

Colin Lloyd Tucker talks to Helen Mann, summer 2004.

To call Colin Lloyd Tucker reclusive would be an understatement.

I have known him many years having interviewed him for the local rag in 1979.

Yet in all that time I have witnessed less than a dozen live shows and have enjoyed even fewer more intimate meetings.

We last met seven years ago at his island home 'Valhalla', an unforgettable experience for me.

Following a hair-raising boat ride we spent the day lying in the sun, drinking wine and talking music. The feel of this beautiful, isolated place has remained with me and if you have heard his Life, Love and Liquid album, you too may feel you have been there.

In the meantime Colin, having been there and done that has now moved back to the mainland.

He is still a stones throw from the sea though, only this time he is surrounded by strawberry fields and plum trees. Miles away from anywhere or anyone. I got hopelessly lost trying to find him!

As I stepped out of my car I was immediately struck by the wonderful aroma of the ripe fruit that drifted on the air and mingled with the salty sea breezes. I could feel London being washed from my lungs.



Colin waves a greeting from his doorstep and offers a cup of tea, it being “a bit early for anything stronger”. Sure, he looks a little older (don't we all) but the smiles as warm as ever and he looks lean and healthy. He is full of nervous energy and seems keen to get the interview over and done with as quickly and painlessly as possible.

Taking our tea out into the garden we sit beneath a huge sunshade and watch hares frolicking in the strawberry fields around us and in a bid to help him relax I tell him how much I have enjoyed his new CD, but more on that later.

Let's start at the very beginning...



Left - Plain Characters 'Invisible Yearnings'



Left - Toybox

I'd like to start off by asking you about your TOYBOX album. Was that the first thing you ever recorded?

Well I was the front man with a band called Plain Characters at the time and we had done some singles and sessions for John Peel and Nicky Horn. Later on we did an album, Paddy Bush sang on that actually, but we were mainly a gigging band...I'm sorry what was the question?

TOYBOX?

That was the first thing I did on my own, quite literally, there was no one else in the studio.

You played all the instruments?

Yes, apart from some guitar at the end. That was beautifully played by a guy called Gerry Moffat.

He was just a kid at the time; I suppose we all were really. But he was a fine player; I think he went on to work with Sheena Easton.

Is that Matt Johnson singing on 'Casey's Last Trip'?

Oh yes, I had forgotten about that.

He is not credited on the sleeve

Well that wasn't by design it was just an oversight. Pity really, might have sold more if he had been! DOH!

When was TOYBOX recorded?

I'm not sure exactly...I think I started it around 1978. It sat in a cupboard for years.

You see it was the punk era and I was doing high energy stuff with Plain Characters but Toybox is a psychedelic affair and so it was completely out of step, I don't think it got released until well into the 80's.

The music on TOYBOX is very different from Plain Characters and The Gadgets.

Toybox is probably closer to what I do now on my solo records.

I was not in the driving seat with the Plain Characters, I was learning my craft. I can't listen to those records now.



The 3 original Gadgets albums

What about The Gadgets

I can't listen to those either

No, I was going to ask how that came about.

I was working on Toybox. A chant called Termite Mound. Matt (Johnson) put his head around the door to listen and just sort of joined in. Termite Mound became the first Gadgets track and didn't appear on Toybox. There is a song called U.F.O.Report that is on both Toybox and The Gadgets first album (Gadgetree).

Matt, John (Hyde) and me were all practically living in the same studio in Wardour Street, It was inevitable we would end up working together.

The second Gadgets album LOVE, CURIOSITY, FRECKLES AND DOUBT ...It's a great title...

Isn't that a great line. I think John Hyde found it in a book of quotes and I've used it again on the new album (Fear Of Flying).

What do you remember about recording LOVE, CURIOSITY, FRECKLES AND DOUBT?

I remember Peter Greenaway the filmmaker coming up with the words for 'Happy Enido'; I thought they were great. I also remember recording Matt singing 'Checking To Make Sure' and I can recall bits of 'Jennifer Gloom' and 'Prayers'. I was beginning to feel closer musically to Matt than to John, something that would come to a head on the next album.

That brings us neatly to the last Gadgets album, THE BLUE ALBUM; it doesn't sound like the same band.

Well the first two albums had been conceived in the control room, building up a layer at a time. For The Blue Album we got in two drummers and recorded live, at least me and Matt did. John cheated and that led to some bad feeling.

