage design or a tour t-shirt with the lips that stands out to you?

01:01:13:05 01:02:29:00

PAUL SEXTON: Well... I'm just thinking about different representations of that logo. Sometimes it's within the stage sets because of their, you know, brilliant and always ambitious designs for their shows. And sometimes it's the audience is really taking it on and making it their own. I'm pretty sure I'm right in saying that when they played that enormous show on Copacabana Beach... Which, depending on who you ask, may be the biggest individual show ever, you know, in terms of the audience. You know, there were people who were on the beach kind of picking out their spot that morning, probably... I don't know, 14 hours or something before the band came on. And in some cases probably miles back, you know, miles down the beach, sort of thing. But yeah, I remember seeing some great representations of that logo from people sort of just marking it out in rocks on... in the sand or however they might do it. You know, people just like to make it their own in so many different ways. So that's great. And yeah, just the way you see it in the stage shows. In the days, which they haven't done in recent times, but, you know, in the days where they started to introduce inflatables onto the stage. You know, there were more than a few that had, like, a version of the famous logo there too.

01:02:29:00 01:02:39:19

ANDREA COLLINS: Cool. Very cool. And now this iconic piece of rock 'n' roll history is available for the first time in LEGO bricks. And we've sent you a set to look at.

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PAUL SEXTON: Yes.

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ANDREA COLLINS: What are your thoughts?

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PAUL SEXTON: Well, you know we were talking about the way that this logo is endlessly reinventing itself? I guess this is the ultimate example of that, really. You know, it's an amazing looking piece of art, which I was pleasantly amazed to see. You know, it's not the sort of thing I would have thought I would necessarily expect. But... Combination of two great brands, I suppose you'd say.

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ANDREA COLLINS: I agree. It's very cool. And I'm sure you have a lot of Rolling Stones memorabilia, records, but does this one get a space on your wall?

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PAUL SEXTON: Yeah, it's definitely going to have to. We're gonna have to do a bit of... People can't see the office that I'm in here. But we're gonna have to do a bit of redesigning around here, I think, and give it some sort of pride of place.

01:03:24:11 01:03:27:11

ANDREA COLLINS: No more family photos. Just Stones memorabilia.

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PAUL SEXTON: That's right. Sorry, guys. No room. You're all going to have to go.

01:03:32:12 01:03:40:16

ANDREA COLLINS: John, we also sent you a finished built LEGO lip and tongue logo for you to look at. Now, it's my understanding that you should have it now.

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JOHN PASCHE: It actually... The box arrived this morning. And I haven't opened it yet. So if you bear with me, I'll... I'll have a rummage around. Just a moment.

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ANDREA COLLINS: OK, great.

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FIORELLA GROVES: So exciting.

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ANDREA COLLINS: OK, so, as John is getting the box that we sent him, Annemette and Fiorella, are you listening to this? You must be excited to hear what he has to say.

01:04:03:24 01:04:08:16

FIORELLA GROVES: I'm super ex... I'm almost a bit nervous, actually. I hope he likes it.

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ANNEMETTE BAASKJÆR NIELSEN: Exactly. A little bit nervous.

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ANDREA COLLINS: He's back.

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JOHN PASCHE: Oh, wow. Oh, God! Amazing. It's huge. It's fantastic. Oh, wow. Gosh. I mean, that's quite something. I mean, who would have believed, 50 odd years ago, that that design would be made into a LEGO piece? Wow. That's something.

01:04:33:19 01:04:43:19

ANDREA COLLINS: Actually, John, the LEGO designers, Fiorella and Annemette, are sitting on the edge of their seats, wondering what you think of it. So what would you say to them? The LEGO designers.

01:04:43:19 01:04:59:16

JOHN PASCHE: Well, I'd say that you've just done a brilliant job. I mean, it's... it looks perfect. And I can't imagine what it looks like when it's all broken up into pieces. It's quite a project. I think they've done an excellent job. Really good. Very clever.

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ANDREA COLLINS: How does it feel, hearing that reaction?

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FIORELLA GROVES: Oh, my gosh. To have your design hero say you've done an excellent job, it doesn't get better than that. Cheers, John! You just made my year.

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ANDREA COLLINS: It's amazing. Yeah. You work on a piece so much and obviously you want to please the fans, but pleasing the designer himself, that's quite a... that's quite an honour to get to do that and just so exciting to get to hear live like that. What did you think, Annemette?

01:05:30:00 01:05:44:10

ANNEMETTE BAASKJÆR NIELSEN: When something is as great as this is, I lose my tongue. That's maybe the best way of saying it today. Right? It's kind of like feeling like a small child being praised. I swear you get goosebumps.

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ANDREA COLLINS: Yeah. Kinda makes it all worth it. I know that you can't say what's coming next for LEGO Art, but do you think with this one kind of breaking out of the regular square, we'll continue to see some innovative shapes and designs, or are we going back to the square? What does the future hold for LEGO Art?

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FIGORELLA GROVES: Oh, Andrea, you know we can't give too much away. But... Nice try. But what I can tell you is that we just can't wait for you to see what we've got lined up. We've got so many more cool sets coming up. And yeah, we're really, really excited about them. And hopefully we'll get to talk about them at the next audio soon.

01:06:27:18 01:06:54:23

ANDREA COLLINS: Thank you for listening to the story behind the iconic Rolling Stones lip and tongue logo. How's your piece of art coming along? Are you getting ready to hang it on the wall? John, looking back at the many ways your logo's been used, are there any things you'd like to change with the original work if you could turn back time and give it a makeover?

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JOHN PASCHE: No, I don't think I would. It's one of those things. I've done a few pieces like that, that I go back and I think, well, that looks as good as I could do. I mean, I can't see any way of improving it. And then there's other work that I do and I look back and I think, that's not so good. That should have been better. But I think it's... it's just one of these things that really, really worked out.

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ANDREA COLLINS: Yeah.

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JOHN PASCHE: And yeah, I'm very satisfied with it. And I... I think it was 2008, I decided to sell the original artwork, which was in black and white, painted artwork, which had been in a drawer in my studio for years and years and years. And I decided to sell it and the Victoria and Albert Museum bought it at auction and so it's in the museum now. And I'm really pleased about that, because I didn't really want it to be bought by somebody,

you know, and just stuck it in their house where nobody else could see it. I suppose it's a legacy, really. It's nice to have it safely in the exhibition now. Interesting fact, the part of the Royal College where I was working at the time was actually part of the Victoria and Albert Museum. It was a wing of the museum that wasn't being used. That's where our design offices were. So every lunchtime, I'd sort of go in one of the inner doors, across the courtyard, inside and then into the V&A for lunch. So it hasn't travelled very far.

01:08:36:04 01:09:02:13

ANDREA COLLINS: Full circle. Well, it's so good to hear the original artwork now is right where it belongs, on the wall in a museum. Thank you to our guests, music journalist Paul Sexton, LEGO designers Fiorella Groves and Annemette Baaskjær Nielsen, and, of course, the legendary artist John Pasche. My name's Andrea Collins and this has been an original soundtrack from LEGO Art.