Matt and I felt that John's songs did not fit in with the kind of record we wanted to make.

At one point all of John's songs were removed from the master tapes and the boxes re-labelled as a twelve-inch mini-album by 'Nausea'.

Matt planned to get it released through the 4ad label but John got wind of this and had Matt's songs removed from the tapes and replaced them with his own! That was the version that went out on Glass Records. It was all very messy.

Matt then introduced me to Simon Turner one day at the Cherry Red Records office and the two of us joined him in The The for a while. I think John Hyde carried on putting out stuff as The Gadgets and he was responsible for the re-issues.



Left – The Gadgets 1980

You mentioned the The The incarnation of Matt, Simon Turner and yourself. I remember seeing you play at ‘The Venue’ in London and it was almost folksy!

We had no drummer so it was bound to go a bit that way. Matt was working up the songs that were to become the Soul Mining album and Simon and I would sing a couple of songs each.

Did that line up ever record?

Not seriously no, just rehearsals and things. I think the gig you mentioned was videotaped but I don't know what happened to it. I expect Matt has it.

We also played The Lyceum around that time and later on we did a residency at the Marquee Club.

The Marquee was different though in that it was a much larger band with lots of guest appearances: Zeke Manita, Thomas Leer, Edwin Collins, Foetus and Marc Almond. It all ended in craziness when Marc Almond hit a punter over the head with a guitar. I wouldn't have minded but it was my guitar! (Laughs) It was about that time that we started working on Deux Filles.

Was that the last time you worked with Matt

Yeah.

When did you last speak to him?

Oh I don't think we fell out particularly, he moved to the States.

We spoke over the phone some years ago. I was staying with Johnny Marr at his place in Manchester and Matt happened to call while I was there so we had a chat. It was some time in the nineties.

My memories of him are mainly of a great time with a lot of humor...we were young and having fun. (Note: Colin and Matt would work together again in 2010)

You mentioned Johnny Marr and also Simon Turner and Deux Filles and I do want to ask you about all that but first, while all this was going on you continued to issue solo records. I am thinking of MIND BOX and HEAD.

I find it hard to remember what order things happened in.

Do you remember recording HEAD with the Blockheads?

Well it was John Porter (producer) who got them in. It wasn't all of them but we had the original rhythm section of Charley Charles and Norman Watt Roy and the sax player Davey Payne.

John also found Clem Alford, an amazing sitar player who just blew us away.

John is a great producer and also a fine guitarist and we were working with Kenny Jones (engineer), I still work with him today.

It really was a dream team and we kind of knew we were making a special record.

It was way ahead of its time.

Yes, with the advent of acid house and the Ibiza thing it's interesting in hindsight...a sort of missing link!

Did you like Kula Shaker? I always thought HEAD preceded all of that.

You're not the first person to say that to me. Yeah I liked some of it.

How did you meet John Porter?

Phew (sighs) I met John through Simon Turner who was living with Tony Defries's (Bowie's manager) ex girl friend and mother of Fleur Defries, Melanie McDonald, a lovely lady who sadly passed away some years ago. I would hang out at their place in Knightsbridge and it was always open house. A lot of the Bowie people (Lee Black Childers, Tony Zanetta) would drop by when in London and I met John there. John knew the Main Man crowd from his days with Roxy Music and producing Bryan Ferry's solo albums. John married Linda Keith and they both have always been wonderful towards me. They live in L.A. now but I still see them from time to time.

It was through Melanie McDonald that I later met Lionel Bart, a great personal hero of mine and a great bloke. He sang me his new songs over the dinner table and we banged out the rhythm with the cutlery...very Oliver Twist.



Head men. *Left* – John Porter. *Centre* – Norman Watt Roy, Charley Charles, Davey Payne. *Right* – Clem Alford

At this point we decide to take a break.

I notice that Colin is visibly more relaxed and actually beginning to enjoy reminiscing.

We go inside the house and into a large room with a massive window looking out on...well nothing but the beautiful garden and acres of sky.

An old Wurlitzer Juke Box lurks in the corner. That will be powered up later but for now Colin plays the original cast recording of Lionel Bart's Oliver over huge speakers. 'Big Jake's Call Of The Waders' follows this.

Big Jake it turns out does bird impressions, specialising in sea birds.

It strikes me as very strange that a man who lives so close to the sea and is surrounded by the real thing should want to listen to a scratchy old LP of someone impersonating curlews in a studio.

OH WELL: THIS IS LIFE!

I follow Colin back into the garden.

The sun has been beating down relentlessly all day and the temperature is into the high twenties.

Colin now sports a huge straw hat and sips a glass of cold milk.

We decide to walk down to the sea wall to take full advantage of the breeze coming in off the sea:

Finding a comfortable spot on the beach we continue our chat.

Right, Deux Filles with Simon Turner, SILENCE AND WISDOM...Discuss.

Crikey! (Pulls a face) The album Silence And Wisdom just seemed to fall into place so naturally, musically I mean. It's often the case when you first start working with someone new, there's a freshness there.

The idea of presenting it as the work of two women was Simon's and I think it was a good idea. It definitely affected the way people heard the album. Very few people knew it was us at the time.

We let the journalist Dave Henderson in on it and he was great, doing fake interviews and all that. Phillip Carr-Forster's sleeve notes were very clever and very funny once you were in on the joke. Trying to do it live wasn't so funny though.



You appeared live as Deux Filles !?

Oh yes, we did a gig with The Monochrome Set.

We decided to have a lot of things happening on stage to detract from the fact that it was Simon and me in drag.

There was a film being shown onto a screen behind us and a girl (a real one) having a picnic at the front of the stage, a stuffed horse, and a man dressed in Chinese clothes banging gongs, you name it!

I've tried to get the other Deux Filles album DOUBLE HAPPINESS but it's very hard to find.

There were a lot less vinyl copies pressed and it never made it to CD...I'll do you a copy.

Thanks.

Simon (left) and Colin as Deux Filles

You also made the Jeremy's Secret records with Simon Turner, starting with the twelve inch E.P. THE KEY TO JEREMY'S SECRET.

The E.P. was as good as it got with Jeremy's Secret. We both liked that record. There is a freshness and texture to it. The songs were good and well constructed.

By the time we came to doing The Snowball Effect album I was having problems with my management and things were getting a bit frayed around the edges. I always thought that the running order was all wrong on that album, but I was too smashed at the time to do anything about it.

Did you enjoy working with Simon, I mean you did a lot of things together...

Yeah, we got on well. I sang on his Royal Bastard album, I think that was after our stuff together and on the Go Betweens record (Tahulla) with him.

He is an original thinker and he can really sing. I loved singing with him. Oh and we partied...a lot.



This would be a good time to talk about how you have presented your work over the years. Your albums are always beautifully packaged, who comes up with the sleeve concepts?

With my solo stuff I usually come up with a concept or image that I think is appropriate and my brother Keith runs with it, he makes it a reality.

He is a very talented designer and has a lot of ideas of his own.

Did he do the nude Jeremy's Secret sleeve?

That was a photograph by Jean Marc Provreur. We met him through Derek Jarman...a lot of fuss over such a little thing. (laughs)

Did you expect such a reaction to it?

Well the reaction was mostly positive, it upset a few idiots but overall it meant that the follow-on album (The Snowball Effect) got a lot of attention, high profile reviews etc. which was a pity 'cause by then we were beginning to lose the plot.



Anyone reading this on your web site will be familiar with the 'beard' photos that originally appeared in the SONGS OF LIFE, LOVE & LIQUID booklet...the beard was real wasn't it?

Yeah I grew it when we were living on the island. It seemed a shame to just cut it all off in one go so I got together with Den Phillips, the photographer.

She took hundreds of shots as we gradually trimmed it. We then reversed the order and put them in the album booklet. It was suppose to be like one of those flick-books but the paper was too thin...it works better on the web site.



Do you have a favorite album sleeve?

I have two.

Mind Box is my favorite piece of vinyl packaging for my stuff. It's very 'complete' with its outer paper bag and the little photos and drawings of me with the mind box on my head on the cardboard inner sleeve.

The artist was Dave Western, he really got into it and it took forever to achieve.

I am reminded of it when I see the Badly Drawn Boy 'Bewilderbeast' album and of course Matt Johnson brought out Mind Bomb that used that black, white and red combination ...as well as the title being very similar.

My favorite C.D. packaging was Remarkable (*me too. H.M.*). That's my brother Keith again.

A friend snapped the shot of Yvonne and me on my knees and then Keith and his accomplice Carl came up with the Victoriana with the cutouts.

Some people who met me after that were really disappointed that I wasn't a midget!

Let's stay with REMARKABLE and talk about the music; it is a very 'homely' record isn't it?

We recorded that album (Remarkable) in a tiny studio, always working through the night. It was a lot of fun and I think that comes across. It's still one of my favorites.

Kate Bush's brother Paddy worked with you on that didn't he?

Yes, Paddy was there throughout. We became friends during the making of that record.

There was a kind of wartime spirit that developed. The tape machine had seen better days, the mixing desk was prone to throwing wobblys, there weren't enough mics, the headphones didn't work but we all pulled together. It was amazing that we got anything down on tape at all! If we got a half decent take we'd keep it for fear of things breaking down during re-takes. Stiff upper lip and all that.

You see Glass Records were in a bad way. I'd barely started recording when they went bankrupt. I fell out with Dave Barker (Glass main man) over that but I know now it wasn't his fault.

Still I had a good team around me and we got it done. Paddy, Neil Huckstepp, Wally Cochlan, Tim Broughton and Brian Neal, only Maggi Ronson was missing but I've made up for that on the last couple of albums.



You went on to make SKYSCRAPING with Paddy...

Yeah. I called him up after we had finished Remarkable and we talked about trance states that were rhythmically induced. That became the basics for Skyscraping.

I always thought it was about a kind of spiritual elation.

Lyrically it probably is, but the trance bit comes into the six-eight rhythm pattern that repeats forever on the title track.

I imagine that it took a lot longer to make than REMARKABLE.

Oh it took ages. In fact we made the entire album twice.

We demo'd all the songs on Paddy's home eight track recorder before taking it in to the studio proper where we proceeded to fill forty eight tracks with the weird and the wonderful, it was ambitious to say the least and different from anything either of us had done before.

I can understand that some people find it quite heavy going at first. There are a lot of really thick textures but that's what makes it what it is...it just takes a bit of time to decipher.

Well I like it!

I was talking to Paddy the other day and he suggested I give it a listen for the first time in ages as he had recently rediscovered it. So I did and I thought it sounded really powerful.

Colin suggests we seek refreshment in the nearby village. We make our way along the beach, a curious mixture of shingle, sand and mud and then divert into a creek where the bones of long sunken ships can be seen jutting out of the water.

I can see the village now. The church tower rises above the trees echoing the sunken ships in the creek. A shady path offers some relief from the still baking afternoon sun.

A warm welcome greets us in the village pub where we enjoy a brief but hilarious exchange with some locals before finding a quiet corner where we continue the interview.

Do you miss London?

Rarely. When I was a boy we lived in the suburbs but I was always one for going off on my own to the nearest bit of 'countryside' usually on my bike, sometimes the train. I really enjoyed that. I would always take a pen and note pad with me and sit in a field waxing away.

But when I was in my teens and twenties my days were spent in the west-end (downtown) and I loved that too...that was where the music was, the studios and the gigs and other like-minded loonies.

As I grew older I found I needed more space, I don't mean physical space, I mean atmospheric space...

At this point a loud grinding sound emanating from the little memo recorder on which I am taping this interview disturbs our own 'atmospheric space'. I am concerned that the tape has jammed in the machine. It feels hot to the touch...can I smell burning?

Gingerly I remove the tiny cassette. Colin can't look and covers his eyes. "No, tapes O.K." I announce trying not to sound too relieved.

Instinctively I turn the machine upside down with its tape draw open and give it a shake. Thousands of grains of sand descend from deep within and form a surprisingly neat pile on the old pine table.

When the last grains are shaken out I replace the tape and we are back in action. Technical triumph in our wake we continue;

On the beach we talked about the Skyscoping album with Paddy Bush. Just after that you worked with his sister Kate Bush on her album and film...

Yes that's right. Paddy and I sang some back up vocals on The Red Shoes and fooled around in the movie. We had to mess about because neither of us can dance, well I can't dance, for all I know Paddy may be a closet Fred Astair!



In fact I first met Paddy and Kate way back in the nineteen seventies, before Kate had her first success. She did some songs in the studio I was working in at the time. We had some mutual friends and so came into contact from time to time over the years. I was also one of the aviators in her Big Sky video.

The vocals on THE RED SHOES are terrific. Were you pleased with them?

Well the main thing was that Kate was happy with it; it was her record. I do remember hearing an extended version of that song in a night club that sounded more like I remembered it sounding at the session...really up front, more in your face than the normal version. *(Colin is probably referring to the Shoe Dance mix on the extended single version)*

I'm sorry but Kate's fans would never forgive me if I don't ask you this...

When did you last see her and how was she?

I saw her a few months back at Paddy's birthday bash and she was fine. I have always found her delightful; she has a quirky, slightly off the wall sense of humor that really appeals to me. I don't know where people get this idea that she is standoffish, not playing the game and all that, or worse, cut off and going mad. That's all rubbish, she's saner than most.

I recall that my daughter was freaking out because she had got a splinter in her foot and Kate was cheering her up and helping her through that little crisis.



Paddy (left) and Colin in the film The Line, the Cross and the Curve

You were also reported to be working with Johnny Marr around the time of Remarkable. Tell me about that.

My producer John Porter had got Johnny into my stuff and as a consequence he invited me up to his place in Manchester to work on some songs. It was quite soon after The Smiths had split and I got the impression that Johnny was keen to get on with it. It must have been hard to know where to go after something like The Smiths.

Were you writing with a view to recording or what?

Well we talked of forming a new band and recorded a few demos. We never really finished anything. Looking back now I can see I was probably a bit burnt out at the time, having so many things on the go at once and still trying to come up with more. In fact there was quite a long gap before I did Life, Love And Liquid.

Ah yes Songs Of Life, Love And Liquid, was Johnny on that?

Sadly, no he wasn't. As I say it was some time later that I did that and I had much the same group of people around that were on Remarkable.



It's your most guitar-orientated record.

I suppose it's the most conventional in some ways. Really just a four-piece band with a few overdubs, most of it was live.

The Last Time I Saw My Dad is a very moving song.

Am I right in assuming it's about your own Father?

Yes that's right. I was slightly embarrassed when I presented that song to the guys in the studio. It's a very personal thing and you can hear that I'm pretty choked up when I'm singing it.

I think that album contains some of your best songs and yet it didn't get as much attention as Remarkable for example.

You mean from critics.

Yeah.

Well it was pretty well ignored at the time. I couldn't figure that out. I'm not saying it's the greatest thing since sliced bread but there's a lot of good stuff on there and people seem to like it when they get to hear it, but it had zero promotion. At one point Kate Bush was going to be doing some singing on the Moon And The Monkey but we never got it together. I'm sure that would have helped but it wasn't to be.

Are you bitter and twisted?

(Laughs and then through gritted teeth) No, not really (laughs again) No I have a lucky life and I still get a thrill out of music.

Colin heads for the bar while I glance over my notes. I wonder how to approach FEAR OF FLYING, his first new album in seven years. Everything we have covered up to now has the advantage of being in the past. We have had time to reflect. Time to get a clear picture. But how to get across to those who have not yet heard this record, or worse, any of his records, just what an achievement 'Fear' is, is a tough cookie.

I received my copy one week ago and have played it countless times. Every play reveals a surprise, be it musical, lyrical or some strange sonic boon that I hadn't noticed before, it keeps you guessing and rewards your attention. There is a confidence about it.

Why is the new album called FEAR OF FLYING?

I think the title applies on several levels. There's the obvious one to do with the times in which we live and the horror of nine eleven but I think it is also about my own shying away from success if I can put it that way. Throughout my musical life there have been times when it looked like I was going to 'make it big'...always something went wrong, so I start to ask myself, you know, maybe it's me. Subconsciously maybe I'm not really up for it.

Of course your dreams change with the years. In the meantime I have come to see what fame really is, not the fantasy, the real thing and I'm not sure I ever wanted that. I may have been fearful but with good reason.

Like much of your work it has a dark undercurrent even though there is also a lot of humor there...

Yeah you could probably say that of Toybox or Ferris Wheel (from the Jeremy's Secret E.P.). That's not a deliberate thing. I guess happiness is just a fleeting thing that comes over us momentarily and most the time we all feel low!

There is a huge range of sounds on this album yet nothing like anything you are likely to hear on other contemporary records. How did you achieve that?

Fear Of Flying is unlike anything I've done before, both in its conception and execution. For much of the time I wasn't

consciously making an album, just trying things out...new ways of constructing the songs, new sounds and new ways of recording them.

In the past I would usually go into the studio with my new songs and record them as efficiently as possible with one ear on how it was sounding and one eye on the clock, studio time being very costly. I just wanted to get the song across the best I could in the time allowed.

Fear was different in that I was working at home so time was not such an issue. But I also had to be resourceful as I wasn't in a state of the art studio with every posh microphone and effect at my fingertips.

I think my wife thought I had completely lost it when she found me putting a huge speaker into the bath and sticking a microphone down the toilet! Some things I recorded outside, as I didn't want the sound to be 'walled in' in any way, other times I would sing into a tube or tin box for a particular effect.

Anyway, through this organic approach I soon found I had amassed a lot of material and started to construct it into an album. The problem was I had too many tracks all sounding very different so I had to do some serious editing. Even then I had to reject some of the earlier test pressings as I felt the record was over length and the running order wrong. I called it a 'Smile' situation (Beach Boy fans will know what Colin is referring to; Ed) Lots of musical fragments that I had to somehow make a whole.

This I partly got 'round by dividing the album into two parts (arrivals and departures) a bit like having two sides in the vinyl days, so there is a definite change of feel about half way through. This seemed to make it easier to take the whole thing in... easier to digest if you like. It also starts off in mono and then goes stereo a little way in. I was thinking of the Wizard Of Oz going from black and white to colour.

I'm proud of the results and I hope that people find it entertaining and rewarding.

It's very ambitious in its scope. I can think of few albums that contain tracks as diverse as say, This Is Life and To Be Or Not...

(Laughs) I think a lot of albums these days start off with a sound that continues throughout, I think that's what the record companies want. It's like if it works don't mess with it.

The records that impressed me as I was growing up had enormous scope. I'm thinking of The Beatles White Album and even The Kinks Muswell Hillbillies; every idea was valid; it didn't matter where it came from.

I'm not comparing them in any way to my own efforts but I like that approach. The two songs you mentioned both have their own tale to tell.

To Be Or Not is a nineteen thirties type of song but I chose a version with just guitar and voice as I felt that way you could get all the words and follow the melody better.

This Is Life is based around various loops and is funky. Anyone that has read my reviews will note that I am often likened to David Bowie. Over the years that began to really get my goat! I started to try and change my voice in order to avoid that and then I thought 'fuck it'. This is Life is deliberate parody; I am cured.

The title track has really grown on me, lyrically it's very positive

That's one of those that has a lot happening in it. I wrote that one beautiful Sunday morning, it just kind of arrived and I recorded it straight away on a Teac four track recorder. Yes the words are warm and optimistic and the music is quite monastic in its pace and tone. I'm trying to say 'everything will be all right, don't be afraid, do what you have to and you may be pleasantly surprised by the outcome'.

I know that some people will question the wisdom of putting two of the album's slowest tracks right at the start. If the record had gone out through a record company they would have made me change it 'round.

But I don't think people that are really into music are that stupid. They are quite capable of sitting through a couple of slow songs, it's a long album, there's a long way to go and it helps set the mood and ease you into it.

I laughed out aloud when I read the lyrics to Saxophone Song, do you really hate the saxophone that much?

No I don't hate any instrument really, it just that it's one of my least favorites. You know it's like that bit of sax at the end of Walk On The Wild Side, people used to coo and sigh when it came in...

So it is a deliberate musical reference to Lou Reed

Well yeah, that was the musical backdrop I chose. There are a lot of words and so that kind of spacious riff was ideal. Don't get me wrong I like Lou Reed, it's not a dig at him.

Just the saxophone

Yeah

Should Fear Of Flying have come with a 'parental advice' warning sticker?

Why?

I'm thinking of the drug references in Polly in particular and Kids I think

Well in Kids it is delivered as parental advice as I am singing from my middle-aged perspective to a younger person and I'm saying 'this is what I found'...it's educational!

Polly is just a bit of fun, just playing with words, there's no malicious intent.

What next and will we have to wait another seven years?

I hope not!

I am working on a project with Maggi Ronson and also some re-mastering of old stuff that people have asked me about. I am toying with the idea of doing a more acoustic album of my latest material this summer but I haven't finished all of the songs yet.

Walking back with Colin I start to reflect on our conversation. I sneak a look at his face in the twilight. He to is deep in thought and I wonder if there is another song brewing in his head or is he just wondering what to have for dinner. He turns to me and I get my answer. "Do you like Indian food Helen?".

